

A  
MUSICOLOGICAL STUDY  
OF  
GURU NANAK BANI

229

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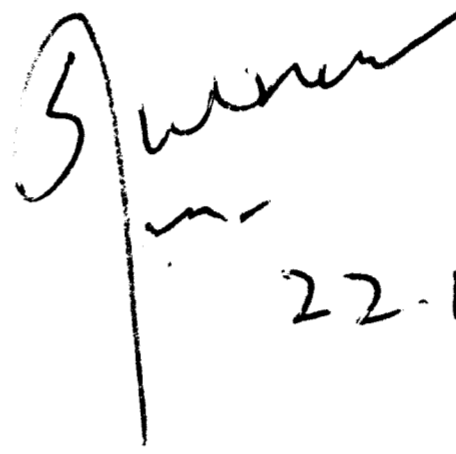
From my childhood, I was greatly moved by the 'Gurmat Sangeet'. The spiritual experience during various recitals inspired me to undertake this research. I was five years old when my respected father initiated me into 'Gurmat Sangeet' ceremonially by placing my hand on the 'Tabla'. It was the boon of his blessings that helped me to learn this sacred art in practice and theory, leading to the present research work. This presentation not only satisfies my musical urges but also I deem it my duty to share this great heritage along with these experiences and knowledge with others. First of all my debt ~~to~~ is to my respected father, S.Uttam Singh who bestowed on me the true knowledge of 'Gurmat Sangeet'.

I am also debted to all those Ragis, Rababis and scholars, whose works of art provided the material for this research.

I cannot find sufficient words to express my heart felt thanks to the guidance and help given by Dr.Viney Kumar Aggarwal, Professor, Faculty of Music and Fine Arts, Delhi University, Delhi, and Dr.Darshan Singh Ji, Chairman, Department of Guru Nanak Sikh Studies, Panjab University, Chandigarh without which, I could never accomplish this work.

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of 'Aftab-E-Mauseeque' Ustad Faiyaz Khan), in expressing my ideas. Particularly his idea of finding a suitable translation for Raga in the English language. He combined two words 'Musical Air' to form a new word 'Musair' which becomes an exact translation for Raga.

  
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## PROLOGUE

The tradition of 'Gurmat Sangeet' or Sikh devotional music, as established by the Sikh Gurus, has a distinct identity of its own because of its fundamentally distinct and unique musical organism. A correct evaluation of this tradition has not been possible because of a variety of reasons. Indian musicologists and other scholars on music, have either just ignored it, or considered it a part of the musical tradition of the medieval Bhakti Movement, without studying the Sikh devotional music's fundamental and distinct identity. The responsibility for this lies, to some extent, with the ragis, rababis, scholars and other followers of the Sikhism, who neither recognized the true meaning of the use, study and significance of this great gift of the Gurus, nor made any worthwhile attempt for its preaching or popular acceptance ~~and~~. There can be several reasons behind it, and of them, the example of the dynamic and changing history of the Sikh religion is before us. While providing it with the prescribed musical structure, Sri Guru Nanak Dev Ji declared its use at the institutional level as basic and essential. As a result of the efforts of the Sikh Gurus, ragis ~~and~~ rababis, ~~and~~ the Sikh devotional music came out as an independent tradition. After the ten Sikh Gurus, the job of preaching and spreading, it, was limited to the Sikh masses and certain Sikh

institutions. Guidance could have been sought from Sri Guru Granth Sahib, the Guru Eternal for the Sikhs. But the Sikh ragis and rababis following, the then extent traditions and tending to retain popularity brought in several changes which caused a good deal of harm to the prescribed musical mode of the Sikh devotional music at the professional level. The present state of the Sikh devotional music is still more unpleasant because the Sikh musicians and the Sikh masses have strayed away and now fail to recognize their rich heritage, because this tradition had failed to establish its own identity.

The Indian scholars considered it just a part of the traditions of the medieval devotional music and did not attempt an independent study of it. It is like committing the same error as, considering Sri Guru Nanak Dev Ji a saint-poet of the Bhakti Movement. These scholars forget the fact that in the flow of the Bhakti Movement, Sri Guru Nanak Dev Ji created ~~some~~ a ship over which was fluttering a different <sup>and</sup> distinct flag of religion and this ship marking a distinct and distinguishable path was sailing ahead toward its planned destination. It is also a matter of regret that the Sikh scholars made, on the basis of their literary and religious scholarship, a limited, incomplete, and unscientific study of the tradition of the Sikh devotional music. Such a study instead of bringing out clearly the characteristics of this tradition, made

them vague and corrupt. Up to the 19th century, this tradition remained in use because of its dynamism. However, thereafter the distinct system of the Sikh devotional music had to face the unprincipled and uncertain use at the professional level. As a result of this, an analytical study and reinterpretation of this tradition became absolutely necessary for its re-establishment.

The basis of the Sikh devotional music (Gurmat Sangeet) is Sri Guru Granth Sahib in which the order of compilation follows the classification of Rag Prabandh of 'Gurmat Sangeet'. This music-system is completely dynamic. The ragis/rababis made use of this music system according to the musical education received by them by word of mouth and as a consequence of lack of proper preservation, it gradually disappeared. Realizing the necessity, as described above, ~~in 19th century~~ some scholars in 19th century felt interested in the study of this tradition, but limited knowledge of musicology made a correct and comprehensive study of this system impossible. Scholars like Dr. Charan Singh, Bhai Vir Singh and Bhai Kahn Singh Nabha tried to introduce the basics of this system. Some scholars of Punjabi literature belonging to the next generation among whom can be counted Dr. Taran Singh, Dr. Surinder Singh Kohli, Dr. Sher Singh, Dr. Surain Singh Wilkhu and Prof. Piara Singh Padam, furthered the work already done, but discussion on Sikh devotional music from the viewpoint of musicology could not be possible. Thereafter, Prof. Tara Singh, Dr. Ajit Singh Paintal, Dr. G.S. Mansukhani, Dr. Darshan Singh

Narula and Dr Jagir Singh studied the Sikh devotional music from the standpoint of musicology. And, of them only Prof. Tara Singh and Dr Jagir Singh have mentioned 'Gurmat Sangeet' as an independent tradition. Although these were good efforts, yet they failed to establish an independent identity of the tradition of Sikh devotional music. These attempts did not make a scientific analysis, taking into consideration the tradition as a whole; rather they were limited to the study of certain aspects of the tradition such as the Ragas of the tradition and the relationship between Bani and music. Inspired by the earlier attempts made by these scholars and realizing the lack of a scientific approach towards the 'Gurmat Sangeet Prabandh', an attempt is being made in this research work, to do a musicological study of the 'Guru Nanak Bani'. The hymns compiled by Sri Guru Nanak Dev Ji, the founder of the Sikh faith, are not only ideologically fundamental to the Sikh faith but are also the basis of the great tradition of the Sikh devotional music (Gurmat Sangeet). The hymns of Sri Guru Nanak Dev Ji contain the fundamental elements of the origin, principles/theory and form of the 'Gurmat Sangeet', and it is only through their study that realization of a true, scientific and ideal form of this great system of the 'Gurmat Sangeet' is possible.

Amongst all the Bhakti traditions of Sri Guru Nanak Dev's time, the use of music was quite common. In the Bhakti

movement, music was used from different perspectives for the purpose of devotion. It was in fact a movement to liberate religion from the Brahmanical influence and religious orthodoxy. It denounces the social evils like casteism and impresses on man to ever remember God and to realize 'Him'. At the practical level, this tradition was different, distinct, simple and full of devotion. Sufism which was born as a reaction against Islamic orthodoxy, also used music for devotional purposes. At such a juncture of history, Sri Guru Nanak Dev Ji intensely felt the widely spread darkness in contemporary social, political and religious life, and this feeling finds expression in his hymns. Sri Guru Nanak Dev Ji undertook four preaching odysseys so as to remove this darkness and uplift the masses. During his odysseys he met people from different castes, climes, regions and religions. He made all of them aware of their human/moral duties. He asked the people belonging to different religious traditions, to comprehend the true essence of their religions, and advised them to have faith in the True Being. To realize his aim, Sri Guru Nanak Dev Ji founded the Sikh faith and blessed his followers with his hymns and music. While out on his preaching odysseys, Sri Guru Nanak Dev Ji selected one Rababi Ehai Mardana to be his constant companion who was not only a first-rate Rabab-player but also a great singer. Besides inheriting *true* qualities of a good musician, Mardana had got training

under a top-ranking musician, Bhai Firanda. Sri Guru Nanak Dev Ji made a proper use of the genius of such a companion and made music the medium of the creative process of composing and singing hymns. Sri Guru Nanak Dev Ji studied all the contemporary traditions of devotional music, opposed the evils, ostentation and pretentiousness inherent in them, and showed the way of experiencing and knowing the Supreme Truth by attuning the mind to 'Him' with the help of hymns set to musical measures. To fulfil this objective, Sri Guru Nanak Dev Ji gave to Sikh music, the gift of 'kirtan' which was the institutional spread of the prescribed form and established behaviour. Sri Guru Nanak Dev Ji on the one hand, established an ideal for the presentation of the kirtan of the hymns (Sabda kirtan) and on the other determined a certain musical system of the different musical organs under fundamental and new meanings. This system of music comes out clear from the hymns of Sri Guru Nanak Dev Ji. In fact, this 'Guru Nanak Bani's' systematic music formed the basis of the forthcoming tradition of the 'Gurmat Sangeet'. The musical system of 'Guru Nanak Bani' must be studied from the perspective of the musicology in the context of the medieval music tradition with a view to correctly analysing and identifying this tradition. To achieve this aim, an attempt is being made in this dissertation to make a musicological study of the Bani of Sri Guru Nanak. To facilitate the work of this study and analysis, the present thesis has been divided

into six chapters and a brief resume of these follows as under:

The first chapter deals with the Indian music and musicology. Besides discussing the theory and forms of Indian music, the chapter also analyses different systems of study, their deficiencies and the serious problems and complications resulting therefrom. Such an analysis is of fundamental importance because the Indian music had failed to establish a good musicology in spite of its vast and rich form. The need to examine above-mentioned deficiencies is the main issue in this chapter. After arriving at some very important results in this direction from the study and analysis of the above problems, the thesis addresses itself to the main theme of its study.

The second chapter, entitled "Devotional Music: Its Theory and Nature" examines the devotional music and presents an analysis of the traditions of the devotional music as extant at the time of Sri Guru Nanak Dev Ji. In this chapter, an attempt has been made at studying bhakti in the Indian religious tradition, the different means of bhakti, bhakti and music, bhakti/mind and music etc. which is followed by a study of the metaphysical background of the Indian music and the different modes of the devotional music. We have also made a scientific study of 'Music and Mind' on the basis of 10 lectures delivered by Dr. John Eccles, an Nobel Laureate, brain Surgeon and the discoverer

of Neurons. The aim of this study is to attempt an analysis of the different currents of the devotional music and to place the Sikh devotional music as determined by Sri Guru Nanak Dev Ji on the basis of similarities and dissimilarities between them.

The third chapter attempts, after a brief biographical information about Sri Guru Nanak Dev Ji, a preliminary study of the poetic and musical elements used in the Guru Sahib's hymns(Bani). This has involved a discussion on the mutual relationship between music and poetry. Besides, poetry and hymns(Bani), the codification of the hymns and the musical classification of these hymns have been dealt with, because a distinct use of a different poetic or musical form helps in portraying the musical construction of 'Guru Nanak Bani' as an independent tradition.

The fourth chapter includes for the subject of its study 'Raga', which is the significant unit of the entire musical system of the 'Guru Nanak Bani', and the complete 'Raga Prabandh' of it. The study and analysis of this 'Raga Prabandh' is being done with reference to the tradition of the medieval Indian music. It includes points



such as the origin of the Raga, its characteristics, its classification and the proper time, season/mood of its singing. While discussing Raga from different perspectives, the different theories and forms of the Raga-Prabandha as they emerge from the hymns of Sri Guru Nanak Dev Ji have been discussed. The Raga forms as acquired from the Indian music, classical literature(Sangeet Granthas) and the ragis/rababis of the Sikh devotional music have been mentioned. The compilation and analysis of these forms is in introductory nature.

In the fifth chapter an analysis of the style of singing as used in the 'Guru Nanak Bani' and their evaluation in the context of such styles in Indian classical and folk music. The styles (Gayan Shalies) and importance of their 'Ang' in the context of Bani have been determined. With a view to discussing, the tradition of the distinct and prescribed use of the styles of singing, in the musical system of the 'Guru Nanak Bani' and their theories and forms, the musical analysis of the forms of these styles has been attempted. In this behalf the notation of certain styles of singing is the special feature of this chapter.

The sixth chapter is the important and fundamental achievement of this research work. Herein an effort has been made to bring out the different organs and elements of the above-mentioned Bani and music from the perspective of a musical arrangement. This musical system(Sangeet

Prabandh) forms the basis of the tradition of the 'Gurmat Sangeet' (Sikh devotional music), and besides a correct identification, a set and certain use, preaching and development of it, is essential.

The research methodology followed in this work is as discussed above. It is quite an uphill task to distinguish the real features of the 'Gurmat Sangeet' (Sikh devotional music) from the somewhat distorted tradition as practised these days. Therefore, we have tried to search out the right path from the hymns (Bani) of Sri Guru Nanak Dev Ji, the founder of this tradition. I admit, of course, that no mortal effort is enough to fully comprehend all the nuances of these spiritual hymns. Still an effort has been made and any ~~criticisms~~ suggestions pointing out my limitations and deficiencies are welcome:

"Sun(i) Glā ākās kī kītā āī rīs."

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NOTATION SYSTEM

<u>Note</u>	<u>Sign</u>
Shadaj (Sa)	S
Rishabh (Re)	R
Gandhar(Ga)	G
Madhiam (Ma)	M
Pancham(Pa)	P
Dhaivat (Dha)	D
Nishad (Ni)	N
Komal Rishab	r
Komal Gandhar	g
Komal Dhaivat	d
Komal Nishad	n
Teevr Madhiam	m

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Keeping the above clarification in view the system of notation used, is in line with the Notation System of Pandit Vishnu Narayan Bathkhande.

CHAPTER I

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MUSICCLOGY OF INDIAN MUSIC

(IN THE CCNTEXT OF HINDUSTANI MUSIC)

Indian music is as ancient as other cultural arts of the world, and it takes a place of the highest honour in the Indian culture. A comparative study of the world contemporary music immediately demonstrates the vast multi-coloured panorama and the excellent expressions of the Indian music, inspired by both, the terrestrial as well as the celestial experience.

India is known for its genius in absorbing and Indianising any form of foreign cultural influx. Beginning with the Aryans, centuries of migrations and invasions from Western, Central and Northern Asia, had an impact on cultural arts leading to the evolution of the present forms of music. It is not only rich in both theory and practice but also has its own strong character built on its sensitivities, grammatical discipline and devotion for the transcendent. To understand these characteristics, it is necessary, in the first instance, to examine its theory and practice.

In the ancient past, Sangeet was popularly known as 'Gandharva' and this is the name used by 'Bharata' in his 'Natya Shastra'. It may be mentioned that the word 'Gandharva' covered both, the vocal as well as the instrumental music. However, by the 13th Century, the word 'Sangeet' replaced it and this new word covered not only vocal and instrumental music, but also dance performance.

This is evident from the authoritative treatises, such as 'Sangeet Ratnakars'<sup>1</sup> and 'Sangeet Parijat'.<sup>2</sup> The practice of including, vocal, instrumental and Nritya under 'Sangeet' has continued and is still prevalent. But vocal music is prime, followed by instrumental and dance performance, in that order.<sup>3</sup> However these three constituents of 'Sangeet' have been developing individually and are gradually attaining an independent domain of their own. This is particularly well defined in the case of 'Nritya', because it is now outside the purview of music; music now includes the vocal and the instrumental. The march towards a similar independence is clearly discernible in the accelerated evolution of instrumental music. However, at present, we will only examine the vocal music in all its aspects, keeping in view the supporting role of musical instruments.

Going as<sup>for</sup> back as we can historically, two forms of vocal music have existed side by side. The one evolving from the primitive secular sources and the other from the ritualistic practices. Evidently in such a remote past,

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1. Sharang Deva, Sangeet Ratnakra (Trans. Laxmi Narayan, Garg) Salok 21.22; page 19
  2. Ahobal; Sangeet Parijat (Trans. Pt. Kalindji), page 6.
  3. Acharya Brihaspati; Sangeet Chintamani, page 391.

both these elementary forms must have borne a close resemblance. For the primitive man the distinction may have been of some importance, but viewed contemporarily, there are hardly any noticable distinctions. Festivals and rituals are therefore not easily definable. Normally a victory over an obstruction or the killing of prey, would bring joyous feelings, bursting forth in spontaneous primitive music. Respect and fear of the unknown developed ritualistic music, meant to placate the powers that be. For instance, worshipping Agni, Surya, Rain god (Indra) and wind etc. Man indulged in such acts as shouting, jumping, producing of various sounds and display of such tools and weapons as were available. Gradually formal shapes of these rituals emerged, defining the processes, procedures, the actual acts, the timings and the order of its performance. This method of laying down formal rules was later to become the starting point to what we now understand as the 'technique'. 'Margi Sangeet' is obviously the result of this important development. Parallel to this ritualistic music, the secular sources of human joy, expressed through exuberant dancing and singing which naturally happens when man is swayed by emotions, led to the development of 'Desi Sangeet'.

Apart from this analytical view, the legends too give their own version, based on revelations. According to Indian mythology 'Brahma', Creator of the universe is

also Creator of music. He imparted this heavenly art to Shiva the Natraj, within the purview of Sarswati, the presiding deity of all arts and literature and she taught it to the heavenly musicians and the dancers, namely, the 'Gandharvas', 'Kinras' and the 'Apsras' respectively. These divines are supposed to have handed over this art to the great sages like Narda, Hanuman, Bharat and many others, who were sent to this world as it were to divulge it to the mortal beings of the earth. The music revealed by Brahma is 'Margi Sangeet' and is accepted as an instrument for redemption. It was through this 'Margi Sangeet' that the ancient seers merged their mind with the infinite thus attaining 'Moksha'. 'Margi Sangeet' was never, and even now, is not for the common man. The strict discipline, absolute devotion and vigorous practice are necessary requisites to become adept in 'Margi Sangeet'. Hence it remained confined to a limited circle. This brought into being a class of priests who gave it a clear cut individuality. The dominance of the orthodox priests and the requirement of vigorous conditions, requisite for 'Margi Sangeet' kept it unreachable, for the common man. All the traditional requirements, ritualistic procedures and the methods of service performance was the exclusive domain of these priests. This development took place in the Vedic period.

(In the Vedic period, the hymns used to be chanted



and some of them were further set to tune and thus there soon came into existence a class of singer-Priests. The hymns needed accurate pronunciation and emphasis on particular syllables and words which extended over a fairly long duration of time. Their chanting, therefore, required great modulation of voice and insertion of intermediate pauses. Thus unconsciously, the essentials of both melody and rhythm came into prominence. In the early stages, the melody was bound to be plain and curt. Gradually, the limits were widened and it moved through a fairly large portion of the scale. What was true of melody was equally true of rhythm. From a simple accent and a pause, the rhythm, developed into a science of evergrowing and varied cycles of time-keeping. This resulted in a greater polish in the practice of the art and before long a Theory- rather a Grammar of music based partly on observed facts and partly on hypothetical prepossessions came into existence."<sup>1</sup>

For these reasons, the class of priests played, a major role in giving the music its classical nature defining the strict grammar to be followed. Naturally music served as a communication between man and his God. 'Melody is the cry of man to God, harmony is the answer of God to man.'<sup>2</sup>

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1. Ranade, G.H. Hindustani Music: Its Physics and Aethetics, page 1.
  2. Scott, Cyrill; Music; Its secret Influence throughout the Ages, page 152.

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From the above mentioned, it is clear that ritualistic music was the source of Indian musicology. For ceremonial purposes which required sacred sanctity, the common man, out of religious compulsions, participated in these functions, although such forms of music were beyond his comprehension. Religious orthodoxy thus kept the common man away. 'Margi Sangeet' later developed into the Indian classical music. In contemporary context classical Music is 'Margi Sangeet'. The emergence of these classical forms led to its use for two different purposes; one for devotional purposes and the other for the sensuous gratification. Thus the Indian classical music began to develop on this broad based platform. This tendency gained strength in the medieval period due to the patronage of saints on the one hand and the princes on the other.

'Deshi Sangeet' due to its living contact with the common man, expresses the common man's experiences and is sensitive to any change in the common man's psyche. Regional, racial and cultural units developed their 'Deshi Sangeet' in accordance with their own genius and since India has several such units the variety of 'Deshi Music' is of a very broad spectrum. Several scholars include 'Kirtan (Devotional Music) in the realm of 'Deshi Sangeet'. Taking into account the 'Margi Sangeet' and the medieval devotional music, it becomes clear, that devotional music

has its own individuality though influenced by both. As of now 'Deshi Sangeet' is identified as folk music based on the respective folk traditions.

Development of Indian Music:

Tracing its history, music has its origin in pre-historic times. From the pre-historic to the Vedic times both 'Deshi' and the 'Margi' forms were in existence. Just as there are different opinions regarding the origin of music, there are different opinions regarding the origin of 'Deshi' and the 'Margi Sangeet'. Not-with-standing these differences, nobody can dispute the steady evolution and the vast arena covered by Indian music. The excavatory findings of the Sindh Valley Civilization are the first proofs of the existence of music at that time. The

etchings and the sculpture of Sindh Valley Civilization clearly shows that music and dancing were part of man's cultural activities. Percussion instruments, bell, and string instruments were used for devotional purposes and the Dhol and other instruments were used for festivities. This evidence is conclusive that the standard, of this music and dancing matched the high Civilization of Sindh, though we have no traces left of the actual contents and style of that music.<sup>1</sup>

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1. Sharma, Manjurajna, Nibandh Sangeet, page 123-124.

The Vedic period is taken as the starting point and whatever writings are available give authenticity to this view. The Sangeet Shastras formulated and codified the material available in the Samagan which are enumerated below:

1. The development of Sapatak (tone intervals)
2. Laya defining thereby the number of beats for different talas. (Rhythmic intervals)
3. As a consequence, a definite grammar began to develop, needing professionalism, and this in turn necessitated and resulted in the emergence of the learned, or what we call the priestly class.<sup>1</sup>
4. M.R. Gautam identified two more attributes which are moorchhanna or Saptak and notation system.<sup>2</sup>

Music was on the ascendent both during the Pauranic period and the Ramayan period, and 'Margi Sangeet' found prominence in both. Music was conspicuous in royal courts as well as in the common social order. The Maurya Period was also conducive to the development of music.<sup>3</sup> It is generally agreed that 'Natya Shastra'

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1. Ranade, G.H., Hindustani Music: Its Physics And Aesthetics, page 2.
  2. Gautam, M.R., The Musical Heritage of India, page 1.
  3. Mansukhani, G.S., Indian Classical Music And Sikh Kirtan, page 4.

of Acharya Bharata is the first authentic text book on Indian Music. Though principally it deals with dramatics, music naturally had to be discussed. Chapters 28 to 33 deal with Sur, Shruti, Gram, Moorchhana, Jati, Lakshan, Vadya, Alankar, Veenas and method of Instrumental performance. Later Granthakar Datt, Kohlam and Matang made prominent and useful contributions to Indian Music. 'Nardiya Siksha' and 'Sangeet Makrand' appeared in the 7th and 8th centuries and became a major part of this stream.

By the 15th century the art of music had gained considerable proportions. It is the music of this period that is the subject of the present study. The whole of this conglomeration is divided into following three:

1. Desi Sangeet (Tradition of Folk Music)
2. Darbari Sangeet Parampara (Related to tradition of Classical Music)
3. Spiritual or Religious tradition (Devotional Music)

1. Desi Sangeet: Desi Sangeet covers the folk and popular traditional music of the populace for entertainment. Naturally this form of music gave expressions to the common man's psyche, developed on social relations and traditional customs. Since this had a living relation with the people, it became an important factor for the development of the classical forms i.e. Ragas, Taalas, Gayan Shailies, and instruments etc. Desi Sangeet after due processing, was made ample use of, in the Devotional music also.

2. Darbari Sangeet Parampara: The music played in the royal courts was known as 'Darbari Sangeet'. Under royal patronage the scholars and musicians adopted a systematic and grammatic approach, leading to the classical forms. These were formally and generally accepted. Thus ensuring continuity. Decay in the morals of princely order gave an erotic turn to court music, thus downgrading its respect in the eyes of common man. This factor notwithstanding, the role played by the royalty cannot be under rated.

During this period several Sangeet Granthas, namely Sangeet Ratnakra, Sawar-mela-Klanidhi, Sadraag Chanderodhaya, Nritya Nirne, Ragmala, Rag Mangri, Rag Vibodh, Sangeet Darpan, Sangeet Parijat, Hirde Kautak, Hirde Parkash and Chaturdandi Parkashika etc. were written. These have significant importance in the Indian Music. Amir Khusro, Sultan Hussain Sharki, Raja Man Singh Tomar, Tansen, Baiju

Bawra, Nayak Gopal and later Sada Rang, Adarag, Mian Shorie and several other great musicians also made substantial contributions.

3. Devotional Music: Devotional music and its richness are considerably indebted to the works of Jayadeva, Ramanujachariya, Ramanand, Kabir, Swami Haridass, Mira Bai and all other great saint-poets. They were all parts of Bhakti Movement of medieval period. Hence the music developed by them is known as 'Bhakti Sangeet'. Sufi saints made use of kafi and Qwalli singing which is popular even now. It was during this very period that Sri Guru Nanak Dev Ji incorporated and integrated the music of sufi's and other saints in accordance with his own genius, thereby developing and creating an independent entity known as 'Gurmat Sangeet'. 'Margi' and 'Desi Sangeet' are important integers of this new form, which will be discussed later. However, at this stage, important aspects of the medieval music may be enumerated as under:

1. Clear cut division of Northern and Southern Indian Music. (Hindustani and Karnataka Padhatti)
2. The patronage of royal courts leading to development of music as also encouragement to the talented.
3. The origin, development and popularisation of classical styles of Indian music i.e. Dhrupad, Dhamar, Khayal, Trana, Thumri, Tappa, Qwalli etc.

4. Development and popularisation of new Ragas and Taalas.
5. Classification of Ragas.
6. New text books (Sangeet Granthas) and new forms of musical Instruments.
7. The coming into being of different schools (Gharanas) of Indian music.
8. Development of both Bhakti Sangeet and Sufi Style of singing.
9. Establishment of the Gurmat Sangeet.
10. Large scale give and take amongst the Desi Sangeet (Folk Music), Bhakti Sangeet (Devotional Music) and Darbari Sangeet (Classical Music).

In addition to the afore-mentioned development of the medieval period, there were other developments in the Indian music which were fairly widespread and need to be noted.

Great Musicians, scholars and other lovers of the Indian music made significant contribution in the 19th and 20th century, which also merit attention. Some of the salient contributions of this period are as under:

1. A study in depth was made by various Indian and Western musicologists and a number of books were published by them.
2. Notation system for music as a performing art was developed.
3. Musical-compositions (Bandish) of various artists and Gharanas (School of Indian Music) were collected and compiled in single volumes.



4. Classification of Ragas under Raga-Thata system.
5. Qualitative change in Pedagogy, namely the establishment of teaching centres in addition to the former 'Guru-Shishya-Parampara'.
6. Development of Gramophone, Radio, Television and other electronic devices gave a new impetus and dimension to the popularity of music.
7. A departure from the collective presence and participation of artist-audience at one place became inevitable. A new era of audio-video system where the artist could record at time of his own choosing and audience could listen at their own place and time.
8. The former practice of 'Sangeet-Samelanas' (Music Conferences) took a new turn in presentation methods.
9. Introduction and popularisation of Indian music in foreign countries.
10. Close contact between eastern and western musicians led to ~~the~~ adoption of each others colourings thus ensuring integrated musical forms.
11. Vocal, Instrumental and dance performances, instead of being one subject of music, took independent places because of specialization.
12. Development of orchestra from solo Instrumental recitals. The concept of 'Polyphony' popularised by 'Bach', began to be experimented.
13. The unique character of Indian Film-music and its influence.
14. Introduction of 'Rabindera Sangeet'.

15. Institutional, stylistical change in the performance of 'Gurmat Sangeet'.
16. Availability of all kinds of music through audio-video cassettes, has made qualitative and directional changes in Folk, popular music and classical music.
17. Changes in social relation and new values resulted in new forms in Indian classical music.

From the above-mentioned changes one cannot but realize the importance of these radical developments. Historical developments leading to changes in political systems had their own influence on this performing art. This naturally changed the methodology and viewpoints for the study of music.

Sources of learning in Indian Music:

In spite of the fact that Indian music is of a very ancient origin; its richness and vast coverage, there are several basic factors of Indian Musicology, which are still in dispute. No single volume produced, finds universal acceptance. Since most of the historical research has been confined to material from royal courts, the picture of Indian music that has emerged, does not give a correct view due to lack of a scientific attitude. To remove the lacuna it is necessary to bring fundamental changes in our methodology. Before a systematic study of Indian musicology, we should first study the teaching methods and their limitations.

The development of Indian Music is due both to the Sangeet Shastras (Granthas) and the practical performances, which are interlinked. This art is learned by a pupil through actual demonstration by the Guru. Side-by-side the 'Shastric', context is also explained. In order to understand the process of learning the following points are important:

1. Shasterik Parampara
2. Gurmukhi Parampara
3. Academic tradition

1. Shasterik Tradition: The knowledge of music Shasteras is termed as that of 'Shasterik traditions.' These Sangeet Shaster's, granthas belong to all ages; ancient, medieval and the present. From the Vedic period to date all music-books are considered to be under Shasterik tradition. The changes that came in the Indian Culture due to religious, political, economic and social changes effected the music tradition also. The origin of all the principles of Indian music are considered to have been derived from Vedas (Samagam). Although this is the view held by most of the learned scholars, it is difficult to accept <sup>it</sup> in its entirety, because of undisputed presence of music in pre-Vedic times.

'Natya Shast~~ra~~' is prime amongst the rest of the collection. Even though this Shastera deals with dramatics, the principles of music are necessarily linked. The practice

of music was prevalent from very ancient origins, yet the emergence of a text book, took considerable time and efforts. The medieval as well as the contemporary writers consider 'Natya-Shastra' as their authentic and main source. Bharat Muni wrote this in the context of the then prevalent musical performances but how far we get a correct view is a moot point. The principles of his writings were later used by Dattel, Kohalam and Matang etc. Naturally these later writers made their own individual interpretations in the context of their contemporary music systems and their interpretations were not synonymous. This diversity is even now present. There is no consensus amongst the present day writers. Some new principles established by them also created numerous misunderstandings because of the mutual ideological differences among the writers of contemporary and earlier music.

Among the medieval writers, the name of Sharang Dev, the author of Sangit Ratanakar, is well known. He initiated an ideological discussion on the contemporary music from the new perspective, but while endeavouring to link ~~the~~ contemporary music with that of the preceding times, he created many complexities as well as differences. Due to the increasing gulf among the writers of the northern and southern systems of music, the ideological difference in the works of such writers created many doubts in the minds of readers. G.H. Ranade writes of such a

situation:

"Under these circumstances, the most reasonable course, for Sarngadeva would have been to trace the growth of his Ragas out of the older Ragas, and the growth of these, in their turn, out of the Jatis or else to describe the Ragas of his day, quite independently of the old forsaken practices of which there is ground to believe Sarngadeva himself had nothing beyond a vague idea. There is, therefore, a lot of controversy and confusion as to whether his music has anything in common with the present-day music, either of the North or of the South of India or whether his system was altogether a different one. The later Pandits of both the schools, however, based their systems on that of the Ratnakara in spite of the fact that the two schools differed widely in their practices. This made matters worse, indeed. A Pandit never stopped to think to which school of music his art belonged and how different were the practices of his day from those of the ancient times, before he set himself to write an epitome on music. What he did was merely to copy the old works and somehow fasten his own practices and beliefs on them. The music of Sarngadeva is not therefore clearly understood in any part of the country and until recently not even one of the Ragas, elaborately described by him, could be successfully identified. The other portions of the Ratnakara, however, deal with the whole range of musical form and composition and make the treatise a useful guide in many respects."<sup>1</sup>

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1. Ranade, G.H., Hindustani Music; Its Physics and Aesthetics, page 7.

The drawbacks in the study of the Indian musicologists can, in brief, be listed in the following order:

- the ideologies of these writers were subjective, imaginary, devotion-oriented and were born of the knowledge gained orally from the guru.
- these writers lacked the competence to counter the ideology of the earlier writers.
- the principles determined by them only confirm the ideas held by their predecessors and seek their support to prove their own ideas right.
- these writers lacked scientific training and thus many doubts and inner contradictions cropped up.
- resulting from the mutual exchange in the contemporary circumstances, some differences about the fundamental principles of music among the contemporary writers also become obvious.

On the whole, we shall call these drawbacks of the writers, due to their ignorance and limitations only. When we consider their efforts in the context of contemporary circumstances and their intellectual competence, we have to admit that their efforts were of great value for the music.

These research problems of music had come to be taken up seriously *during* the British period. Even the British scholars on Indian music made a notable contribution

for developing a new, modern and rational way of thinking towards music. Besides the British writers, many native scholars including Pandit Visnu Narayan Bhatkhande, Surinder Mohan Tagore, Pandit Visnu Digambar Pulskar, and others paved a way for the systematic study of the compilation and preservation of the Indian music.

There were several such problems about the history of Indian music. There are so many differences about the division of eras that the problem still stands unresolved. It was noted mostly as a tradition of the royal courts, and its study in the social context is not extant. The lack of scientific approach in the history of Indian music comes out quite obviously. About this problem, Abraham says, "One might almost go so far to say that Indian music has no history. More accurately its history is of slow<sup>but</sup> deep changes. Treatise succeeds treatise each refining or expanding the theory system, often confusing it with modern practice."<sup>1</sup>

Some scholars agree to the above problems. Due to the complexities about the fundamental principles and ideological differences, the problem of its study is deep and serious. Any solution to it can only be found through a scientific approach.

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1. Abraham, Gerald, The Concise Oxford History of Music, page 563.

We need not hesitate to accept the above problems about the music of India. We should rather rewrite it from a scientific point of view. Due to changing times, the problem is rather serious. Thus, the ancient works necessarily be studied in the contemporary social, political and cultural perspective.

Gurumukhi Parampara: The earliest, pioneering, prominent and practical method of studying and teaching of Indian music is known by the name of 'Gurumukhi Parampara' (tradition). This is based on the teacher-disciple tradition of teaching music. According to this method, the disciple learns from the guru or teacher the fundamental principles, practical techniques, styles, methods and philosophy of music. Under this tradition, the practical aspect is stressed more than the musicology and philosophy. It gives the methodical training of cognition of tone, characteristics of ragas, bandish, presentation,.....

In this tradition, the teacher moulds his disciple in the image of a musician and builds his character as well. Regular practice, obedience of the guru and celibacy are some of the essentials of this tradition which has been in vogue for several centuries. Even today this tradition is accepted as authentic, and highly respected in the practice and presentation of ragas and musicology.

It is impossible to put into words or paint in



colours or express fully the tonal unit like Raga. Only its surface form, characteristics or classical rules can be written in words. The vistar of a raga depends on its creative and aesthetic beauty which comes out in proportion to the hard work, practical, intellectual and imaginative level of the practitioner. All such virtues can only be had from the mouth of the guru. According to Professor Menon, "The Parampara system which, we found, produced more than a skill or an accomplishment. We also found that the whole process of learning music in our culture was a process of transformation rather than a learning."<sup>1</sup> This constant flow of music from one generation to another has renewed and transformed it in an entirely new context, but the teachers under the influence of regional traditions have taught subjective and fundamental points of view. The differences among their teaching methods, and in the theory and knowledge of music have resulted in the lack of a uniform, methodical and rational study of the theoretic, practical and historical aspects of Indian music. In the context of the overall Indian music, this study or training has become obsolete with the passage of time. By now the personal limitations of the guru, subjective point of view, and limited knowledge could not be of much help in intimately familiarizing the disciple with the vast knowledge of music.

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1. Menon, Raghava, R., The Sound of Indian Music, page 31.

This method provides, on the one hand, a sort of preservation to the Indian music where there was lack of any other method of study or training, but at the other hand it brought the possibilities of its multi-dimensional development to a standstill. It was because of the limitations of this method of the study of Indian music that Indian scholars adopted the method of preserving this treasure in the form of books, but this method was also influenced by the teacher-disciple tradition. On the whole, we can say that the problems, complexities and differences resulting from this Gurumukhi tradition inspired the modern scholars and critics of music towards the scientific study of it which was the dire need of ~~the~~ Indian musicology.

Academic tradition: The education of music has spread significantly in the modern times. It has been retained as a subject of study in the academic discipline. At the academic level, the study of music is done from two perspectives-theoretical and practical. The subject of music is being taught as an academic discipline at the school, college and the university level. No doubt, some disappointing results have come out as regards its standard or quality, because it is quite a different task to teach this practical and practice-requiring subject along with the other subjects. Through this educational system, the

intelligent audience of music, its admirers and learners can no doubt be produced but not the artists, because the path of art is long, difficult and requires patient practice. Several constructive suggestions have come up at the academic level: this aspect of study and research is of special significance in this regard. Considering the art of music as a human creation, scholars and researchers have made significant attempts in this system from the rational viewpoint and in the context of human development.

The musicologists of this period have mostly published the achievements of earlier musicologists along with the history of music. These works no doubt follow a new and distinct method, but stress laid is more on description than on analysis. In the context of modern music and in view of the contemporary circumstances of the earlier scholars, a lack of rational study is still felt in their works. Several differences are still found in the theoretical and practical knowledge of music. Thus, it is of utmost importance in the context of present Indian music that the scientific approach be followed in the study of music.

Musicology as a Method of Study: In modern times some ~~such~~ articles have appeared which study Indian musicology in the context of western music. In fact such writers no doubt provide us some basic knowledge about the modern study of music, but they are not fully aware about the weaknesses

of the study of Indian music. They do not seem to be conscious about assessing Indian music on new lines. Writing of history based on imaginary, subjective and limited descriptions (in the writings) of musicology is one such instance. By some, the history of Indian music is limited to royal courts only. If the king sings, it is believed/admitted that the subjects also love music. If there are competent musicians in the court, that period is considered favourable for music's spread or the golden period of music or is given any other such epithet. Such ways of thinking are imaginary and incorrect. Discussion on Indian music from new points of view is greatly needed. Only such a study of music can be of help for comprehending the science of Indian music.

The western musicians studied music on scientific lines. In such a study, the subject is studied in a methodical manner, from all perspectives, in a balanced and rational way. Such an attitude is required for presenting music too. Only then can we realize its real significance and preserve it properly. It will be improper to consider musicology and SANGEET SHASTRAS of Indian music as equivalents. In the modern context, musicology has very wide connotations in which is present the tradition of studying music from different standpoints; but the study of Indian music even today does not follow the tradition of a vast and scientific study.

The above discussions on the prevalent systems of the study of Indian music leads us to the conclusion that several changes are required to be made in these systems of study. These changes are possible only through the scientific approach. We can comprehend and test the vast and varying forms of Indian music only through the scientific point of view. When we talk about adopting the scientific approach we do not mean to apply some alien criterion; rather we intend studying it in a scientific manner according to the fundamental values of Indian tradition. For such a study, it is necessary to learn the definition, nature, theory and form of the science of music. In this context, the views of B.Chaitanaya Deva are pertinent, to quote, "What is scientific attitude? First and foremost, it is an experimental approach. Experiment does not necessarily mean that we should deal with only physical objects and complicated apparatus. What it means is that phenomena in nature have to be observed, systematically recorded and the general laws behind them described. The experiment may be physical, psychological and parapsychological. What is essential is the spirit to observe dispassionately and as free from personal prejudices as possible."<sup>1</sup> In fact, the science of music is a methodical, systematic and harmonious knowledge. This knowledge is based on the correct evaluation of real facts. This is the enquiry of those causes and circumstances which,

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1. Psychoastics of Music And Speech, page 1.

determine the nature of concerned elements.

The trend to study music on scientific lines in the recent past is gaining ground among the readers and thinkers of Indian music. For this, it will be necessary to discuss the new and scientific methods of the study of music being followed in western countries. In the west, the musicological system of study lays stress on the scientific study of music. We shall take it up later on.

The word musicology has been adopted from the French and it means the scientific study of music. Only singing and playing comes under the purview of music. In the modern-day Indian music, dance has come to occupy an independent place and dance has acquired the status of an independent branch of music. Today generally we understand music only to be singing and playing. In this study, we shall accept 'musicology' as the science of music and discuss only these two aspects of music.

This term has occurred more and more frequently in recent years in English books, periodicals and articles. It is used to express scientific study of music in the widest range.<sup>1</sup> Generally, musicology is a subject of human and historical context, pertaining to the written and performed

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1. Grove's Dictionary of Music And Musicians, (Edited by ERIC BLOM), page 1020.

music. There are different opinions as regard its field. Some include in it the theory of music whereas others include acoustics, aesthetics, psychology, human biology, sociology and anthropology, which, in fact, are branches of primary study of other subjects.

Some scholars define the field of musicology as theoretical study of music but many others consider that scientific approach should treat the theoretical and live presentation as of equal weight. With a view to understand and examine music through different systems of study in a scientific method, the acoustics, pedagogy, psychology, aesthetics, physiology, anthropology, sociology, etc. are used as bases. In the science of music, some of the fundamental aspects of the tradition of studying it on the basis of these subjects are as follows:

Acoustics: The medium of communicating music is sound, both for tone and rhythm. Acoustics is a study of the auditory effects based on the theory of sound. The phenomena of **resonance** being the most important. Principles of acoustics are analysed in the scientific and mathematical language. In the context of music, acoustics is the basis for the study of tonal system as well as the chief factor for the making of instruments, recording and playback of tunes, construction of audition chambers, auditoriums and such other activities. The use of acoustics is prevalent in the Indian tradition. Although the tradition of studying



tone purely in scientific form has not been very clear, yet the origin, principles and influences of tones have been discussed by various authors on music. Technical details of instruments and such other subjects related to sound, fall within the purview of acoustics. The study of Indian drone in modern times provides basis to the Indian music system without the fundamental knowledge of which the knowledge of the tonal basis of music is not possible.

Aesthetics: Under musicology, music has been analysed in the context of different principles and views of aesthetics. For study of western music, -aesthetics is as old as musicology. In the western tradition, metaphysics, ethics and aesthetics form the basis of discussion, but in the Indian tradition, truth, beauty and aesthetics are acknowledged as the basis. In the Indian tradition there are included truth, consciousness and bliss in aesthetics. 'Anand' or bliss the extreme limit of the realization of 'rasa', but taken from the western perspective, 'Anand' is an achievement of the aesthetics. In this way, under musicology, we have taken up discussion from the aesthetical perspective. Under this system of study, discussion on Indian music should be in the context of Indian aesthetics.

Musical Pedagogy: Musical pedagogy is also an important subject of musicology. Under this, different aspects of musical education are studied in a scientific manner at



academic level or in independent form. In This system is included the study of the conditions of the learner, from childhood to adulthood, in the context of psychological, physical and social situations. The teaching of music has a very long and vast tradition in the Indian system. Music has been taught under the system of oral tradition of teacher-disciple tradition and under special social conditions. In the modern-day academic teaching of music, such a study is of vital importance.

Psychology: Music and psychology are directly related. That is why there is in musicology, the tradition of a methodical and scientific discussion on music from a psychological perspective. Under the psychological study, besides art forms, the analysis of the different aspects of the artist as well as of audience's psychology is done in the context of the theory and form of music. Under the principle of rasa besides sentiment, feeling, consciousness and sensuous reaction is also discussed in detail. Besides, there are available several instances of the influence of music on the conscious, subconscious and unconscious mind of man. It is because of this that the significance of the psychological perspective is felt in the scientific study of music.

Physiology: The tradition of studying music from the physiological point of view is another important part of

musicology. In this system, the process of creating notes/tones by the body is studied in the context of the construction of different organs of body. It includes the study of nose, ear, throat, lungs, windpipe and vocal chords etc. Influence of tone/sound on body and the process of reception by the senses of hearing are also included in this study. In the Indian tradition, the study of scales: e 'Mandø', 'Madhiya', 'Tar' in the context of their location in parts of human body is given due importance. In this way, we find that physiology is also a significant aspect of study in musicology.

Ethno-musicology: As it is amply clear from the term 'ethno', it implies the scientific study of music in the context of the development of ethnic groups. This study is new, interesting and quite distinct. For the basic understanding of any musical tradition, it is imperative to discuss the origins of the particular ethnic group, its way of life, standard of living and the entire developmental process. To analyse the gradual development of music, its form and principles in the context of the development of the ethnic group can make us correctly understand the music of a particular group. Special emphasis is being laid on such a study in America. In the Indian context, this study can be of great help because both the systems of Indian music and numerous native traditions within them are symbolic of the vast field for its rich form and study.

Anthropology: Musicology also covers the study of music in the context of anthropology i.e. in the context of human development.

Sociology: Study of music in the context of sociology is also part of musicology. The study of the form of music, its overall development, outer form and inner rationale in the context of the origin of society, its constitution, functioning and value system falls within the purview of this study.

Therefore a scientific study of Indian music should be based on acoustics, aesthetics, ethnomusicology, sociology, psychology, physiology, and musical pedagogy. Its study in the above context will be proper, helpful and distinct because Indian music is one of the earliest musical traditions of the world. Thus, its study in historical context is as important as the study of its theory and practice.

While realizing the importance of the above point of view in the context of Indian music, this significant aspect has been made the subject of this research work. We know that Indian music is an ancient musical tradition based on the spiritual and metaphysical values. Hence, it has its distinct religious significance from the very beginning; it is related to its origin and development or its use and purpose. So wherever and whenever Indian music has been separated from its spiritual and religious basis, there has

come about a major transformation in Indian music. If we confine our discussion to the scope of our research work, we can say that it was the result of foreign invasions followed by the cultural exchange between them that brought into being two systems-of Indian music i.e. Hindustani and Karnataka. The north Indian music remained in vogue in its three streams. Its first form was folk music, second the court music and the third devotional music. The folk tradition meant the use of music by the common people for the expression of their feelings under the influence of their region, ethnic group and other local influences. Under the second tradition, music was used as a means of entertainment in the royal courts. It helped in the development and preservation of the classical music, and it also continued the work of constant changes in the classical music. The third tradition, i.e. the one of devotional and religious music, is the one that is directly related to the subject of our study. The devotional music, on the one hand, preserved the traditional Indian values and, on the other, initiated a musical movement against the orthodoxy of the medieval religions. In this tradition, the saint-poets presented their devotional poetry with the music which became quite popular among the masses. It was also with the help of their musical tradition that the Sufi saints provided a sort of relief to the Muslim masses from the Islamic orthodoxy. These factors, on the whole, established in the Indian music a vast tradition of devotional music for the study of which appropriate sources are not available, <sup>my</sup> ~~in~~

Indian music. We have not yet been able to determine their principles, form and nature. Nor has there been any methodical discussion on it under the social, political and historical influences. Its independent study in the context of psychology, anthropology, or physiology can also be lopsided. Another musical tradition within the spiritual music follows a distinct, authentic and novel form, and so far not even some preliminary work has been done for its recognition. It has generally been neglected out of ignorance, considering it erroneously ~~though~~ a part of the devotional music of the medieval Bhakti movement. This great musical tradition is the 'Gurmat music' tradition which was founded by Sri Guru Nanak Dev Ji, the founder of the Sikh faith. We have taken up this tradition as the subject of our research. Sri Guru Nanak Dev Ji evolved a distinct musical system for the establishment of this tradition which follows a new and separate form. The establishment of this tradition has resulted from the new distinct and scientific use of the different elements and values of both the Indian music and the Indian devotional music. A study or discussion of the rational and scientific form of this tradition has not been possible due to certain limitations although there has been a good deal of propagation of this tradition at the organizational level in Sikhism. Consequent upon this ignorance about the musical system of the Gurmat music, its form underwent many

changes at the practical level, these changes differed fundamentally from its basic form. This musical tradition has been chosen as the subject of our study with a view to re-establishing<sup>the genesis</sup> this musical system, determining its independent place and distinct form, in the context of Indian music. 'Guru Nanak Bani' comprises the hymns composed by Sri Guru Nanak Dev Ji, the founder Guru of the Sikh faith, as they appear in the Sri Guru Granth Sahib. This bani is the basis of the 'Gurmat musical tradition' because its inner references, musical signs and directions establish from a scientific point of view a distinct musical system. Therefore, a scientific study of the music of 'Guru Nanak Bani' will certainly be of help in re-establishing the recognition and scientific nature of the Gurmat musical tradition. This is the belief with which we have undertaken this venture. For the fulfilment of this chief aim, we are making a humble endeavour for the musical study, in this dissertation, of the vast and divine bani of Sri Guru Nanak Dev Ji.

C H A P T E R      II

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DEVOTIONAL MUSIC : ITS THEORY AND NATURE

Before discussing the theory and form of devotional music, it is necessary to clarify that this music is based on devotion or prayer to God or some other deity. The theme of this doctoral work relates to the medieval music; and its impact on the Sikh devotional music in the context of musical traditions of different religions and religious sects. Therefore, an attempt has been made to understand the true meanings of music as used for reciting and remembering the Divine Name. Bhakti or devotion here has not been confined to the limits of the music of the Bhakti movement. After a discussion on Bhakti or devotion and music, an analysis has been attempted of the background, theory and form of the devotional music within the framework of medieval religious music.

The field of Indian music is vast and wide. Different religions and their sects in the Indian religious tradition have used music for devotional purposes through various means. Devotional music is the music that supports and enhances the devotional poetry. In fact these two forms <sup>is</sup> amalgamated as Bhakti Sangeet. The concept of devotion is different in different religions. Similarly, modes and styles of music used for the devotional purposes are also different. Keeping in view the limitation of this research dissertation, the study



of Indian tradition of devotional music, shows that scriptures, followers, worshippers, saints and mystics of different religious traditions have used it from their personal/subjective point of view. Before we discuss the Indian tradition of the devotional music, it is necessary to discuss the independent forms, functioning and inter-relationships between devotion and music.

#### BHAKTI

Bhakti is originally a Sanskrit word which is believed to have its roots in bhaj which in its verbal form means to remember (recite) or serve. To adore, worship or to express one's fidelity to one's God with love and devotion is called bhakti. If we consider it in the context of Indian religious traditions, the fundamental element bhaj is there, though the word bhakti is not found in the 'Samhita' of the Vedas. Worship, kirtan (recitation of hymns to the accompaniment of some musical instrument), and incantation which are found scattered throughout the Vedic literature are the other essential elements of Bhakti.<sup>1</sup>

The thinkers of the Bhakti have prescribed three pathways in the religious field- bhakti-marg, karma-marg

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1. Darshan Singh(Dr.), Indian Bhakti Traditions and Sikh Gurus, page 5-6.

and jnana marg. Although these three means have been used independently for man's spiritual development, but essentially these are inter-related. The notion of bhakti in Indian tradition goes back to the ancient past. Bhakti has been defined and interpreted in different contexts in the Upanisads, the Bhagavadgita, Srimad Bhagavad, Narad Bhagati Sutra, Sri Guru Granth Sahib, and such other scriptures. Broadly speaking, Bhakti has two main and distinct ways- Ritualistic and that of love (Vaidhi Bhakti and Prema Bhakti). The loving devotion is free from all bindings of ceremonies, rituals and pretentious ostentations. It is a way of complete surrender to the Divine Being, detachment, devotion and love, Srimad Bhagavadgita contains a reference to the Navlakhna bhakti and this appears as 'Navdha bhakti' in the Sri Guru Granth Sahib also:

1. Sravana (Hearing):  
Srvanī suniyo bimal(u) Jas(u) suyaamī.<sup>1</sup>
2. Kirtan (Hymn-Singing):  
Kirtī(i) prabh ki gaan merī rasnaa.<sup>2</sup>
3. Simran (Remembering His Name):  
Simro(u) simar(i) simar(i) sukh Pāvau.<sup>3</sup>
4. Pad Sevan Karna (Serving with humility):  
Pāv melovā mal(u) mal(i) dhovā  
Ih(u) man(u) tai ku desān.<sup>4</sup>

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1. Adi Granth, page 1080  
2. Ibid, page 1298  
3. Ibid, page 262  
4. Ibid, page 612

## 5. Archana(Worship):

Har(i) Kī pujā dūlambh hai santahu  
Kahnā Kachhu nā jāī.<sup>1</sup>

## 6. Bandnā (Homage):

Anik bār kar bandan Santan  
Uhān charan gobind jī ke Basnā.<sup>2</sup>

## 7. Dāss Bhav (Humility):

Pakhā ferī panī dhovān  
Har(i) jan ke peesaṅ(u) pees(i) kamāvān.<sup>3</sup>

## 8. Maitri Bhāv(Fraternity):

Sakhā sahāī puran pamesar  
Mil(u) kaḍe Nā Hovī bhangnā.<sup>4</sup>

## 9. Atamnivedan (Surrender):

Tan(u) man(u) dhan(u) sabh saup(i)  
gur kau hukam(i) Maniai Paīai.<sup>5</sup>

The kirtan Bhakti has been considered the best, simplest and easiest of all those mentioned above.<sup>6</sup> In Sikh religious thought also, kirtan has been accepted as the best means of bhakti. In this tradition, Bani or hymns and music come out as one integrated means. Music is the main means to help us concentrate, reflect and reach the supreme stage (Param Avsathaa).

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1. Adi Granth, page 910
  2. Ibid, page 1298
  3. Ibid, page 757
  4. Ibid, page 1280
  5. Ibid, 918
  6. Kalijug Mah(i) Kirtan Pardhānā  
Gurmukh Japiah(i) Laie dhianā.  
(Adi Granth, page 1075)

Music is the way to the highest stage of bliss whereas bliss is divine. It is through music that we obtain dharma (righteousness), artha (success in the world), kama (fulfilment of legitimate desire and moksha-liberation). As we recite the Divine Name or sing His praises, the music serves as a strong bond on our wandering mind. In fact, music is the language of the human heart and pleases and comforts it. With a view to enjoy the pleasures of music, the listener must free himself from the temptations of life and submit himself wholly to the flow of music.

DEVOTION, MIND AND MUSIC: Bhakti or devotion is related to 'mana' or mind. To detach human mind from the worldly passions, temptations and devote it to God is the other name of Bhakti. 'Mana' or mind is that power which completes our work of reflection. The work of listening (Sunjan) and reflecting (Manan) is ascribed to it. Therefore, the devotees have accepted the attempts to control the mind, bring it to poise, purifying and then overpowering it as the different stages of bhakti. Mind is of such a unique power that it controls the functioning of man's internal and external senses. Intelligence is the power to think, reflect and is contributive to distinguish between good and bad. Two types of mana have been acknowledged the egoistic or maya-oriented and the enlightened or the purified. As long as 'mana' is under the control of

intellect, it checks itself against sensuous indulgence and becomes pious and pure. This is what we call enlightened 'mana' as against the egoistic which is diving deep in the allurements and temptations of the world. That is why spiritualists stress on putting mind under the control of intellect and overpowering it. While discussing 'mana', we see that the first stage of the process of controlling and overpowering the 'mana' is its transformation from ~~being~~ egoistic to <sup>the</sup> enlightened. Music is capable of bringing about this transformation quite easily.

It is believed, ~~that~~ the fundamental qualities of religion and music, ~~that~~ in their own way, ~~both of them~~ can transform the animal passions of man into subtle feelings, and the union of the two, i.e. of religion and music, can certainly be of great help.<sup>1</sup> A sloka in the Gita says that whatever satisfies our senses is not very important. That which satisfies the mana is subtle and which provides comfort to intellect is no doubt subtle but is external. That which makes us realize the reality that is beyond intellect is the best because it helps us have a glimpse of ~~the~~ Ultimate Reality.<sup>2</sup> While having this glimpse, human

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1. The Psychology of Music, page 16.

2. इन्द्रियाण्ये पराण्यहुरिन्द्रियैः परं मनः।

मनस्तु परा बुद्ध्या बुद्धे परतस्तु सः॥

(Ref. Sangeet, Jan.1970, Page 12)

soul tends towards submission to the Divine. The supreme ideal of self-surrender is the centralization by man of all his life-forces. When man surrenders himself to Him with absolute love and devotion by concentrating seriously and certainly all his life-forces and thoughts, only then can we have a glimpse of the Reality. For this seriousness and stability, music is the easiest and the best method. There is a flow in the notes of music which remain active according to the seriated movement. This binding power of the rhythm and cadence of music binds the wandering mana or mind in its firm grip. As a result of this 'mana' reaches a stage of complete poise after freeing itself from the temptations of senses and of the world. That is why Indian tradition calls music the simple and the most effective way of Bhakti. It will not be out of place to quote a few scientific observations pointed out by Shri C.M.Dhawan in a recent article:

"What I am about to say, is taken from 10 lectures delivered by Dr. John Eccles, an Nobel Laureate, brain Surgeon and the discoverer of Neurons. (*The Human Mystery* By Eccles, Johan.)

An important point made by Eccles is that the biological evolution of man has come to an end-----Henceforth the evolution of man will be purely in the field of culture. In contrast to biological evolution, cultural evolution is exclusively human. Culture is man made. Man alone has the potentiality to participate in culture, both as a participant and as a creator.

That being so, and the fact that Music

transcends oratory and poetry; it becomes clear, that music will play the leading role in cultural evolution and advancement of Man.

Dr Eccles ~~is~~ further<sup>said</sup> that virtually all human activities are controlled by the left side of the brain. The right side of the brain is dormant except for one and only one activity and that activity is 'Music'-----Turmoils of the mind caused by Kaam, Krodha, Lobh, Moh and Ahankar which are on the left side of the brain, become dormant and the right side of the brain stimulated by this music starts swaying the mind. Due to transcendental nature of music Ego surrender and identify with the object of worship becomes possible. All the Rasa, and Bhava of the 'Raga' have one common ingredient and that is love; or what we commonly call-Prem Bhavana-the noblest human emotion; an emotion which shuns evil and nurtures virtue."<sup>1</sup>

If we analyse carefully the fundamental technical vocabulary of music, it comes out that the main characteristics of tone, Shruti and raga is to provide comfort, solace and delight to the human mind. It is because of this characteristics that music is capable of liberating man from all attachments of this material world and absorbing him in the supreme state. The source of music is tone or sound; tone has been acknowledged in musicology the manifestation of 'Brahm'. Tone is unique and the manifestation of bliss, and worshipping it bring the highest gains.<sup>2</sup> Tone is of two kinds-'ahat' & 'anahat!

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1. In Praise of Music, (Delivered at Punjabi University, Patiala, dt. 10 Sept., 1988).
  2. Chaudhry, Vimla Kant Rai, Bhartiya Sangeet Kosh, page 66.

For easier understanding, they have also been called internal and external tones. The internal tone means 'self-propelled tone in the soul' whereas the external tone stands for the one created in the visible material world. Anahat naad (tone) has been considered divine and it cannot generally be listened to with the help of our sense of hearing, rather it is a stage of unlimited and inexpressible experience. It is self-created, self-propelled and blissful, and for experiencing it contemplation and mortification/discipline are essential. This tone can ~~possible~~ be experienced only by complete detachment from the material world and reuniting with the inner soul. Ahat Nad is the one that is created in this visible, material world. From the musicological perspective, the sound that gives human mind comfort is 'Naad' (Anhat Naad). It is produced from the echo and friction of two material objects' touch or strike against each other. It is produced in the material world with the human effort. Although the ahat and anahat naad (tones) are different from each other, but their mutual relationship occupies a place of importance in the spiritual life of India. 'Nad marg' is the way of bhakti or devotion of a devotee. It has been said ~~about tone~~ that there is no better incantation than tone, no greater god than soul, no higher worship than concentration, and no more pleasure than contentment.

Sarangdev is of the view that devotion to tone pleases



Brahma, Visnu and Siva as they are not different from  
~~naad~~ <sup>1</sup>

It has been said in the 'Chhandogaya Upanisads' that the essence of a sentence is poetry (Rik), that of poetry is 'Sama' and the essence of Sama is the 'pranav ghosh nād'.<sup>2</sup>

Ahat tone provides human mind with pleasure and comfort, and inclines it towards the Supreme Bliss. On the other hand, 'Anahat' is the blissful state is born of the ecstasy of the echo of the song or conch or the state of poise. Music has been declared the provider of mukti (Mukti datta) or liberation because of these tonal qualities. Singing, playing and dancing in the worship of God are the best. According to Yagvallakap, a person who knows the elements of playing lyre, the srutis and ~~gatis~~, and the form of musical cadence can easily achieve liberation through the vocalic worship of Brahma.<sup>3</sup> Just as one cannot possibly laugh with the mouth filled with sweets, wandering of mind is impossible while singing.<sup>4</sup> That is why music is the effective and easy means for concentrated adoration

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1. नास्ति नादात्परो मन्त्रः न देवः स्वात्मनः परः।  
 नानुबन्धेः परापूजा नाहे तृप्तेः परं सुखम्॥
  2. Johri, Puspha (Dr.), Sant Namdev Ka Kavia Aur Sangeet-tatav, page 34.
  3. Sangeet (Volume January), page 11.
  4. Ref. Thakur, Onkar Nath (Pt.), Parnav Bharti (Partham Veeneo, page 14.

of God. We have before us another factor of the mutual association and importance of music and devotion: music becomes the medium of expression of the devotee's spiritual experiences and thereby addresses itself to the entire mankind.

Man makes use of numerous methods for expressing the perceptions of this visible world, but the complete expression of all these perceptions is nevertheless impossible. The feeling and expression of the spiritual sensational experience, which is beyond the grasp of human mind and intellect, are not possible for the common man. But sometimes, the devoted go through spiritual experience of such intensity that ordinary speech transcends to the language of silence: the devotees use for it the metaphor of the dumb who can enjoy but cannot express the taste of the sweets. According to Dr Pitambar Dutt Barathwal, "Though the medium of language for the expression of spiritual perception is inadequate, and it is extremely difficult for others to comprehend the meaning of the visible form of the divine feeling, yet the seekers of truth cannot conceal the ecstasy born of this conception of truth and engage themselves in expressing it."<sup>1</sup> The expression of this divine truth or spiritual perception is not only

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1. Ref. Jagir Singh (Dr.) 'Gurmat Kirtan Bhakti' (Nanak Parkash Patrika-Bhakti Ank.), June 1985, page 85.

essential for the seeker of truth but is also a source of information and guidance for the entire world. This expression provides mankind with necessary guidance required for the attainment of liberation. The seekers, devotees and the gurus have made a unique use of Bani for this expression. Bani is not ordinary poetry or song, but it is an art of expressing the inexpressible about the Brahman. This Bani does not work only through its theme and the poetic measures, symbols and images used, but it is also saturated with music. Throughout this process, Bani and music are inter-related. They are identical, and at the same time supplement each other. They are, on the one hand, higher and better than the ordinary poetry and music, and on the other, possess a piety, holiness and divine continuity. The nature of music serves as a direct means of expressing a devotee's perceptions and thereafter stressing it in the depths of his heart.

It is obvious from the above discussion that music is a successful medium of bringing out the spiritual perceptions, and in the spiritual tradition of India it has been called the liberator of man. It is because of this very reason that ever since the Vedic civilization music has been an integral part of the spiritual tradition of India. The tonal power of music is capable of transforming the egotistic (Mayaukat Mana) into the humble and pious being (Jayotimay Mana). The spiritual values or

notion concerning human life and the Supreme Being which cannot generally be comprehended easily, enter the human mind with the help of music. The human mind gets detached, when surrounded by musical environment, from worldly passions and temptations, and in such a situation the spiritual notions or the constant musical presentation of God's Name helps in bringing tranquility to the intransigent. It is also because of the supreme and unlimited power of music that its use has been considered best in the different religious traditions of the ancient and medieval spiritual music.

#### SPIRITUAL BACKGROUND OF INDIAN MUSIC

India is a land of religions. Every particle of it is saturated with the religious feelings. The devotees have been active for the past centuries to fulfil their respective objectives. Although there are differences in the mode and manner of their devotion, yet the object of everyone's devotion is the same. This variety of religious feeling among the Indian people not only gave birth to different religious traditions and schools of philosophical thought, but left a deep impress on the arts of this land. So much so that the fundamental tendency of religion is found in the study and interpretation of these arts. Keeping in view the limitations of this research work, if we analyse it in the context of music, the evidence in support of the

above statement can be easily ascertained in the origins and purpose of music. Among the prevalent ideas about the origin of music, the foremost and the most popular thought acknowledges music as the divine creation. Different religions of the world have tried to prove it as the creation of their respective heritage. This attempt represents more a religion's sense of honour in its relation to the origin of music than its claim to this effect. According to the Indian music tradition, music originated from Brahman from whom it was acquired by 'Siva and from him to Narad through Sarswati. Narad spread it in heaven from where rishis like Bharat and Hanuman acquired it and spread it on this earth. The music that originated from Brahman, brings redemption and has been given the name of 'Margi Sangeet'. The above-mentioned view about the origin of music was preached by the followers of Hinduism. In the same manner, the traditions about the origin of music are prevalent in other religions of the world such as Christianity and Islam. The prophets and spiritual-preceptors of each faith have been accepted by their followers as the original sources of music. According to the natural and scientific schools as prevalent in the modern-day music-world, music is the coeval of human evolution. Different stages of human development portray the true picture of the development of music. Man has been making use of music since the very beginning with a view to expressing his feelings. The first use of music could well

be traced to man's dancing, jumping or producing a variety of sounds to express his mood of satisfaction or pleasure at the achievement of something, fulfilment of some curiosity, resolution of some problem or some other pleasure-giving sensation. When man in the earlier times recognized powers of Nature (such as Fire, Water, Air, Sun, Earth, etc.) which were more powerful than him as gods and goddesses, he used the medium of music to please them because if music could provide pleasure and solace to human being it could placate these forces of Nature also. This kind of use of music was the first such use in human life, and he did so under the influence of religious feelings. These functions of worshipping developed along with the evolution of man towards their organized and definite form of music. Since music was an integral part of these worshipping functions, it followed a specific way. This very form of music in its developed and highest form came to be known as 'Margi Sangeet', and the music used on other occasions in life came out as 'Desi Sangeet'.

A peculiar tendency came into vogue in the fields of Indian arts and literature. Under this tendency, different forms of arts and literature are basically related to the Vedic tradition. A somewhat identical tendency can be found among the scholars of Indian music as well. A vast, ancient tradition of Indian music might have been prevalent among the Indian people even before the

Vedic times, but almost all the scholars begin their discussion of the theory and form of Indian music from the Vedic age. Maybe, it is due to the fact that the Vedas are the important and authentic source of contemporary literature and music; but a religious feeling is also present in all this as a result of which the music of the Vedas is acknowledged the best and a source of the Indian music. Not only in India but throughout the world, the origin of music is believed to have been with the expression of religious feelings of man: beyond the Indian culture, however, the elements of religious feelings have since become almost non-existent. Although the literature which could introduce us to the culture of those times is not extant today, yet the physical remnants of those civilizations that are discovered from time to time provide us some information about the musical instruments used by people of those days—the instruments which were suitable as accompaniments to the religious music.<sup>1</sup>

If we study Indian music in the context of the above, we learn that music was used for purposes of worship and devotion in the Dravida age and thereafter by the people of the Indus Valley. The figures of the singing woman, dancing woman, 'tandava' dance, and half-woman nateshvara as discovered from the ruins of Harrappa and Mohenjodaro

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1. Pranjape, S. Bhakti Sangeet Ank, page 2.



reveal the fact of religion and music being considered integral by those people. We can say that music was sufficiently popular among the Indian people even in the pre-Vedic times, and religious temperament was the important and distinct tendency of its nature.

VEDIC MUSIC: The foremost source of Indian musicology is the Sam Veda, also known as Gandharva Veda. There is a tradition of singing the Vedic incantations at the special religious occasions and functions. Those who presented it, formed a distinct class. Recitation of the Sama Veda involved incantation (Alaap). The music of this Veda comes out as the preliminary music in the background of Indian music, and the devotee here expresses his feelings with the help of music. 'Samagan' was music of Vedas. Ganas (Sanans) were recited in basic tones i.e. Udatta, anudatta and svarita.<sup>1</sup> Different styles of singing such as Prstav, Pratihara and Udgeeth etc. of the Sama Veda came into vogue as separate techniques of classical melody. G.H.Ranada acknowledges that in the vedic period, the hymns as a class used to be chanted and some of them were further set to tune and rhythm and thus there soon came into existence a class of singer-priests.<sup>2</sup>

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1. M.Hari Haran, Readings on Music and Dance, page 3.
  2. Ranade, G.H. Hindustani Music: its Physics and Aesthetics, page 1.



It is worth noting here that Vedic music was not only difficult for the common masses but was almost taboo. It was an art-form beyond the use of common man. It was called 'Margi Sangeet'. The priest-singers of the devotee-class confined the knowledge and teaching of this distinct type of music to the people of their own class.

After the Vedic music, religious worship and music were integral to each other. In the Brahmin granthas, the interrelationship between poetry(rik) and music(sam) has been presented with the help of the images of husband and wife.<sup>1</sup> Music occupied a place of prominence in the Upanisads also. At that time, the entire knowledge was divided into two categories-the mundane and the higher. Poetry and music were included in the mundane knowledge, and special volumes were written for learning it. With the help of word and notes, 'Nispadit rasa' has been accepted as the supreme bliss(Brahmand Sahuder).<sup>2</sup> Those days, special singers and priests used margi music at the time of Yuga and havan or sacrificial worship. In the 'Chhandogaya Upanisda', 'saman' and 'udgith' have been explained. 'Udigth' was a technique of singing. Besides, there are references to musical instruments in the context of worship. We come across the reference to seven notes in the 'Rik Prtisankhaya'. Historians believe that the

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1. Johri, Pushpa(Dr.), Sant Namdev Kaa Kavya Aui Sangeet-Tatav, page 11.

2. Ibid, page 11.

first reference to musicology is there in this very grantha.

TRADITION OF RELIGIOUS MUSIC DURING THE RAMAYANA AND THE MAHABHARTA AGE: During the times of the Ramayana and the Mahabharata, 'Stotar' singing was considered as specific and distinct in the world of music of that age. The tradition was to sing verses in adoration of gods. Music was also being used at individual level for the attainment of liberation. During the age of Ramayana and of the Mahabharata, the tradition of singing the adorational verses was in vogue. Valmiki's Ramayana is not only great from the poetic aspect but also contains several references to music. Valmiki specially taught Luv and Kush the art of singing the text of Ramayana. Two forms—classical and folk—of music were current then. We also find mention of the different references to parts of singing, playing and dancing.<sup>1</sup> The Mahabharata was penned by the great rishi Vyas, and is based on the style of sloka. There is reference in it to the 'Sat' and 'Gandhar' dharmas.<sup>2</sup> The use of music for the purpose of religious worship continued to be prevalent. Lord Krishna's playing on flute was wonderful and charming.

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1. Achar'ya, Brah spati, Sangeet Chintamani, page 36.
  2. Ref. Johri, Pushpa(Dr.), Sant Namdev<sup>ku</sup> Kavya Aur Sangeet tatav, page 12.

In the era of the Ramayana and the Mahabharata, the 'Jaati' gayan singing, besides 'Sam' and 'Satotar' singing, was in use. Like the Sama gayan, Jaati gayan was also considered pious. In the 'Sangit Ratanakar', it is said that Jaati singing can save man from the sin of murdering Brahman himself. Just as rik cannot be Yaju and Sam cannot be transformed, similarly the 'Jaatis' from 'Sama' cannot be changed.<sup>1</sup>

Music has been considered the medium of worship in the Bharat era as well as in the Jain and Buddha eras. Although music is forbidden to a Jain ascetic, yet music was used to sing the adoration of Lord Mahavira. In Buddhism, singing of Theri gatha comes out as a special system of the religious music. The Jatak music in Buddhism was called 'Gandharva Veda' which included in it Geet, Vadint, Nrutch, Akhkhanam, etc.<sup>2</sup>

SIDDHA AND NATH TRADITION OF MUSIC: In the 8th and 9th centuries, another tradition of music, called 'Vajaryaam' tradition came into being. It was considered a changed

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1. आपि ब्रह्महर्षं पापाज्जातयः प्रपुम्ययुः।  
श्रुवो यजुषे सामानेन प्रियन्ते नाग्यथा यथा।  
तथा सामसमुद्रभूता जातयो वेदसाम्पत्ताः॥
  2. Ref. Johri, Pushpa(Dr.), Sant Namdev Ka Kavya aur Sangeet tatav, page 13.

form of the magical and mystical formulas and incantations of the 'Mahayaana' tradition. The followers of this tradition were called 'Siddhas'. There are found verses of the kind of Charyaapad, Sarahpad, Lueepad, etc. which were sung. Like the language of these Siddhas, their singing was nearer to the music-forms of folklore.

Nath tradition follows the Siddha tradition. It has two main schools led by Machhandar Nath and Gorakh Nath. The details of the hymns composed by Gorakh Nath are ample, and among his compositions special mention may be made of Sikhya Darshan, Pran Sangali, Pada, Narve Bodh, Atam Bodh, Machhandar Gorakh Bodh, Gian Chalisa etc. The technique of singing the hymns of the Naths also deserves special notice because it accepts the primacy of Raga in music. The Ramkari raga is the favourite raga of this tradition, and a reference to this effect has been specially made in the hymns of 'Gorakh Vani'<sup>1</sup>. Besides, Gaur, Maru, Gujri, Patmanjari, Devkari, Desakh, Bhairavi, Kamod, Dhanasari, Sivar(Asavari) Varati, Maladi, Malsri and Malsa, Gaud ragas were some of the favourites.

MUSIC IN THE VAISNAVA AND SAIVA TRADITIONS: The tradition of the Vaisnava music begins in the fifth century. Its original name was Ekantik Dharma, but later on, it was preached under various names such as Narayaniya, Prachrant, Vasudev, Vaisnava, Satvat and Bhagavat. In the Vishnava

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1. Barhathwal, Peetamber dutt(Dr.), 'Gorakh Vani', page 85

tradition, the incarnation of Brahma is worshipped, and the Vaisnava saints are commonly known as Alvars. They are strolling singers who move on from one temple to another singing the Divine praises. Their divine compositions are found collected in ten volumes. In the 12th century, Ramañuja (1037-1137) preached this tradition in a big way. The movement spread to the northern parts of India as a result of the efforts of Madhva, Visvaswami, Nimbaravna and Ramananda who came down from the South.<sup>1</sup> In the Vaisnava poetry, Sapt padi and Ashtapadi were specially taken for singing. Jayadeva's 'Gita Govind' is an important work of this tradition. He wrote it sometime towards the middle of the 12th century. According to Suniti Kumar Chatterji, "Jayadeva's work gives above the Padas, Ragas like Malav, Gujri, Vasant, Ramkri, Karnat, Desaga, Desa-varadi, Gonda-kari, Bhairavi, Varadi and Vibhasa, and talas like Rupka, nihsara, Yati, Eka-tali and Asta-tali. Considering that the Padas are only 24 in number, it is only natural that the range of Ragas and Talas in the 'Gita-Govind' is small-as<sup>Compared with the much wider variety as ~~is that found in~~</sup> compilation of devotional hymns and distinct ranging from the 15th to the 18th centuries as in Sikh 'Veda'- 'Adi Granth' or the 'Guru Granth'.<sup>2</sup> Some of Jayadeva's compositions are included in the Sri Guru Granth Sahib under

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1. Gupt, Deendayal, Ashat chhap Aur Valabh Saamperdaya (Part I), page 40.
  2. Jayadeva, page 66.

raga Gujri<sup>1</sup> and Maru<sup>2</sup>. The above compositions of Jayadeva are the finest specimens of 'Prabodh Gayan'.

Within the Vaisnava tradition, Chaitanaya Mahaprabhu, Vaisnava saint, established the Chaitanaya or Gauriya Vaisanava sect which opted for the worship of Lord Krishna. Sankirtan and Leela Kirtan while portraying Krishna's life were the distinct styles of devotional singing in this tradition. Chaitanaya popularized the Sankirtan and he declared that every individual has the right to worship God.<sup>3</sup>

The devotees of Siva preached the Saiva tradition, and they were called 'Nynars'. The complete works of these Nynar saints are included in the collection called 'Trimurai'. These songs were set ~~to music~~ in melodic types called 'Pans' which are accompanied rhythmically. Several musical measures were born of this tradition which came into vogue in Karnataka.<sup>4</sup>

SUFISM AND BHAKTI MUSIC: After the 7th or 8th century, Muslim invaders from Arab came to Punjab via Sind, Multan and Afghanistan, and then spread further in India. Sffis accompanied these orthodox Muslim invaders with their

- 
1. Adi Granth, page 526
  2. Adi Granth, page
  3. K.Damodaran, Bhartiya Chintan Parampara, page 332.
  4. Simon Robert Leopold, Spiritual Aspects of Indian Music, page 18.

liberal Sufi philosophy. Sufism was liberated from the Islamic orthodoxy, and the Sufis wrote their own compositions for the spread of their faith. Their verses denounced the orthodoxy of the Islamic faith and dwelt upon the theme of love of God. Sufiaana qlam, Sloka, Qafi and Dohira were some of the forms commonly used by these Sufi saints who gave the world of music a distinct style of singing is the form of qafi. The technique of qafi singing is different and distinct from the other techniques of Indian music of devotion, and later it became popular in the Punjab under the tradition of classical music. The style of singing qafi is either an amalgamation of qawalli and 'Pada Gayan' or it was born of their mutual interaction. For the bandish on the qafi, reference to the musical measure to which it is set is always stated at the beginning of the composition, and in initiation of qawalli a verse is iterated. Use of different notes of different Ragas for the expression of feelings is a special feature of this style. Sheikh Farid and after him Shah Hussain and Bulleh Shah sufficiently enriched this tradition.

BHAKTI MOVEMENT AND DEVOTIONAL MUSIC: In the Indian culture, the Bhakti Movement of the medieval age, provided a new form to the Indian life and philosophy. This movement got started at a juncture in history when a protest against the Hindu and Muslim priestly class and their selfish interests had

become a necessity.<sup>1</sup> Providing a new form to religion, this movement presented a different form of Indian culture as a different school of Indian philosophy. This movement helped not only in the development of Indian culture but also showed the way to united struggle against the exploitation and oppression of the poor. Bhakti Movement presented an alternative to the religious power based on the self-interests of the Hindu and Muslim priests. This alternative was common and literary for the general masses.<sup>2</sup>

Bhakti Movement started as a religious movement, and in this movement poetry and music came out as common medium. The poetry composed by the saints of this movement is called 'Bhakti Kaavi'. Similarly, the complete musical system adopted for the presentation of this 'Bhakti Kaavi' is known as Bhakti or devotional music. The reformers and believes of this movement provided meaning to the Bhakti Kaavi (Poetry) and music.

Nath tradition and Sufism were present as sources of inspiration in the background of the Bhakti Movement. In spite of being the follower of the Puranic ideology, the movement moved from saguna to the nirguna way of worship.

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1. K. Damodarn, Bhartiya Chinten Parampara, page 328.
  2. Ibid, page 327.



Yogis, Sunyavadis and Sufis believe in the unity of God, and therefore the main objective of this movement was Nirguna worship. Thus, the Vaisnava traditions that started under the influence of the Bhakti Movement included Ramanandi or Ramanuja, Radha Vallabhi and Vaisnava traditions.

Ramanand (1366-1467), a disciple of Ramanuja, is believed to be the first preacher of the Bhakti Movement. Ramanand was at first Vaisnava who believed in the sarguna form of God, but later on he changed his belief to Nirguna aspect of God. Ramanand had several disciples, among who, could be counted Ananta Nand, Sukha Nand, Yoga Nand, Bhav Nand, Ram Das, Pipa, Sain, Kabir and Ravidas who occupy a place of prominence among the poets who wrote under the influence of Bhakti Movement. These Bhakti poets composed their verses under the specific musical restrictions and measures. Another disciple of Ramanand was Goswami Tulsidas who followed the Sarguna way and the musical importance of whose poetry deserves special mention.

In the Vallabh tradition, the devotees of Lord Krsna preached devotion to Radha and Krsna as a distinct form of devotional music. The poetry, in Braj language, of these "Astchhap poets" in this tradition followed the style of 'Bhajan-Kirtan'. These poets widely preached the 'Astyaam kirtan' and 'Lila Kirtan'. Prescription of specific musical measures for singing verses was initiated in this

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sect. Surdas, Parmanand and Nand Das are some of the important names of this sect.

Swami Haridas who worshipped the couple Radha-Krsna is acknowledged the founder of the 'Sakhi tradition'. He has a special place of eminence in the world of music. Musicians like Tansen, Baiju, Ramdas, Gopal Naik and others got their training in music from him. Verses (Padaas) composed by him in different Ragas are known as the finest specimens of the best and the authentic Dhrupad singing in Indian music.

SRI GURU NANAK DEV JI AND THE BHAKTI MOVEMENT: The Bhakti Movement started from the South and gradually spread throughout the length and breadth of the country. The Vaisnava and the Saiya traditions popularized bhakti through extensive use of singing and dancing. In the 12th century, Ramanuja preached Advaitism. This movement so touched the oppressed, arousing in them feelings of love and equality<sup>that</sup> immediate response came from people belonging to different creeds, castes and regions. In the medieval age, two traditions-one comprising the devotees of Lord Rama and the other of Lord Krsna-came into existence. Ramanand was known as the leader of the devotees of Lord Rama. He had twelve disciples among whom could be named Ravidas, Dhanna, Sain, Kabir, Dadu and Tukaram. Sometimes the name of Sri Guru Nanak Dev Ji(1469-1539), the founder of the Sikh faith, is

also included in that list. Sri Guru Nanak Dev Ji is included in the list of poets and saints of the Bhakti Movement because he supported those religious values of this movement which were consistent with his own teachings. Inspired by the Bhakti Movement, he preached a distinct, separate, an independent and recognizable path. Some scholars include him as a part of the Bhakti Movement. This only betrays their ignorance of Sri Guru Nanak Dev Ji's principles and teachings. In this context, it is a universally accepted fact that Sri Guru Nanak Dev Ji accepted those values preached by the saints of the Bhakti Movement which were consistent with his own philosophy. The highest place to the 'Guru' and the principle of 'Nam' are some of these important doctrines accepted and preached by Sri Guru Nanak Dev Ji. Apart from some such similarities, Sri Guru Nanak Dev Ji's faith is different and distinguishable from the Bhakti marg. Sri Guru Nanak Dev Ji stressed upon the people the need to follow their own religio-socio-political values along with his message of remembering the True One, nam simran, honest and righteous work, sharing one's labour with fellow human being, and ethnic equality of man. The Guru brought about consciousness among the people through a correct interpretation of the religio-socio-political values in the context of contemporary circumstances. Sri Guru Nanak Dev Ji intensively reflected on the past, present,

and future of all the religions and brought forth a new religious tradition which later on came to be known *the Sikh religion*. This new religion came out as a link between the Hindu and Islamic culture in India. That is why Sri Guru Nanak Dev was accepted and revered as 'Guru' by Hindus and as 'Peer' by muslims, though Hinduism and Islam were otherwise two opposing and somewhat contradictory cultural forms. He brought about a complete transformation in religion, philosophy, literature and music. He presented to the world an alternative to the prevailing religions which had lost their relevance and degenerated into a shapeless system of religion beliefs and lifeless rituals. Looking at things in the context of music alone, we learn that Sri Guru Nanak Dev Ji while still maintaining his separate distinctiveness established a new system of devotional music, called 'Gurmat Sangeet', as a result of his study and reflection of the past and contemporary traditions of religious music.

No doubt, the Bhaktas prior to the Bhakti Movement as well as the contemporaries used music for their hymns but it lacked the possibilities of establishing a new tradition at the theoretical and practical level. The devotional music was deeply influenced by some of the traditions of the Bhakti Movement such as dance, drama, and acting. Sri Guru Nanak Dev Ji used 'kirtan' as the medium of comprehending the spiritual mysteries, and denounced dance,

drama and acting in the context of devotion. The Guru composed his hymns in certain Ragas and Gayan Shalies. In this musical tradition, the style of folk-singing is allowed within the framework of Desi Raga. For singing the Bani there is a specific musical organisation into Ragas, style of singing and a certain set of musical signs such as rahaau, numerals(Ank) and ghar(u). This new tradition was accepted as a rich heritage by the succeeding Gurus and their followers, and its methodical use at the practical level in the 'Sikh sangat' or congregation was declared essential. This great tradition is still found in the Sri Guru Granth Sahib in which hymns of some saints and sufis are included as per the Gurmat musical tradition and Gurmat Philosophy.

The fallacies and misunderstanding as discussed above, about Sri Guru Nanak Dev Ji and the Bhakti Movement still persist among the scholars as well as the lay-man regarding the independent entity of this musical tradition. No doubt, the followers of Sri Guru Nanak Dev Ji went ahead on the directed path, yet there was a lack of grasp regarding the distinct entity and possibilities of their path. The thesis in hand is a sincere, though feeble attempt at finding out a resolution of this problem.

SHALIS OF THE DEVOTIONAL MUSIC: The devotees in different

eras used music for purposes of devotion to their gods, and we have already touched upon its importance and historical background. The fundamental basis of this traditional religious music was mainstream Indian music though several variations of it remained popular in different places at different times. It is because of these local variations that Indian music comes out as a distinct and practical tradition of music. Thus, the distinct and special form of the music of this tradition turns it into an important subject of study. The devotional music is, like the classical and folk music, an independent musical system. It absorbed from its very beginning important elements from the contemporary musical tradition and played a significant role in the development of this musical tradition on the whole; using the elements of contemporary music in its spiritual mould. Like the folk music, this tradition has also helped in enriching the classical music from several perspectives.

The path leading to the realization of God through music has been divided by scholars into two- 'Gan marg' and 'kirtan marg'. The styles of 'Margi Sangeet' are for meditation of God, and in the 'Kirtan marg' the praises of the Lord are sung.<sup>1</sup> This division is fully applicable in the case of different styles of devotional music. The musical styles of the finest variety point the way to

1. P.Sambamurthy, South Indian Music, Part (VI), page 27.

immersing in 'His' meditation whereas with kirtan the seeker gets united with 'His' feet by singing the praises of 'His' Name.

We shall discuss later on some of the important styles of this vast and ancient musical tradition. Since the subject of our study pertains to the medieval musical tradition, we shall discuss the techniques of the devotional music only in the context of pre-medieval and medieval musical tradition.

We can base our discussion on the form of pre-medieval devotional music only on the books on musicology, religious scriptures and other historical references because the practical form of these techniques has already been lost due to the vagaries of time. Only a few musical instruments and engravings of the pre-Vedic Indus Valley civilization have been found amongst excavations at Harappa and Mohenjodaro, and on the basis of it we cannot possibly make out a clear view of the devotional music of those times. However, it can be made out that the possibilities of the use of music, singing and dancing for devotional purposes was quite matured. The provision of the altars, and the statues of tandav dance, aradh-nari nateshvar, and dancing woman are obvious evidences of the use of music for the devotional purposes. On the basis of it, we can say that the tradition of using music for the purposes of worship or devotion can be traced back to the pre-Vedic times.



The music used for worshipping in the Vedic era is authentic, ancient and the holiest in the world. The first method of singing the Vedic 'chhand' is called 'Arcika' under which only one intonation is used, for chanting notes. The second technique of singing is 'Geetika' in which one additional note is added to the main pitch. The third technique is called 'samika' in which the number of notes is increased to three by adding one to two tones. The method of enunciation in this tradition has remained pure, distinct and authentic in spite of the effects of time and place.

SAMGAAN TRADITION: Samgaan was a distinct tradition of singing in the Vedic era. This tradition was based on Alap singing. For Sama singing, the basis was the fundamental sounds of 'Udatta', Anudatta and savarit. These are the names of low, medium and high-pitched sounds.<sup>1</sup> It becomes clear from the study of 'Nardiya Siksa' that the seven intonations used in music, originated from these three tones. Besides the use of note, there are references in the 'Sam Veda' to the definitive words such as tone, raga, graam, murchhanaa etc.<sup>2</sup> The Samagaan was primarily Alap gayan which was based on the distinct tonal arrangements.

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1. M.Hariharan, Reading on Music And Dance, page 3.
  2. Johri, Pushpa (Dr.), Sant Namdev<sup>ka</sup> Kaavya Aur Sangeet-tatav, page 11.



Several references can be found in the Vedic era itself about the use of the tradition of chorus singing. It is believed that the Vedic chhand was based on the ascension and descension of the notes of 'Tishtup' and 'Anushtap' etc. Their stages were determined after dividing them into Udatta, Anudatta and Swarit. These brought each syllabale of the Vedic incantation into practice on the basis of their meaning. Thus, this style of communal singing system had begun in the Vedic era.<sup>1</sup>

With a view to summing up the musical forms of the Sama gaan, we can say:

- (1) Based on Udatta, Anudatta and Swarit, the tone of the Samagaan expresses itself as Re, Ga, Ma, Dha, Sitar Saptak.
- (2) Sometimes Dha is replaced by Ni in the above Saptak.
- (3) The notes are practised in their natural form rather than in their indirect, intricate and complex manner.
- (4) The expansion of these notes is only up to half-saptak. In other words, the ambit of singing them is small and limited.
- (5) The use of additional, meaningless words for the starting notes is done to provide from the very beginning a suitable atmosphere to the effect of the opening tune and presentation.

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1. Shukal, Cowardhan(Dr.), Kavivar Parmanand Dass Aur Vallabh Sampardaya, page 310.

- (6) It is an established and prescribed system of notes, and no originality or imagination can be brought into it.
- (7) This singing of 'Chhandas' makes us realize an established and natural cadence which reflects the preliminary, fundamental form of a distinct system of rhythmic arrangement.
- (8) The Samagaan is completely based on alaap and no special instrument is used. No doubt, some scholars mention the accompanying instruments but no clear and authentic evidence is available.
- (9) It is difficult to fully ascertain the ragas on the basis of the tones used in the Samagaan. Some of these produce refrains, on the basis of which some scholars consider it a raga.
- (10) The style of communal singing has developed from the Sama technique.

On the whole we can say that several fundamental elements of Indian music are found in the Samagaan tradition. Although the ancient practical form of this tradition is not known, yet the idea of its being the finest and the most ancient is universally accepted.

Stotra gayan: The tradition of singing eulogistic songs is a distinct style of the Indian music. There is a tradition of singing the eulogistic verses of the Upanisads in special tunes. Apart from the 'Stotras' written by

Ehagavatpad Sankaracharya, the 'Siva Tandav Stotra' by Ravana, 'Rudrashadah', 'Vinay Patrika' and 'Ramchrita Manas' by Goswami Tulsidas are significant works from the point of view of music. The tradition of singing stotras or eulogies is popular even in modern times. The 'Siva Mahiman Stotra' is a quite popular work in this. ~~...~~

Jaati Gayan: Like the 'Sama' and 'Stotra' singing, 'Jaati' singing is also an important aspect of the Indian tradition. Just like Samagayan this also is considered holy. There are seven pure categories such as shadji, rishabhi, gandhari, madhiam, panchama, dhaivati and nishadi. These categories are further subdivided, and there are some 'Vikrit Jaatis' also. Grahi, Ansh, Tar, Mandir, Nias, Apnis, 'Sannias, Vinias, Aahutav, Alaptav, Langhan, Antar-marg, Shadav, Audav are the features of these categories. According to Matang Muni, their number is ten. Jaati singing was a tradition of singing, as the Raga is a tradition now. It was believed to have originated from Brahman and it eulogises the god Sankara. As for the pure, prescribed and authentic form of these categories and the highest reward of their singing, the 'Sangeet Ratanakar' mentions that Jaati gayan brings redemption, even for the murder of a Brahmin. Just as singing of ric, yaju and sam is fruitful, these sam-created Jatis also have the same merit.

Parbandh Gayan: The practical construction of Poetry for the purpose of singing has been called Prabandh by the musicologists. It had been a special tradition in the medieval ages and its use is an important part of devotional music. If we try to ascertain the literal meaning of 'Prabandh', we find that 'pra' stand for 'specially' and 'bandh' for 'bound' or organized or 'arranged.' Thus, 'Prabandh' literally means 'a work specially bound or arranged.' The above meaning is confirmed from the study of the construction of such a work.

Prabandh Gayan is directly related to 'Geet'. 'Marg' and 'Gaan' are the two divisions of 'Geet'. Nibandh (organized) and Anibadh (unorganized) are two kinds of singing-style. Of them, there are three variations of Nibadh Gan: Prabandh, Vastu and Rupak. That is why we have already accepted Prabandh as Nibadh work. Prabandh has four divisions, namely Udgrah, Melapak, Dhruv and Abhog.

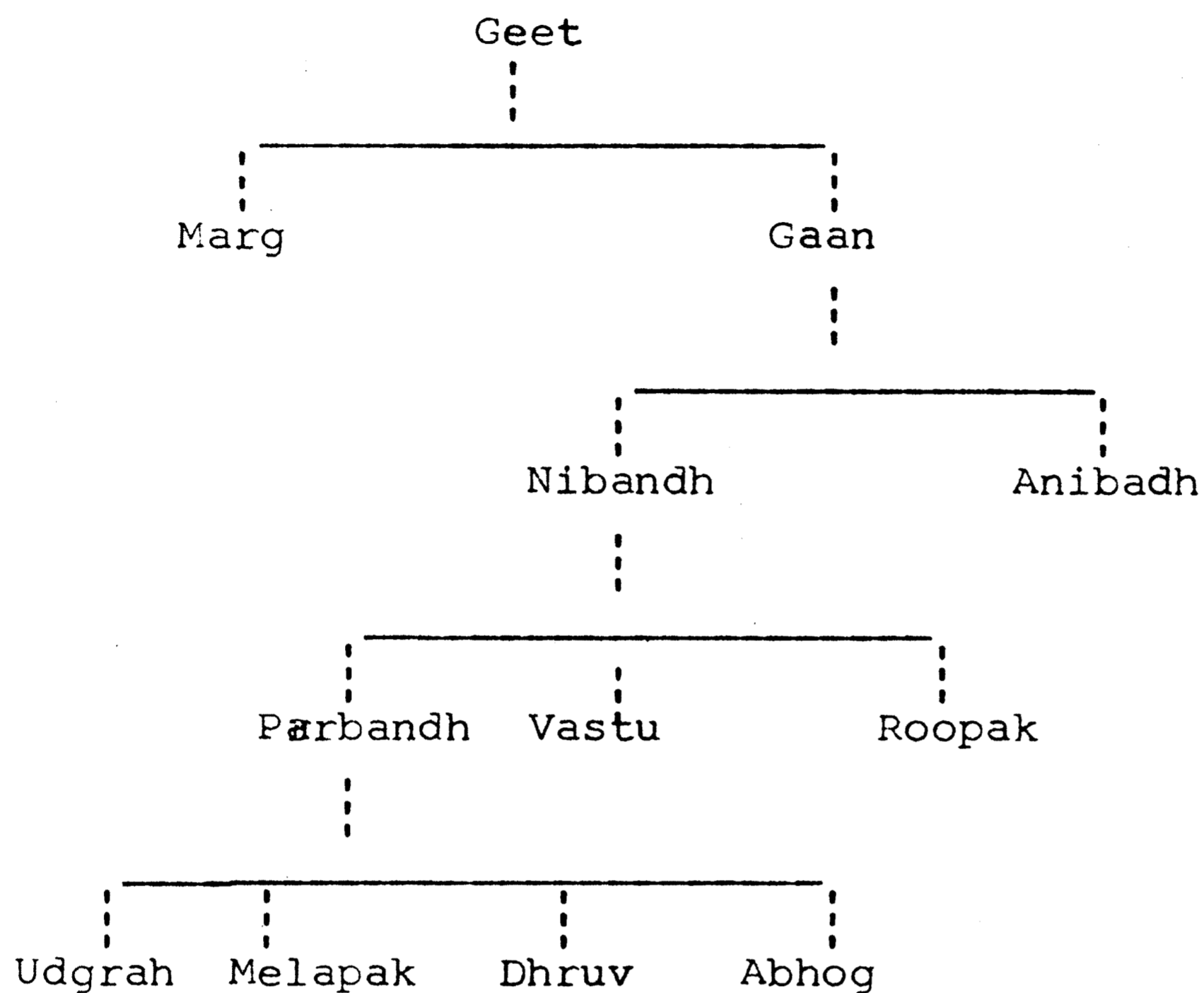
- (1) 'Udgrah' is the opening or beginning part of a song. It preceds 'Melapak' and 'Dhruv'.
- (2) It is necessary to understand Dhruv so as to comprehend Melapak. Dhruv is the third part of the Prabandh which serves as a pivot in the Prabandh style of singing in the form of Sathai<sup>or</sup> Tek. The Melapak, which is the second part, serves as a link for uniting the opening Udgrah with the Dhruv.

- (3) Dhruv has been discussed under the heading Melapak. It will suffice to say that Dhruv is a fundamental and indispensable organ in the organized singing. It is active like the Sathai or Tek, and it is sung repeatedly.
- (4) Abhog is the fourth and the last part of Prabandh which leads it to its completion. This is the last constituent element.

Prabandh Gayan has a kind of 'salasgur' which contains apart from the above discussed four elements the fifth part named Antra.

Of the above constituent elements of Prabandh gayan, Udgrah and Dhruv are fundamental. Without them the construction of Prabandh is not possible. Of the remaining elements if two are present the Prabandh is called 'Vidhatuk Prabandh', and if there are three elements, it is called 'Tridhatuk Prabandh', and if there are four elements, we call it 'Chaturdhtuk Prabanch'. Another view popular about Prabandh is that the presence of all the constituent elements is not necessary, and it is because of this that it is called 'Prabandh-dwang',

Vaang, Chaturang, and Panchang.<sup>1</sup>



In the tradition of Prabandh gaan, the Prabandhs composed by Jaidev, the known Bhakta, poet and musician of Bengal, are of special note. Jaidev composed his hymns in Raga such as Malva, Gujri, Vasant, Ramkri, Karnat, Bhairavi, Vibhas, etc., these are arranged in nihsara, yatee, ek tali and ast-tali.<sup>2</sup> The two hymns of Jaidev included in the Sikh Scripture, Sri Guru Granth Sahib, are found under ragas Gujri and Maru. In the temples of

1. Nibandh Sangeet, (Ed. Laxmi Narayan Garg), page 57.

2. Chatterji, Suniti Kumar, Jayadeva, page 66.

Jagannath at Puri, the devadasis traditionally sing hymns from Gita Govind. The Ashtpadis in the Gita Govind are not only important compositions in Indian literature but they also occupy a place of special importance as a style of singing in the Indian music. These Ashtpadis are the finest specimen of Prabandh Gaan in which there are 'udgrah' 'dhruv' elements, but wherein 'melapak' is absent. Besides Ashtpadi, seven-lined verses have also remained in vogue. This poetic form remained quite popular. After Jaideva; this form was sung, a singing style under the Prabandh gayan.

DHRUPAD STYLE OF SINGING IN INDIAN MUSIC: Dhrupad is a unique style of singing and occupies a prominent place, because, the nature and behaviour of Dhrupad concentrates on devotion to God. After the Prabandh gayan- this style provided Indian music its distinct richness. This style has made an important contribution towards providing a new and strong basis to the developmental process of the entire tradition besides the organization of raga-taal system of the Indian music.

In the medieval age, Dhrupad remained equally popular among the singers both in the spiritual and the secular fields. The Dhrupad composed by the devotees of Krsna such as Swami Haridas and others are the best in composition and practice. Besides them, the Dhrupad of

Tansen and other singers of the Mughal era are also quite popular. Vimalkant Rai Chaudhri, while discussing Dhrupad says: "Dhruv means permanent or stable. In this context, only God is dhruv and the verses in His adoration and devotion are called dhrupad, which have played their role since ancient times. Its nature is specifically rich in sobriety, serious, and even taals are matching in depth. Taals of lesser beats are not used in it. The dhrupads have been composed in the form of adoration of the Absolute."<sup>1</sup> There is no doubt ~~that~~ that some of the dhrupads composed in the Mughal era eulogize the kings and emperors but the fundamental basis of this style of singing is the Divine eulogy. Dhrupad is said to have developed from Prabandh Gayan. Udgrah, Melapak, Dhruv and Abhog, the four elements of Prabandh Gayan are found in Dhrupad transformed as Sthai, Antra, Sanchari and Abog.

The great Sangeet-acharya Swami Haridas and his disciples Tansen, Baiju Bawra, Ramdas and others composed several works in the Dhrupad style and preached them with their own singing. From among the saint-poets, the verses (Padas) of Kabir, Surdas and others are the best specimens of Dhrupad style of singing. Since Dhrupad style was quite

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1. Chaudhry, Vimlakant Rai, Bhartiya Sangeet Kosh, page 65.



popular in the medieval times, almost all the verses of the Bhakti Movement were sung in this style. That is why the provision of Sthai and Antra in these verses is quite obvious.

Swami Haridas composed his verses in measures such as Vibhas, Bilaval, Asavari, Kalian, Kanhra, Kedar, Sarang, Vasant, Malar, Gauri, Nat and others which were sung in the dhrupad style. Given below are a few specimens of such verses:

Raga Vibhas

Hari bhaj Hari bhaj chanshi Na, Man Kar tan Kau.  
 Mati Vanchhe re, til til dhan kau.  
 Aan mango age avego, Jion pal lage pal kau.  
 Kahi Sri 'Haridas' Meech jion ave, Tion dham hai apan kau.<sup>1</sup>

Rag Asavari

Sansar Samunder manus meen,  
 Nakr magar aur jeev bahu vandis.  
 -- -- -- -- -- -- -- --  
 -- -- -- -- -- -- -- --  
 Kahi Sri Haridas tei jee paar bhae,  
 Jo gahi rahe charan anand nadish.<sup>2</sup>

An old and popular composition of Dhrupad by Swami Hari is on the next page.

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1. Sangeet (Feb'uary 1951), page 66-67.
  2. Ibid, page 67.

Dhrupad composition of Swami Haridas

Hansat Khelat bolat Milat dekho Meri Aakhian Sukh.

Biri Paraspar Let Khvabat Jiun daamani,

Ghan chamchamaat sobha bahu Bhantin Sukh

Shruti Ghuri Rag kedaro jamyo Adraat misarro Sukh.

Sri 'Haridas' ke Swami Syama kunj Bihari ke,

Gaavat Surat Det Mor bhayo Param Sukh.

Raga Kedar (Dhrupad)				Chartaal (Vilambat)			
<u>Sthai</u>							
X	0	2	0	3	4		
Ṣ Ṣ	Ṣ D	P P	m P	DP M	Ṣ S		
Han sa	t Khe	L t	bo la	ts mi	la t		
Ṣ M	M P	- P	m P	DP M	Ṣ S		
De -	Kho Me	- ri	aa Khi	an so	- kh		
<u>Antraa</u>							
P -	P Ṣ	Ṣ Ṣ	Ṣ Ṛ	Ṣ Ṣ	Ṣ Ṣ		
bi -	ri P	r S	pa r	le -	- t		
Ṣ P	- D	Ṣ Ṣ	Ṣ Ṛ	Ṣ P	P M		
kh va	- -	ba t	jiun S	daa S	Mi na		
Ṣ Ṣ	Ṣ M	Ṛ Ṣ	Ḍ -	P Pm	DP M		
gh an	- ch	am ch	amaa -	t so	- bha		

X		0		2		0		3		4	
S	R	S	M	-	-	P	S	Pm	DP	M	M
ba	-	hu	bhen	-	-	t	n	su	-	-	kh
<u>Sanchaari</u>											
S	S	M	P	P	P	P	M	P	D	P	M
shru	ti	ghu	ri	ra	g	ke	daa	-	ro	jam	ya
P	P	Ṣ	Ṣ	N	Ṣ	D	P	M	Ḍ	<sup>s</sup> R	S
a	d	raa	t	ni	raa	-	r	ro	ru	-	kh
<u>Aabhog</u>											
P	P	P	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ
Sri	Ha	ri	da	s	ka	swa	a	mi	sya	a	ma
Ṣ	Ṣ	Ṣ	P	M	Ṣ	Ṣ	N	D	pm	DP	M
Kun	j	bi	haa	ri	ke	Ga	Va	t	su	Ra	t
S	S	M	M	P	P	Ṣ	D	P	pm	DP	M
De	t	bho	r	bha	yo	Pa	ra	m	su	-	kh

Tansen, the court-singer of Emperor Akbar and a fine singer in his own right, popularized the Dhrupad style a great deal. Although Tansen was primarily linked with tradition of court-singing, yet out of devotion, he composed Dhrupads also. The poetic form and musical notation of one of his representative compositions will be given in the following pages.

A representative composition in Dhrupad style of the compositions of Surdas is given below:

Maai too Mere baap too  
Kutambi Mera Veedlaa.  
Hari ke Hamari navri  
Hari Utaarai Paili tiri.<sup>1</sup>

The above verse is overall best according to the rules of the dhrupad style. Another verse of Surdas in Raga Kedara, which has not been very popular is given as under:

Chakr ke Dharnhaar, Garurh ke Aswar  
Nand ke kumar; Mero sankat Niware.

-- -- -- -- -- -- --  
-- -- -- -- -- -- --  
-- -- -- -- -- -- --  
-- -- -- -- -- -- --

Ab kion Aber, 'Sur' Sewak tiharó.<sup>2</sup>

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1. Johri, Pushpa(Dr.), Sant Namdev Ka Kaaya Aur Sangeet-tatav., page 64.
  2. Sangeet (January, 1970), page 13.

Dhrupad Composition of 'Tansen'

Tum Rab tum saheb; tum hi Kartaar,  
 Ghat ghat puran Jal thal bhar bhaar.  
 Tum hi rahim, tum hi karim,  
 Gavat guni gandharav sur nar sur taar.  
 Tum hi puran braham; tum hi achal khambh,  
 Tum hi Jagat guru, tum hi Sardaar.  
 Kahe 'Mian Tansen' tum hi aap,  
 Tum hi Karat Sakal Jag ko bhai paar.

Raga Sarang

Sultaal (Madh laya)

Sthai

X		0		2		3		0	
N • Tu	P • m	S N • ra	N b	S tu	S m	S sa	S he	- -	S b
S N • tu	S m	R hi	- -	R P ka	M r	- -	R taa	- -	S r
S N • Ch	S at	R gh	M at	M pu	P -	- -	P ra	P N n	MP -
P S • Ja	S l	P N th	PM al	P bh	M R ar	- -	S R bhaa	- -	sn rs



KIRTAN SHAILIES

In the spiritual world, devotion or Bhakti is divided primarily into two--Vaidhi and Prema. The Prema bhakti is a way of complete surrender, detachment, devotion and love. The navlakhna or navdha bhakti gives kirtan a special place for devotion. Reference to this effect are found in ancient religious scriptures as well as in Sri Guru Granth Sahib. Kirtan is the name given to the worship of one's patron deity with love and devotion through the medium of music. The tradition of kirtan is quite old in music as well as in the spiritual world. The followers of different religious traditions have used kirtan in their respective manners under their respective religious feelings. Thus different styles/techniques of kirtan emerged, but all of them revolved round devotion to or eulogy of God. It becomes quite clear from these different uses of kirtan that music or kirtan has enjoyed a place of eminence in Indian religions. So much so that devotional music has been used in one form or the other in all those religions which are somehow or somewhere linked to their culture.

In the medieval devotional music, Nam gayan or singing His Name is possible through two methods--individual and communal. In the individual kirtan, the singer addresses his deity with a feeling of complete surrender, and music

here serves as a medium. In Bhakti, music serves the purpose of those wings which take man to the world of spirit. In the individual kirtan, besides the adoration of God, kirtan is also used as the medium for the spread of spiritual experience and truth. At this time, the singer addresses his companions, i.e. the entire brotherhood, and songs of his spiritual experiences and the Eternal Truth. It is because of this objective of kirtan that its distinct form or different styles are born. The saints, bhaktas and the gurus have made use of both the individual and the communal kirtan.

The communal kirtan has been quite popular in Indian devotional music. In this method or style, the singers may be one or a group who thus address the congregation<sup>t</sup> to make the latter sing with them. The communal kirtan is mostly performed in the style of nam-kirtan in which are sung the names of gods, goddesses, incarnations and other different divinities.

It is obvious from the above discussion that text and music are very important for kirtan, and at the same time the mutual relationship between the singer and the audience plays a significant role in determining the styles of kirtan.

We shall here, discuss some styles of kirtan



prevalent in the Indian devotional music. Although the aim of these styles is eulogizing God, yet they are different from one another as regards the technique.

PADA KIRTAN: Pada kirtan is a special technique of kirtan in devotional music. For its singing, the pada or verse of a saint, Bhakta or poet is selected. In the medieval Bhakti tradition, the saint-poets composed numerous verses and themselves sang these verses. Thus, these are music oriented for the purpose of singing. There is among them the provision of Sthai and Antra. Since dhruvad style was popular <sup>in</sup> those days, 'Pada kirtan' is a style influenced by the Dhruvad. The 'dhruv' in verse is considered its 'tek', and the remaining verses are sung in the form of antra. It is natural that the style of an ordinary and a classical singer will differ. The latter might sing these verses according to the classical technique of dhruvad because the poetic construction of the verses of the Sangeet Acharya Swami Haridas, Tansen, Kabir and Surdas are alike. In the pada kirtan, the style of individual kirtan is more popular. It was through this style of singing that the medieval saints, bhaktas and gurus sang and preached their hymns. This style is different, ~~from~~ and independent of the bhajan kirtan. It is free from any specified ritual and worship, and from the difference of time and space.

NAM KIRTAN: The alwar saints in the tradition of Vaisanava devotional music started the spread of sankirtan from the South in the 5th century, which brought the whole of India under its influence. 'Sankirtan' is the singing, wholeheartedly and devoutly, of the Divine Name by the devotees sitting together.<sup>1</sup> The sankirtan tradition of Bengal is different from the other traditions of India and in it distinct ragas and rhythmic-systems are popular.<sup>2</sup> 'Nam-kirtan' is the distinct style of this tradition in which the Name of Lord Krsna is sung jointly by the devotees in the form of a procession khartaal, ~~Kh~~, violen and such other instruments. The Nam-kirtan begins with a salutation to the Guru and thereafter the speed(lai) of the cadence is determined through the talvadan. The man leading the singing of entire congregation is called 'Adhikari'. He begins the Nam-kirtan through the specific and sloka-like different names of God.<sup>3</sup> 'Nam-kirtan' is popular almost in the entire India. With the help of Indian musical instruments (which are often taken in the folk-music) the Divine Name is sung through different poetic verses eulogistic in nature. The principal singer lets the

- 
1. Swami Shivananda, Bhakti And Sankirtan, page 89.
  2. Sinha, Purnima, An Approach to the study of Indian Music, page 57.
  3. Sinha, Purnima, An Approach to the study of Indian Music, page 57.

entire congregation follow him in repeating the different tunes and cadences of the verses eulogizing God. The Divine Name sung in such a musical and smooth way takes the entire gathering into a state of bliss.

Namavali, the other name given to 'Nam-kirtan', means the chain of names. In this system music and text is used more than in other types of bhajan-techniques.<sup>1</sup>

When 'Nam kirtan' is performed while moving in the form of a procession, it creates a wonderful and unique atmosphere. In such a procession, the group performing kirtan with various accompanying instruments address the entire congregation gathered around. The singers in this group inspire each and every person in the gathering to join them in their kirtan by addressing them with the Divine Names and influencing them with the captivating power of music. As a result of it, the sound of the singing of Divine Name by the entire gathering echoes the sky. One spiritually finds the Divine Presence all around consequent upon the echo of His Name having spread throughout the environs.

Of course, we find very few instances of 'Nam-kirtan'

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1. Leopold, Simon Robert, Spiritual Aspects of Indian Music, page 54.

performed in the manner described above, but the tradition and fundamental objective of the 'Nam-kirtan' done in the moving procession is the same. It has been reduced to just a formality with the passage of time. It is, however, not difficult to imagine how great is its spiritual and musical significance from the entire system and description of it.

YATRA KIRTAN: The Astchhap poets of the Vallabh tradition/school, popularized for the Divine adoration, several systems of kirtan, such as Yatra-kirtan, Astyam-kirtan, Vishya-kirtan and Bhajan-kirtan. Yatra kirtan is somewhat identical with the Nam-kirtan discussed above. In it, the 'Nam' and adoration of Krsna is sung. Other verses and bhajans about Krsna are also sung during the yatra or journey. The custom of singing the names and biographical anecdotes of different gods and goddesses is also part of this kirtan tradition. To dance under the mystic intoxication of absorption in the kirtan is also part of this tradition. It is quite different from the kirtan performed in a serious manner and in an atmosphere of poise and peace. It binds all the devotees together with the help of kirtan. The achievement of some high spiritual state through this system of kirtan seems impossible but it is quite successful insofar as the preaching of the Divine Name as well as the showing of one's love for Him is concerned.

ASTYAM-KIRTAN: Astyam-kirtan is a regulated and prescribed tradition of Krsna-Bhakti (devotion to Krsna); Kirtan done (in the eight pahars of the day) throughout the day. It was founded by Acharya Vallabh and popularized by the saint-poets of the Vallabh tradition. The ast-Bhakta poets used to perform kirtan during the day according to their sense of devotion. Singing of the devotional songs full of the daily activities of Krsna such as Mangal (enjoyment), Chingar (make-up), Gwal (grazing cow herds), Rajbhog, Uthapau (dissolution or transplantation), Bhog (pleasures), Sandhati and Shayan (sleeping) is called Astyam kirtan.

VISHAYA KIRTAN: This system of kirtan also owes its origin to the Vallabh tradition. Singing devotional songs related to any specific theme or aim in view is 'Vishaya kirtan'. This system of kirtan enjoys a special importance at rites, rituals and festivals related to different aspects of life.

BHAJAN KIRTAN: Both 'Bhakti' and 'Bhajan' are the derivatives of 'bhaju'. Bhajan is an adoration of God or the kirtan of His divine virtues. It can also be called a song which helps us in remembering Him.<sup>1</sup> In the system of Bhajan singing, the gods and goddesses are eulogized in a prescribed manner according to the rituals of the Hindu

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1. Chaudhry, Vimlakant Rai, Bhartiya Sanceet Kosh, page 83.

faith. It is performed both individually and communally.<sup>1</sup> Among the astchhap poet of the Vallabh tradition, this system of kirtan is also acknowledged. This kirtan is based on the devotional songs about the anecdotes from the life of Lord Krsna which are sung in a particular sequence. The hymns of Tulsidas, Mirabai, Surdas,et.al. are quite popular as the Bhajan kirtan these days. There is a tradition to sing these hymns independent of any sequence or formal discipline.

LEELA KIRTAN: Singing the anecdotes from Lord Krsna's life is called Leela Kirtan. One can find a touch of the Bhajan kirtan and Astyam kirtan of the Vallabh tradition. This has been quite popular in the Sankirtan tradition of Bengal. Even today we can have glimpses of this tradition.<sup>2</sup> The Notation of some compositions of the above styles of kirtan are being presented in the following pages.

On the basis of the above discussion about the spiritual music we can say that in the spiritual tradition of India, the devotees have made use of the forms and parts of the contemporary music for eulogizing God and expressing the Truth of life as well as their spiritual

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1. Leopold, Simon Robert, Spiritual Aspects of Indian Music, page 57.
  2. Sinha, Purnima, An Approach to study of Indian Music, page 52.

experiences. This is what we call the tradition of Bhakti/devotional music. It is not only a tradition established by the saints and poets of the medieval Bhakti Movement, rather it is rooted in the religious music in its entirety (Aradhna or Margi). Like the classical and folk music of India, the religious music has its independent tradition with its own systematic form. The classical music was provided its roots by the arranged system of the poetic forms such as Chhant, Dhruv song, Arya song, Prabandh, Vastu, Rupak, Astpadis eulogies, aarti (prayer), and invocatory verses being used from the very beginning and from ancient musical forms of Indian music. In the music used for devotion in different eras, the preceptors of different religions have used, according to their own faith, devotion and practice, the different styles of kirtan for the worship of God besides communal singing, eulogistic singing, chorus, Prabandh and Dhruvad singing. These styles follow independent and original musical constructions. If we analyse the music of different religions, we find a certain element of originality in them. The religious music of ancient times was limited only to a particular class because of the caste-system. It was a reaction to the Hindu orthodoxy that besides the saints and bhaktas of different religious traditions, Sufis in Islam also started a new movement of devotion and worship through the common and independent use of music. However this medieval tradition



of spiritual music could not establish an authentic and organized form of its own, in spite of its peculiar and basic possibilities. Some of the reasons behind this inability of the traditions of medieval spiritual music, are under study. If we analyse the devotional music of the saint poets of the medieval age, we find them using the music for devotion but not very active in determining its form or a certain system. The use of music in the prevalent manner is limited to the efforts of some individuals alone, as a result of which the determination of a ~~certain~~ system could not be possible at the organizational level. Another reason behind this lacking in the spiritual music is, the uncertain freedom in its use. As a result of <sup>this,</sup> full awareness of the competence and possibilities of folk and classical forms of Indian music in this tradition, the organizational work, at practical and conscious level, could not be possible through a principled and balanced amalgamation of these two forms. Some individual and varied efforts are not sufficient for the achievement of this objective and fail to fill the gap necessary for the development of this tradition.

It was for the fulfilment of this objective that Sri Guru Nanak Dev Ji established in medieval age, the tradition of Gurmat music. We shall at a later stage discuss on the basis of 'Guru Nanak Bani', the origin and principal sources of this tradition. On the whole we can say that the study of the devotional music tradition of medieval India makes us realize its distinct and independent form which has provided the Indian music, as did the folk music, with a rich musical treasure.



Mahaan Mantra

Hare Rama, Hare Rama, Rama Rama Hare Hare.

Hare Krsna Hare Krsna, Krsna Krsna Hare Hare.

X		X		X	X
	S S Ha re	R M M M Ra - ma Ha	<sup>M</sup> G- R S re- Ra -	S R S N Ma - - -	
<sup>R</sup> Ra ma	S R Ra ma	<sup>R</sup> g g S R Ha re S Ha	S - S S res Ha Ra	R M M M Ke - sna Ha	
<sup>M</sup> C Re s	- R S kr -	S R S n sna - - -	<sup>n</sup> <sup>n</sup> S R kr sna kr sna	g g <sup>R</sup> S S Ha re - Ha	
S -, Re -,	S S Ha re	S P P P Ra - ma Ha	P D P M re - Ra -	(M) - G <sup>R</sup> S ma - - -	
S S Ra ma	R R Ra Ma	<sup>M</sup> g g R R Ha re - Ha	S -, re -,	S S Ha re	R M M M Kr - Sna H
<sup>M</sup> C ke -	- R S kr -	S R S n sna - - -	<sup>n</sup> <sup>n</sup> S R kr sna kr sna	g g <sup>R</sup> S R Ha re - Ha	
S -, Re -,					

Mahaan Mantra

Jaya Shankar, Jaya Jaya Jaya Shanker,  
Jaya Shankar Kailaashpati.

Jaya Gaura, Jaya Jaya Jaya Gaura,  
Jaya Gaura Jaya Parvati.

	X	X	X
<u>Uthai</u>			
N S S -	S S S N	D N N R S	N D D
Ja ya Shan -	ka r Ja ya	Ja ya Ya ya	Shan - ka r
N R R -	G R P -	G R R S	N R S -
Ja ya Shan -	ka r Kai -	la s sh pa	ti - - -
<u>Antra</u>			
m m m m	m - G R	R G P m	P - P -
Ja ya Gau -	ra - Ja ya	Ja ya Ja ya	Cau - ra -
M G R -	G R P P	M G R S	N R S -
Ja ya Gau -	ra - Ja ya	Pa - r va	ti - - -

CHAPTER      III

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GURU NANAK BANI AND MUSIC

Scholars have attempted comprehensive discussion from varying perspectives about Sri Guru Nanak Dev's contribution in the fields of literature, religion and philosophy. However, in the context of music, research work about the Gurmat Music tradition established by Sri Guru Nanak Dev Ji has not been possible. Divinely enlightened, Sri Guru Nanak Dev Ji provided ideological transformation of the ancient values relating to human life. This transformation comes out as a kind of link between the past and the future of mankind. The eternal truth of experience, deep reflected knowledge, spiritual vision and the realistic portrayal of different aspects of life in the compositions of Sri Guru Nanak Dev Ji is rare in the world literature. On the one hand, the hymns of Sri Guru Nanak Dev Ji quench our spiritual thirst, and on the other familiarizes us with the deep reflection of philosophy, literature and art. Whosoever has realized this Divine Word (Sabdas), has been able to experience the eternal truths of life and the wonderful and inexpressible taste of 'Wismada'.

Music has been an important medium of realizing the self. It was used by many saints and Bhaktas of the Bhakti Movement, to sing their compositions. Sri Guru Nanak Dev Ji, while uniting text (Bani) with music, established a distinct music tradition. To comprehend the inner elements of this tradition, it is necessary to study Sri Guru Nanak's

life and compositions in the context of music.

The personality of Sri Guru Nanak Dev Ji possessed peculiar features from the artistic standpoint. He had fully studied and reflected upon all contemporary traditions of folk, classical or devotional music. This becomes evident from the use of music in his hymns. The lifetime of Sri Guru Nanak Dev Ji begins with 1469 and terminates in 1539. He was born in a Khatri family. From his early childhood, Sri Guru Nanak Dev Ji was of serious and reflective nature. So as to make him proficient in the affairs of the world, his father, Mehta Kalu, wanted him to undertake formal study, but his mind was not in the mundane affairs. The father tried to occupy the mind of his son with farming, trade and such other jobs, but such efforts could not quench the spiritual thirst of Sri Guru Nanak Dev Ji. Spiritual discourses with the saints and performing kirtan were part of his temperament from his very childhood. Mardana, son of Bhai Baadra and a mirasi of his village, was Sri Guru Nanak Dev Ji's constant companion. Sri Guru Nanak Dev's friendship with Mardana is a clear indication of his musical disposition. It cannot be termed a simple coincidence that while Sri Guru Nanak Dev Ji practised singing and composing hymns, chose a very fine musician as his companion who also evolved the instrument of rabab. It was rather a conscious attempt at uniting verse with music, an attempt which materialized

after years of creativity. It was the result of these efforts that Gurbani music (Gurmat Sangeet) got a systematic or institutional form.

Sri

Bhai Mardana was Guru Nanak Dev's close companion, humble servant, ragi, rababi and his first disciple. He was a man of great potential as can be ascertained from the Sikh history. An important point to note here is that Mardana was the first singer as well as the first listener of hymns. Mardana was a constant companion of Sri Guru Nanak Dev Ji during his preaching odysseys (Udassi)<sup>1</sup> to different lands. An ordinary man and a seeker, Mardana played *Significant* role in the establishment and expansion of the Sikh faith.

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1. (i) First Odyssey (Pehli Udassi) - (1507 to 1515) :  
Emnabad, Pakpatan, Syalkot,  
Changamanga, Panipat, Delhi, Hariduar,  
Banaras, Patra, Kamroop, Kasoor Patti,  
Sultanpur etc.
  - (ii) Second Odyssey (Doojee Udassi) - (1517 to 1518) :  
Rameshwar, Saloor, Shivkunj, Madras, Kolumo,  
Bombay, Amravati etc.
  - (iii) Third Odyssey (Tisri Udassi) - (1518 to 1521) :  
Kashmir, Sumer, Noorpur, Kot Kangrha, Hemkund,  
Kathmandu, Nepal, etc.
  - (iv) Fourth Odyssey (Chauthi Udassi) - (1518 to 1521) :  
Jammu etc.

According to Dr Balbir Singh, "Mardana symbolizes that art which has to overcome 'kaliyuga'. He was the first person whose mana (mind) was blessed by the Guru, with the Divine Sound(Sawar Barham). Mardana was a servant, a Sikh, a disciple, ragi and rababi. Whatever may be the epithet appended to him, he took pride in considering himself a friend of the Guru."<sup>1</sup>

Bhai Mardana belonged to a mirasi family and thus inherited his interest in singing and playing music. He took his training in music from Bhai Firanda. It was also from him that Sri Guru Nanak Dev Ji got a special rabab shaped and assembled. This instrument suited the exigencies of journeys. During his sojourns, Sri Guru Nanak Dev Ji's companions were Mardana and his rabab. Some internal references in the Guru's hymns and the study of the janamsakhis reveal that Mardana plays an important role in the process of composing hymns. In the Puratan Janamsakhi, Sri Guru Nanak Dev Ji says to Mardana:

"O Mardana! Fix your mind on the Word(Sab<sub>da</sub>). Hymns (Bani) do not get constructed without your help. Play the rabab."<sup>2</sup>

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1. Balbir Singh(Dr.), 'Rabab', Gurmat Sangeet Par Hun Tak Mili Khoj, (Part I), page 71.
  2. Puratan Janamsakhi, (ed. Shamsheer Singh Ashok), page 71.

Sri Guru Nanak Dev Ji sang the Divine Word (Dhur Ki Bani) as Mardana accompanied him with the rabab. In this way, text(Bani) and music jointly became the means of propagating Sikhism. This activity of uniting music with the creative process of composing hymns was the seed which was later to sprout in the form of a distinct tradition of kirtan different from the traditions of devotional music then prevalent.

After completing his four preaching odysseys, Sri Guru Nanak Dev Ji settled down at Kartarpur and took to farming.<sup>1</sup> The town of Kartarpur was established by Sri Guru Nanak Dev Ji as the first centre of 'Gurmat Sangeet'. It was here that the beginning of kirtan in its institutional form, apart from other rites and ceremonies connected with the faith, took place. The tradition here had been to sing 'Asa di Var' in the morning and 'So Dar(U) and 'Aarti' in the evening.<sup>2</sup>

The study of Sri Guru Nanak Dev's hymns is of fundamental importance for studying the distinctness and the meaningful organization of Gurmat music because the aim of using music with the text was to express, feel and realize

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1. Phir bābā Aiyā Kartārpur,  
Bhekh Udāssi Sagal Utāra.  
(Bhai Gurdas, Var I, Pauri 32).
  2. So dar Aarti Gāṁṁṁṁ, Amrit Vele Japu Uchāra  
(Bhai Gurdas, Var I, Pauri 38)



the spiritual feelings. In this tradition, music without any spiritual object is of no consequence:

"Rāg Nad Man Dooje Bhae(i), Antar kapat Mahā  
Dukh Pae(i)"<sup>1</sup>

With a view to studying the musical system established by Sri Guru Nanak Dev Ji, the study of different poetic forms and musical elements used in his hymns and an understanding of the overall musical arrangement are required.

Poetry and Music : While discussing poetics, scholars have counted music and rhythm among different elements of it. In poetry, music stands for versification and it provides melody, uniformity and cadence to poetry. Though independently, Music and Poetry are highly complimentary to each other. Sound, versification and tone of poetry are directly related with music. Sound is the fundamental element in music and poetry, and it has been accepted in the Indian tradition as blissful. It is the source of song, sound and dance, and the entire world is in its will.<sup>2</sup> The certain and distinct cadence of poetry versifies it. Metre

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Dev Ji

1. Sri Guru Nanak/ Adi Granth, page 1343.

2. "Na Naden Vina Geetan Na Naden Vina Sawara  
Na Naden Vina Nritya Tarmamadatanakan jagat".  
(Nibandh Sangeet, page 319)

is the basis of its musicality because it is in metre that the modulational form of tone is active. In this way, cadence of poetry is present at the level of internal perception of metre. In music, swar (sound) is based on Naad or tone, and special kind of swar-chhand produce musical effects which are based on distinct aesthetic cadence patterns. In this way, we see that 'Nad' and 'Laya' are the source of musical creation.

The body of poetry is determined by word and its meaning. Without word which is based on sound, the birth of poetry is not possible. The meanings of the word make the listener realize the feeling and communicate a special rasa. Thus, word is the root of poetry. In music, the rasa of feeling can be enjoyed even without comprehending the meaning of the word. Even if there is no word, 'rasa' can be enjoyed only with the sound or tone. Because in music, the swar (in place of the word) remains active owing to its unlimited tonal power. Every pitch or intonation possesses a particular rasa and the different 'chhands' of these notes, according to the related rasa forms are capable of producing 'rasa' independent of the meaning of the word. That is why the language of music is universal, beyond the limitations of time and space, and comprehensible not only to the human being but even to the animals and buds.<sup>1</sup> The poetry can

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1. Thakur, Onkar Naath, Parnav Bharati,  
(Partham Veena), page 19.

or sentiments and establish the following relationship between notes and chhand:<sup>1</sup>

<u>Note</u>	<u>Chhand</u>
1. Shadaj	Anushtup
2. Rishab	Gayeetri
3. Gandhar	Trishatpu
4. Madhiam	Brahti
5. Pancham	Pankti
6. Dhe <sup>i</sup> wat	Ushnik
7. Nishad	Jagti

It is obvious from the above discussion that the aesthetic relationship of music and poetry is useful and pleasure-giving only due to the unusual values emerging from that mutual identification. This occupies a place of primary importance in the hymns of Sri Guru Nanak Dev Ji. Before discussing the different poetic forms used by Sri Guru Nanak Dev Ji for his compositions, it is necessary to understand its basic nature and tendency. This implies the necessity for discussion on the difference between Bani (Word or Logos) and poetry.

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1. Sangeet Ratnakra, (Trans. L.N.Garg), page 36-37.

DIFFERENCE BETWEEN BANI AND POETRY

Sri Guru Nanak Dev Ji expresses his spiritual knowledge and experience through the common, united medium of bani or Word and 'music'. No doubt, the compositions of Sri Guru Nanak Dev Ji can be analysed and evaluated according to the parameters of poetry and music. However, we shall be able to make a correct evaluation of 'Guru Nanak Bani' only when we rightly comprehend the difference between ordinary poetry and music on the one hand and 'Guru Nanak Bani' and its music on the other.

The fundamental difference between Bani and poetry is that the latter is dualistic and attracted towards the beauty of the empirical world. Poetry gives the beauty of main forms and that provides us pleasure, but bani communicates the knowledge of one 'Divine Name'. Bani is not the musical kirtan of some crammed incantation or poetry which is ecstatic for human heart because of its tone and cadence, rather it is a process of understanding the spiritual knowledge and experience conveyed therein. The object of its presentation is not simply to provide anand or bliss through music but to provide intellectual consciousness and knowledge. Bani is the whole of the aesthetics of the entire system and the coalescing of all the elements and images. There it should be discussed only in the context of this 'whole' and coalescing of all the elements. This Bani is not the

attainment<sup>of</sup> fearless poise<sup>1</sup> through the tone of consciousness<sup>2</sup> and Word. 'Sabda' in the form of sound is indicative of the Divine Name in which Sri Guru Nanak Dev Ji, as the 'dhadi' of God, adopts music and text as the joint medium to sing, on the basis of his spiritual experience, the adoration of God who is Infinite, Eternal, Inexpressible, Self-Existent and beyond Time. In this way, these inexpressible experiences have been brought to common man at the level of feeling and knowledge in a very sharp, serious and effective manner. This is not possible in the one-dimensional presentation of an ordinary poem or song.

#### DIFFERENT POETIC FORMS IN 'GURU NANAK BANI'

It is obvious from the study of 'Guru Nanak Bani' that universally accepted and approved poetic forms have been used in the distinct and particular system of the Bani. The use of these poetic forms is not traditional but follows the distinct poetic organization of gurmat. They have been composed in different musical measures under established systems of singing. That is why all but a few of Sri Guru Nanak Dev's compositions are traditionally sung. Classical

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1. Vāje bajh(U) Siñī Vājai  
tau Nirbhau Pad(U) Pāīai  
(Guru Nanak, Adi Granth, page 730)
  2. Surat(i) sabad(U) dhun(i)  
antir Jāgī  
(Guru Nanak, Adi Granth, page 917)

and folk poetic forms have been used in the Bani which retain the originality of their poetic form but are otherwise spiritually-oriented. In the hymns of Sri Guru Nanak Dev Ji, the basic nature and musical form of these poetic forms have had the artistic touch of the Guru who infused new meanings into them.

Among the classical poetic forms used in the 'Guru Nanak Bani' are Padas (hymns), Astpadis (octaves), Arti, Patti, etc. These poetic forms follow different styles of singing. Their fundamental temper is that of classical music and they are sung in the classical mould. Of the folk forms of poetry used are Var (ballad), Baramaha (calendar poem), Pahre, Chhand, Sohila, Alahunian, Kuchajji, Suchajji, etc. All these poetic forms have been discussed independently in the following pages.

PADA : Pada is a poetic string. In the compositions of 'Guru Nanak Bani' we come across padas of two, three, four, five and six strings which are called dupada, tipada, chupada and chhepada, respectively. Pada is a known poetic form of lyrical poetry. In it, ethico-moral values are discussed in the context of social, political and religious milieu. Sri Guru Nanak Dev Ji has composed padas in almost all the ragas of the Guru Granth. This poetic form enjoys a special place in kirtan. It has also remained a significant part of the compositions of saints belonging to the medieval Bhakti Movement. Padas are sung in the mould of dhrupad.

The word 'dhrupad' literally means dhruv + pada or the pada that is as stable and everlasting as dhruv or the Pole Star. In the musical context, dhruv is the verse of 'rahaṅ' or pause, and the pada following it is called dhrupad. In the pada compositions, the different verses/ rhymes are sung in the forms of antras. We shall take up, a little later, the musical construction of this poetic form while discussing the singing technique of dhrupad in the context of singing styles of 'Guru Nanak Bani'. This poetic form can well be called the principal style of singing in the Gurmat musical arrangement.

ASTPADI: As is evident from the Name of this poetic form, astpadi is a hymn comprising eight (ast) verse. It is acknowledged as the finest specimen of 'prabandh'. This poetic form can be counted as part of classical poetry in which the serious religious and philosophical doctrines are presented, as we can find in the astpadis among the compositions of Sri Guru Nanak Dev Ji. The astpadis composed by Sri Guru Nanak Dev Ji are found in the Guru Granth Sahib under ragas or musical measures Sri, Majh, Gauri, Gauri Guareri, Gauri Bairgan, Asa, Asa Kafi, Gujri, Sorath, Suhi, Suhi Kafi, Bilawal, Ramkali, Dakhani, Bhairav, Basant, Sarang, Malar, Prabhati Bibhas and Prabhati Dakhani. In these astpadis, the number of padas is eight in each astpadi except in a few which contain nine padas; each pada is constituted of verses

which vary in number. The verse, rahau is included as a distinct indication of containing the central theme of the entire astpadi. The poetic form is also sung from the angle of 'prabandh' which we shall discuss further while dealing with the theme of singing styles suited to the 'Guru Nanak Bani'.

AARTI: Aarti is a known ritual in Indian religions. In this ritual, the devotee puts incense, lamps, flying-whisk, flowers, etc. in a salver, while singing devotional songs. When Sri Guru Nanak Dev Ji saw Aarti being performed in the temples of Jagannath Puri during one of his sojourns there, he found it a form of graft and a vain ritual. He composed a hymn entitled Aarti which has completely transformed the concept of Aarti. In this composition, the Guru portrays the aarti being performed all the time by Nature in devotion to the Almighty. The historical researches have proved that in 1510-12 Sri Guru Nanak Dev Ji along with Chaitanaya Prabhu sang sabdas in the temples of Jagannath Puri.<sup>1</sup>

Sri

For singing Aarti of Guru Nanak Dev Ji, there are available in the text itself, indications to the verse titled rahau as well as to the numbering of verses. Therefore, it should be sung in accordance with these indications.

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1. Ref. Padam, Piara Singh, Adi Granth Da Sangeet Parbandh (Nanak Parkash Patrika (Vol. I)), page 34, 1971.



The poetic form of this Aarti is as under:

Ek Onkar Satt(i) gur(U) Parsad(i)  
Dhanasari Mahala 1: Aarti

Gagan mai thālu Ravi chand(u) Dīpak bane  
Tarikā Mandal janak motī.

- - - - -  
- - - - -

Kripā Jal(U) Deh(i) Nānak Sāring Kau,  
Ho(i) Jāte Tere Nām(i) Vāsā.<sup>1</sup>

Besides the poetic form of Aarti, Patti, Siddha Gosti, and Onkar also fall in this category. These are included in the Sikh Scripture under different ragas. Of these poetic forms, the composition Patti in raga Asa is of special note as the same poetic form in raga Asa was also popular in the folk music of Punjab. Similarly, Siddha Gosti was composed in raga Ramkali, the favourite <sup>Raga</sup> ~~raga~~ of the Siddhas, and 'Oankar' which was composed during Sri Guru Nanak Dev's sojourn in the south<sup>2</sup> is in raga Ramkali Dakhni. There are specific instances of the uniformity and importance of the interrelationship of text and raga. We shall now discuss briefly the folk forms of poetry used in 'Guru Nanak Bani'.

VAAR Vāris is a prominent poetic form. Sri Guru Nanak Dev Ji

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1. Adi Granth, page 13.

2. Guru Nanak Jeevan Ate Kav(i) Kala (Ed.S.S.Kohli), page 223.

adopted this poetic form because of its popularity and suitability. Apart from being acceptable among the masses, this poetic form is in a distinct tradition. While still remaining within folk music, this tradition enjoys an independent entity. The singers of Vaais are called 'Dhadi' who sing them according to the musical tunes of the region. Vaais had been sung by the bards in the courts of kings since ancient times. That accounts for its traditional popularity. We shall have a detailed discussion of this poetic form in the following pages.

The word 'Vaai' has been given various meanings such as the challenge to route, to stop, etc. It is believed to have emanated from the Sanskrit root 'Vri' and the Punjabi 'Vāran'.<sup>1</sup> Vaais said to mean singing repeatedly, to sing at the bar or portal, to eulogize, to seek to attack.<sup>2</sup> Vaais as a poetic form deals with the theme of war in which the valour and the fighting skill of the brave warriors are sung to music. The Vaais are generally sung keeping the local and regional sentiments in view. The kings as well as their subjects enjoyed listening the valorous deeds of their warriors.

Vaais poetic form is constructed on 'Pauris' or stanzas and slokas or couplets. 'Pauri' as a metre will be discussed

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1. Charan Singh (Dr.) Shri Hari Charan Vistharu,  
(Ed. Balbir Singh (Dr.)) page 365.
  2. Guru Nanak Jeevan Darshan Ate Kav(i) Kala,  
(Ed. S.S. Kohli) page 311.

later, It should now suffice to say, that pauri and slokas are used in all the three Vars written by Sri Guru Nanak Dev Ji under ragas Majh, Asa and Malhar. Of them, the Va under raga Asa has been more popular in the Sikh kirtan tradition. According to the Sikh tradition, it is sung to music at the ambrosial hour in the morning. The theme of these Va is spiritual. They make human psyche the battleground of the opposing forces of good and evil. In these Va, Sri Guru Nanak Dev Ji shows the individual soul the way to the Absolute Truth. They are the finest poetic works because of the novelty, distinctiveness and spirituality of theme. They also follow distinct musical tradition. It is worth note in this context that the tunes mentioned at the head of all Va, and the tradition of singing them in Gurmat Sangeet under specific ragas is not incidental, but the object behind the conscious use of this folk song in a systematic arrangement is indicative of the cognition of its individuality. We shall now take up the musical construction of these Va of Sri Guru Nanak Dev Ji in the context of 'singing styles' used in the Bani of Sri Guru Nanak Dev Ji.

PAURI: Pauri is the poetic metre of the Va genre. In the 'Guru Nanak Bani', Va have originally been composed in pauris, and the slokas added thereto later on, are meant to sharpen, clarify or stress the ideas in the pauris. The

metre pauri was used in the vars, ~~in the~~<sup>a</sup> under ragas Majh, Asa and Malhar. In all, the number of pauris is 116, and each pauri comprises five to seven verses. In its style of singing, these verses follow a certain form and are not sung in the form of regular antra but its continuity is retained in a certain specified tune. This provides intensity to the flow of presentation. Var as a poetic form and its intonation will be discussed later on in the context of the use of other 'singing styles' in the 'Guru Nanak Bani'.

CHHANT: In 'Guru Nanak Bani', 'Chhant' is present as one of the forms of folk-songs. They are included under ragas Gauri, Gauri Purbi, Asa, Vadhans, Dhanasri, Bilawal, Bilawal Dakhni and Tukhari. They are songs to be sung on the occasions of marriage and are the rare specimen of romantic poetry. Their nature is pleasant and adoring. In Sri Guru Nanak Dev Ji's chhants, the union of the soul-bride with the Lord-husband is described. These chhants retain the vocabulary, imagery and symbolism of their original poetic form. To preserve its lyrical tune, alliteration as well as the use of certain suffixes to the last words of the verses helps in retaining its folk-tune. The verses ending with 'eh' and 'ai' also serve the same purposes. Repetition of words and verses is also used to retain the folk tune. The below-mentioned chhant in raga

Vadhans is one of the best chhants of Sri Guru Nanak

Dev Ji:

Tere Banke Loian Dant Reesālā  
Sohne Nak Jin Lamrhe Vālā.<sup>1</sup>

-- -- -- -- -- -- --  
-- -- -- -- -- -- --

The musicality of the text of the chhant, quoted below, needs no other evidence:

Too Suṅ(i) harna kaliā kee vārḥāi Rām.

-- -- -- -- -- -- --  
-- -- -- -- -- -- --

Sach(u) kaheī Nānak(u) chet(i) Re Mun  
Marh(i) harṇā kāliā.<sup>2</sup>

The pahare, Baramaha and chhant written in Tukhari raga are considered best because of the lyrical nature of their poetry.

The very fact that these chhants were compiled under different musical measures shows that they actually belong to those ragas. Most of the ragas have developed from the tradition of folk-music, and these chhants can be easily sung in tune with them. There may be difference of opinion about Gauri and Bilaval, but the singing of the chhants in these ragas to the folk-tune is not difficult.

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1. Adi Granth, page 567.

2. Guru Nanak, Adi Granth, page 438.

SOHILA: There is a special use of sohila poetic form in 'Guru Nanak Bani'. Sri Guru Nanak Dev Ji composed a total of 22 sohilas in raga Maru, and one of them, in Maru Dakhni, falls under Dakhni variety of main measure.

The word 'sohila' is said to be derived from 'sohar' which in Sanskrit are called 'sohila'. 'Sohar' are those pleasant songs which are sung at the time of child-birth. The women in the family sing them specially on the sixth or the 12th day of the birth of the child.<sup>1</sup> On the whole, Sohila is a song related with happiness or joy.

Sohila is a 'metric'<sup>chhand</sup> (metre) and is a constituent of sixteen verses, but in 'Guru Nanak Bani' the number of verses has in a few instances been 15 or 17 also. The poetic vocabulary in Sohila is specially lyrical in which the rhyming of suffixes such as 'he', 'malaida', 'paia', 'chalaia', etc., remains active with its distinct 'bahir' and provides 'ananda' or pleasure even with an ordinary text. Its singing in itself is the exponent of extraordinary rasa. In the musical system of 'Guru Nanak Bani', it has to be sung in its pure tone.

In 'Guru Nanak Bani', the poetic form of Sohila is used only under raga Maru which produces the feeling of valour.

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1. Gill, Mohinder Kaur, Adi Granth Lok Roop, page 45.

It is usually sung at the time of war or death.<sup>1</sup> In the Sikh tradition, so long as the dead body is lying in the house,<sup>i.e.</sup> before being taken away for cremation, the hymns of Raga Maru are recited and the rababis sing the Maru ki Var.<sup>2</sup> The composition of Sohila in raga Maru is the unique tradition of Gurmat. Although there are indications in it towards fighting against the wrong values of life, yet this fact can be linked to the valorous nature of the raga Maru. But in the context of 'Guru Nanak Bani', it is more correct to say that in this tradition the singing techniques and raga completely surrender their fundamental, folk or classical nature and have been presented a new perspective in the poetic and musical system of 'Guru Nanak Bani'. Like raga Vadhans, Maru also is quite popular raga. 'Vadhans' is of pleasant nature whereas 'Alahunias' are elegies. Similarly, 'Maru' is valorous of nature, but Sohila are pleasant songs. If we analyse them empirically, these make man enjoy the feeling of equanimity and anand even in unfavourable circumstances.

Birth and death are taken in the metaphysical context where they are nothing, but the manifestation of the Divine Will. In this context, it must be noted that text (Bani) and raga in the system of 'Guru Nanak Bani' come out prominently in relation to their mass popularity whereas

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1. Bhai Kahn Singh Nabha, Mahan Kosh, page 966.
  2. Charan Singh (Dr.) Gurmat Sangeet Par Hun tak Mili Khoj, (Part I), page 32.

~~whereas~~ their fundamental nature has been given an entirely new orientation in the metaphysical context.

PAHARE: It is a poetic form which describes the external activity of passing of the day in four pahirs in the context of man's internal conscious. This poetic form is related to the 'Vanjaras' in which individual soul (Jeev Aatma) is advised. The Pahare represent the Vanjara's fear (which begins with the first pahira of night) of getting robbed at night as he puts up in an alien land. In the 'Guru Nanak Bani', this poetic form is used in the metaphysical context and is included under raga Sri. It is the raga of evening, having a solemn nature and thus capable of communicating the intensity and solemnity of the sentiments. Thus, it is a composition that is sung in a continuous sequence and in which the fundamental nature of the poetic form is kept in tact. A poetic specimen of Pahare is as under:

Ek onkar Sattiguru Parsad(i)

Sri Rag Pahre Mahala 1, Ghar(u) 1

Pahle Pahrai Ren(i) kai vanjaria Mitra

Mitra Hukm(i) Paia Garbhas(i)

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-- -- -- -- -- -- -- --

Kah(u) Nanak Prani Pahlai Pahrai

Hukm(i) Paia Garbhas(i).<sup>1</sup>

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1. Guru Nanak, Adi Granth, page 74.



BARAMAHA: Sri Guru Nanak Dev Ji has composed a Baramaha in raga Tukhari. This poetic form belongs to the ancient poetic tradition of India. In 'Guru Nanak Bani', it is written in the chhant form. Besides the twelve stanzas, each belonging to one of the twelve months of the year, there are four stanzas which comprise the essence and the significance of the poem, and another stanza the soul-bride is advised to ever enjoy the marital bliss with her Lord-husband during all seasons and changing times. In this poetic form, the fundamental form of chhant is preserved, and there are no indications like rahau for the distinct style of its singing. A specimen of its poetry is as under:

Chet Basant Bhala Bhavro Suhāvarhe.

-- -- -- -- -- -- -- --  
 -- -- -- -- -- -- -- --  
 -- -- -- -- -- -- -- --

Nānak chet(i) Sahaj(i) Sukh(u) Pavai  
 Je Har(i) var(u) ghar(i) Dhan Paḡ.<sup>1</sup>

ALAHUNIAN : It is a poetic form in which the deceased is eulogized for several of his qualities. Its use was quite popular in those days. In the 'Guru Nanak Bani', the fact of death is described with a view to advising man that he should do good deeds, keep death in mind and remember God in this very life. In the Bani of Guru<sup>Sahib</sup>, the ~~al~~longated pausative words have been used in Alahuni according to

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1. Guru Nanak, Adi Granth, page 1107.

its fundamental musical temper, and all such words have been taken from the vocabulary of the folk-poetry. We shall discuss the singing technique of this poetic form separately in the context of the singing style in the 'Guru Nanak Bani' because this has a special significance in the 'Gurmat Sangeet'. Apart from the above mentioned poetic forms, some forms of folk poetry, such as 'Thiti', 'Suchajji' and 'Kuchajji', are also used in the 'Guru Nanak Bani'.

From this discussion on the different poetic forms used in the 'Guru Nanak Bani', we conclude that Sri Guru Nanak Dev Ji attempted a fine synthesis of both the classical and folk poetry and the synthesis of these poetic forms has been used from the metaphysical perspective. While using these poetic forms, not only their fundamental nature has been kept in mind, but they have also been disciplined in accordance with the organization of Bani and its musical arrangement. In these poetic forms, music is inherent in the style. That is why, in spite of following the singing styles of classical and folk songs they have been able to establish an independent identity in the practice of musical tradition of 'Guru Nanak Bani'. The different styles of these poetic forms will be discussed later on as we take up the style used in 'Guru Nanak Bani'.

Only those poetic forms have been used in 'Guru

Nanak Bani' which are related to tradition of either classical or folk poetry of India. In these poetic forms, the Ultimate Truth has been expressed through various organs of poetry. There has been established in the 'Guru Nanak Bani' a culture parallel to the man's worldly life and culture: the medium of the former is bani and music. In the context of this cultural transformation, Bani and music are not two elements or organs of an ordinary presentation, but they communicate the Divine 'hukm'. Although these can be tested against the parameters of ordinary poetry and music, yet for their comprehensive, multi-dimensional and multifarious study, the presence of extraordinary and unlimited possibilities for the achievement of their fundamental object will, also have to be kept in mind.

#### MUSICAL ELEMENTS IN 'GURU NANAK BANI'

Music is the chief medium of presentation in the 'Guru Nanak Bani'. That is why different elements of music come out of this bani. These musical elements are capable of establishing a new, unique and practical musical tradition in the context of Indian music. There are elements on which the Guru based the Gurmat music and brought it into practice at the organizational level. The following pages contain a discussion on the musical elements as they come out of this bani.

SINGING: At the very outset, it is imperative to discuss

the importance and usefulness of singing, the principal organ of music in 'Guru Nanak Bani'. The fundamental medium of the creative process in 'Guru Nanak Bani' is singing. It is obvious from the 'Janamsakhis' that bani is the Divine Will or blessing that comes to man through the medium of Guru. It comes to the Guru through the medium of singing and it is through the same manner that the Guru presents it. In the beginning, Sri Guru Nanak Dev Ji himself was the first singer of his bani. Bhai Mardana is the second link of this chain of singers. He used to play rabab with ~~the~~ singing of Bani and thereby sought the Guru's blessing. Here singing means adoring the Supreme Lord for ~~sp~~iritual experience and knowledge. The art of singing is a Divine gift which one gets out of his benevolence.<sup>1</sup> For Getting this gift it is absolutely essential for man to realize his true self,<sup>2</sup> removal of ego

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1. Jā tis bhāvā tad hī gāvā  
tā gāvai kā fal(u) pāvā  
gāvai kā fal(u) hoī Jē āpe devai soī.

(Guru Nanak, Adi Granth, page 599.)

2. Gāvah(i) gīt nā chīnaih(i) āp(u)

(Guru Nanak, Adi Grath, page 917.)

and other impurities <sup>leading to</sup> complete surrender,<sup>1</sup> and to absorb himself heart and soul in the Divine Name.<sup>2</sup> Whereas 'Guru Nanak Bani' directs its construction in accordance with the raga,<sup>3</sup> it also shows the way to bani's (Geet's)<sup>4</sup> knowledge and rasa.<sup>5</sup>

SABDA: Sabda is the main element for singing the 'Guru Nanak Bani'. In this Bani, the sabda has been used in tonal and

1. Gavia sunia Man Rakhia Bhao  
(Japuji, Adi Granth, page 2.)
2. Gavah(i) gīte chīt(i) anīte  
rāg sunāe kahāva(i) bīte.  
bin(u) Nāvai man(i) jhuth(u) anīte  
(Guru Nanak, Adi Granth, page 414.)
3. Ik gāvah(i) rāg parīyā rāg(i) nā bhījai  
(Guru Nanak, Adi Granth, page 1285)
4. Giān Vihunā gāvai Gīt  
(Guru Nanak, Adi Granth, page 1245)
5. Iknā nād nā bed(i) nā gia rās  
ras kas nā janant(i)  
(Guru Nanak, Adi Granth, page 1246)

word forms. A good deal of emphasis has been laid on awakening the 'anhat dhuni' through the medium of singing the sabda. Sabda is also the word-medium to express the inexpressible description of God. The presentation of Sabad is the aim of the music or singing of 'Guru Nanak Bani'. Stress has been laid in the Bani on improving, knowing and comprehending the literal form of Sabda. Man can achieve real bliss only through fulfilling this object.<sup>1</sup> The attainment of the anhat form of Sabda is made possible by the use of literal form. With the help of consciousness born out of this use man can awaken the tune of sabda saddled in human conscience. Therefore, there is the provision for the movement of the self-propelled tune of the 'anhat' sabda.<sup>2</sup>

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1. Je sabad bujhai t̄an sach(u) nihalā  
(Guru Nanak, Adi Granth, page 412.)
  2. -Anahad(u) sabad(u) vajai din r̄atī  
(Guru Nanak, Adi Granth, page 917.)
  - Surt(i) sabad(i) dhun(i) antur(i) j̄agī  
(Guru Nanak, Adi Granth, page 917)
  - Vaje bajh(u) sini vajai  
tau nirbhā pad(u) p̄āīai  
(Guru Nanak, Adi Granth, page 730)

The above view is confirmed from the hymn of Sri Guru Nanak Dev Ji as quoted below:

Panch sabad dhinikār dun(i), tah bāje sabad(u) nīsān(u)  
 -- -- -- -- -- -- -- --  
 Tar ghor bājint-~~ra~~ tah sāch(i) takhat(i) sultān(u)  
 Sukhmein ke ghar(i) Rāg(u) sun(i) Sun(i) Mandal(i) biv  
 lae.<sup>1</sup>

VADAN: Vadan is also of special significance in 'Guru Nanak Bani'. It is clear from the life of Sri Guru Nanak Dev Ji that his first follower and disciple, rababi Bhai Mardana, was an excellent singer and player of music. The Janamsakhis tell us that whenever the Guru felt inspired to *recite* Bani, he asked, "O Mardana! play rabab, I feel inspired to utter Bani."<sup>2</sup> In this way in the creative process of 'Guru Nanak Bani', vadan provides inspirational environment for singing. Rabab was the first instrument for the purpose. Mardana, who was the first listener to the bani of Sri Guru Nanak Dev Ji, also played rabab to the bani throughout his life.

In 'Guru Nanak Bani', the word 'vaja' is used for vadan. The words like 'vāje', 'vājant', 'vāvanhāre' and 'vājahi' are its derivatives the context of which is vadan. In this Bani, vadan follows singing, and the medium of

- 
1. Guru Nanak, Adi Granth, page 1291.
  2. Puratan Janamsakhi No.11,12,13,14 etc.

singing is sabda both the literal and 'anhat' forms which have already been discussed. Vadan has an intimate inter-relationship with singing. Consequently not only the significance of singing sabda is described but also ~~mentioned in the discourses~~ on the multi-dimensions and multiple meanings of vadan of the tonal form of sabd. In 'Guru Nanak Bani' the reference to the vadan of 'Panch Sabda' has occurred repeatedly, for example in the following verse:

Panch sabad dhunikār dhun(i)  
tah bāje sabad(u) nīsān(u)<sup>1</sup>

In 'Guru Nanak Bani', five types of musical instruments for the purpose of singing bani have been accepted. They include tat, bit, ghan, mukhar and sukhar.<sup>2</sup> While discussing the importance of vadan at the practical level in the musical tradition of 'Guru Nanak Bani', we learn that it aims at providing an inspirational environs to singing and thereby sharpen its effect. At the metaphysical level, it is the basis of the origin of the automation of 'Anahat Nad', (Dhuni). When a being gets freed from the vadan of worldly instruments and gets absorbed in the Divine Word, the vadan of 'kinguri' follows naturally and the 'Anhad tura' starts functioning ~~which~~ and serves as the means to achieve the highest bliss and

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1. Adi Granth, page 1291.

2. Gurmat Sangeet Par Hun Tak Mili Khoj, page 35.



fearlessness. A few verses of Sri Guru Nanak Dev Ji expressing this kind of feeling are as under:

Vaje bajh(u) siñi vājai  
tau Nirbhau pad(u) pāīai.<sup>1</sup>

Tār ghor bājintrah tah Sāch(i) Takhat(i) Sultān(u)<sup>2</sup>

Dhun(i) Vāje anhad ghorā.<sup>3</sup>

Apart from the above quoted lines, many instances of the use of vadan, with multiple meanings, in numerous contexts are available in 'Guru Nanak Bani'.

DANCE: A cursory reading of Sri Guru Nanak Dev Ji would reveal that in the tradition of its singing, dancing has been denounced time and again, and it has been rejected at the practical level. In the 'Guru Nanak Bani', dancing in other traditions of bhakti has been declared prudery and hypocrisy and has been severely condemned.<sup>4</sup> In this tradition, dance has not been accepted as means of devotion.<sup>5</sup>

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1. Adi Granth, page 730.

2. Guru Nanak, Adi Granth, page 1291.

3. Ibid, page 879.

4. Ibid, page 465.

5. Ek Nach(i) Nach(i) Purah(i) Tāl  
Bhagat(i) Nā keejā.

(Guru Nanak, Adi Granth, page 1285)

Presentation of sabda through dance is incapable of providing equanimity to human mind, though it might provide pleasure in the empirical sense of the word. The presentation in dance is external. In 'Guru Nanak Bani', the idea has been expressed in a metaphorical language, from the metaphysical perspective, <sup>i.e.</sup> the dance-presentation of 'mana' is possible only if the <sup>rhythmical</sup> ~~metaphorical~~ forms of truth and contentment are strictly adhered to. In this respect Sri Guru Nanak Dev Ji says:

Vājā mat(i) Pakhāvaj(u) bhā(u)

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It (i) rang(i) nāch(u) rakh(i) rakh(i) Pair.<sup>1</sup>

The above-quoted hymn presents the entire technique of the dance as it prevailed in the Indian bhakti, ~~is~~ but presented in metaphysical context. The above hymn thus strictly forbids dance in the practical Gurmat music.

It is clear from the above, <sup>that</sup> the different parts of Indian music have not been accepted in 'Guru Nanak Bani' as they were, ~~R~~ rather there have been creative changes in them with the special object of bringing them in tune with Gurmat. ~~out~~Of dance, singing and vadan, only the last two

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1. Guru Nanak, Adi Granth, page 350.

are accepted in 'Guru Nanak Bani', and the former is forbidden. In this tradition, the word gayan(singing) is used prominently for presentation of sabda, and vadan only follows it. Other musical symbols emanating from the 'Guru Nanak Bani', establish a distinct system of singing which is based on diverse signs and musical elements. First of all, we shall take up these musical signs in the context of this musical tradition.

RAGA: Every hymn of 'Guru Nanak Bani' is preceded by directions written at the top of each composition such as 'raga', 'mahla', 'gharu' and poetic/singing style. Of them, 'raga' comes first of all. The tradition of giving 'ragas' at the head of the composition in the form of title had been popular among the poets of the medieval Bhakti Movement, but a distinct 'raga' organization/arrangement does not come out of their works. The 'raga' mentioned in the form of title at the head of a composition in 'Guru Nanak Bani' follows an established system. In the Adi Granth, the very basis of the entire corpus is the 'raga'. We shall discuss the 'raga's definition, theory, form, classification and its varying use and importance in 'Guru Nanak Bani' in a separate chapter. In the meanwhile, it should suffice to record that it is in 20 main 'ragas' (Mukh Raga) that Sri Guru Nanak Dev Ji composed his hymns. These include Sri, Majh, Gauri, Asa, Gujar, Bihagra, Vadhans, Sorath, Dhanasri, Tilang, <sup>oo</sup>Sahi, Bilaval, Ramkali, Maru, Tukhari, Bhairav, Basant

Sarang, Malar and Parbhati.

Within these 20 ragas are given their different varieties such as Gauri Guareri, Gauri Cheti, Gauri Bairagan, Gauri Purabi, Gauri Deepaki, Gauri Purabi Deepaki, Asa Kafi, S<sup>o</sup>hi Kafi, Maru Kafi, Basant Hindol, Parbhati Bibhas.

Some southern varieties of these ragas are also mentioned as titles in 'Guru Nanak Bani', e.g. Gauri Dakhni, Vadhas Dakhni, Bilawal Dakhni, Ramkali Dakhni, Maru Dakhni and Parbhati Dakhni.

In 'Guru Nanak Bani', raga has been spelt as Rag(u) and its sub-ragas or raginis have not been acknowledged as independent Ragas. The classification of this bani into ragas, time, climate and mood of raga, and the adherence of these rules are all found in the 'Guru Nanak Bani' itself. We shall take up this subject in the chapter on Raga-Prabandh of the 'Guru Nanak Bani'.

GHAR(U): Ghar(u) is musical symbol next only to raga in 'Guru Nanak Bani'. But its practical use in the context of contemporary music has ceased. In 'Guru Nanak Bani', titles such as Ghar(u) I, Ghar(u) II, Ghar(u) III etc. are used. The total of Ghar(u) in gurbani is seventeen. On the basis of the available research, most of the scholars have accepted Ghar(u) as tala or beat. Defining Ghar(u)

Bhai Kahn Singh Nabha says, "According to the Gurmat music, Ghar(u) has two meanings- Taal and computations of Swar and Murchhana in relation to 'Sargam Prastar of the raga.'"<sup>1</sup> Those who consider Ghar(u) as beat or taala hold that this tradition seems to be deeply influenced by the rhythmic style of Iran. In this style the different beats are termed ik (one) gaha, do gaha, sih gaha, chahar gaha, etc. It is just possible that Sri Guru Nanak Dev Ji might have used Ghar(u) in the sense of 'gaha' because literally they mean the same. According to another view, Amir Khusro invented 17 beats taalās in accordance with the Persian poetic metre which are named. Pasto, Zobhar, Qwali, Sulfakhta, Jat, Jalad tetala, Sawari, Aakha chautal, Jhimka, Janani Swari, Dastan, Khamas, Frodast, Oed, Pahalwan, Pat and Chapak. These Taalas are almost identical with their Indian counterparts which became popular in their Persian names. It is also said that Amir Khusro replaced the old Indian taalās with his own taalās.<sup>3</sup> The seventeen taalās popularized by Khusro retained their popularity throughout the medieval times. Maybe, the 17 Ghar(u)s of the Guru Granth are the same 17 Indian taalās which adhere to a special style of poetry. Anyway, most of the scholars identify Ghar(u) with

- 
1. Guru Sabarū Ratnakar- Mahan Kosh, page 441.
  2. Shabadarth Sri Guru Granth Sahib(Volume I), page 14.
  3. Nibandh Sangeet, page 557-558.

taal. In the medieval Indian music, the tradition of Ghar(u) is absent, and in the Gurmat music it has ceased to be in practice. Therefore, to analyse it at the practical level is an impossibility. However, it is clear from the foregoing discussion that 'Ghar(u)' when given as title in the Guru Nanak Bani' is indicative of different musical taalās.

POETIC FORMS AND SINGING STYLES: Along with the indications of raga, mahla and ghar(u), the indication of poetic form is also there in 'Guru Nanak Bani'. These different poetic forms have prescribed different singing styles. Both classical and folk forms of poetry have been used in 'Guru Nanak Bani'. Pada, Astpadi, Aarti, Patti are classical forms and Chhant, Alahunian, Solhe, Suchajji, Kuchajji, Bara-maha, etc. are folk forms. The classical poetic forms in 'Guru Nanak Bani' are based on the singing styles popular in the medieval Indian classical music, except the Astpadi which is sung from the 'Ang' of 'Parbandh Gayan'. This tradition remained alive in the medieval India. Pada is the finest specimen of dhrupad singing. Similarly, the singing styles of the form of folk poetry also followed an established and specified form. In 'Guru Nanak Bani', the classical forms, due to its devotional spirit were provided special kind of simplicity which frees it from the orthodox and strict discipline of classical music. Similarly, the forms of folk-singing have too been given a particular kind

of discipline. The catholicity of folk-singing have been put under the discipline of special rules of Gurbani singing. Thus, 'Guru Nanak Bani', establishes a new tradition by intermingling the classical music with the folk variety. These will be discussed in detail in the chapter on singing-styles of 'Guru Nanak Bani'.

JAT(i): In the 'Guru Nanak Bani' under raga Bilawal, there is one title which quoted in full reads: Bilawal Mahla I, Thitti gharu) 10 Jat(i).<sup>1</sup> Here Jat(i) is said to be related to a 'Gat' kind playing on jori. According to Bhai Kahn Singh Nabha, "the cadence of music is also called jat(i) or yat(i), and the pause in the beats of mridang is also called jat(i). Dr Charan Singh, in his 'Bani Beora' states jat(i), gat(i) and 'sapath' are all the artistic manipulation of the taal. While playing on Jorhi (Tabla), when the right hand is active, i.e. works both on the edges and the middles of the jori, and the left strikes with open palm, it is called jat(i) whereas when fingers of both the hands produce the liole called 'patachhar' and the sound produced is soft, it is called ~~Gat~~<sup>Gat</sup>. When both the hands work freely and there is free flow of sound also, it is called 'sath', another name given to it is 'karkutti'.<sup>3</sup>

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1. Guru Nanak, Adi Granth, page 838.
  2. Sahib Singh (Prof.), Sri Guru Granth Sahib Darpan (Volume VI), page 229.
  3. Gur Sabad Ratnakar-Mahan Kosh, page 502.

The above discussion on jat(i) makes it clear that 'band bole' had come into vogue on the ~~jati~~ (Tabla). But all this fails to clarify the nature of Jat(i). Only the view of Kahn Singh Nabha seems to be correct. The modern musicologists define jat(i) as the process of the taala which is produced when the right hand on the Tabla produce 'khulah bol' and the left hand plays the 'band bol'. This mention of jat(i) is important in the context of Indian music also wherein it is called 'yati', and it means the position of pause in the constant rhythmic movement. Through it, any Taala can be transformed into different 'Chhandas'.<sup>1</sup> It becomes clear from the above that laya (rhythm) is not only related to beat but to the pauses used in the constant movement of the prescribed laya according to the flow of the poetic/singing style. Therefore, the title 'Bilawal Mahla 1 Thitti Gharu 10 Jat(i)' means that this hymn in raga Bilawal, is to be sung in the modulation of the ghar(u) 10, with the specific pauses and thitti is a poetic form. This is symbolic of the highest scientific comprehension and variety of taala in the musical system of 'Guru Nanak Bani'.

Dhun(i) : In the poetic form of 'Vaar<sup>2</sup>' in the 'Guru Nanak Bani', the word 'Dhun(i) is also included in the title. Vaars of Sri Guru Nanak Dev Ji are included under ragas Majh, Asa and Maru. The heading of the Vaar in raga Majh is as under:

"Ek Onkār ~~sa~~ttinām  
~~12/12/1973~~

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1. Bondopadhaya, S. Sangeet Bhasya, page 287.



Kartā Purkh  
Gur(u) Parsād(i):

Varā<sup>u</sup>Māj̄h kī Tathā Salok Mahlā 1

Malk Murīd Chandrahā  
Sohiā kī Dhunī gāv̄nī.' 1

The heading of the Var in Raga Asa is as under:

"Ek Onkar *sattinām*

~~Sattinām~~

Kartā Purkh

Nirbhau Nirver Akāl Murt(i) Ajunī Saibhan

Gur Parsād(i).

Āsā Mahlā 1, Varā<sup>u</sup>Salokān Naal(i)

Salok Bhee Mahle Pahile ke

Likhe, Tunde Asraje kī Dhunī." 2

The above-mentioned Varā<sup>u</sup>s in the 'Guru Nanak Bani', contain, in their headings, the specific tunes (Dhun(i) of other varā<sup>u</sup>s e.g. that of the Varā<sup>u</sup> of 'Malk Murid Tatha Chandrahra Sohia' and of 'Tunde Asraje ki Dhuni.'

The object of these directives is that these two Varā<sup>u</sup>s in ragas 'Māj̄h' and 'Āsā' are to be sung to the tunes (Dhuniés) of those two Varā<sup>u</sup>s. About their mention in the heading, their musical structure and their relationship

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1. Guru Nanak, Adi Granth, page 137.
  2. " " Ibid, page 462.

with the Raga, we shall discuss in the chapter on the singing styles of 'Guru Nanak Bani'.

Rahaao: 'Rahaao' is a significant symbol in the musical system of 'Guru Nanak Bani'. It has also been called 'tek'. The saint-poets of the medieval times have used the word 'tek'. In the language of music, 'tek' or 'Rahaao' are called 'sathai'. If we look at the placing of 'Rahaao' in the compositions of saints and of Sri Guru Nanak Dev Ji, we shall see that the former placed it at the beginning of a hymn, but in 'Guru Nanak Bani' it comes after expressing one or two ideas which are specified by numerals (Ank). In this way, the symbol of 'Rahaao' in bani adheres to the basic rules of the 'prabandh' and 'dhrupad'. If we consider it in the context of prabandh style of singing, 'udgrah', 'melapak', 'dhruv', 'sanchari' and 'abhog' are different constituents of prabandh. Of them 'dhruv' is such a part which is the pivot of these compositions around which the activity of singing revolves. This very 'dhruv' got a stable form in 'dhrupad' style, and in 'Guru Nanak Bani' it is used as 'Rahaao'

In 'Guru Nanak Bani', singing begins with 'rahaao' and is repeated after every 'Antara'. The verse of 'Rahaao' contains the central theme of the hymn which is stressed and confirmed with the help of different arguments, evidence and instances. These different arguments, evidences and instances are sung in the form of refrains (Antara). Singing

of the Bani in accordance with the established symbols is necessary for the fulfilment of the object of the hymn. The special feature of 'Guru Nanak Bani' is that whenever there is a thematic change in a hymn or the problem delineated therein has been resolved, more than one 'Rahaao' have been used to bring out that resolution. For instance, the use of 'Rahaao' is clear from its use in the following hymn of Sri Guru Nanak Dev Ji in Sri Raga:<sup>1</sup>

Sri Rag(u) Mahla 1 Ghar(u) 5

"Achhal chhalai nah chhalai nah ghao  
 katara kar Sakai.  
 -- -- -- -- -- -- -- --

How many "men" escape delusion of Maya  
 that is not herself deluded?

How escape her rapier wound?  
 Let man abide by the Lord's Will.  
 Greedy man a restless mind bears. (1)  
 How may a Lamp without oil be lighted? (RAHAAO 1)

Let man live as by scriptures guided  
 Let the wick of fear of God in self be put  
 Let this wick with realization of holy truth be lighted.<sup>2</sup>  
 Thus will this oil and lamp be lit  
 In its light will union with the Lord come about. (RAHAAO 1)

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1. Guru Nanak, Adi Granth, page 25.
  2. Sri Guru Granth Sahib, (Trans. by Gurbachan Singh Talib Volume One) page 58.

As the self with the holy word is penetrated  
by devotion to God comes joy.

Know, the whole world is evanescent.(3)

By devotion in this world,

Shall ye get a place at the divine Portal.~~(2)~~

Then, says Nanak, in joy may you gambol(4)

In the above hymn, the verse 'how may a lamp without oil be lighted?' is the 'Rahaao' verse. It presents the problem of keeping the lamp lighted up without putting the oil in it. In this hymn, Sri Guru Nanak Dev Ji shows us the way, with the help of metaphor, of alighting the lamp without oil. Earn the knowledge of religious scriptures by considering that human body is the lamp; wick is of the awe of the Divine; and this lamp should be kindled with the realization of Truth. This is the resolution of the above problem. Thereafter, Sri Guru Nanak Dev Ji says, "Thus will this oil and lamp be lit. In its light will union with the Lord come about." This second verse of 'Rahaao' is to be sung after the third and fourth refrain of the hymn.<sup>1</sup>

There are available several such examples where there are more than one 'Rahaao' with the change in the theme. For example:

1. Gauri Chati Mahlā 1

Amrit kāyiā Rahai Sukhālī bāzi  
lhu Sansāro<sup>2</sup>

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1. Guru Nanak, Adi Granth, page 25.

2. Ibid, page 154.

2. Gauri Chāti, Mahlā 1

Mundrā tei Ghat bhitar Mundarā kāhyā (kāiāyā)  
keejai khinthātā ॥<sup>1</sup>

As has been said earlier, 'Rahaao' is also called 'dhruv'. While defining 'dhruv' or the 'dhruv pad', it has been called stable and absolute. Taken in this context, only God is 'dhruv' and a hymn in His praise is called 'dhruv' pada'.<sup>2</sup> If we analyse 'rahaao' in this context, eternal truth of spiritual knowledge is present in the form of 'Shabda's 'rahaao' in Guru Nanak Bani', this is stable and this absolute and stable 'dhruv' or 'rahaao' is indicated to be sung repeatedly.

From the above discussion, 'rahaao' comes out as an important, certain and predetermined unit in the distinct singing organism of the musical system of 'Guru Nanak Bani'.

Ank(Numeral): In the 'Guru Nanak Bani', each hymn is divided by different Ank( numerals). These Ank( numerals) provide a sequence to the contents of the hymn and help us to comprehend its meaning. They are also important in the music as well. Apart from rahau, Ank( numerals) 1, 2, 3, 4, 5, etc. are found after each verse of the hymn. The total of these numerals expresses the style of the concerned poetic form such as in

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1. Guru Nanak, Adi Granth, page 155.

2. Chaudhry, Vimla Kant Rai, Sangeet Kosh, page 65.

chaupade, tipade, dupade, astpadi, solhe, etc. which are denote Ank(numerals) is 4,3,2,8,16, respectively. This helps us in understanding something about the concerned poetic form. These numerals are even more important in the singing style of a hymn. As we have said earlier, the verse of 'rahaau' contains the thematic essence of the hymn. This verse is to be sung repeatedly before starting the hymn and after every refrain. The refrains of a hymn are established by these numbers. For the first refrain of the hymn Ank( numeral) 1 is used, and 2 for the second, 3 for the third, and so on. This refrain might comprise one verse, two verses or more. Whenever a Ank( numeral) has been put by the Guru, that becomes one refrain and is to be sung as such, to be followed by the singing of the rahau verse. If the 'rahau' presents the central idea, the different refrains illustrate that idea, each refrain giving one or the other instance, evidence, etc. to illustrate it. Repetition of 'rahau' emphasizes <sup>to</sup> sink the central idea of the hymn in the mind. In this way, both 'rahaau' and Ank( numerals) play significant role in the distinct system of the presentation of the hymn.

It is obvious from the foregoing discussion that in 'Guru Nanak Bani', text and music are complementary of each other. This Bani is not ordinary poetry, rather it is God's blessing, Divine Will and the Creator's decree. The

writer of this Bani, Sri Guru Nanak Dev Ji calls himself only a 'dhadi' who presents that Bani and who communicates Divine Will (Hukam) to the people. In the presentation of the Divine Will, text and music are cojointly performing a significant role as two important elements. Sri Guru Nanak Dev Ji has composed his hymns in different <sup>Ragas</sup> ~~(musical measures)~~ to suit the mood and nature of the hymns. For the presentation of the bani, directive and symbols like "raga, ghar(u) poetic/singing form, jat(i), Dhuni, rahau and Ank" (numerals) help in establishing a certain musical system. 'Guru Nanak Bani', through the mingling and amalgamation of the classical and folk music and poetry establishes a new and original musical system in which devotion, sobriety, poise and equanimity are present. The matter will be fully discussed later on; regarding the musical system and poetic style of this Bani so that a detailed analysis of the form of the musical system of 'Guru Nanak Bani', is possible.

CHAPTER      IV

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'RAG PRABANDH' OF 'GURU NANAK BANI'



Raga is the basis of evolution and categorization of 'Guru Nanak Bani' as included in the Sri Guru Granth Sahib. In 'Guru Nanak Bani', Ragas are mentioned in the form of titles. This mention of the Ragas is an indication for the singer to sing that hymn in that particular Raga. In the Gurmat music, the tradition of singing hymns in Ragas has been established by Sri Guru Nanak Dev Ji as an independent system.

It seems necessary to have a fundamental discussion on different aspects of Raga in the context of Indian music before attempting an analysis of the Ragas used in 'Guru Nanak Bani'.

Raga the origin:

In this work, the word 'Raga', has been used, times out of number. It has no translatable equivalent in English language. But to fully comprehend and appreciate this work, an attempt to convey its true meaning is necessary.

For this, I reproduce below the words of Shri C.M. Dhawan:

"The meaning of English word selected should be as near as possible in the English Dictionary to the meaning of the word 'Raga'. It should also be an accepted musical term. Such a word is 'Air'.

The relevant two meanings in the dictionary are:

- (i) An aura or atmosphere that invests anything.
- (ii) Melody, Tune.

In Pears cyclopaedis, the Glossary of musical terms gives 'air the following meaning:

'A simple tune for voice or instrument.'

From the above quoted three meanings, it is clear that the word 'Air' has a clear connotation in the musical terminology. The following two sentences will illustrate the close relationship.

1. In Indian music a Raga means a tune for voice or instrument in accordance with a composite formula, which invests the Raga with 'an aura and an atmosphere'.
2. In music an 'Air' means a tune for voice or instrument, which has an aura and an atmosphere, which implies that the tune is made up in accordance with a composite formula.

The identity of the above two sentences is clear. A Raga is 'Musical Air'.

The accepted abbreviation for music according to English dictionary is 'Mus' (as in Mus.B. i.e. Bachelor of Music) combining 'Mus' and 'Air', makes an easily pronounceable word 'Musair', and it is an exact translation of the word 'Raga'.

Raga is a title used as a prefix before the proper name of the composition. For instance Raga Sri or Raga Khamaj etc., much in the same manner as Mr: (Mister) is used as a title prefixed to the proper name of a person. While Mr. is a title of respect the prefix Raga is for something that is considered divine, thus it has an element of reverence. Just as every person has an individual identity and personality, each Raga too has an individual identity and 'aura and atmosphere' is of its soul."

In the field of music, the word 'Raga' has been considered a tune that delights the mind of the people. The word 'Raga' is derived from the root 'Rjoo'. As a noun, Raga means 'Rang' or delight.

The distinct form of the notes used in a specific sequence and proportion, with pause on some specified notes is called 'Raga'. The establishment of Raga is a gradual process which in musical language is called 'Barat'. This 'Barat' influence the listener with a distinct kind of feeling, and gradually this influence gets deeper.<sup>1</sup>

Raga is interpreted differently in poetry and music. In the ancient scriptures, Raga is found mentioned in different contexts. In poetry, Raga means Preet (love) and Anurag and in philosophy it covers Raga-Viraga. It is considered one of the five afflictions. It is also used to convey agony, affection, jealousy or malice.<sup>2</sup>

Thus, in religion, philosophy and literature, the use of the word 'Raga' is used in different contexts. In the 'Natya Shastra', it has invariably been used in the literary or poetic context.<sup>3</sup>

It becomes known from the historical study of the Indian music that in ancient times Samagayan, Jati gayan were in vogue. The latter remained popular till about the third century A.D.

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1. Acharya Brahāspati, Sangeet Chintamani, page 80
  2. Brahat Hindi Kosh, (Editor: Kalika Parsad), page 951.
  3. Natya Shaster, Bharat Muni, chapter 28, salok 41.

It was from the sections and subsections of the Jatis that Raga-singing came into existence. Although Raga was born of the Jatis, but its tonal form, etc. can be traced back to the ancient systems of singing. In some of the tunes of the traditional recitation of the verses of the Sam Veda we find the reflection of certain Ragas.<sup>1</sup>

In the context of music, the first obvious mention of Raga is found in Matang Muni's Brahddeshi:

स्वरवर्णव्येष्टेण ध्वनिभेदेन वा पुनः।  
रज्यते येन यः कश्चित् स रागः समतः सताम्॥<sup>2</sup>

Pandit Sharang Dev in his 'Sangeet Ratanakaar' writes that Raga is that distinct tune which provides pleasure to the listener:

यो सो ध्वनिव्येष्टस्तु स्वर-वर्ण-विभूषितः।  
रंजको जनवित्तानां स रागः कथितो बुधेः॥<sup>3</sup>

In the world of music, the origin of certain Ragas and Raginis is traced back to gods and goddesses. For example, Raga Sri, Basant, Bhairav, Pacham and Megh owe their origin to Siva, and Nat Narain is said to have

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1. Ref.Madan, Panna Lal, Punjab Vich Sangeet Kla Da Nikas Te Vikas, page 20.
  2. Matang Muni, Brahddeshi, Salok 279.
  3. Sangeet Ratnakar (Part II), Salok 2.

originated from the mouth of Parvati.<sup>1</sup> Such views seem to have been the consequence of one's devotion and certainly without any authentic basis.<sup>2</sup>

#### CHARACTERISTICS OF RAGA

Since Raga has originated from Jati, the rules of the latter can also be applied to the Raga. Prolonged use of these rules resulted in their standardisation and came to be known as 'Raga Lakshna'. Matang gives two main characteristics of Raga, namely 'samanaya' and 'Vishes'.<sup>3</sup> In our earlier discussion, we have accepted Raga as a construction embellished with tonal sound which delights the human mind.

The European concept of harmony also comes within this purview, but disciplined, sequential and Swara-vinias which pleases human heart is called Raga. Raga is a construction embellished with different and distinct 'Swar' and 'Varans'. In the category singing of varan come multi-~~dimensional~~ such as 'Punre-vriti', 'Aaroha', 'Auroha', 'Alankar', 'Kakubedha' etc. Besides Raga has the following main characteristics on the basis of which it acquires a distinct

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1. Sangeet Ratnakar(Part II), page 2.
  2. Damoder (Pt.), Sangeet Darpan, page 73.
  3. Brahddeshi, Salok 282.

and recognizable form:

1. Thata, 2. Swar, 3. Aaroha, Avroha, 4. Jati,
5. Vadi, 6. Samvadi, Anuvad, vivadi,
6. Mukh Ang 7. Nyas Swar. 8. Poorvang 8. Utherang
9. Time 10. Samparkirtak Raga etc.

Raga Vargikaran (Classification of Ragas):

The classification of Indian music into different Ragas is an ancient tradition. In the presentation of Ragas, style and placement have important place. Ragas have not remained unaffected by the influence of the local tunes. Thus Ragas were popularized according to the regional and local types. Matang Muni has mentioned the different Ragas under the heads of 'Bhasha' and 'Vibhasha' of the Raga.<sup>1</sup>

Pandit Sharang Dev has divided the contemporary Ragas in the following manner:

1. Gram Raga      2. Up Raga      3. Raga      4. Bhasha
5. Vibhasha      6. Anter bhasha      7. Ragang
8. Ehashang      9. Kiryaang      10. Upang.

In the medieval age, another tradition of Raga classification was in practice which was called Raga-Ragini

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1. Brahddeshi, Salok 364-366.

classification. Under this classification, Ragas were divided into sons, daughter, and such other filial and social relations. Pandit Damodar has divided these Ragas under the heads Shiva mat, Hanuman mat, Raghranav mat. Besides these, two more traditions, namely Krisan mat and Bharat Mat, had also been in use.

Mela Vargikaran(Mela Classification):

According to this scheme of classification of Ragas are determined on the basis of 'Shudh' and 'Vikrit' Notes used in them, and these categories are called 'Mela'. Among the more known musicologists, Ramamatya, Lochan, Fundrik Vithal, Somnath, Viankatmukhi and others popularized this tradition. In the beginning, the number of these 'Melas' was fifteen, but afterwards Pandit Viankuntmukhi composed 72 Melas on the basis of 12 'Swar-Sathan'. These are popular in the South under the Karnataka style. In the North Indian music, Mela has been given the name of Thata and Ragas have been divided under 10 Thatas.

Raga-Ragang Vargikaran:(Classification of Ragas and Raga-Organs):

According to this style, Ragas are classified after analysing them under different Raga-Ang. In a Raga any

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two-three distinct notes are called an 'Ang'. The tradition of classifying Raga according to the uniform and varying Raga Angs is called the tradition 'Raga Ragang Vargikaran' and was prevalent at the time of Sharang Dev. In the Sangeet Ratnakar, a total of 21 Raga Ang, which include 8 earlier and 13 contemporary, are mentioned. In modern times, according to the Bhatkhande style, all the Ragas can be divided into twelve different Angs which are as follows:

- |                |                              |
|----------------|------------------------------|
| 1. Kaliyam Ang | 7. Lalit Ang                 |
| 2. Bilawal Ang | 8. Kafi Ang                  |
| 3. Khamaj Ang  | 9. Dhanasri Ang              |
| 4. Bhairav Ang | 10. Sarang Ang               |
| 5. Poorvi Ang  | 11. Kanra Ang                |
| 6. Sri Ang     | 12. Malhar Ang. <sup>1</sup> |

RAGA AND RASA: In the field of Indian arts and literature, Rasa and Bhava have a fundamental significance. Expression of sentiment through different means affects human nature. Among the basic instincts of man, gesture gave birth to Acting, sound to literature and tone to music. In the field of music, the combined form of word, sound and gesture or desire is used for producing sentiment. The prominent unit of music here is Raga. Its fundamental basis is Naad. Music

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1. Bandopphaya, Sri Pad, Sangeet Bhasya, page 302-303.



is considered the most competent language for communicating Bhava. Realization of Bhava (Bhava-Anbhutti) through music is a psychological experience. The scholars in the Indian tradition accept 'Rasanbutti (realization) of Rasa as the ultimate object of art. The ancient musicologists of Indian music also acknowledge this as the aim of music. Its direct relationship is with the feelings that are always there in human mind. The realization of these feelings produces Rasa and this in turn express an aesthetic beauty. For realizing the sentiment one need not be conversant with the subtleties of music because it is more to be felt than understood. That is why music is beyond time, race and other categorizations. The musicologists also established rules keeping in view the influence of the elements of rasa produced by the 'Naad Saandrya'.

If we make a scientific analysis of Rasa in the context of Raga, we find that 'Swar-Samvad' is based on the 'shadaj-madhiam' and 'shadaj-pancham' 'Bhava'. This theory of Samvad is the root of effecting Rasa of the Raga. 'The subject of 'Samvaditya' or consonance has its roots in these fundamental truths. The ancient classification of Swaras into Vadi, Samvadi, anuvadi, vivadi and the mention of intervals which were mutually 'Samvadi' or Vivedi are worthy of note in this connection.<sup>1</sup> The ancient musicologists

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1. Sambamurthy, South Indian Music, (Part V), page 161.

have divided Rasa according to the eternal feelings of man, and different notes have been acknowledged the root of different Rasa. Romance, joy, grief, anger, excitement, fear, hatred and wonder are the eternal feelings which produce the sentiments of romance, laughter, pity, weeping, valour, terror, hatred and wonder, respectively. The reference to the production of different Rasa from the different notes of Raga is found in the 'Natya Shastra' as well. In the 'Sangeet Ratnakar', Shadaj and Rishabh produce the sentiment of valour, wonder and weeping, Dhaivat that of terrifying, Gandhar and Nishad that of pity, Madhiam and Pancham that of joy and romance.<sup>1</sup> Similarly, Ahobal, Narad and others have classified different kinds of Rasa into that of different notes. According to Pandit Damodar, the Rasa of wonder, valour and weeping belong to Shadaj and Rishabh, pity to Gandhar and Nishad, romance and joy to Madhiam and Pancham, and terror to Dhaivat.<sup>2</sup>

It is clear from the above instances that according to musicologists different notes produce different kinds of Rasa, and that each note communicates a Rasa-Bhava. The independent nature of each note gets intensified when it mingles with other notes. It is from the sequence<sup>and</sup> cadence of these notes that Raga comes into existence. All the

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1. Sharangdev (Pt.) Sangeet Ratnakra, Salok 58-59.

2. Sangeet Darpan, Salok 91.

characteristics of the origin of Raga and its attributes are based on the different elements used in music:

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|--------------------|-----------------------|
| 1. Swar Parkar     | 7. Swar Lgav          |
| 2. Swar Samvad     | 8. Swar Nyas          |
| 3. Swar Jati       | 9. Vadi-Samvadi Bheda |
| 4. Shruti Vivastha | 10. Saptak Sthan      |
| 5. Alankar Yojna   | 11. Kaku Bheda        |
| 6. Swar Andolan    | 12. Laye-Bheda etc.   |

The methodical determination and aesthetic value of the above elements enables the notes to produce the sentiments (Rasa). The kind of notes, its Samvad, Jati, Lgav, Shruti, Nyas, Vadi and Samvadi are the fundamental elements for the form of the Raga. Similarly, the methodical use of the notes intensifies the nature of the Rasa in the specific field of Swar saptak. The different types of presentation of notes are the important helping elements for communicating different kinds of Rasa. The multi-tonal use of the high and low sound provides through notes, multi-effects, colour shape. The 'kaku-bheda' determines the variety of Swar-Samvad like a dialogues in the ordinary language. Apart from these elements, individual talent, originality, intellect and practice also help in bringing out the real form of Raga.

This discussion on the mutual relationship between Raga and Rasa leads us to the conclusion that the tonal form

of Raga, because of its different aesthetic elements is capable of satisfying all the sentiments of man. This power is based on the distinct system of note-utilisation. In Sangeet (Music), geet (song) (Gayan) predominates. The words are expressive of Rasa because of the song's power of expression. Both the tones and the words of a song are important for music. The words of song result in the catharsis of human feelings. According to Acharya Brahaspathi, "Vocal expression of Ragas, devoid of words is like the dumb who can cry, moan or fumble but cannot speak out words and sentences. Language removes this "dumbness" of Raga. That is why language is called the second constituent of song (Geet). Both the Raga and the Language are for expressing the feelings.<sup>1</sup> No doubt, Raga is without words and language, but we cannot deny its vocal, tonal and aesthetic nature. The study of the importance of word or verse in singing would lead us to the conclusion that Raga and Verse together express the feeling, more effectively, because of their tonal and literal aesthetics. The complete unity of these two constituents is the apex in the presentation of singing.

It was because of the raga's unlimited power of aesthetic expression that Sri Guru Nanak Dev Ji used Raga for singing his Bani, and established the tradition of

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1. Acharya Brahaspati, Sangeet Chintamani, page 80.

singing Gurbani in prescribed Ragas.

'Guru Nanak Bani' is not ordinary poetry, it is impossible to analyse and evaluate it in terms of prosody alone. It is the Divine Word (DhurKi Bani) that comes from Him. Since it is versified, the embellishment like tone, chhant, rhyme and alankar are found in it, but the distinct and specific message of Bani takes it higher than the classical criterion of ordinary poetry. Like Bani, Raga's use and importance attributed to it by Sri Guru Nanak Dev Ji is different from those practised in the Indian music.

Sri Guru Nanak Dev Ji provided spiritual meaning to the use of music while showing way to real Bhakti and eternal bliss. According to him, truth and contentment are ever present as the rhythm of life. To be in tune with this rhythm is the root of real bliss; man ought to love only God and no other Raga or Nada. To dance in this vein is the achievement of real Bhakti and eternal bliss.<sup>1</sup>

While singing the raga, mind and behaviour should be pious. On this subject, Sri Guru Nanak Dev Ji says:

"Gavah(i) gīte chīt(i) anīte rāg sunāe kehāve(i) bite  
bin (u) nāvai man(i) jhuth(u) anīte."<sup>2</sup>

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1. Adi Granth, page 350.

2. Ibid, page 414.

In other words, those who sing the hymns in devotion to God but nurture sin within and those who sing Raga to others only to project themselves <sup>as</sup> above worldly allurements," such people are in fact utterly devoid of the Divine Name and carry sin and falsehood in their minds.

The object of Raga in 'Guru Nanak Bani' is to sing His praise devoutly and wholeheartedly. Sri Guru Nanak Dev Ji says:

"Ikk gāvah(i) rāg Pariyā rāg(i) nā bhijaī.  
Ikk(i) nach(i) nach(i) purah(i) tāl bhagat(i)  
Nā Kijāī." <sup>1</sup>

To comprehend clearly the object of Raga, the following hymn of Sri Guru Nanak Dev Ji also help us:

"Sukhman kai Ghar(i) rāg(u) sun(i)  
sun(i) mandal(i) liv lai." <sup>2</sup>

If man listens to Raga in a state of complete poise, man keeps his mind fixed in the feet of the Lord. Sri Guru Nanak Dev's hymns about the use and aim of the Raga show the path for the correct manner of singing Gurbani. This also makes evident that the use and importance of Raga in Gurbani-singing is not temporal, but is in fact, the means of entering the higher realm of spirituality.

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1. Adi Granth (Malar Ki Vaar), Pauri 17, page 1285.
  2. Ibid, Pauri 27, page 1291.

Before taking up the Ragas used in the 'Guru Nanak Bani' and discussing them in the context of medieval Raga tradition, it is necessary for us to discuss the manner of placement of Ragas in the Sri Guru Granth. In the beginning of the scripture are Bani which constitute every Sikh's daily regimen of prayer. In the Gurmat tradition, they are recited in the morning and evening, at the time of going to bed. Of them, the 'Japuji' has 38 pauris or stanzas. The 'Rahiras', the Bani prescribed to be recited in the evening, comprises 'So Dar' and 'So Purakh' which in turn consist of three and two hymns, respectively, by Sri Guru Nanak Dev Ji. These hymns are included under Raga Asa. 'Sohila' is the Bani, comprising three hymns of Sri Guru Nanak Dev Ji, which Sikhs are directed to recite before going to bed at night. Of these three hymns in the 'Sohila', the first is included in Raga Gauri Deepki, second in 'Asa' and the third which is popularly known as 'Arti' is in Raga Dhanasri. In this way, Sri Guru Nanak Dev's hymns which are to be recited as a daily regimen of prayers at different specified times of the day are under Ragas Asa, Gauri Deepki and Dhanasri. These above hymns are repeated as 'Guru Nanak's bani again under concerned musical Ragas.

The compilation of Sri Guru Granth <sup>Sahib</sup> is based on Ragas and this tradition is new, distinct and fundamentally different from other religious scriptures of the world. In this scheme, the hymns of Sri Guru Nanak <sup>Dev Ji</sup> came first, and each

is prescribed<sup>a</sup> Raga. There is no doubt about it that 'Guru Nanak Bani' is the torchbearer for the entire musical compilation of Sri Guru Granth Sahib. Moreover, his Bani has been given the first place because he was the first among the founding Gurus in Sikhism. The details of the Ragas used for the 'Guru Nanak Bani' are given below:

Name of the Raga	Raga Parkar (variation)/Dakhani Raga	Page of Adi Granth
1. Rag(u) Sri	-	14
2. Rag(u) Majh	-	94
3. Rag(u) Gauri	-	151
	1. Gauri Cuareri	151
	2. Gauri Dakhani	152
	3. Gauri Chetti	154
	4. Gauri Bairagan	156
	5. Gauri Poorbi Deepki	157
	6. Gauri Poorbi	242
	7. Gauri Deepki	12
4. Rag(u) Asa	-	347
	1. Asa kafi	418
5. Rag(u) Gujri	-	489
6. Rag(u) Eihagra	-	553
7. Rag(u) Vadhans	-	557
	1. Vadhans Dakhani	580
8. Rag(u) Sorath(i)	-	595
9. Rag(u) Dhanasri	-	660



10. Rag(u) Tilang(u)	-	721
11. Rag(u) Soohi	-	728
	1. Soohi Kafi	751
12. Rag(u) Bilawal(u)	-	795
	1. Bilawal(u) Dakhani	843
13. Rag(u) Ramkali	-	876
	1. Ramkali Dakhani	907
14. Rag(u) Maru	-	989
	1. Maru Dakhani	1033
	2. Maru Kafi	1014
15. Thukari	-	1107
16. Rag(u) Ehairav	-	1125
17. Rag(u) Basant(u)	-	1168
	1. Basant(u) Hindol	1171
18. Rag(u) Sarang	-	1197
19. Rag(u) Malar	-	1254
20. Rag(u) Parbhati	-	1327
	1. Parbhati Eibas	1327
	2. Parbhati Dakhani	1343

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CLASSIFICATION OF RAGAS AND THE RAGAS OF 'GURU NANAK BAN

In the matter of Raga classification, Matang Muni and Pandit Sharag Dev have given their respective views. In the medieval times, the more popular classifications were Raga-Ragini, mela vargikaran and Raga-Ragang vargikaran.

Sri Guru Nanak Dev Ji was very well conversant with the tradition of music. He used on the one hand, different styles of singing under different Ragas, and on the other hand, he ~~presented~~ <sup>conveyed</sup> the various prevalent views on the contemporary musical theory from individual and original perspective. There is no denying that Sri Guru Nanak Dev Ji was well familiar with the different forms of the earlier and contemporary music, but his attitude towards music is new, original and distinct which has yet eluded scientific study. The new results emerging from the distinctive use of music by Guru Sahib, ~~and which~~ were later on acknowledged in the Indian music. Before starting our discussion on the classification of Ragas, the following verses deserve our attention:

- Kete rāg parī sio(u) kahīan(i)<sup>1</sup>

- Rāg ratan parīā parivār.<sup>2</sup>

- Ikk gāvh(i) rāg parīā rāg(i) nā bhījai.<sup>3</sup>

It is clear from the above verses that Sri Guru Nanak Dev Ji did not approve of the 'Raga-Ragini Vargikaran' (classification). The word 'Ragini' is mentioned nowhere

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1. Adi Granth, page 8

2. Ibid, page 351

3. Ibid, page 1285.

among the title Ragas used in the 'Guru Nanak Bani' though the names of some Ragas ~~names~~ sound feminine, such as Gauri, Dhanasri, Soohi, Rankuli etc. This misunderstanding creates some problems in our way of understanding of the total system emerging from the 'Gurmat Sangeet.'

In this context, the evidence from the Gurbani, as quoted above, is quite important because the saints of medieval India have put Ragas and Raginis as titles of their compositions. This classification into Ragas and Raginis has been the subject of controversy ~~and incompatibility~~ ever since its inception because of the difference of opinion. And it has only created more complexities than solving them in the minds of musicologists. At such a juncture in history, Sri Guru Nanak's disapproval of this classification is of paramount importance. The Guru Sahib not only disapproved ~~of this~~ classification but also popularized in practice another theory of Raga-classification. He has given different variations and kinds of Raga. In ancient times, the theory of Ragang was also popular which we have already referred to in the preceding pages. It aimed at classifying Ragas on the basis of their distinctive Ang(Air). A few glimpses of this tradition can be had even today. In this tradition, different airs of a Raga are accepted under one main Raga. For example there are given different airs of the Raga Bhairav, Kanra, Malar and Tori. Sri Guru Nanak Dev Ji approved this tradition as authentic

and acceptable, and mentioned the different airs of Ragas under one main head. He directed that his Bani be sung according to these airs. There are three classifications of the Ragas used in the 'Guru Nanak Bani':

1. Sudh Raga
2. Chhayalag Raga
3. Sankeeran Raga

(a) Sudh Raga: Sudh Raga can be defined as one that does not deviate or deflect from the prescribed text and moves unsullied by the air of any other Raga. Such Ragas maintain their independent, clear and characteristic form. Among sudh Ragas the names of Sri, Majh, Gauri, Asa, Cujri, Bihagra, Vadhans, Sorath, Dhanasari, Tilang, Soohi, Bilaval, Ramkali, Maru, Tukhari, Bhairau, Easant, Sarang, Malhar and Parbhati are worth mentioning. In 'Guru Nanak Bani' these have been recorded as the main Ragas(Rag(u)), and the derivatives of these have been recorded under the respective descriptive titles. This system has been followed in the editing of the Sri Guru Granth<sup>sahib</sup> and only main Ragas are given in the beginning.

(b) Chhayalag Ragas: The Ragas that deflect from the text and include airs of other Ragas are called 'Chhayalag' Raga. Such a Raga is a species of that main Raga, the air of which it carries, and it is sung as such. In such Ragas,

amalgamation of two Ragas can be seen. In 'Guru Nanak Bani', species of the Chhayalag Ragas can also be found, such as Gauri Guareri, Gauri Chetti, Gauri Bairagan, Gauri Poorabi, Gauri Deepaki, Asa Kafi, Soohi Kafi, Maru Kafi, Basant Hindol and Parbhati Bibhas.

(c) Sankeeran Raga: This classification of Raga is the amalgamation of two or more Ragas under the lead of one main Raga. In 'Guru Nanak Bani', there is only one such Raga, i.e. Gauri Poorbi Deepaki. ①

Besides the pure, affected and Sankeeran classification, two more forms of Raga are also found recorded under one main head. In these, the word 'Dakhani' is suffixed to them. By the time of Sri Guru Nanak Dev Ji's era, music had developed independely in the North and the South. Northern Indian music was also known as Hindustani music and the Southern as Karnatakī or Dakhni. Pandit Sharang Dev, a thirteenth century musicologist has endeavoured to bridge this gap in his Sangeet Ratnakar, but it could not be possible in practice. Sri Guru Nanak Dev Ji toured far and wide during his preaching sojourns. He also went to the southern parts of India and studied the culture and music of the region. The Guru Sahib used music from both the traditions i.e. both northern and southern, thereby made commendable contribution towards the mutual exchange between these two systems. This is new and

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1. Gauri Poorbi Deepki.

distinct contribution of the musical system of 'Guru Nanak Bani'. Since the Ragas mentioned as titles indicate the directions regarding the hymn which is to be sung in that particular raga, the names of the Ragas of southern Indian music were suffixed, with the word 'Dakhni'. It was something new and very significant in the histories of both the traditions. In the 'Guru Nanak Bani', the southern varieties of Ragas used include Gauri Dakhani, Vadhans Dakhni, Bilawal Dakhni, Ramkali Dakhni, Maru Dakhni, Parbhati Dakhni<sup>1</sup>.

NEW RAGAS USED IN THE 'GURU NANAK BANI': The study of 'Guru Nanak Bani' also reveals that some of the Ragas used therein were quite new to the medieval tradition and not very familiar in the modern musical tradition. These Ragas have developed from the tradition of folk music and come out in their developed classical form. Majh, Asa, Asa Kafi, Bihagra, Tilang, Soohi, Soohi Kafi, Maru, Maru Kafi and Tukhari fall in this category.

The above discussion of the Ragas reveals that the use and classification of Ragas in 'Guru Nanak Bani' has been a conscious activity resulting from the study and analysis of classical music. To bring it into popular practice, this musical system has been used as a specified system in the 'Gurmat music'. The distinct nature and form of this musical system has been the creation of a scientific

1. 'Dakhni' means Southern.

approach as a result of which 'Gurmat music' comes out as a distinct and organized tradition of music.

RAGAS AND GAYAN SHAILIES IN THE 'GURU NANAK BANI': In the Raga-Prabandh of 'Guru Nanak Bani', different Ragas have been used for various Shailies(styles) of singing the Bani. This helps in the maintenance of the mutual inter-relationship and equality between the nature of Raga and the poetic content at the level of feeling and sentiment.

If classical poetic forms have been used in 'Guru Nanak Bani' under different Ragas, the folk forms of poetry and singing are also in tune with the nature of the Raga. Some such instances are given below:

'Pahre' in Raga Sri, 'Chhant' in Gauri, 'Vaars' in Majh and Asa, 'Alahunian' in Vadhans, 'Kuchajji', 'Suchajji' in Soohi, 'Sohle' in Maru, 'Baramah' in Tukhari follow appropriate styles in accordance with their nature. Another greatness of this Bani is the successful use at the practical level of the Ragas according to their nature.

RELATIONSHIP BETWEEN RAGA AND TIME IN 'GURU NANAK BANI': We can easily gather from 'Guru Nanak Bani' that special attention has been paid to the interrelationship between Raga and its time in the Indian tradition. The following few instances from the 'Guru Nanak Bani' illustrate this point:

Rag(u) Sri

Bin(u) tel Deevā kiau Jale . 1. Rahaao.

Pothi Purān Kamāiai.

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Kar(i) chānaṅ(u) Sāhib tau mile . 1 . Rahaao.<sup>1</sup>

In Sri Raga 'Pahire' are unique in their composition. Their sequence begins with evening which is completely in accordance with the time of the Sri Raga.

Rag(u) Gauri

Mundh rain(i) duhelariā jiau nīd na āvai.

Sāphan dubalia jīū pir ke hāvai.<sup>2</sup>

'Sohila' in Raga Gauri Foorbi Deepki.<sup>3</sup>

It is clear from the above-mentioned examples that hymns have been composed keeping in view the time of the particular Raga. For example, Sri Raga, which belongs to the evening time, portrays the beauty of evening. Similarly, Bihagra, describes the first few hours of the night, Vadhans the noon, Sorath and Kanra the night, and Bhairav and Parbhati describe the morning scene. While doing so, similies and images from the relevant time have been taken.

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1. Guru Nanak, Adi Granth, page 25.

2. Ibid, page 242.

3. Ibid, page 157.



No doubt, the context of describing time in 'Guru Nanak Bani' is spiritual, but the strict adherence to the theory of raga-time, in the Sri Guru Granth Sahib is indicative of the Guru Sahib's wide musical knowledge.

RAGA AND SEASON IN 'GURU NANAK BANI': In the Indian musical tradition, different Ragas are related to different seasons of the year. Traditionally, they are sung any time during that season. Of such Ragas in the 'Guru Nanak Bani', special mention may be made of Basant, Malar, Sarang, etc. A simple reading of hymns under these Ragas will make the reader aware of the season with which that Raga is related. As in Basant<sup>1</sup> and Malar<sup>2</sup> Ragas, Bani identical to the mood and nature of the Ragas Tilang, Vadhans, Sorath, etc. is also available under those heads. 'Guru Nanak Bani' has portrayed the True Being with the help of metaphors and images of the season to which that particular Raga belongs. In the Basant Raga, the True Name is symbolized as 'Fruit' as it is 'Water' in Malar. In Vadhans and Sorath ~~Ragas,~~ <sup>Ragas,</sup> the image used is that of 'Nectar'. In this way, symbols, imagery, metaphors and similies from different seasons identical with different Ragas have been used to express in words the True Lord. This is the finest specimen of this great musical system.

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1. Adi Granth, page 1168 etc.
  2. Ibid, page 1254, 1273 etc.

SPECIAL USE OF RAGA RAMKALI: The Raga Ramkali is the favourite Raga of the siddhas, naths and yogis, and it is found used in 'Guru Nanak Bani' as well. Sri Guru Nanak Dev Ji has composed a good deal of his Bani in this Raga. The siddhas, naths and yogis have named this Raga as Ramgri or Ramkri.<sup>1</sup> Sri Guru Nanak Dev's 'Siddha Gosti'<sup>2</sup> and other hymns in the Ramkali Raga is full of symbols, images and sentiments/vocabulary relating to the yogic principles:

-Surt(i) sabad(u) sākhī merī sinī bāje lok(u) suneo.<sup>3</sup>

-Sun(i) māchhindrā Nānak(u) bolai.<sup>4</sup>  
Vasgat(i) panch Kare neh dolai.

- So Udāsī je(i) pāl Udās(u).<sup>5</sup>

- So Bairāgī je(i) Ulta. brahm(u).<sup>6</sup>

The distinct use of Ramkali, as is obvious from the above quotations, reveals that on the one hand 'Guru Nanak Bani' addressed itself to the entire mankind, it deals with the thoughts and ideas after comprehending fully the psyche of the listener and identifying itself with his cultural and intellectual level, and on the other it makes use of the musical means such as Ragas and styles appropriate

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1. Gorakh Vani, (Ed.Dr.Peetamber Datt Barchwal),page 85.
  2. Guru Nanak, Adi Granth, page 938.
  3. Ibid, page 877.
  4. Ibid, page
  5. Ibid, page 952
  6. Ibid, page 953.

to that particular culture.

TRADITION OF 'RAGA-DHYAN' IN 'GURU NANAK BANI': Another fact that emerges from the use and object of Raga in 'Guru Nanak Bani' relates presenting of the spiritual alternative of the 'Raga-Dhyan' tradition as it prevailed then in Indian music. As we have already discussed, the principle characteristic of Raga is to create an atmosphere conducive to serenity and poise, and promotes 'Anand'. Just as the form of Raga is tonal, feeling is also inherent in its nature. To present the characteristic of feeling with the help of its tonal form is the object and the criterion of Raga presentation. While making use of the Raga, the use has not only to keep in mind its tonal form but also to give concrete form in psyche to the notes, words, images and imaginary and artistic points. According to Acharya Brahmspati, "the singer who sings disregarding of the Raga fails to achieve the desired result. It is clear that the singer, who is not familiar with the distinct identity of the Raga as regards its feeling, will fail to express it in real form and thereby deny the listeners the pleasure which they might otherwise enjoy."<sup>1</sup>

Keeping in view the emotive aspect of the Ragas, the musicologists while formulating the Raga from the tonal perspective, has to establish, an emotive form, which is

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1. Sangeet Chintamani, page 400.

known as 'Raga Dhyān'. According to Dr Pranjpay, "The Dhyān of seven notes, six Ragas and their thirtysix wives (Raginis) have been mentioned for the first time in the 14th century work 'Sangeet Panistasaro'."<sup>1</sup>

This tradition of 'Raga-Dhyān' was further worked upon by some eminent writers. A Dhyān of Sri Raga from the 'Sangeet Darpan' is as under:

"He is of 18 years of age, is as handsome as the god of kama or lust himself, is a paragon of patience, wears in his ears the ornaments made of small leaves, is described by shadaj, etc. wears the kesri/ogre garments. Such a one is Sri Raga."<sup>2</sup>

The above Dhyān is written in the sloka style in Sanskrit language. In the 'Guru Nanak Bani', Raga has been used under a spiritual scheme in new meanings and distinct possibilities. In 'Guru Nanak Bani', a sloka about the Raga Sorath provides it new meanings under the spiritual scheme, just like the 'Dhyān' in Indian music:

Sorath(i) sadā suhāvaṇī je sachā mun Hoe(i).

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Je pir bhāve Nānakā karam maṇī sabh(u) sach(u).<sup>3</sup>

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1. Pranjpay, Sharchander, Sri Dhar, Sangeet Bodh, page 69.
  2. Sangeet Darpan, (Tra. Vishamber Nath Bhutt), page 105.
  3. Guru Nanak, Adi Granth, page 642.

In the above hymn, Raga Sorath has been portrayed as a woman who has to charm her Lord-husband, absorb Him in her heart, serve Him, eradicate all evils, do the make-up of His Name, and transcend the evil passions. It is such a woman who wins the love of her Lord and she is universally considered *blest*.

The Dhyān of Raga Sorath (Sorthi) in the 'Sangeet Darpan' which has been written in the sloka style in Sanskrit language means as under:

"She who has put garments on her tall and healthy body, whose mind has been disturbed by the bhaura wandering around the lotus flower worn in her ear, whose arm has become still and who is going to her Love."<sup>1</sup>

The woman's beauty, make-up and disturbed mind, wanting to go to meet the Lover in this Dhyān can well be compared with Sri Guru Nanak Dev's advice. In the sloka about Sorath, a man is given a metaphor of wife-like soul dedicated to the husband-Lord. It becomes evident that the Ragas used by Sri Guru Nanak Dev Ji are not only tonal and pleasure-giving but they also keep the emotive Dhyān in view. Rather such conscious use in 'Guru Nanak Bani' in

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1. Sangeet Darpan (Trans. Vishamber Nath Bhutt.) page 117

the context of 'Raga-Dhyan' as prevailing in the Indian music is its rarity. This is a unique specimen of the scientific nature of the 'Raga system of Sri Guru Nanak Dev Ji.

The Ragas of 'Guru Nanak Bani' and their Aesthetics:

Before analysing the music, in which the Bani is inter-woven, we must understand that the whole fabric is built on the foundations of medieval Indian Ragas tradition. Prior to mid 19th century the standard Indian scale (Shudh Sapatika) used Komal Nishad(Ni) and Komal Gandhar(Ga) as we understand them today. The replacement of Komal Nishad and Gandhar by Teevr Nishad and Gandhar is a latter development. When played, this character of the scale, produces strains of the Kafi Thath. This subsequent shift to Sudha from Komal (Swaras) naturally resulted in a new concept of Ragas; without however any change in Ragas' nomenclature or collapse of the medieval form. At present both pre and post medieval forms and sometimes more than these two forms of the same Raga are in usage amongst various sects.

Thus the Ragas used in 'Guru Nanak Bani' too, have been developed in multiple forms and are quite vivid in the Bani as used in practice by the disciples of Sri Guru Nanak Dev Ji. The Ragis and Rababis drew their inspiration from the above changes as well as from the 'Gurmat' tradition

of music. In this evolutionary process the 'Bhartiya Sangeet Shastra' and 'Gurmat Sangeet Parampara' play complementary roles, both the factors will now be discussed.

#### RAGA SRI

Amongst the Ragas of 'Guru Nanak Bani', Sri Raga is Prime and this place of honour has been maintained in the order of precedence established in the holy Sri Guru Granth Sahib, while editing and shaping the 'Rag Parbandh' of 'Gurmat Sangeet'.

This is evident from the praise, this Raga has earned from Sri Guru Amar Das Ji:

"Rāgān Vich S̄rī Rāg Hai  
Je Sach(i) Dhare Piyāru(u)"<sup>1</sup>

, Bhai Gurdass also has pronounced this Raga as paras(philosophers stone) amongst the Raga:

Rāgān Mein S̄rī Rāg  
Pāras Pakhōn Hai

Not only in Gurmat tradition but also amongst the Shivmatta of Medieval 'Raga Ragni Frampra', Sri Raga finds the prime place. According to the mythological

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1. Adi Granth, page 83.

legend Sri Raga has directly been traced as Shiva's own creation.<sup>1</sup>

There are two contemporary forms, prevalent of this Raga. The first form is drawn from Kafi Thata and the other from Poorvi Thata.

1. Raga Sri (Kafi Thata): Scale notes of Sri Raga are on the style and base of Kafi i.e. Komal Gandhar, Komal Nishad and all other notes Shudha and this is accepted to be in accordance with the old tradition. Transformation from the Poorvi Style (Thata) to the Kafi Style (Thath) can easily be brought out by change of the Komal and Teevr notes to Shudha. The South Indian name for this Raga is 'Kharhar Priya' which is also a Mela and is prevalent as under:

- S, R, M, P, **n**, **ś**

- **ś**, n, P D, n P, M, R, g, R **S**

When musical scale of this Raga is played in accordance with its code, the full picture emerges with all the musical effects. To understand the code, the following aspects of composition and style have to be borne in mind.

Thata = Kafi, Jati = Cde-Sampuran  
Vadi = Rishab, Samvadi = Pancham  
Time = Evening.

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1. Damoder (Pt.) Sangeet Darpan. (Trans. Vishamber Nath Bhutt), page 72-73.



Aaroha (Ascendance): S, R, M, P,  
n, ~~h~~  $\dot{S}$ .

Avaroha (Descendance): - $\dot{S}$ , n D P  
M, g R, R, S,

Pakar or Mukh Aang:- S, R, R, S, R, P,  
M, g, R, S

2. Raga Sri (Poorvi Thath): In accordance with the classical scripture Sri Raga of Poorvi Thata has the following characteristics:

Some learned scholars of music believe Pancham as Vadi and Shadaj as Samvadi in this Raga; but the majority of scholars stress the importance of the former characteristic i.e. Vadi-Rishab and Samvadi Pancham. This is better suited to bring out the full musical effects. In addition to 'R<sub>p</sub> <sup>and</sup> P<sub>R</sub>', the repetitive use of 'S r S r' in Poorvang and P<sub>d</sub> N<sub>d</sub> in utterang are the soul of, this form of Raga. This Raga is known for its profundity which rates it as eminently suited to the serenity of the Bani.

Thata = Poorvi, Vadi = Rishab(r),  
Samvadi = Pancham, Nias Swara=SrP,  
Time = Evening, Nature = Solemn and Grave  
Aaroha = S, Sr, S, r r, PN  $\dot{S}$   
Avaroha =  $\dot{S}$  N d P, m, G, r, rS.  
Pakar = S, S r G r, S, r P, m G r, r S

Raga Majh: Majh is one of the lesser prevalent Ragas.

It finds no mention in medieval text books of Indian

music. Because of its use in 'Guru Nanak Bani', it is an exclusive creative gift of 'Gurmat Sangeet' Parampara.

The regional folk tunes have made their own contribution to the creation of several Indian classical Ragas as Kalingrha, Multani, Pahari etc. These compositions attained classical status only after some outstanding personality gave it a texture based on a formal code. These were finally recognised as Ragas in their own right, and are classified as 'Deshi' Ragas, Majh is one of these. This Raga occupies a unique place in the field of Indian music. In 'Majh Dee Vaar' one can easily discern the fashion and style of 'a traditional tune (Dhun) 'Malak Mureed Tatha Chanderbarha Dee Vaar', and this proves the above mentioned contribution of the folk style. The very use of this Raga in 'Guru Nanak Bani' automatically gives it classical characteristics.

Thata Khamaj, Kafi and Bilawal are three sources of Majh Raga, in vogue amongst Sikh Ragis and Rababis. Under-written discription will illustrate the forms of this Raga:

1. Majh(Khamaj Thata): This is prevalent amongst the Sikh Kirtankars. In its ascendance Rishab is Varjit and Komal Nishad is used in the descendance order *appearing in* ascended manner. Its descending order which is Sampuran(using all the notes).

In this, except for Komal Nishad all other notes are Sudha.

Thata = Khamaj, Jati = Shadava-Sampura

Vadi = Shadaj, Samvadi Pancham

Time = Fourth quarter of the day.

Aaroha:- S, G, M, P, D n D P, M P N S

Avroha:- Ṡ n D P, D n D P, M P D M C  
R S.

Pakarh:- S G M P M G R S ṅ M P Ṅ,  
S, G R S

2. Majh(Kafi That):- In this variation of Majh Raga, Gandhar and Nishad are used in both Komal and Shudha form and all the others are Shudha. In its ascending order Gandhar and <sup>ai</sup>Dḣawāt are Varjit(not allowed) and in descending order all the seven sawaras used, but in its Vakar Riti.<sup>1</sup> This Raga carries the shades of Desh, Deshi, Sarang, Tilak Kamod, Jaijawanti, Malhar etc.

That = Kafi, Jati = Odev-Vakar-Sampuran

Vadi = Rishab(R), Samvadi = Pancham(P)

Aaroha = S, R, M P, N Ṡ

Avaroha = Ṡ n D, M, D M G M, R P, R g S R N S

Pakar = P, DMGP, R P, M g, R g S r N S

The proper use of 'R P' brings the picture of this Raga into sharp focus.

3. Majh(Bilawal Thata): This variation of Majh is quite popular in the contemporary Indian classical Music.<sup>2</sup> In its ascendant Rishab is not

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1. Its a movement technique where the inimical note is ~~only~~ made to appear <sup>only</sup> in an allowed ascendant or descendant order.
  2. Eua Bajha, Ram Krishana, Sangeet Kala Parkash, (Part I), Page 55.

allowed and all other swaras are Shudha.

Descendance is Sampuran.

Thata = Bilawal, Vadi = Gandhar(G)

Samvadi = Dhaivat(D), Time = Fourth quarter of the day.

Aaroha = S G, M, P M, M P G, G M D N Ṡ.

Avaroha = Ṡ N D, P M, G, P M G, R S, R s

Pakarh = S G M, P M P G, D M G, R S R S .

The shades of Mand, Bilawal and Khamaj are mingled to bring about the peculiar effects of this Raga. The exclusive, technique of using the Rishab gives this Raga its beautiful characteristics.

Raga Gauri: This Raga has quite an early origin, and is mentioned by various names such as Gauri, Gaur, Gaori, Gavari, Gauri etc. in the ancient Indian classical literature. During the course of its long history, several offshoots such as Gaur, Guareri, Gauri Poorbi, Gauri Poorbi Deepaki Gauri Mala etc. have been developed. Though not popular in Northern or Southern India, the Sikh Gurus have made full use of this Raga, as is evident from the variety of its forms found in Sri Guru Granth Sahib. ~~Bharavi and Bhavani Thata are the~~ <sup>The</sup> musical forms of this Raga <sup>are</sup> amongst the various Thatas. Their characteristics are follows:

1. Gauri (Bharav Thata): In this form Rishabh, Dh<sup>ai</sup>vat are Komal(r,d) and all other notes are Shudha.

Thata = Bhairav, Jati = Sampuran (In Vakar Riti)  
 Vadi = Madhiam (M), Samvadi = Shadaj (S)  
 Nias = Mandir Nishad (N)  
 Aaroha = S r g r, S G G M P M, P d N S  
 Avaroha = S n d M P, d M, M r G, r G, R N S  
 Pakar = M d P, d M P G M, r G r S N S, r N S N S.

2. Gauri (Bilawal Thata): In this type of Raga Gauri, all the notes are in their Shudha form except Nishad, which is Komal in descending.

Thata = Bilawal, Jati = Shadav - Vakar - Sampuran  
 Time = Fourth quarter of the day,  
 Vadi = Madhiam (M), Samvadi = Shadaj (S)  
 Aaroha = S G, M R P, L N S  
 Avaroha = S D n P D n P, M P M G, M G R S  
 Pakar = S S, G M R P, G P M P M G, R S N N S<sup>1</sup>

This Raga is generally understood as a compound of different shades of Gaund, Bilawal and Malhar Ragas.

3. Gauri (Poorvi Thata): Pt. Ahobal in his Sangeet Grantha 'Sangeet Parijat' has described this Raga; where Rishab and Dhaivat are Komal, Madhaimas Teevr and all other notes are Sudha. In its ascendance Gandhar and Dhevat are varjit. Consequent to this description the Raga assumes the following characteristics:

Thata = Poorvi, Jati = Odav - Shadav,  
 Vadi = Rishab, Samvadi = Pancham  
 Time = Evening  
 Aaroha = S r m P N S. / Avaroha = S n d P m r S.  
 Pakarh = S r S, N r m r, P m r, S

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1. Bua Bajhe, Ram Krishna, Sangeet Kala Parkash (Part I), page 45.

Gauri Guareri: Gauri Guareri is in rare use. It is not mentioned in the text books of both 'Sangeet Padhaties' (Systems) of Indian Music. Only this particular type of Gauri Raga has been used in Sri Guru Granth Sahib. Some Indian musicians of Sikh tradition and Sikh Ragis have a oral vocabulary of this Raga. This Raga has also been exclusively used for Gurbani. Authorities on this Raga make the use of musical scales in the following lines.

1. Gauri Gaureri (Sri Aang): In this type of Gauri Guareri Rishab is Komal, Madhiam is Teevr ■ Shudha Gandhar only in Avaroha, Dhaivat is varjit and all other notes are in their Shudha form. In its Avaroha, Rishab and Dhaivat are Komal and Madhiam is Teevr.

Thata = Poorvi, Jati = Odev-Shadav,  
Time = Evening, Vadi = Rishab,  
Samvadi = Pancham,

Nias Swaras = Mandir Nishad, Rishab and Dhaivat  
Aaroha = Sr m P N S  
Avaroha = S N d P m G r S.

Although R, P have not 'Samvad' according to classical rules yet they are in popular use as such. In spite of the fact that this Raga stands close to Sri Raga, its own peculiarities draw a sharp dividing line between these two Ragas.

2. Gauri Guareri (Marwa Ang): In Gauri Guareri of Marwa Aang, Pancham is varjit, Rishab Komal, both the Madhiames and all other notes are Shudha.

Thata = Marwa, Jati = Odev- Shadav  
 Vadi = Gandhar, Samvadi = Dhaivat  
 Varjit Swara Pancham, Nias Swar = Nishad  
 Time = Fourth quarter of the day.  
 Aaroha = S G m D N S  
 Avaroha = S N D M D G M G, m G, r S  
 Pakar = N S G, m D, G m G, M G r S

To enhance the beauty of this Raga, the artists sometimes make certain movements such as "M m G" or "m M G". This Raga is particularly suitable for Bani in compositions of subtle and profound message.

Gauri Dakhni: To cover the multi-racial requirements for the propagation of his message, Sri Guru Nanak Dev Ji is quiet catholic in the use of Northern as well as Southern music even to the extent of intermingling. Where-ever the word 'Dakhni' is appended to a Raga's name, it connotes its southern form such as Gauri Dakhni, Ramkali Dakhni etc. This Raga has been described in 'Rag Kosh' in the following manner:

Mela or Thata = Maya Malav Gauro  
 Aaroha = S r P M P N S  
 Avaroha = S N d P, M P G r M G r S.  
 Pakarh = S r P, N d P, M P G r, M G r S.

Contemporary Northern and Southern forms differ radically. Due to paucity of musicians conversant with Northern as well as Southern music it is extremely difficult to give true knowledge of their respective structure. The discipline of this Raga becomes clear after its comparative

study with Maya Malva Gaur and has the following characteristics:

Thata = Maya Malva Gaur (Like Bhairav Thata)  
 Vadi = Rishab(r) Samvadi = Pancham(P)  
 Nias Swara= r, P, Time = Evening.

Gauri Chetti: Gauri Chetti is also in rare use. In terms of 'Guru Nanak Bani' this Raga is also related to Raga Gauri. It has the following twin forms.

1. Gauri Chetti(Sri and Gauri Ang): In this form of Gauri chetti, Rishab is Komal, both the Madhiames, Dhaivat is varjit in Aaroha and all other notes are Shudha. Its Avaroha is Sampuran. In its Poorvang this Raga resembles 'Sri' and in Utteraang it resembles 'Gauri'. The Avaroha of this Raga is Sampuran.

Thata = Poorvi, Jati = Sampuran  
 Time = Fourth quarter of the day.  
 Vadi = Pancham, Samvadi = Shadaj  
 Aaroha = S r r, m P, m P N Ṡ  
 Avaroha = Ṡ N d P, d M, P m d m, G r G r S.  
 Mukh Ang= N d P, d M, P m d m, G r G r S.

2. Gauri Chetti(Marwa Ang): In the Gauri Chetti of Marwa Ang Rishab is Komal, Madhiam is Teevr and ~~all other~~ all other swaras are Shudha.

Thata = Marwa, Jati = Shadav-Sampuran  
 Time = Evening, Vadi= Shaday,  
 Samvadi = Pancham, Nias Swar = Mandir Nishad  
 Aaroha = S r G r, m P, m D N Ṡ  
 Avaroha = Ṡ N D P, m G, r S.  
 Pakarh = S, r r, P, m G, r S



Gauri Bairagan: This Raga also is of very old origin.

However, it has not been mentioned in medieval or ancient text books but according to oral vocabulary the following two forms are prevalent:

1. Gauri Bairagan(Bhairav Ang): In this type Rishab and Dhaivat are Komal in Avaroha, Nishad is Komal, Pancham is Varjit in its Aaroha and all other notes are Shudha. Some other characteristics of this Raga are as under:

Thata = Bhairav, Jati = Odev  
 Time = Morning, Nature = Solemn and Profound  
 Aaroha = S r, M d, N Ṡ  
 Avaroha = Ṡ n d M, r, S, N d S N r S.  
 Mukh Ang = S r M, r S N d, S N R S

2. Gauri Bairagan(Poorvi Thata): In this form of Raga Gauri Bairaga Rishab and Dhaivat are Komal and other swaras are Shudha:

Thata = Poorvi, Jati = Shadav-Sampuran  
 Time = Fourth quarter of the day  
 Vadi = Gandhar, Samvadi-Nishad  
 Aaroha = N d S N, r G m P, m D N S  
 Avaroha = S r N S N d N, d P, m G m G, G r S.  
 Pakar = m G r, S r N S, N d S N

Gauri Poorbi Deepki: Raga Gauri Poorbi Deepki is a compound of Raga Gauri, Poorvi and Deepki, Its name is nowhere mentioned in new or old Sangeet Granthas and for this reason its origin is believed to have originated in Gurmat tradition. This Raga is of Sankeeran Jati which has mixture

of three Ragas. Amongst various Indian scriptures such admixtures of Ragas can be found only in Sri Guru Granth Sahib and it is a unique contribution of Sri Guru Nanak Dev Ji who sung his Bani in this Raga for the first time. The following characteristics are traced to the learned Sikh Musicians and Ragis, in which Rishab, Dhaivat are Komal, Madhiam is Teevr and all other swaras are Shudha.

Thata	=	Poorvi, Time	=	Evening (Sandhi Parkash)
Uthan	=	From Both Poorvi and Deepki Ang.		
Vadi	=	Gandhar, Samvadi	=	Nishad
Jati	=	Shadav - Vakar	-	Sampuran
Aaroha	=	S, Ṇ r G r, G m P, m d P m d N S		
Avroha	=	Ṣ N S d P, P d P m P M G m, r m G, P G r S.		
Pakarh	=	P d P m, P m G m P G, r S, Ṇ d S Ṇ r S.		

In this Raga the shade 'PGrS' is of Raga Deepki, and in ascendance towards Shadaj, Pancham is always varjit.

Gauri Poorbi: Gauri Poorbi is a compound of Rag Gauri and Poorbi and is in rare use. Structurally this Raga is evolved by using the characteristics of Raga Gauri in its Poorvang and Raga Deepki in its Uttarang.

In this Raga Rishab and Dhaivat are Komal, both the Madhams are used and all other Swaras are Shudha. The other characteristics of this Raga are as under:-

Thata	=	Poorvi, Jati	=	Vakar-Sampuran
Vadi	=	Rishab, Samvadi	=	Pancham

Time = Evening (Sandhi Parkash)

Aaroha = S, N, r Gr G m P, m P d P, m d N S

Avaroha = Ṡ Ṅ ḋ P, m G m G, M G r S, Ṅ ḋ Ṡ Ṅ r S

Pakar = P m G MG, m G r S, Ṅ ḋ Ṡ Ṅ, r S.

Gauri Deepki: This Raga is composed by different notes of Raga Gauri and Deepki, This is a rare and melodious Raga. It has the following two colours for the first movement (Utthan).

Deepki Ang : Ṅ S G m P

Poorvi Ang : Ṅ r G m P

The prevalent use of Shudha madhiam distinguishes this Raga from both Raga Deepak and Poorvi. Although Pancham is not varjit in this Raga yet it is avoided in any movement towards the shadaj. The use of 'P G r S' of Deepak shade is necessary in it. In this Raga Rishab is Komal, Madhiam is Teevr and all other notes are Shudha.

Thata = Poorvi, Jati = Vakar - Sampuran

Time = Fourth quarter of the day.

Vadi = Gandhar, Samvadi = Nishad.

Aaroha = S, Ṅ r G r, G m, P, m d, P, m d, N S

Avaroha = Ṡ, Ṅ Ṡ ḋ P, P ḋ, P m P, M G N, P G r S

Pakar = P d P M G, m P G, r S, Ṅ ḋ Ṡ ṅ r S.

This is a original and unique contribution of 'Gurmat Sangeet' to the Indian music. Only 'Sohila' Eani has been composed in this Raga by Sri Guru Nanak Dev Ji.

Raga Asa: Raga Asa is a unique and important Raga in Gurmat tradition of music. Gurbani traditionally initiates the morning prayer with the Kirtan of 'Asa Dee Var' which is composed and sung in Raga Asa. This Kirtan of Gurbani is called 'Asa Dee Vaar Dee Choki'. The evening prayer (Kirtan) though called 'Soder Dee Chowki' yet the Raga used is 'Asa'. Such use of this Raga for morning as well as in evening is an exclusive practice of 'Gurbani Sangeet'.

Asa is the most popular and eminent Raga in the folk tunes of Punjab. This Raga has also developed from some traditional tunes of Punjabi folk music. The musical composition used for singing is of 'Toonde Aas Raje Dee Vaar' and has been prescribed by Sri Guru Nanak Dev Ji for singing of 'Asa Dee Vaar'. This is so, because the prescribed form uses Raga Asa notes. This fact points to the contention, that the Raga has folk origins. The melodious structure of this Raga is as follow:

Thata	=	Bilawal,	Jati	=	Odev-Sampuran
Vadi	=	Madhiam,	Samvedi	=	Shadaj
Time	=	Morning and	evening <sup>1</sup>		
Aaroha	=	S R, M, P, D S S			
Avaroha	=	S N D P, M, G R, S G R G S.			
Pakarh	=	S, R M P D, P M G R, S G, R G S,			

Sometimes the Raga movements is Komal Nishad and Komal Candhar made as vivadi Swara. Devotional songs find their full expression through the beauty of this Raga because of the innate reverential character of this Raga.

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1. In the tradition of Indian classical music the time for this Raga is second part of the night.

Asa Kafi: There is a difference of opinion amongst the scholars, regarding the unitary nature of this Raga. Dr S.S.Kohli has classified some Sabdas of 'Guru Nanak Bani' in his collection of poems which vernacularly are known as Kafian(a plural of the word 'Kafi')<sup>1</sup>. Prof. Sahib Singh directly opposing this, uses the other meaning i.e. Raga Kafi and says that these are portions of the scripture, with the Raga Asa Kafi. Holding that Kafi is to be understood as a musical term(Raga) and does not relate it to any particular poetical arrangement.<sup>2</sup> In support of this one should refer to:

"Ek onkār Sattigur Parsād(i)  
Asā Kāfi Mahalā 1  
Char(u) Ashtpadiān"<sup>3</sup>

In view of the clarity with which the matter has been pronounced as above, there is no ground for any doubt in this matter. 'Ashatpadi' is the style of poetry and 'Asa Kafi' is the style of musical composition(Raga).

Raga Asa Kafi is a compound of Raga Asa and Kafi. In 'Guru Nanak Bani' this Raga has been used as a variation of Asa Raga and has the following characteristics:

Thata = Kafi, Jati = Odev -Sampuran.  
Vadi = Pancham, Samvadi = Rishab.

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1. Chonavian Kafian, page 3.
  2. Sri Guru Granth Sahib Darpan, (Vol.III)page 119.
  3. Adi Granth, page 418.

Time = Morning and Evening.  
 Aaroha = S, R M P, D n P D S N S  
 Avaroha = S, R n D P, D P M P, g R S  
 Pakar = n D P, D P M P, g R S, R M P

This Raga originates in Gurubani Sangeet tradition and remains exclusively within its precincts. Otherwise it is neither eminent nor prevalent in the secular classical music.

Raga Gujri: Gujri is an ancient and popular Raga in Indian music. It is eminently suited for purposes of devotional songs. 'Karuna Rasa' comes out in this Raga in a picturesque manner.

Raga Gujri is a derivative of Thata Todi. In this Raga, Rishab, Gandhar, Dhaivat are Atikomala, Madhiam Teevr, Pancham varjit and Nishad is Shudha. Since it uses only six notes therefore its Jati is shadav shadva. Dhaivat is its vadi, *But* majority of the learned musicians use Rishab as Samvadi, and a few accept and use Gandhar as Samvadi. This is sung in the second quarter of the day. Due to the eminence of Dhaivat the Raga is characterized as Utaarang-Vadi-Raga. Some scholars treat it as Poorvang-Raga. As per this version the use of "rg, rgr, S" this alone builds the image of this Raga. But popularly it has been accepted as Utaarang-Vadi-Raga. In the Poorvang Rishab and Dhaivat and in Utaarang Rishab,

Gandhar and Dhaivat are prominent in this Raga. To bring out in its full magnitude the <sup>Nas on</sup> ~~nas on~~ r, g, d, ṡ has to be made in the Raga's unique nature.

The name 'Gujri' in Hindi denotes feminine gender, therefore some scholars take it as a 'Ragni Gujri'. The scholars have variously described it as the consort of Raga Deepak, Bhairav, Malkauns and Pancham the male Raga. But in 'Guru Nanak Bani' there is no such distinction of Male and Female.

Aaroha = S r g, m d, N Ṡ  
 Avaroha = Ṡ, N d, m g, r g, r, S.  
 Mukh Ang = r g, m d, N d, m g, r g, r S.

#### Raga Bihagra:

Bihagra is a melodious Raga of Indian music. There are three slokas in the 'Guru Nanak Bani'<sup>1</sup> which used this Raga. Although some scholars claim this to be the original contribution of Bhai Mardana. However, this is doubtful because the concluding portion of the slokas incorporate word 'Nanak'. The use of the name 'Mardana' in the beginning of the sloka indicates that these slokas are addressed to Bhai Mardana. This is the majority view.

The texts give this Raga a prominent place, and is evolved from Khamaj and Bihag. Some scholars define it as 'Upang' of Raga Bihag. Its image is that of Bihag. But

1. Bihagare Di Vaar Mahla 4, <sup>slok</sup> Mardana 1.

it takes the movement of "N S G M, G M P N S, S N, P S N, D P." of Bihag and movements 'G M P D n d P' from of Khamaj. Bihagra has two forms prevalent as under:

Thata	=	Bilawal, Jati	=	Odev-Sampuran
Vadi	=	Gandhar, Samvadi	=	Nishad
Time	=	Second quarter of the night.		
Nias swar	=	Madhiam		
1. Aaroha	=	S G, M P, NS		
Avroha	=	S N D P, NdP, GMG, PMG, RS		
Mukh Ang	=	n DP, G M G, P M G, R S.		
2. Aaroha	=	S, N S G M P D n D P, C M P N S		
Avaroha	=	S N D P, nd D P, P M P G, M G, R S.		
Mukh Ang	=	G M P D n n D P, G M G, R, S.		

Raga Vadhans(u): Raga Vadhans also has eminent place in 'Guru Nanak Bani'. Sri Guru Nanak Dev Ji has freely and extensively used the classical and folk styles of this Raga. Its use in 'Chhant' and 'Alahunian" folk styles of poetry, proves it to be a Deshi Raga.

Sangeetacharyas take the form of Vadhans Raga from Khamaj thata. In this melodious Raga all the swaras are shudha except Nishad which is shudh as well as Komal. There is a difference of opinion amongst the music scholars regarding Vadi Samvadi. Some considers Pancham Vadi and Shadaj Samvadi while others use Shadaj vadi and Pancham Samvadi. But the majority insist on Rishab as Vadi and Pancham as Samvadi. Movement "D M P N S" of swaras brings



in shades of Raga Barva, but when this movement is followed by "R n P N d M G R" Swaras the illusions of Barva fades away. Raga Vadhans and Raga Deshi in technical terms are 'Samparkirtak' which means 'a close resemblance'. One school of thought considers this as the Deshi Raga of day time but the typical movements of "R M P n, D n P" and use of Nishad of Mandir Saptaka draws the distinguishing line. At certain moments the use of Mandir Nishad appears to indicate Raga Tilak Kamod but the illusion is due to its unique characteristics, which are as follow:

Aaroha	=	S, R M P, D n P, M P N Ṡ
Avaroha	=	Ṡ n P, D M G R S N, S
Pakar	=	R M P, n P, D M G R, S N, P N Ṡ

Vadhans Dakhani: As the name itself suggests this Raga draws its inspiration from the South Indian Music. There is only one Sabda in 'Guru Nanak Bani'<sup>1</sup>. Since the matter of Southern type Ragas in 'Guru Nanak Bani' has already been discussed, there is no need in repeating the same.

This Raga is a derivative of 'Harikamboji Mela' of South Indian Music which bears resemblance to Khamaj thata of North. Nishad is Komal and others shudha in this Raga and its other characteristics are as follow:

Thata	=	Khamaj, Jati	=	Odev-Vakar-Sampuran
Vadi	=	Pancham, Samvadi	=	Shadaj
Time	=	First quarter of the day		
Aaroha	=	S, R M P, D Ṡ		
Avroha	=	Ṡ n D P, M, R M G, S R n d S		
Mukh Ang	=	R M P, M, R M G, S R n d S.		

1. Adi Granth, page 580-581.

Raga Sorath: Sri Guru Nanak Dev Ji has pronounced this

Raga:

Sorath(i) Sadā Sohāwanī

Je Suchā Man(i) Hoe(i)

(Vaar Sorath Mahalā 4, Salok Mahalā 1)

True beauty of this Raga manifests only to the pure heart. This is a profound Raga and it is suited to renunciation hymns. The music scholars consider it of true form only when both the Nishadas are used i.e. in ascendance shudha Nishad and in descendance Komal Nishad. The rest of the notes are shudha. Gandhar is brought into this Raga with a sleight of musical skill. This is possible only if Madhiam and Rishab swars are used in a 'meend' manner. Gandhar and Dhaivat are varjit in its ascendant order. The other characteristics of this Raga are as under:-

That	=	Khamaj, Jati -Odev-Shadav
Vadi	=	Rishab, Samvadi = Dhaivat
Time	=	Second quarter of the day
Aaroh	=	S M R M P, N S
Avroh	=	R n D, M P D, M R, N S
Pakar	=	S, M R, M P D, M R, N S

#### Raga Dhanasri

Though highly melodious, yet this Raga is not so prevalent. Sri Guru Nanak Dev Ji has enhanced the effect of 'Arti' hymns with this Raga. There are three known variations of this Raga, each form being either from Kafi thata or Bhairav thata and Patdeep ang. Its kafi derivative 'will

be described' later. Pancham and Gandhar hold an important position in this Raga. And it is samparkirtak with Raga Bhimplasi. Dhanasri Raga also resembles this Raga but because 'Re' and 'Dha' are varjit therefore in its actual performance the distinction is clear. Indian music traditionally follows a code which earmarks distinguishing features of individual Ragas. This code is also illustrable in this distinction between Dhanasri and Bhimplasi. The vadi sawar of Dhanasri is Pancham and of Bhimplasi is Madhiam; which is why they have different airs. If the swara of the Kafi derivatives are changed to those of Bhairavi thata the resulting form becomes Dhanasri of Bhairavi thata. Other characteristics of Dhanasri (Kafi thata) are as following:

Thata	=	Dhanasri,	Jati	=	Odev-Sampuran
Vadi	=	Pancham,	Samvadi	=	Shadaj
Time	=	Third quarter of the day			
Aaroha	=	S, n S g M P, n S			
Avaroha	=	S n D P, M g, P g, M g R s			
Pakarh	=	S, g g P, M P g, R S.			

Raga Tilang : Raga Tilang is both melodious and a popular Raga. In some texts this is written as 'TELLANG' but in 'Guru Nanak Bani' clearly uses the word 'Tilang' for this Raga. The contemporary times accept the word 'TILANG'.

The close resemblance between Khamaj and Tilang sometimes leads to confusion because the Tilang is a derivative of Khamaj Thata using both the Nishad-as and

Rishab, dhaivat are varjit: all the rest swaras are Shudha. The use of Rishab though varjit is however used, but when descending in Tar Saptak. In the poorvang this Raga holds a prominent position in which the Shudha Gandhar and Pancham are outstanding notes. 'nPGMG' is repeated a number of times to enhance its effects. The other characteristics are as follow:

Thata	=	Khamaj, Jati	=	Odev-Odev.
Vadi	=	Gandhar, Samvadi	=	Nishad
Time	=	Second quarter	of the night.	
Aarhoha	=	S G, M P, N S		
Avaroha	=	S n P, M G, S		
Pakar	=	n P, G M G, S.		

#### Raga Soohi:

Soohi is not so prevalent a Raga. In the ancient, medieval and present textbooks this Raga finds no place. This has led to differing views, as to its correct form amongst the classical music circles. In Sri Guru Granth Sahib, full use has been made of this Raga. Several scholars accept 'SOOHAA' of northern Indian music as 'Soohi'. Bhai Kahn Singh Nabha describes this Raga as under and admits Soohi and Soohaa to be the same:

Thata	=	Kafi, Jati	=	Shadav,
Varjit	=	Dhaivat, Vadi	=	Madhiam
Samvadi	=	Shadaj		
Time	=	Second quarter	of the day.	
Aaroha	=	S R g M P n S		
Avaroha	=	S n M P, g R S <sup>1</sup>		

1. Kahn Singh (1912), Gur Shabad Retnakar - Mahamkosh, Page 282.

As can be seen, the upper mentioned characteristics are that of Raga Soohaa. The Sikh Kirtankaras have mostly used it as a derivative of that Bilawal. There are two forms of this Raga on using Nishad K<sub>o</sub>mal as in Bilawal Ang and others where the nishad is used as per Khamaj Ang. Both have their own beauty and place. In this Raga both the Nishadas are in use and other characteristics are as under:

Thata	=	<sup>Bilawal</sup> [redacted]	Jati	=	Sampuran-Sampuran
Vadi	=	Pancham,	Samvadi	=	Shadaj
Time	=	Second quarter of the day			
Aaroha	=	S R G M, R G M P, N D N Ṡ			
Avaroha	=	Ṡ n D P, M G R, G R S			
Pakar	=	Ṡ n P, M G R G, M G R S			

Soohi Kafi: Soohi Kafi is an ancient and not so prevalent Raga of Indian music. This Raga has been used by Sri Guru Nanak Dev Ji in his Bani for the first time. This is a melodious variation of Soohi Raga. By deleting (Varjit) Dhaivat in Sooha Raga the scale assumed the Soohi Kafi form. Its classical features are as under:

Thata	=	Kafi,	Jati	=	Shadv-Shadav
Vadi	=	Madhiam,	Samvadi	=	Shadaj
Time	=	Second quarter of the day.			
Aaroha	=	S R g, M P n Ṡ			
Avroha	=	Ṡ n D P, M g R S			
Pakar	=	n P, D P M P, g r S			

Raga Eilawal

Raga Bilawal is both ancient and prominent in the Indian classical music. All medieval text books of music have described this Raga. In the Sanskrit texts this Raga is variously named Velawali, Vilawali and Bilawali etc.

Eilawal is the 'Janya Raga' of Bilawal Thata. All the Swaras are shudh but sometimes a minimal turn is given to Dhaivat towards Komal Nishad. Several learned musicians make a clear use of Nishad. Some are inclined to adulterate this Raga with Komal Gandhar. Because of its place in the morning zone this is given the status of 'Morning Kalyan'. In accordance with its code in the ascending order Madhiam is varjit but the 'Shashtra' gives freedom to the artists to use any order of movements according to his own genius. For instance in Bilawal you can move from Gandhar to Madhiam provided from Madhiam you descend. The other characteristics of the Raga as under:

Thata	=	Bilawal	Jati	=	Shadav-Vakar-Sampuran
Time	=	First quarter of the day	Vadi	=	Dhaivat
Samvadi	=	Gandhar, Place-Utrangvadi	Raga		
Aaroha	=	SRGR, GE, ND, N $\dot{S}$			
Avroha	=	$\dot{S}$ N D D P, M G, M R, S			
Mukhang	=	G R, G E, D, N S			
		or			
		D D P, D G, M R, G P M G, MRS.			

Bilawal Dakhni: Ramamatya the renowned musicologist in his Sangeet grantha 'Sawar Mela Klanidhi' has declared this Raga to be of Sampuran-Jati and. Dhavai is its Greha Sawara.<sup>1</sup> Some scholars consider Rishabh and Pancham Varjit in this Raga.

In the Northern tradition of music this Raga does not appear to be a derivative of any thata. In the southern music Bilawal Dakhni is called 'Velawali'. The other characteristics of this Raga are as under:

Thata	=	Velawal, Jati	=	Odev-Sampuran
Vadi	=	Dhavai, Samvadi	=	Rishabh
Time	=	First quarter of the day		
Varjit notes	=	Gandhar and Nishad in Aaroha.		
Aaroha	=	SR, M F D, Ṡ		
Avroha	=	SnD, P, Mg, RS		
Mukh Ang	=	RMFDMP, DMGR, S.		

Raga Ramkli: Ramkli is an ancient and prominent Raga in Indian classical music. It occupies a unique place in the morning Ragas. In the medieval times it was a favourite of the 'Sidhas' and 'Nathas' where ever Sri Guru Nanak Dev Ji has dealt with any aspects of 'Sidh' or Jog Matt, this Raga finds a prominent place. The learned scholars have considered Ramkali as a derivative of Thata, Bhairav. 'Ramgang Padhati's followers also accepted it as a

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1. Sawar-Mela-Klanidhi, (Trans. Pt. Vishamber Nath Bhatt), Sangeet Karyalya; Hathras, U.P. Page 47.

derivative of Bhairav Ang. In this Raga Rishab, Dhaivat are Komal, and both the Madhams as well as both the nishads <sup>used</sup> ~~are~~ All other swaras are shudh. The peculiarity of this Raga manifests in with frequent use of Shadaj, Madham and Pancham. Dhaivat being vadi it is classified as 'Uttrang Vadi' Raga.

In bringing this Raga into focus, movements in 'SM, GMP, d P, PG, Mr, S, dP' are necessary. Some scholars believe that in old type of Ramkli the notes Komal Nishad and Teevr Madham were not in use. Later the Khyal singers in order to bring out a sharp distinction between Bhairav and Ramkali, began to use

Komal Nishad and Teevr Madham in this Raga. But these notes are used with certain technique for instance 'mPdndP'. Ordinarily, the Ramkali as the name implies is feminine of Bhairav and is termed as a 'Raga' but in Sri Guru Granth Sahib it clearly carries the heading 'Rag(u) Ramkali'. The characteristics of this Raga are as under:

Thata	=	Bhairav,	Jati	=	Shadav-Vakar-Sampuran.
Vadi	=	Dhaivat,	Samvadi	=	Rishabh
Time	=	First quarter of the day.			
Aaroha	=	S G, M P, d N S			
Avroha	=	S N d P; m P, dndP, GM ro S.			
Mukh Ang	=	d, P, mPdP, GMrs.			



Ramkli Dukhni: In addition to the northern Raga Ramkli, the Ramkli 'Dukhni' (Southern) also finds place in 'Guru Nanak Bani'. However, it is not judicious to treat the two Ramkalias as identical. In the Ramkli Dukhni, Rishabh and Dhaivat are Komal and all other swars are shudh. The shade of Raga vibhas in its ascendance and shade of Raga Bhairav in its descendance order give it a unique shape which is clearly discernable. The other characteristics of the Raga are as under:

Thata = Bhairav, Jati = Odev-Sampuran  
 Vadi = Dhaivat, Samvadi = Rishabh.  
 Time = Morning.  
 Aaroha = S, r, GpD, Ṡ  
 Avroha = Ṡ, Nd, P, MG, r r S  
 Mukh Ang = S r g P d d P, M g r r S

Raga Maru: In spite of its ancient origin, the performance of Muru Raga in pure form is very difficult. This is compatible for 'Bir Rasa'. This Raga has been variously named such as 'Maroov, Marav, Mārvik etc. in the scriptures. But this has been termed exclusively as 'Rag(u) Maru' in the 'Guru Nanak Bani'. During the course of its long history this Raga has developed many forms as under:

1. In accordance with the Sangeet Granth 'Chandrakayam' of Pt.Appa-Shastri this Raga has Gandhar, Madhiam, Dhaivat and Nishad Teevra, Rishabh as Komal, Dhaivat

as Vadi, and Rishabh as Samvadi. Its time of singing is evening.

"Tibro Gmodani chaur Mriduri, Dhaivat Rishabh Samvadi vaadino, yatas Maru, Sayaamirit."

2. According to Bhai Kahn Singh Nabha this is a Raga of Shadav Jati having Pancham varjit, Dhaivat, Gandhar and Nishad Shudh, Rishabh Komal, Madhiam Teevr, Vadi Gandhar and Samvadi Dhaivat. According to this scholar, in some Sangeet Granthas this Raga has all the notes are Shudh. In Sri Guru Granth Sahib it stands twentyfirst in the order of precedence. This is to be performed as a martial tune, or for mourning in the third quarter (Pehar) of the day.<sup>1</sup>
3. One of Raga Maru's form is as under in which Rishabh is Komal, Madhiam is teevr, Pancham is varjit and rest the notes are shudha.

That = Marwa Jati = Shadav-odev  
 Vadi = Dhaivat Samvadi = Rishabh  
 Time = Evening  
 Aaroha = Nr, Gmd, NDS  
 Avaroha = r, ND, mD, mGr, S.  
 Mukh Ang = Nr, GMD, DMgr, NrS

In this type of Muru in its Poorvang 'Rishabh' and in Uttarang 'Dhaivat' have a prominent use. Shadaj in this Raga is approached in what is called 'Vakar Rati' (technique).

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1. Gur Shabad Ratnakra-Mahan Kosh, page 966.

4. According to 'Raag Kosh' by Vasant, this Raga has Pancham varjit and other characteristics of this Raga are as under:

Thata = Poorvi, Jati = Sampuran-Sampuran  
 Vadi = Rishabh, Samvadi = Dhaivat  
 Time = Fourth quarter of the day.  
 Aaroha = S r G M m P d N Ṡ  
 Avroha = Ṡ N d P m M G r S.

5. In accordance with contemporary Thata system of Indian music, Raga Maru is treated as derived from Thata Khamaj in which both the Nishads are in use and all other notes are Shudh.

That = Khamaj, Jati = Odev-Vakar-Sampuran  
 Vadi = Gandhar, Samvadi = Nishad,  
 Time = Third quarter of the day.  
 Aaroha = N S, G M P N Ṡ  
 Avroha = Ṡ n, DP, PDM, MPGRS  
 Mukh Ang = n D P, d M, MPGS

The position of shadaj in Alap technique of this Raga can be described as 'touch and go' only. 'Kan-Sparsh' Rishabh has not so frequent use in it and can be touched only through 'meend'.

6. Yet another form of this Raga of Bilawal Thata is as under:-

Thata = Bilawal, Jati = Odev-Vakar-Sampuran.  
 Vadi = Gandhar, Samvadi = Nishad  
 Time = First quarter of the night.  
 Aaroha = N S G M P N Ṡ  
 Avaroha = Ṡ N P D M P G, S R S.  
 Pakar = S G M P, D M P G, S R ---S.

Raga Muru Dukhni: Muru Dukhni is an ancient and prominent Raga which has been used in 'Guru Nanak Bani'. It is prevalent both in north and south, Indian Music. In old tradition of Sangeet Shastera it has been variously named as 'Maroov, Marau, Marvik etc. and in South Indian music it is derivative of Mela 'Mayamalv Gor'. In its ascendance Rishabh is varjit, Dhaivat is Komal and all other notes are shudha. Other characteristics of this Raga are as under:

Thata = Mayamalv Gor, Jati = Shadav-Vakar-Sampuran  
 Vadi = Dhaivat, Samvadi = Rishabh.  
 Time = Morning (First quarter)  
 Aaroha = S G M P d N, d P Ṡ  
 Avroha = Ṡ N d P M d M P, M G r S  
 Pakar = N d P M d, M P, M G r S

Maru Kafi: In the 'Guru Nanak Bani' Maru Kafi is independent in its own right though it is a derivative of Raga Maru. It is a compound of the Raga Maru and Kafi. In this Raga's ascendance Rishabh, Dhaivat are Varjit, both the Nishadas, both the Gandhar are used. All other notes are Shudha. This type of Raga Maru(Muru Kafi) has been used in 'Guru Nanak Bani'. The other characteristics of Raga Maru Kafi are as Under:

Thata = Kafi, Jati = Odev-Vakar-Sampuran  
 Vadi = Pancham, Samvadi = Shadaj

Time	=	First quarter of the night
Aaroha	=	Ṇ S G M P N Ṣ
Avroha	=	Ṣ n P, D M P G, M g, S R S
Pakar	=	S G M P, D M P G, M g, S R S

Raga Tukhari: It has rightly been considered as only in the realm of the Bani. As in the Indian classical music circles it is neither well known nor in much use. The famous Bani 'Baramah' of Sri Guru Nanak Dev Ji is prescribed under this Raga. The scholars of 'Gurmat Sangeet' have brought out this Raga in three varieties as under:

1. Thata = Poorvi, Varjit note-Pancham  
 Vadi = Dhaivat, Samvadi = Rishabh,  
 Time = Evening (Sandhi Parkash)  
 Aaroha = S, N r G, m D, N Ṣ  
 Avroha = Ṣ r N d, m d, m G r s  
 Mukh Ang = Ṇ Ṇ r G m d, m d, m G r, S.

When sung this Raga resembles Raga Marwa and Gujri but it has its own individuality due to omission of Shudh Dhaivat and Komal Gandhar of Marwa and Gujri.

2. There is a view prevalent that this Raga is the product of Todi and Khamaj Thata, but in fact due to the absence of their swaras this view is difficult to accept. This variety should however be treated as a product of Thata (Mela) 'Dharamvati' prescribed by Pt.

Vyankat Mukhi of South Indian Music.

This is a variety of Multani Ang in which Gandhar and Nishad are komal and all other notes are Shudha.

Thata = Dharamvati, Jati = Shadav-Sampuran

Vadi = Pancham, Samvadi = Shadaj

Time = Fourth quarter of the day

Aaroha = S N S g m P, D n D P, D M P N S

Avaroha = S n D P, m P g, S R, S

Mukh Ang = N S m g M, m P m g S R, S.

3. Bhai Kahn Singh Nabha classifies this Raga as of Sampuran Jati which has Shadaj as Greh Swara, Vadi, Rishabh, Samvadi Pancham and Time of singing is morning. In this variety Pancham is varjit so that it is of Shadava Jati: In the other variety of this Raga Madhiam is Vadi and Shadaj is Samvadi. According to present Sangeet Shastra this Raga appears as under:

Aaroha = S R G m P, M P D N S

Avaroha = S N D P, m P M G, M g R S

Mukh Ang = S R, G M P, M G, M g R S

Raga Basant: The music scholars identify this Raga as belonging to a particular season of the year namely <sup>the</sup> spring, and it is best <sup>used</sup> to highlight the features of this season. Consequently, the poetical compositions used also draw inspiration from the beauties of spring.

Basant is an ancient and prominent Raga. Whether old or new all the music text-books have described this Raga. Music scholars have held differing views regarding

the forms and variations of this Raga. Following are four important varieties:

1. As a derivative of Mela Marwa of Sampuran Jati.
2. Thata Marwa with Pancham Varjit
3. Thata Poorvi with Teevr Madhiam
4. Thata Poorvi with both the Madhiams

In the view of some scholars Basant Raga is of Todi Thata with Komal Gandhar but Raga Basant of Poorvi Thata with both the Madhiams is prominent and widely accepted.

In the Raga Basant of Poorvi Thata Rishab, Dhaivat are komal both the Madhiams are used and all other 6 swaras are Shudha.

Its nearest related Raga is Parj. Raga Basant is generally for performed ~~uned~~ expression while Paraj is of 'Chanchal Parkirti'. The Paraj is distinguished from Basant in the use of 'Ṡ ṙ Ṡ ṙ Ṅ Ṡ, Ṅ ḋ Ṅ, ṁ ḋ Ṅ, Ġ ṁ Ḋ Ṅ' and 'ḋṖ ḋṁ Ṗ Ġ Ṁ Ġ'. The movements of "ṁ ḋ Ṡ, ṁ ḋ ṙ Ṡ, ṙ Ṅ ḋ, Ṗ, Ṗ ḋ ṁ Ṗ, ṁ Ġ ṁ Ġ" are central to its theme. Beginning from Shadaj the 'Lalit Ang' movement is also practised, "SM, MmG, MdS" etc. Shadaj, Gandhar, Pancham and Dhaivat are 'Nias Swaras' in this Raga. The other characteristics of this Raga are as under:-

Thata = Poorvi, Jati = Odev-Vakar-Sampuran  
 Vadi = Shadaj of Tar Saptak, Samvadi=Pancham  
 Time = Mid-night and at all times during the  
 spring season  
 Aaroha = S, G m d, r S  
 Avaroha = Ṡ, r N d, P, m G m G, r S m G m G.  
 Mukh Ang = m d r S, r N d P, m G m G.

Basant Hindol: This is amongst not so prevalent Ragas. It is rarely referred to in Indian classical music literature but is used in 'Guru Nanak Bani'. It is amongst the large number of Basant bye-products<sup>which</sup> are such as Basant Bahar, Malkaus Bahar, Kesar Bahar etc. However, this is not to be understood as based on the known ten Thatas which necessitates its consideration under the 'Thata-up-Thata' system. Therefore, it is connected with Poorvi-Marwe Thata. In this Raga Rishabh is komal, both the Madhams Dhaiwats are used and all other notes are Shudha. The other characteristics of Raga Basant Hindol are as under:

Thata-up-Thata = Poorvi-Marwe, Jati = Odev-Vakar-Sampuran  
 Vadi = Shadaj, Samvadi = Pancham  
 Time = Third quarter of the day and at all times during the spring season.  
 Aaroha = SM, MG, m D N D S  
 Avaroha = Ṡ r N d, P, MG, MG, MG, r S.  
 Mukh Ang = m D N D Ṡ, r N d P, m G, m G.

Raga Sarag(Sarang): This Raga has been popular for several centuries. The Raga is simple, lucid as well as



melodious. Its simplicity has made its use adaptable for all regions. Several popular regional musical strains resemble this Raga.

In Genealogical order (Raga Ragani System of classification of Ragas) the scholars have variously described this Raga as son of 'Megh' Raga, son of Raga 'Sri and some scholars have also accepted it as wife (Ragini) of Raga 'Megh'. But in 'Guru Nanak Bani' this has been clearly termed as Raga (Rag(u) Sarang).

Raga Sarang is considered as derivative of Kafi Thata. Though some scholars treat it as derivative of Khamaj Thata but the former view is generally accepted. The music scholars also treat it as a 'Rangang Raga' because the very nature of this Raga leads to several permutations (Parkaraas) as Shudh Sarang, Samant Sarang, Gave Sarang, Vadhas Sarang, Noor Sarang, Mian Ki Sarang, Madmad Sarang, Lunkdahn Sarang etc. The movement 'nPMR' is the key to this Raga. Some musicians allow the minimal use of Dhaivat but such practice may be considered as non-existent: Rishabh being Vadi the Raga is Poorvang. It is also known as 'Brindabani Sarang'. Other characteristics of this Raga are as under:

Thata	=	Kafi, Jati	=	Odev-Odev
Vadi	=	Rishabh, Samvadi	=	Pancham
Time	=	Second quarter of the day.		
Aaroha	=	S, N S, R M P, N S		
Avaroha	=	S n P, M R S		
Mukh Ang	=	N S R, M R, P M R, S.		

Raga Malar (Malhar): Like 'Basant' this Raga also is a Raga which is coupled to a particular season of the year, namely the rainy season. Hence the qualification 'Ritu-Kaleen-Raga'. This is an ancient and prominent Raga of Indian music. Such is the frequent and wide coverage given to this Raga that it finds place in text-books as well as in the Indian legends. We shall discuss its different variations as under:

1. Malar(Kafi Thata): Its present form is derived from Thata Kafi. The movement 'R P' is the key for expressing this Raga. During the season it can be performed at all hours of the day and night. While in the off season its time-zone is in the third quarter of the night. Other characteristics of this Raga are as under:

Vadi = Shadaj, Samvadi = Pancham  
 Jati = Odev-Odev.  
 Aaroha = S, R M, R P, M P n N Ṡ  
 Avroha = Ṡ n P, n F, M P M M, MR, S.  
 Mukh Ang = M P n n S, n P, M R, M P M M, R, S.

2. Malhar(Bilawal Thata): This variation of Raga Malar was prevalent amongst the Sikh kirtankars of old generation, as Shudh Malar or Malar. Though it is not difficult to perform, yet it is not so prevalent. The movements : 'SRM' in Poorvang and "M P D S DP" in Uttarang give this Raga its beauty. Additionally the movement 'Re Pa' is the life force of the Raga. Other characteristics of this Raga are as under:

Thata = Bilawal, Jati = Odev-Odev.  
 Vadi = Madhiam, Samvadi = Shadaj.  
 Time = Second quarter of the night and at  
 all times during its season.  
 Aaroha = S R M R P, M P D Ṡ  
 Avroha = Ṡ, D P M, R S  
 Mukh Ang = S, R M R P, M P D Ṡ, D P M, R M, R S.

Raga Parbhati: This Raga is an amalgam of some Ragas of Hindustani Music and has a unique place, though it is not so prevalent. One can discern the strains of Bhairav, Ramkali, Kalingrhe and Lalit etc. in this. In this Raga Rishabh, Dhaivat are 'Ati Komal', both the Madhiam are used and all other notes are Shudha. Other characteristics of Raga Parbhati are as under:

Thata = Bhairav, Jati = Sampuran-Sampuran  
 Vadi = Madhiam, Samvadi = Shadaj  
 Time = Morning (Parbhat), Nias = Shudh Madhiam  
 Aaroha = S r G M, m M G, M P d N Ṡ  
 Avroha = Ṡ N d P M, D m G, r r S.  
 Mukh Ang = M, G M P m, G M G r, S, N N S.

A formerly prevalent variation amongst the old Sikh musicians, which is now extinct, is described below:

Thata = Bilawal, Jati = <sup>Sha</sup>Odev-Odev.  
 Vadi = Tar Shadaj, Samvadi = Pancham  
 Time = Morning (First quarter of the day)  
 Aaroha = S R, G P, D, Ṡ  
 Avroha = Ṡ N D N P, D G P, G R S  
 Mukh Ang = P D Ṡ, N D N P, G P, G R S

This Raga has its own individual character, in spite of its nearness to Bhupali and Deshkar etc.

Parbhati Bibhas: The name of this Raga is self-explanatory. The Raga is a mixture of Parbhati and Bibhas. Like Parbhati this also is an ancient Raga. It is not so prevalent and does not find any mention in the classical text books of Indian music. This Raga is derivative of Bhairav Thata. The main swaras are as of Parbhati but artistic use of "PGrS" of Bibhas movement develops its individual air. From such a conjunction of swaras there emerges an exclusive effect. All this conclusively shows that this Raga is rich in devotional expression. Other characteristics of this Raga are as under:

Thata = Bhairav, Jati = Vakar-Sampuran  
 Vadi = Madhiam, Samvadi= Shadaj  
 Time = Morning (Parbhat)  
 Aaroha = S, r G M, m m G, P G, r S, G M d N S  
 Avroha = S N d P, m M G, P G r r S  
 Mukh Ang= S r, G M, m M G, P G r r s

Parbhati Dakhani: This Raga exclusively is used in 'Guru Nanak Bani'. In spite of its specific mention in 'Sri Guru Granth Sahib, the present Ragis are ignoring it in practise. Sri Guru Nanak Dev Ji was well versed in both systems of Indian music and made full use of such knowledge to convey his message. The available characteristics of this Raga are as follows:

Thata = Asawari According to Northern Thata system of music.

Jati = Vakar Sampuran, Vadi = Dhaivat  
 Samvadi = Gandhar,  
 Time = Morning  
 Aaroha = S M R, g M P, n d P, Ṡ  
 Avroha = Ṡ n d, P, M g, R S  
 Mukh Ang= S, M R, g M P, n d P.

From a study of the above given analysis of musical use of the Ragas in 'Guru Nanak Bani', some significant facts emerge which prove that a structure is basic to Gurmat Sangeet tradition. Using the Ragas tradition of medieval times, Sri Guru Nanak Dev Ji created a composite form, engulfing all aspects of the Bani and the method of its musicology. In developing this, the peculiar, outstanding properties of Ragas were analysed and their transcendental value was given their due importance, when prescribing these Ragas for particular Bani. Additionally the form and method of using that Raga in various contexts are also fully prescribed. The compatibility of the nature of the Bani and the Raga is astoundingly unique. Not only is this arrangement of a high aesthetic value, leading to tranquility of mind, the articulation of the Bani in that musical form implants the message of Bani.

Keeping away from the controversies of the medieval classification of Ragas, Sri Guru Nanak Dev Ji

evolved a vivid and specific 'Rag Prabandh'. He classified the variations of Ragas under their Main Ragas, and these find a place in their own right in the Bani. This arrangement bears some resemblance to the medieval system of classification of Raga, such as Shudh, Chhayalag and Sankeeran. In this way this original and outstanding classification is more practical and easy of grasp.

In addition to the adoption of the traditional and contemporary Ragas, the other aspect to be noted is the inclusion of the Desi(folk) Ragas such as Asa, Tukhari, Vadhans, Majh, etc. Some selection of 'Chhayalag' and 'Sankeeran' Ragas for the first time have been used in 'Guru Nanak Bani', such as ~~Gauri Poorbi~~, Gauri Poorbi Deepki. Sri Guru Nanak Dev Ji was sensitive to peculiarities of various local cultures and their psyche and adopted these to evoke suitable response. The adoption of the said local peculiarities of music confirms the above view. Under this 'Guru Nanak Bani's Raga Prabandh' Ramkali<sup>(Ramkali)</sup> was used, which was familiar to and popular amongst the Sidhas-Nathas sects, in order to establish an identity with them and to help them understand 'The Truth' of <sup>the</sup> message. Similarly he also helped people of Southern India by adopting their Ragas to illustrate and convey the message of his Bani.

Above mentioned original individuality and vivid

description helps us, not only to understand the 'Rag Prabandh' of 'Guru Nanak Bani' but also visulise its character which is independent of all Indian Bhakti traditions. Verily, a deep analytical and comprehensible study of 'Guru Nanak Bani's Rag Prabandh' shows the potentials inherit<sup>in it,</sup> to further develop the sacred purpose and intentions of the Bani.

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'CAYAN SHALIES' OF 'GURU NANAK BANI'



The aim of the elements, signs, allusions, and directions related to the system of music in 'Guru Nanak Bani', is the successful presentation of this Bani according to the 'Gurmat' or Sikh thought. While discussing Bani and music, we have already discussed the importance of their mutual relationship, nature and musical signs. Like the Raga used in the musical system of 'Guru Nanak Bani', the style of singing also, is an element of utmost importance, and plays a fundamental role in the presentation of the Sikh thought. It readily comes to us from the earlier discussion that the Guru is not using poetry or music for favourable plause. The aim of this presentation is not the enjoyment of the beauty of various forms, in the love inspiring way. The Guru in the role of 'Dhadi' or bard of the Supreme Lord, is communicating the 'Divine Will' to the masses. In this context he uses only those forms or organs of poetry or music which do not attract the mind towards satisfaction of the senses. He does not tempt his listener, which is the entire mankind, with any poetic or music paraphernalia. Nor does he wants to make his presentation through the instruments or artistic forms of eulogy. Rather he wants his listener to be engulfed in the Bani and its music to attain a concentration of mind, which is a pre-requisite to enlightenment (Atamic Bodh). This enlightenment is not possible only through the 'Anand' born of poetry and music.

For the fulfilment of this object, the Guru uses all those forms of poetry and Bani which cause absolutely no hinderance either by way of temptation or by disturbing mental concentration in grasping the 'Divine Will'. The following verses of Sri Guru Nanak Dev Ji in this regard are worth note:

Hau āphu bol na jāndā  
Mai kahiyā sab hukmāu jāo.<sup>1</sup>

Khālak Kau ādes dhādhi gāvanā.<sup>2</sup>

Sri Guru Nanak Dev Ji adopted both the classical and folk forms of poetry and music as popular among the common people in contemporary India. He presented the orthodox and strict rules of the classical tradition through his own individual and novel system. The musical tradition popular among the masses, called the folk tradition, was used by Sri Guru Nanak Dev Ji in the distinct system of known, established and fine kind of poetic and musical forms. The path adopted by the Guru Sahib is different and separate from the contemporary Bhakti tradition because in those traditions folk poetry/singing styles were not presented under a specific musical system.

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1. <sup>Granth,</sup> Adi Vaar Majh, Pauri 21, page 148.

2. Adi Granth, page 763.

In the above new and distinct tradition, the medieval classical and folk poetry followed an ideal at the level of musical forms, rules and presentation.

In his hymns Sri Guru Nanak Dev Ji has used both classical and folk variety of Ragas. This distinct use has been made keeping in view the identical feelings of the nature of the concerned poetic form and singing style. The ability to communicate specific ideas is implicit in this unique coupling of 'Bani' and 'singing style'. A particular 'Raag prabandh' acts as a catalyst for a particular hymn. The styles of singing in this system also follow both the classical and folk forms. The observance and following of an established ideal in the Gurmat musical system by the already discussed forms, both classical and folk, of poetry and music is found only in this style of singing. These styles in 'Guru Nanak Bani' can be discussed under two separate heads-classical and folk.

USE OF CLASSICAL STYLES (Shailies) OF SINGING IN 'GURU NANAK BANI':

In the context of the earlier discussion on the styles of singing used in 'Guru Nanak Bani', it becomes imperative to repeat that the use of classical style of singing is not made with a view to classical presentation or achieving perfection in this style. On the other hand,

it presents the concentration of 'sabda' from the classical perspective and aim at making us realize the spiritual knowledge of 'Bani'. For the fulfilment of this object, Sri Guru Nanak Dev Ji has used in his own manner the mode of serious kind of style as they prevailed in the contemporary Indian classical music for the recitation of the Bani.

PRABANDH GAYAN: In 'Guru Nanak Bani' Prabandh *gayan* is especially popular. As we discussed in the second chapter the various styles of Devotional music, we have had detailed discussion on the Prabandh Gayan. There we had made a special mention of the Prabandh composed by Jaideva, the known saint, poet and musician of Bengal.<sup>1</sup> Jaideva has composed the 'Prabandh' under Raga such as Malhar, Gujri, Vasant, Ramkri, Karnatak, Bhairavi, Vibhas, etc. The Astpadis in his 'Gita Govind' are amongst significant works of Indian literature and music. Astpadi is the style suited to the system of 'Prabandh gayan'.

Sri Guru Nanak Dev Ji composed Astpadis which are included in the Sri Guru Granth Sahib under Rag Sri, Majh, Gauri, Gauri Guareri, Gauri Bairagan, Asa, Asa Kafi, Gujri, Sorath, Soohi, Soohi Kafi, Bilawal, Ramkali, Ramkali Dakhni, Malhar, Bhairav, Sorang, Maru, Maru Dakhni, Bhairav, Basant,

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1. Chatterji, Suniti Kumar, Jayadeva, page 66.

Sarang, Malhar, Prabhati, Prabhati Vibhas and Prabhati Dakhni. According to musicology, among the main elements of 'Prabandh Gayan' are Udgrah, Melapak, Dhruv, Abhog and Antra. The musicology does not insist on strict adherence to the above elements because of the different forms of Prabandh, such as Dwang, Vaang, Chaturang and Pachang, being in vogue. But even then for its singing form, Udgrah, Dhruv and Antra are essential.

Udgrah, Dhruv and Antra are present in the Astpadis of Jaideva, but complete observance of other elements like 'Melapak' is lacking. The Astpadis of Sri Guru Nanak Dev Ji follow the identical style. The number of padas in this poetic form is not strictly eight, but 7,9,10 and in some case upto 11. In Raga Malhar, there is<sup>a</sup> single line Astpadi also. The singing of Astpadi according to the system of 'Prabandh Gayan' is not popular among the Sikh kirtankars/musicians. We shall analyse one of the Astpadis of Sri Guru Nanak Dev Ji:

"Ek onkār Satgur Parsād(i)"  
Gaurī Barāgaṇ(i) Mahlā 1.

Jiūn gāī kau goīēī rākheh kari Sārā  
Ahinisi palah(i) rakh(i) lah(i) ātam sukhu dhārā. 1

It Ūt rākhah(u) deen dyālā  
teu sarnāgat(i) nadar(i) nihālā. 1. Rahaao

Jah dekhao tah raṽ(i) rahe rakh(u) rākhan hārā.  
Tū dātā bhugtā tū hai tū prān adhārā. 2

Kirt(u) paiā ad urdhī giān beechārā  
Binā Upmā jagdees kī binsai nā andhiārā. 3

Nij ghar(i) mahal(i) apār ko aparmpar(u) Soī.  
Bin(u) sabadaī thir(u) ko nahī bujhai sukhu hoī. 5

Kia le ayiā le jāḷ(i) kiā phasih(i) jam jālā.  
Dhol(u) badha Kas(i) jevari hmakas(i) patāla. 6

Gurmat(i) nām na veeserai sahjai pat(i) gavāiai. 7  
Nadar(i) Kare parbhu āpani gun ank(i) smāvai. 1  
Nānak mel(u) na dhuki lāhā sach(u) pāvai. 8.1.17

The above-quoted Astpadi is to be sung to Gauri Bhairagan raga. The verse of rahaao here is the Dhruv. The first two lines after which the Ank 1 is put, is the Udgrah. Melapak does not seem to be available in these Astpadis. The remaining verses are to be sung as Antras. Due to the long gap of time, the tuneful form of this style is not popular today. Even then, the Astpadis of Sri Guru Nanak Dev Ji, just like those of Jayadeva, are a fine specimen of Prabandhak gayan.

DHRUPAD: In medieval music, the Dhruvad style of singing has remained quite popular. In the Dhruvad poetry, the different verses are categorized as Sthai, Antra, Sanchari/

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1. Adi Granth, page 228.

and Abhog and are sung according to the specified raga and taal. Sthai, Antra, Sanchari and Abhog are the four elements of Dhrupad which are guiding principles for the joint and overall presentation of the raga's and its poetry. In the 'Prabandh gayan' described above Udgrah, Melapak, Dhruv, etc. are its chief elements but at the practical level their absence is no hindrance in its presentation. Similarly, in the versification of padas of Dhrupad, Sthai, Antra, Sanchari, Abhog etc., are the fundamental elements of the gayan presentation, but some of the padas can be sung in the form of only Sthai and Antra. Since the padas of devotional poets and of Sri Guru Nanak Dev Ji are not the works for the sake of the classical style of singing, therefore, all classical rules of Dhrupad cannot be enforced upon them. The object of these compositions being devotion, these are sung from the 'Dhrupad Ang' only.

In 'Guru Nanak Bani', compositions in the Dhrupad style are many in number. Among them are several Chaupadas, Panchpadas, Dupadas, Tipadas, etc. It is worth mentioning here that apart from the symbols of singing style and of music such as Rag(u), Ghar(u) etc. The title of 'Rahaao' and the 'Ank' help in singing at the practical level in this style. We have already said about 'Rahaao' that it constitutes the essence of the concerned hymn. So it is to be sung repeatedly in the form of 'Sthai'.

'Rahaao' is also acknowledged as the changed form of 'Dhruv'. It is all the more important for the hymns of this kind in 'Guru Nanak Bani' because therein the verse of Rahaao contains the central theme of the hymn which is the eternal truth of the knowledge of spiritual experience, which ordinarily is intransigent. That is why it is considered the pivot of the composition and repeated. Similarly, Anks are indicative of the Antras of these works. The lines/verses are to be sung in the form of Antras according to the Ankals and after each the verse of Rahaao is to be repeated. In this way, the signs in the 'Guru Nanak Bani' help us sing them from the 'Dhrupad Ang.' This is the special feature of this musical system.

The hymns of the Dhrupad kind are present throughout the 'Guru Nanak Bani' included under all ragas. It goes to prove that the major style of singing in the musical system of 'Guru Nanak Bani' is the Dhrupad style. The notation of some traditional musical works popular as Dhrupad in the 'Guru Nanak Bani' is being given at the end of this chapter.

#### METRES AND RHYTHM IN CLASSICAL STYLE OF SINGING

Many different poetic metres have been used in the 'Guru Nanak Bani', which help determine the taal and rhythm of the concerned verse. The different forms of these metres are Swaiyya, Sar, Radhika, Sarsi and Tatank which determine





these styles and the specified ragas in the medieval context because it is quite difficult to reach a correct and authentic conclusion due to ~~the~~ long time gap, and the resulting changes in the pure forms of the ragas. Another reason behind this difficulty is the problem of the use and development of folk-tunes. It is rather uphill task to get at the old form of the tunes of these folk styles. The relationship between the singing styles of the folk forms of poetry and internal tonal and rhythmic relations of ragas in the 'Guru Nanak Bani' can be analysed on the basis of the musical analysis of only a few of the tunes, because several forms of folk poetry are no longer popular. Therefore, there arise many difficulties in their analysis. We shall analyse in the following pages only the tune dhun(i) of 'Tunde Asraje di Vaar' out of all the tunes of Vaars included in 'Guru Nanak Bani'. It is evident that ~~these~~ were some fundamental elements of similarity and equality between the ragas of 'Guru Nanak Bani' and the poetic and musical forms of folk poetry and music. After a study of 'Tunde Asraje di Vaar', the musical construction of the forms of folk poetry and their forms of singing can then be discussed.

Sri Guru Nanak Dev Ji has composed three Vaars available under Raga of Majh, Asa and Malhar. Their complete headings are as under:-

1. Vaar Majh kī Tathā Salok Mahlā 1

Malak Mureed tathā chandrahrhā Sohīā  
kī dhunī gāvanī.

“Ek onkār Sattinām Kartā Purkh(u) Gur Parsād(i)”,<sup>1</sup>

2. Ek onkār Sattinām Kartā Purkh(u) Nirbhau Nirvair(u)

Akāl(u) Murat(i) Ajunī Saiban Gur Parsād(i)  
Asa Mehla 1

Vaar Saloka nal(i) Salok bhi Mahle Pahilai  
Kai likhe Tunde Asrāje kī dhunī.<sup>2</sup>

3. Vaar Malhar kī Mahlā 1

Rāne Kailās tathā Malde kī dhunī(i)<sup>3</sup>

The tunes recorded at the head of these Vaars have been quite popular in the Vaar tradition of the Punjabi culture. That is why they have been chosen for the Vaars of Sri Guru Nanak Dev Ji. An analysis of their historical background makes it clear that Malik Murid and Chandrahara Sohia were two known Rajput warriors of the Akbar era. Their valour in battle and their high sense of

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1. Guru Nanak, Adi Granth, page 138.

2. Guru Nanak, Adi Granth, page 462.

3. Ibid, page 1279.

morality have been depicted in that Vaar.<sup>1</sup> Both of these warriors belong to the times of Akbar. Therefore, this title at the head of 'Majh ki Vaar' could not have been given by Sri Guru Nanak Dev Ji. Similarly, Rana Kailas and Rana Maldeo,<sup>2</sup> the two warriors referred to in the Vaar, the tune prescribed for Sri Guru Nanak Dev's 'Malar ki Vaar', belonged to the era of Jahangir. It is evident that these were not made by Sri Guru Nanak Dev Ji, but were made, according to many scholars, at the time of the compilation of the Sri Guru Granth Sahib. However, the indication to the Vaar of 'Thunda Asraja' at the head of 'Asa di Vaar' does not fit in the above scheme of things, because that Vaar is approximately a thousand years old,<sup>3</sup> and it might have been popular in the time of Sri Guru Nanak Dev Ji. Therefore, it is appropriate that Sri Guru Nanak Dev Ji might have himself given this indication.

The tunes of the Vaars in the 'Guru Nanak Bani' are popular with some ragis and rababis even today. The tonal form of Vaar Tunda Asraja is significant in the context of 'Guru Nanak Bani'<sup>4</sup> It is the Vaar or ballad

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1. See Appendix.
  2. Charan Singh(Dr.), Gurmat Sangeet Par Hun tack Mili Khoj, (Part IV), page 14.
  3. Punjabi Sahit Da Itihas, Part I, page 509.
  4. Gurmat Sangeet Par Hun Tack Mili Khoj, (Part II), page 35.

of the valour of the maimed king of the land. This Vaar has been recorded under Raga Asa. This Raga is generally believed to have developed from the folk tune of 'Asa des'. No doubt, the popular and authentic tune of the land will be the tune of this Vaar which has come down through the word of mouth and is thus preserved by old rababis and Dhadis of today. The recitation of Sri Guru Nanak Dev's Vaar in the Asa Raga has remained in vogue in Gurmat music from the very beginning. The style of the singing of its 'Pauri' is traditional and specific, based on the tune of Vaar of 'Tunda Asraja.'<sup>1</sup>

On the basis of the above discussion on the Vaars, it will be correct to say that the tunes of the Vaars of 'Guru Nanak Bani' as well as of the popular folk-ballads adhere to the poetic form and their ragas and tunes have deep interrelationship. In consequence, they have been indicated at the head of Sri Guru Nanak Dev's Vaars. The tune of the 'Tunde Asraja di Vaar' and traditional tune of the Pauri of Sri Guru Nanak Dev's Asa di Vaar enjoy a great deal of similarity in form. The notation of the singing form of the Pauris of both the Vaars is given at the end of this chapter.

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1. See Appendix.

CHHANT: The poetic form of Chhant has been used by Sri Guru Nanak Dev Ji and is found included under Ragas Gauri, Asa, Vadhans, Dhanasri, Soohi, Bilawal and Tukhari. If we analyse the musical form of the Chhant as popular in the Punjabi folk music, we find its rhythmic patterns long and stable. Each line of Chhant is divided into two parts and the last letter of each part is lengthened in singing. In the folk music of Punjab, they are often sung in Ragas and Pilu. From the different ragas such as Gauri, Asa, Vadhans, Dhanasri, Bilawal, Soohi and Tukhari used in 'Guru Nanak Bani' we reach the conclusion that under the musical system of the Bani the rhythmic and poetic form of Chhant is to be sung under the prescribed raga.

Sri Guru Nanak Dev's Chhants are generally four-lined, but they have five, seven lines in measures Soohi and Vadhans. All lines are of equal length and the numeral (Ank) 1 is put at the end of 4, 5, or 7 lines as the case may be. Here numeral (Ank) 1 is indicative of the completion of one Chhant. For instance, in measure Gauri and its species Gauri Purabi, there are recorded four Chhants each.<sup>1</sup>

Since the lines of the Chhant are sung serially, the verse of Rahao is not there to divide it into Sthai

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1. Guru Nanak, Adi Granth, page 242-243.

and Antra. Thus the style of their singing becomes different from the other styles.

ALAHUNIAN: The theme of Alahuni is elegy, being connected with death and is included under Raag Vadhans. With a view to depicting the sad atmosphere of death, words with long swings and with connotations of death have been rhymed at the end of each line which bring out its distinct musical nature. All iteration, repetition and dialogue also help in maintaining the fundamental feeling and form of singing of Alahunian. From what we have, of the form of Alahunian, popular in the folk music of Punjab, it is difficult to connect the modern day form of Raga Vadhans with the Alahunian. Even then the folk tunes of the Punjab are most suited to the Alahunian. Except the one included in the Dakhni variety of Vadhans, all other titles have in all four stanzas, each stanza being of six lines. After each stanza, numerals (Ank) 1 to 6 are put. The style of singing this form is not divided into Sthai and Antra, rather it is sung serially, but in the Alahunian under Raga Vadhans Dakhni there are eight stanzas of four lines each, with a verse of Rahaao as Sthai. In the Gurmat music, a distinct tradition of singing Alahunian is available in the form of kirtan. Normally, they are sung after cremation of the dead body.<sup>1</sup> This tradition

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1. Gurmat Sangeet Par Hun tak mili khoj, (Part I), page 32.

has come to us from Ragis and Rababis of the elder generation. The notation of the old musical form of Sri Guru Nanak Dev's first Alahuni under Raga Vadhans is at the end of the chapter.

The forms of folk-singing such as Thiti, Pahire, and Sohle in 'Guru Nanak Bani' are sung in their original rhythmic pattern and under the concerned Raga. With a view to dividing their singing styles into parts like Sthai and Antra, no indications are available in the Bani. It is sung serially. The analysis of the above-mentioned forms of the folk and classical styles of singing as they emerge from the overall musical system of 'Guru Nanak Bani'. The following important conclusions may be drawn:

Sri Guru Nanak Dev Ji adopted that classical poetry and music from the contemporary Indian poetry and music which were popular among the masses. He presented the orthodox and strict rules of this classical tradition in his own individual and independent way. He used Ragas which were devotional and sober in nature, and that were drawn and developed from folk music. The Ragas prescribed by styles of folk-sing in 'Guru Nanak Bani' makes it clear that in this musical system the original singing styles of folk poetry have been used in their own style and rhythm under different musical Ragas. Since the theme of the Bani is spiritual, the discipline of the distinct



musical system of 'Guru Nanak Bani' is imposed on it as a result of which the free flow of the singing style of the folk poetry has got a new direction. The reference to the popular folk ballads(Vaars) of medieval tunes (Dhnis) at the head of the Vaars of 'Guru Nanak Bani' indicates towards the tonal and rhythmic interrelationship among the Vaar, Raga and tune(Dhuni). Special mention in this respect has to be made of Raga Asa which has developed from the folk tunes of 'Asa Des', and the tune of the Vaar of 'Tunda Asraja' paves the way in finding a new direction for searching out the fundamental tunes of identical native Ragas(Desi Ragas). On the whole, we can say that the styles of 'Guru Nanak Bani' contained a novel and balanced merger of the contemporary, classical, folk and devotional music. Only those poetic and musical forms have been used in 'Guru Nanak Bani' which cause absolutely no hindrance by way of things worldly, in understanding the spiritual experience. For the fulfilment of this object, the system of singing-styles in 'Guru Nanak Bani' does not give any poetic/musical temptation to the listeners; nor does it let these artistic forms and organs tilt towards profane tendencies. On the other hand, the discipline of the musical system of Bani keeps them bound in the discipline of the Bani. As is evident from the discussion above, the system of singing in the 'Guru Nanak Bani' comes out clearly in its distinct form, independent of the contemporary traditions.

Dātī sāhib sand̄ya kiyā chalai tiṣ(u) nāl(i). 1  
 Ik jāgande nā lahan(i) Iknā sutiyā de(i) Uthhāl(i) 1

Raga Sri (Kafi Thata) (Dhruvad Ang)

Chaartaal (vilambat)

X	0	2	0	3	4
Sthaai					
Ṛ	Ṛ	ṣ	Ṛ	D	M
Dā	-	ti	san	di	yā
M	P	MP	M	R	P
ki	yā	cha	nā	-	-
		lai	s(u)	gr	gr
		ti	nā	-	-
					S
					1(i)
<u>Antraa</u>					
M	P	P	ṣ	ṣ	ṣ
I	k	jā	de	la	ha
		gan	nā	-	-
					n(i)
ns	ḡ	Ṛ	ṣ	ṣ	gr
I	k	nā	de	U	-
		su	yā	thhā	-
					S 2
					1(i)

1. Adi Granth, (Sri Rag(i) Ki Vaar), page 83.
2. A traditional composition.

Asa Mahala 1 Chaupade

Vidiyā vichārī tān parupkārī.

Ja panch rāsī tan tīrath vāsī 1

Ghungrū vājai jeu man(u) lāgai

Tau jam(u) kahān kare mo sio āgai. 1 . RAHAAO.

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Nānak janai choj nā tere . 4 . 24<sup>1</sup>

Rag Asa (Dhruvad/Anq)		Chaartaal (Vilambat)							
X		0	2	0		3		4	
<u>Sthai</u>	ṡ	R	D	P	P	D	M	P	
S	ṡ	Rū		jai	je	ma	n	lā	gat
Ghu	gh								
P	D	M	P	P	M	G	S	R	G
tau	ja	m	ka	ka	re	mo	sio	ā	gat
<u>Antraa</u>									
M	M	M	P	DN	SS	ṡ	ṡ	R	ṡ
Vi	diyā	vi	chā	rī	par	U	p	ka	ri
P	D	ṡ	P	R	SG	RG	ṡ	N	D
ja	pan	ch	rā	si	tī	r	th	vā	si

1. Guru Nanak, Adi Granth, page 356.

2. A traditional composition.

Māṇḍal(u) bed(i) s(i) bajno  
 Ghaṇo dharhīyai joy(i)  
 Nānak(u) nām(u) sāmāl(i) tū  
 bījao avar(u) na koy(i) ॥ 1

Raga Maru(Khanaj Thata) (Dhrupad Ang)				Chaar Taal			
X	0	2	0	3	4		
<u>Sthai</u>							
P N Mān da	S l(u)	G G d(i) s(i)	P GM bā -	G SR j no	- -	S	
G M Gha ṇo	P -	n D rhī ai	M PD jo -	GM G - -	SR -	S y(1)	
<u>Antraa</u>							
G M NĀ N	P AK	N N m(u) s	S - mā -	R l(i)	S tū	- -	- -
• S bi	• R jao	D P r(u) na	G M ko -	G -	SR SS	- -	S <sup>2</sup> y(1)

1. Adi Granth, page 109.
2. A traditional Composition.

Rag(u) Tilang Mahlā 1 Ghar(u) 1

Ek onkār

Sattinām

Kartā Purakh(u)

Nirbhau Nirver(u) Akāl Murat(i)

Ajunī Saibhan

Gur Parsād(i).

Yakk araz guftam pas(i) tē

dar gos kun kartaar.

Hakāo kabīr karīm tū

beaiḥ parvadgār 1. 1.

Duniyā mukāme fānī

tahkik dildānī.

Mam sar muye azrāeel

girfatah dil hech(i) na dānī. 1 . RAHAAO.

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Nānak bugobed jan(u) turā.

tere chākrān pākhāk . 4 . 1. <sup>(1)</sup>

Raga Tilang (Dhrupad Ang)								Chaartaal (Vilambat)			
X		0		2		0		3		4	
								<u>Sthaai</u>		G	M
										Du	nī
n	p	P	G	-	M	G	-	S	-	G	M
yā	-	MU	kaa	-	me	fā	-	nī	-	ta	h
P	N	N	Ṣ	Ṣ	RṢ	Ṣ	P	Ḅ	M	-	-
kī	-	k	di	-	l	daa	-	nī	-	-	-

1. Adi Granth, page 721.

x	0		2		0		3		4		
							Antraa	G	M		
								ya	kk		
n	P	P	NN	•S	N	•S	-	N	•S	•S	•S
a	r	az	guf	ta	m	pe	-	s(i)	te	da	r
•S	•G	•M	••GG	•S	•S	N	•S	••RS	n	P	P
go	-	s	kun	ka	r	taa	-	--	-	-	r
N	N	•S	n	P	P	nP	G	M	G	S	S
Ha	ka	ka	bī	r	Ra	hī	-	m	tū	-	ba
G	M	M	PD	N	•S	n	P	G	M	-	-
ai	-	b	par	V	ad	gā	-	-	r	-	-

\* A traditional composition.

Pauri (Tunde Aas Raje Ki Vaar)

Bhabkiyo Sher Sardul Rāi  
raṅ māru̅ baje

-- -- -- -- --  
-- -- -- -- --

Fateh Paye Aasrāj ne shāhi  
ghar saje.

Raag Asa (Vaar)		Taal Pauri	
X		0	
MM	MG	RG	SR
Bhab	kiyo	She	raṅ
M-	M-	-	PM
Sardool	Rāi	-	raṅ
MM	MG	RG	R-*
Māru̅	ba	je	--

\* Traditional tune received from Bhai Nisaru disciple of  
Late Ustad Piare Khan Gujrati.

Pauri (Asa Di Vaar)

Āpīnai āp(i) sājio  
           āpīnai rachiyo nāu.  
 Dooyee Kudart(i) sājīai  
           kar(i) āsan(u) dhithho chāu.  
 --- -- -- -- -- --  
 Kar(i) āsan(u) dhithho chāu. 1 1

Raga Asa (Vaar)			Taal Pauri		
X			0		
M-	MG		RG		SR
Ā-	pī		nai		āpu
M-	M-		--		PM
Sā	jio		--		Ā-
PM	MG		RC		SR
pī	nai		rachi		yo
MM	--		--		--
nāu	--		--		--

1. Guru Nanak, Adi Granth, page 462.



X		0	
M-	MG	RG	SR
Doo	yee	kud	rat(i)
M-	M-	-	PM
S̄aji	ai	-	Kar(i)
MM	MG	RG	SR
ās	an(u)	dhi	thho
MM	--	--	--*
Ch̄au	--	--	--

\*A traditional musical composition.



X	0	X	0
$\dot{S}$ - - - pa rā nā - -	$N_P$ - - (va h	$\dot{S}$ - - - pa raj na	$R_g$ r $\dot{S}$ - - bahu bahu bidi bhān tī
$N_P$ - - - (Pia Ri a) bahu bahu bidi	$\dot{S}$ - - - bahu bahu bidi		
	$\dot{M}$ -Ġ -R $\dot{S}$ - Jo Man(i) chit(i)bidh	$N$ - - - Dhiā ye de -	$\dot{M}$ -Ġ -Ġ - $\dot{S}$ - Jo Man(i) chit(a) tudhu
$N$ - - - dhiā ya de - -	$R_g$ -R $\dot{S}$ - me re Sachī ā	$N$ - - - (pa t sā h)	$\dot{g}$ -R - $\dot{S}$ - me re sahi ā
$n$ - - - (Pa t sā h	$\dot{S}$ -n $n$ DP bal(i) batti hau tin	$P$ - - - Jā tī - -	$M$ -g -R - Bal(i)bal(i)hau tin
$S$ - - - jā tī - -	$P$ - - - (vahi guru ji ka	$\dot{S}$ - - - kha lsa - -	$\dot{g}$ -R $\dot{R}\dot{S}$ $\dot{S}R$ vahi guru ji ki
$N$ - $\dot{S}$ $\dot{S}$ - * Fateh s F teh)			

\*Avatar Singh Gurcharan Singh(Bhai), Gurbani Sangeet Pracheen Reet  
Ratnavali, (Part II), Page 954-55.

Pauri (Vaar Malhar)

Āpīnai āp(u) sāj(i) āp(u) pachhāṇiyā.

Amber dhart(i) Vichhorh(i) Chandoā taniā.

-- -- -- -- -- -- -- -- --  
 -- -- -- -- -- -- -- -- --

Sachai takhat(i) nivās (u)

har(i) āvan jāṇiyā.<sup>1</sup>

Raga Malhar (Vaar)				Taal Pauri			
X				O			X O
M	-	-	R	M	-	-	M <sup>o</sup> P - - - -
Ā	-	pī	-	nai	-	ā p(u)	sā - - j(i) (va h va -)
D	-	ṣ		D	-	P	M - - G P - - -
a	-	p(u) p		chhā	-	ṇi	ā - - - -
-	-	-	-	-	-	-	- - - -
-	-	-	-	-	-	-	- - - -
M	-	-	-	-	Ṛ	-	Ṣ - - - -
Sa	-	chai	-	ta kh t(i) ni		vā	vā - - s(u) (va h va -)

1. Guru Nanak, Adi Granth, page 1279.



Rag(u) Vadhans(u) Mahalā 1 Ghar(u) Alahuniā

"Ek onkār Sattigur Parsād(i)"

Dhan(u) sirāndā sachā pātisāha  
Jin(u) jag(u) dhandai lāyā.

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Nānak runē bābā janīai  
Je rovaio lae piyāro. 4 1 1

Raga Vadhans (Alahuniā)				Tintaal (Chhotta)			
X		2		0		3	
					N	- - - -	
					Dha	- n(u) - si	
ṣ	- n -	P-	- M -	R - - -		- N - -	
ran	- - -	dā	- - -	- - - Sa		- chā - -	
S	- - -	- - -	- - -	- - - N		- - - -	
pā	- - ti	sā	- h(u) -	- - - dha		- n(u) - si	
ṣ	- n -	P	- M -	R - - -		- N - -	
ran	- - -	dā	- - -	- - - sa		- chā - -	
S	- - -	- - -	- - -	- - - M		- R M -	
pā	- - ti	sā	- h(u) -	- - - Ji		n(u) ja - g(u)	

1 Guru Nanak, Aḥi Granth, page 578.

X	2	0	3
P - - - dhan- - -	n - P - dai - - -	- - - M - - - ji	R M - - ni ja - g(u)
F - - - dhan- - -	n - P - dai - - -	- - - n - - - ji	- - - D ni ja - g(u)
P - D - dhan- - -	n - S - dai - - -	N D M M la - - -	R - S N* ya - - -

\*Avtar Singh Gurcharan Singh, Gurbani Sangeet  
Pracheen Reet Ratnavali (Part I), page 254-255.

CHAPTER      VI

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'SANGEET PRAEANDH' OF 'CURU NANAK LANI'  
(A MUSICOLOGICAL STUDY)



The earlier discussion on the distinct way in which music has been used in 'Guru Nanak Bani' reveals its specific form and distinctly scientific approach. We shall now discuss the musical system of 'Guru Nanak Bani' emerging from it. The ideology of Sri Guru Nanak Dev Ji occupies a unique place in the Indian spirituality. He used the joint medium of Bani and music for expressing his ideas. The inclusion of Indian poetry composed by others in this Bani is also a distinct approach. For the presentation of his Bani, the rare genius of Sri Guru Nanak Dev Ji chose and picked material from the earlier as well as the then existing poetry and made way for inclusion of future suitable material also. We have already discussed the scientific basis in this context.

The use of music in 'Guru Nanak Bani' is distinct, when considered in the context of all the ancient and contemporary devotional music popular in the Indian spiritual world. As we have already discussed, the medieval Bhakti Movement established a tradition of simple, practical and universally acceptable devotional music in protest against the orthodox and strict rules of devotional music. This new tradition used poetry composed by the saint-poets of this movement. The object was to realise 'Him' through devotion. The path thus shown was open to all irrespective of the distinctions of caste, creed or class. At that very time, the Sufis established

a new tradition of music for the singing of Kafis and Qawwalis, based on the Indian music; it was in protest against the Islamic orthodoxy.<sup>1</sup> During the life-time of Sri Guru Nanak Dev Ji, the Sufi music co-existed with the traditional music of the Bhakti Movement. Their sincerity of spiritual objective was beyond doubt. But we do not find any organised efforts to codify any set rules for a recognisable identity of a system of music.

The music used by the saints of the Bhakti Movement was quite simple and easily understandable by the masses. This simplicity and the keenness to get rid of the earlier Brahamical music, created so much enthusiasm, that efforts were made by a large number of devotees to develop devotional music but these were uncoordinated efforts. So again this was not conducive to a identifiable system, common to the Bhakti Movement as a whole. The saint-poets of this movement used music for their Bani on the basis of traditions of music as they prevailed in medieval times, but it lacked a new, scientific approach. For instance, old classification of Ragas and Raginis, was outdated, which later on completely disappeared. No efforts were made to renew the fundamental elements of

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1. Bhakti Sangeet is not to be understood in a narrow sense, but in its larger context of the field of religious music covering the whole of India.

music for devotion to God in the spiritual context, The spiritual significance of Sound, Raga, Taal and Dance had also disappeared. After a while, individual and communal level devotional music tilted towards ostentation. The position of Sufi music is also somewhat identical. It also does not seem fully conscious of the specified and methodical use of poetry and music as a medium for the propagation of their faith. On the other hand, elements of unlimited freedom, wantonness and indiscipline are more evident in the music used by the Sufis. No doubt, shortcomings could be rectified to bring about a prescribed and methodical sequence to the fundamental elements in the musical traditions of both the Bhakti and Sufi Movements, but its lack of discipline at the practical level is an obstacle in the way, for the fulfilment of this aim.

Sri Guru Nanak Dev Ji enlightened the people of all creeds of the fundamental moral values, after reflecting upon his contemporary religious traditions. That is why he ■ commanded respect amongst all the religions. He gave to the religious culture of all, including the Hindus, Muslims, Yogis, Sannyasis, Budhists, etc, a new and right direction which stood for the spiritual values in the context of social and religious responsibility. Under this process, he provided a correct direction for all activities, including <sup>those</sup> used for devotional purposes by

different religions and religious sects. It was out of this process of reformation of the masses that the renewal of all the elements for spiritual use took place. While providing a new direction to devotional music for religious use, Sri Guru Nanak Dev Ji adopted an original scientific approach for popularizing specific musical system based on individual experience and reflection. This was a practical approach for the masses to grasp the elements of this new tradition. This musical tradition was certainly not an indication of any religious orthodoxy and strict discipline. It was rather a spontaneous musical use, devoid of all ostentations and futile processes, for the successful musical presentation of Bani. The musical system of Sri Guru Nanak's Bani, that developed, incorporating the above, will now be discussed.

ORGANIZATION OF BANI: Sri Guru Nanak Dev Ji has expressed his spiritual knowledge, experience through the joint medium of Bani and Music. This Bani is the 'Hukam' or 'Will' of the Lord, which Sri Guru Nanak Dev Ji conveyed to mankind as 'His Dhadi'. In this presentation, 'Sabda' and music are the medium for communicating the 'Divine Will'. Just as Dhadi cannot make any textual or thematic change in the prescribed presentation, Sri Guru Nanak Dev Ji conveys to mankind the Divine Will as it comes to him.

Guru Ji says:

"Hau āph(u) bol Na Jāṇḍā  
Man Kahiyā Sabh hukamāu Jīo."<sup>1</sup>

Bani and Music are the medium of communicating the Divine Will, and are complementary to each other. They are like the wings of this medium, which are working parallel and in unison. Therefore, while studying or analysing either of them, we cannot afford to ignore the significance and mutual relationship of the two. Some important points, arising from the above need to be taken into consideration for discussing the music of 'Guru Nanak Bani':

- (a) Bani is a poetic communication of the Divine Will.
- (b) No change is possible in Bani/Divine Will, and it has to be presented according to the pre-determined form.
- (c) The presenter of Bani, Sri Guru Nanak Dev Ji considers himself a Dhadi whose style of singing and discipline are different from that of an ordinary dhadi, and it is as under:
  - 1. Dhadi sings in the Divine Court.
  - 2. He addresses to the entire mankind.
  - 3. He cannot make any changes in the pre-determined and prescribed text.

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1. Guru Nanak, Adi Granth, page 763.

#### 4. He sings His Will.

The above points about the presentation of Bani are fundamentally important for realizing the object of Bani. It is only in the light of these that an analysis of the musical system of 'Guru Nanak Bani' can be done.

BANI AND POETIC FORM: Classical and forms of folk poetry have been used in 'Guru Nanak Bani'. If the forms of classical poetry herein are indicative of discipline, those of folk poetry are necessarily assimilated, but after giving them the disciplined form. Sri Guru Nanak Dev Ji has expressed his spiritual knowledge, experience and thought in the form of Bani/Sabda/poetry. The classical poetry communicates especially the most serious kind of thoughts in a very simple manner to the masses. The orthodoxy of ■■■ classicism has been transformed into simplicity and the unrestrained freedom of the forms of folk poetry restrained under a definite discipline and made fit to be used for this spiritual alternative. ■■■ The cultural value of folk traditions received discipline of Bani's musical system. In this way, both the classical and folk forms have been used in 'Guru Nanak Bani' from a new perspective for the fulfilment of its object. In both these forms we find not only a distinct poetic discipline but a mutual balance between these two has also been maintained for the purpose of simpler/easier

understanding. These classical and folk forms follow original musical forms. Classical poetry is put in classical styles such as Prabandh, Dhrupad, etc. The Vaars, Chhants and Alahunian<sup>also</sup> are brought under the musical system of 'Guru Nanak Bani' by prescribing adequate discipline. Thus Sri Guru Nanak Dev Ji presents the Divine Will in a distinct system of his Bani on the basis of his spiritual knowledge and reflection. This system helps in the fulfilment of the object of Bani because its presentation is not just simple but scientific in approach.

THE MUSICAL SYSTEM OF 'GURU NANAK BANI': The object of 'Guru Nanak Bani' is the attainment of spiritual knowledge or experience which liberates man through 'Sabda'. It takes man to a state of equipoise where no temptations of the temporal have any bearing on him. In this process, the worldly-mind gets transformed into an enlightened mind and thus becomes liberated. The musical system of 'Guru Nanak Bani' sharpens and clarifies the process of spiritual knowledge and experience with the help of different musical organs. Sri Guru Nanak Dev Ji provided new meanings to the instruments of Indian Music for the purpose of realizing the distinct ideology of Bani. For the attainment of this ideal, his approach is absolutely new, with a scientific basis. In this process, Raga, Taal

Singing Style, Musical signs and the entire presentation of the 'Sabda' are like the beads strung in one rosary of the Gurmat ideology which has given entirely a new connotation to each one of them. Of all these musical means, none is independently active. These means present the Bhakti musical tradition in their distinct, separate system. The different peculiarities of this musical system, a different approach and its scientific basis transcend the music of 'Guru Nanak Bani' from an ordinary one and change it into a distinct musical system. The new context of these musical means, distinct aim, and the new approach of 'Gurmat' towards music will be discussed later on in the context of the organizational form of this musical system.

SINGING/RECITATION: In the musical system of 'Guru Nanak Bani', the recitational aspect is very important. If recitation is the chief means of the creative process of 'Guru Nanak Bani', it is also the major means of its presentation. It is clear from the use and aim of music in 'Guru Nanak Bani' that out of the three branches (singing, Instrumental playing and dancing), singing has been accepted as the prime communication while Instrumental playing has the role of supporting it. Dancing is not approved as an expression of Bani.

In 'Guru Nanak Bani', <sup>instrument</sup> playing is the chief assistant



in the overall presentation of the 'Sabda'. It helps in arousing the 'Truth' within man by bringing soul in unison with the 'Supreme Soul' with the help of the sound of the 'Sabda'. In this Bani, <sup>instrument</sup> playing has been used in the context of 'Anhat Naad'. In fact, this singing, the Ahat form of playing is the medium of that Anhat position in which 'Sabda' comes out as a uniting link. If we consider it at the practical level, recitation enjoys prominence in 'Guru Nanak Bani', and playing is just an accompaniment. The third unit of music, i.e. dance, which has remained in use in the different Bhakti traditions of medieval music, was not approved of by Sri Guru Nanak, rather it has been denounced by him at numerous places in his Bani.<sup>1</sup> One of his hymns says:

"Ik nach(i) nach(i) purah(i) tāl  
bhagat(i) nā Kijāē."<sup>2</sup>

While providing spiritual meaning to dance, Sri Guru Nanak Dev Ji says:

"Vājā mat(i) pakhāvaj(u) bhā~~o~~  
Hā~~o~~ ānand Sdā man chāo.  
Ehā bhagat(i) Ehā tap tāo.  
It(u) rang(i) nāchah(u) rakh(i) rakh(i) pāo. 1  
Pure Tāl Jānai Salah  
Hor Nachā~~o~~ Khusiā Mun Māh. 1. Rahaao."<sup>3</sup>

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1. Guru Nanak, Adi Granth, page 465.
  2. Ibid, page 1285.
  3. Ibid, page 350.

So, in 'Guru Nanak Bani', of all the parts of music only recitation/singing is supreme. Singing of Bani is the chief means of realizing its aim.

For the singing of his Bani, Sri Guru Nanak Dev Ji used a new and specific system which is inherent therein in the form of different signs which we shall now discuss.

THE STYLES OF SINGING (GAYAN SHALIES): In the musical system of 'Guru Nanak Bani', its poetic forms and styles of singing have their own peculiarity. Forms of both the classical and folk poetry have been used. It is a special feature of the singing styles of Indians, that they have developed originally from Indian literature and the folk traditions of drama. That is why they are intimately and inviolably related to each other. The tradition is to present these forms of classical poetry in Indian and Devotional music with a distinct, specified style of singing. In 'Guru Nanak Bani' also the classical styles of singing such as Prabandh and Dhrupad have been used from a musical approach, that is new and scientific. Its classical element does not acquire prominence or other attraction in its spiritual presentation, but helps in the realization of its object. The poetic forms like padas and astpadis are sung from the perspective of classical style of singing.

The forms of folk poetry which have been especially

used in the Bani are related to the different aspects of our life. They have been presented as a spiritual alternative to the folk music. The folk forms used in the Bani follow their special tunes, popular among the masses. This poetry and tune cannot be separated. Their original style has been accepted in the Bani. It is worth pointing out here that this tradition of singing has been kept under the special discipline of the musical system of 'Guru Nanak Bani'. This check on the musical system provides specific discipline to the style of folk singing with the help of musical signs such as Raga, Rahao, Anka (numerals) etc. In this system, the musical power within them remains active and the object of Bani is fulfilled. The prescription of Ragas over and above these styles of folk singing is not meaningless or an unconscious activity, rather the forms of these styles are identical with those of the Ragas which also happen to be native in origin. We have already discussed their mutual relationship in the context of Sri Guru Nanak's 'Asa di Vaar' and 'Tunde Asraje di Vaar'. On the basis of it, we can say that the mention of Raga as title above the style is indicative of its direct relationship with the musical form of the prescribed singing style. The authenticity of their interrelationship is not traceable because these are no longer in practice. About the methodical use of the styles of folk-singing, it is worth considering that in the traditions of Devotional music in medieval India, such

a scientific approach to music was not available. The original and distinct use of this new system of Sri Guru Nanak Dev Ji can be ascribed only to himself.

In the context of the use of folk and classical styles in the musical system of 'Guru Nanak Bani' we can say that in this musical system, the use of both the styles of classical and folk singing is balanced and scientific in approach. The classical styles and the folk styles have been used for spiritual knowledge and experience, in this special discipline of musical system. In this system, both the classical and folk styles of singing have not only been accepted in their popular musical style, but they have been provided a new context through the scientific approach of the music of 'Guru Nanak Bani'. And herein lies the originality and distinctiveness of the musical system of 'Guru Nanak Bani'.

#### RAGA PAREANDH

Raga is an important unit in the musical system of 'Guru Nanak Bani'. In this Bani the power of 'Raga-Rasa' has been used for the presentation of the 'Sabda' which is the distinct scientific approach. In this musical system the medieval Raga-Ragini classification has been rejected and all Ragas have been named a "Rag(u)". It will be pertinent to point out here that the above tradition

initiated by Sri Guru Nanak Dev Ji dawned on the Indian musicologists in the 19th century. No doubt, neither the followers of Sri Guru Nanak Dev Ji nor the musicologists have ever talked about this practical attitude of Sri Guru Nanak, but nevertheless his scientific approach is invaluable; it is really difficult for a common man to fathom the great deeds done by great personalities. The musical system of 'Guru Nanak Bani' is provided distinctiveness and originality from classical perspective through an appreciation of feeling and sentiment, its ability to bring in unison, not only the compatibility of ~~Raga-Rasa~~, bhav-Sabda, but also kept the accepted properties of the Raga, such as 'Raga Dhyaan'. This brought out the new possibilities within them through this scientific approach adopted. In this musical system of adhering to the compatibility of the different principles and the Ragas were used in their original forms and also as and when kinds/species of ragas under the main ragas is necessary, the shades of other ragas were intermingled. For instance, Raga Gauri, could be sung in its pure form or Sabda with the other 'airs' such as Gauri-purabi, Gauri-deepki, Gauri-purabi-deepki. This is almost parallel to the Sudha, Chhayalag and Sankiran classification of Indian Ragas. Some new ragas are also used in the Bani. These are mostly Desi Ragas developed from the folk music. Of them, Majh, Asa, Asa Kafi, Bihagra, Tilang, Soohi, Soohi Kafi, Maru, Tukhari, etc. are not available in the contemporary music. Such a use of Ragas at the conscious level and the

tradition of the use of the southern varieties of Ragas like Gauri, Vadhans, Bilawal, Ramkali, Maru and Prabhati are also the original and distinct features of the musical system of 'Guru Nanak Bani'.

In the musical system of 'Guru Nanak Bani', the above approach to Ragas is distinct and scientific. It is a new and rare example in all the religious scriptures, religious and music books. It distinguishes the musical system in 'Guru Nanak Bani' from the contemporary traditions of devotional music, and marks it as a unique musical tradition not only in India but throughout the world. It is not a claim born of faith or devotion, but of a scientific analysis of the Raga organization of 'Guru Nanak Bani'. And, this realization comes easily after the study of The 'Raga Prabandh' of 'Guru Nanak Bani' chapter.

Taal Prabandh: The earlier discussion on the term 'Ghar', (Ghar(u) as used in the 'Guru Nanak Bani', leads us to the conclusion that Sri Guru Nanak Dev Ji used 17 taals, called Ghar adopted on the basis of Persian metric style. This use was according to the matras of the taal, and it was directly related to the poetic rhythm. This tradition might have been in use around the time of Amir Khusro, but we find no mention of it in the Indian music. But this is no longer in practice in modern 'Gurmat Sangeet'. Only a few old kirtankars have been heard saying that their teachers

used to instruct that such and such a hymn is to be sung in such and such a Ghar. But we seem to have forgotten it completely by now. Still the subject is fit enough for research. This distinct approach to taal is the distinctiveness of the music of 'Guru Nanak Bani'. Symbols like jati apart from gharu indicate that in this tradition, different form of taal-playing were used along with the style of 'Khulai Eund Bole'. It is a tradition which came to Indian music quite late. Another important point, that comes out in this respect is that Amir Khusro popularized several taals in imitation of the Persian metre. Certainly, here poetic metre and taal will have direct relationship. From this perspective, we can establish the interrelationship between the taal and the rhythm of poetry. But it is an independent subject of research which will be our first priority after the completion of this work.

'Sabda', Sign and Music: 'Sabda' is a unit of 'Guru Nanak Bani', the form, definition and significance of which has already been referred to.<sup>1</sup> The entire process of the presentation of the 'Sabda' in 'Guru Nanak Bani', will help in understanding the musical system of this Bani. It comes out from the poetic form/singing style of Bani. The tonal form of Raga is the means of presenting the feeling and sentiment of the 'Sabda': this form of Raga is prescribed on the basis of its poetry/singing. In the entire construction of the hymn, 'Rahaao' and 'Ank' are two

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1. See chapter III



important signs which are the means to maintain the prominence of the 'Sabda', along ~~with~~ <sup>with</sup> Raga singing style, taal, Dhun(i) etc. 'Rahaao' and 'Ank' (numeral) are such a discipline, which helps in communicating to the masses, in an appropriate way, the Supreme Truth/Divine Will inherent in the hymn. It also distinguishes the singing, where 'Sabda' predominates music from ordinary singing. This is the aim as well as achievement of 'Guru Nanak Bani'. We have already touched upon Rahaao and the Ank (numeral).<sup>1</sup> Rahaao contains the central theme of the hymn, and the singer is supposed to stress in <sup>impress on</sup> the listeners' mind this central idea of the Divine Will/Supreme Truth. In the hymn, this central idea is explained and illustrated with the help of different instances and ideas. Ank (numerals) 1, 2, 3, 4, and so on have been used after the verses containing instances or morals. First of all, the verse of Rahaao is to be sung followed by the verse of Antra until the following numeral, after which Rahaao is to be repeated. This process continues until all Antras in that hymn are sung. In this way, the central theme in the Rahaao gets illustrated by the instances and explanations in the Antras.

With a view to understanding the entire process of singing in the 'Guru Nanak Bani', we shall take up for analysis a hymn of Sri Guru Nanak Dev Ji:

Sri Rag(u) Mahlā 1 Ghar(u) 5

Acchal Chhaēai nah chhalai nah gao katara kar(i) sakai.

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1. See Chapter III.



Jio s̄ahib r̄akhai tiu rahai Is lobh̄i k̄a Jiu talpalai .1.  
 Bin(u) tel d̄ivā kiu Jalai. 1. Rahaao  
 Poth̄i purāṇ Kmāīai.  
 Bhau Vattī it tun p̄āīai.  
 Sach(u) bujhaṇ(u) āṇ(i) jalāīaṭ. 2.  
 Ih tel(u) d̄ivā Iun jalai.  
 Karḡi) chānaṇ(u) s̄ahib tau milai. 1. Rahaao.  
 It(u) tan(i) lāgai b̄āṇiā.  
 Sukh Hovai sev Kmāṇiā.  
 Sabh dhuniyā āvaṇ jāṇiā. 3.  
 Vich(i) duniyān sev Kmāīai.  
 Tā dargah besaṇ(u) p̄āīai.  
 Kah(u) Nānak b̄ah(u) ludāīai. 4 .33.①

This hymn of Sri Guru Nanak Dev Ji is in Sri Raga.  
 The nature of this Raga is Shant & Karun. Thus it is more  
 suitable for the hymns with very serious theme. Under Kafi  
 and Poorvi thata, two forms of it are popular. It is a Raga  
 meant to be sung in the evening.

If we simply read the hymn, in the light of above  
 brief knowledge of Sri Raga, we learn that the images and  
 symbols used in poetry are related to the evening atmosphere  
 which are serious and sober in nature. In other Sabda, Raga  
 and Bani are compatible in nature.

- This four-pada-long hymn is to be sung according  
 to the Dhrupad style of singing under the musical  
 system of 'Guru Nanak Bani'.

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1. Guru Nanak, Adi Granth, page 25.

-The verse of Rahaao reads as under:

"Bin(u) Tel deeva kiun Jalai. 1. Rahaao."

Rendered into English it would read as: how can the lamp remain alight without oil in it? It cannot be. In fact, Sri Guru Nanak Dev Ji is using this metaphor to say that the lamp of life cannot possibly remain alight or alive without the oil of spiritual enlightenment.

This verse of 'Rahaao' contains the central theme of the hymn. Guru Sahib wants to stress the point in the mind of the masses that the lamp of life cannot remain alight constantly and continuously, without the oil of the knowledge. Spiritual knowledge to man is as essential as oil is to the lamp.

Thus, the repeated recitation in Sri Raga of this verse aims at stressing the problems and feelings of the 'Rahaao'. Its repeated singing, in the Sri Raga of 'Shant' and 'Karun' nature is capable of creating a ponderous mood in the listener's mind: if the lamp(life) cannot remain alight without oil (enlightenment), what should man do? What is the alternative before him?

As a resolution of this problem and to keep the lamp of life alight with the oil of enlightenment, Sri Guru Nanak Dev Ji says in the first Antra of the hymn that 'Maya'

which cannot be cheated and which is so strong that it cannot be injured or overcome, tempts the greedy mind. As the Lord wills, so the man acts. The power of 'Maya' is so strong that man, devoid of 'Nam' is powerless before it. When the singer has completed the recitation of these lines of the 'Antra' which express the above views and he reaches the verse of 'Rahaao', he will realize the importance of oil (enlightenment) in the lamp of life and his desire to know the Truth will be sharpened. Therefore, singing of the 'Rahaao' verse after the recitation of the first 'Antra' is essential.

In the second 'Antra', Guru Sahib tells us the way of lighting the 'lamp' with the oil of enlightenment. He tells man that he should live according to the scriptures, put the wick of the 'Divine' awe in this lamp of life and light it with the knowledge of 'Supreme Truth.'

These lines which constitute the second 'Antra' present a resolution of the problem presented in the first 'Antra'. After showing this way, this lamp of life remains alight in the above-given method.

The method of alighting the lamp is given in the second 'Antra', followed by the verse of 'Rahaao'. As we have told earlier, the 'Rahaao' is to be sung after each 'Antra'. The problem of alighting the lamp has been resolved and

therefore the next Antra has some thematic change followed by another verse of Rahaao which is to be recited repeatedly. The contents of the Rahaao tell us how such a lamp remains alight. When mind is thus cleared of all darkness, man can aspire to meet God.

In the verse with Anka . 3, Sri Guru Nanak Dev Ji tells of the significance of this enlightenment. He also tells that man becomes aware of the transient nature of this world and achieves supreme bliss, and spiritual joy if Bani leaves its impress on human life. These lines are to be sung as the third Antra.

After the third Antra, the verse of the second 'Rahaao', is to be repeated. It tells man that the lamp is alighted according to the above-mentioned method and this enlightenment of soul leads to God-realization.

In the lines preceding numeral 4, Sri Guru Nanak Dev Ji advises man to serve God humbly. Only then can man earn a place at His Portal and one enters into His Court with a happy frame of mind. These lines are to be sung as the fourth Antra (refrain) which deals with the attainment of the ultimate end of human life and the bliss accruing therefrom.

If we observe the musical directions given in the title and in the form of other signs, the verse of 'Rahaao' which is to be repeated after each Antra seems to be giving

new light to mind. It becomes obvious in the context of the above hymn that Raga, poetic form, singing style are cojointly active in the presentation of the hymn in the musical system of 'Guru Nanak Bani'. There is visible in them the unity of feeling and sentiment. Musical Signs show the way to realize their aim, and all poetic and musical means unitedly act for making us realize the knowledge and experience of the Supreme Truth contained in that hymn. Each and every organ of the musical system of 'Guru Nanak Bani' helps in the sharpening and intensification of the feeling of the hymn. Thus, the entire process does not remain, an ordinary one, but comes out as a distinct system. Any violation of this musical system can hinder the comprehension of the meaning of the hymn, and even give a distorted version of it. It was with this end in view that Sri Guru Nanak Dev Ji established a specific musical system for his Bani, which is absent in the contemporary traditions of devotional music.

#### Sabda Gayan: Singer and the Presentation.

In 'Guru Nanak Bani' presentation means recitation/singing of Bani according to its musical system. It is according to the above-mentioned musical system which aims at making us know and experience the Supreme Truth. The presentation of Bani is not like that of an ordinary music which produce a stage of bliss while producing the emotional

unity of man, rather of bliss born of the knowledge and experience of the Truth. The ordinary presentation of music produces pleasure through aesthetic satisfaction and freedom of heart. On the other hand, the presentation of hymn in the musical system of 'Guru Nanak Bani' <sup>is</sup> based on the equipoise born of the knowledge and experience of the Truth. That is why this presentation is free from I-am-ness or ego. It requires complete submission. The presentation of hymn in 'Guru Nanak Bani' is word-oriented whereas an ordinary presentation is music-oriented. An ordinary artist externalizes the art inherent in and earned by him whereas the presentation of the hymn is introspective. In the presentation of the hymn in 'Guru Nanak Bani', the singer is attracted towards arousing the new consciousness in his inner self while knowing and experiencing the Truth. Thus, the process of this presentation is two-fold. In it, the singer through this system of Bani presentation, bring about audience/Sangat participation who thereby attain equipoise-a stage where the 'Singe<sup>n</sup>' is played without any conscious activity<sup>1</sup>, the 'Vaja' is played, sans hands and the rhythm is maintained without physical movement,<sup>2</sup> because of the two-way process of hymn-presentation which produces a stage of bliss and equipoise through Truth.

It is obvious from the above discussion that under

- 
1. Guru Nanak, Adi Granth, page 730.
  2. Ibid, page 350.

the distinct musical system of 'Guru Nanak Bani', presentation of hymn does not provide only the ordinary musical pleasure, but it is a two-fold process of making us experience and know the Truth as inherent in our inner being.

The Presenter: In 'Guru Nanak Bani', the singer is a significant link between the musical system of 'Guru Nanak Bani' and its presentation. Sri Guru Nanak Dev Ji was the first presenter of this Bani. He calls himself a Dhadi. A dhadi cannot make any any changes in the prescribed text. The experience and knowledge of his presentation is more important than his art-because he is presenting an extant story. Sri Guru Nanak Dev Ji says that Dhadi sings only His Will, and the platform where it is sung is His Divine Court. In this way, the singer of bani presents before the people the Hukm of God. Nowhere in this presentation is found the personality of the singer. It is obvious that the singer has not only to observe the musical system of bani, but also to follow the discipline of the presentation.

From the above discussion we learn of the aim and ideal of the hymn-presentation by the singer. The musical system of 'Guru Nanak Bani' is the medium of presenting, experiencing and knowing the inherent Truth. To bring out the influence of Bani containing Supreme Truth, it is presented in a distinct musical system. It intensifies

and sharpens the effect of Bani, and also enables us to experience and know the Truth leading to the attainment of equipoise and bliss. It is also called the way to liberation. For the establishment of this musical system, Sri Guru Nanak Dev Ji not only analysed and studied the earlier and contemporary traditions of Indian music but of Indian spiritual/religious music also. Thus he provided them new meanings through a scientific approach which served as the guiding star for the forthcoming musical traditions and musicology. In this musical system of Bani, a scientific use of the popular and not so common means and organs of both the Hindustani and Karnataki Indian music was made apart from the different parts of the classical and folk music. In 'Guru Nanak Bani', the different organs of the different musical traditions are not independent but equally and cojointly active under the musical system produced by the ideal of Bani. On the whole, the musical use in 'Guru Nanak Bani' is independent, distinct and original in Indian culture because of its scientific approach. And, to understand it, the complete knowledge of the 'Music-ideal' prescribed by Bani is of utmost importance.



### CONCLUSION

Indian music is one of the most ancient and distinct cultures with a vast traditions. We have seen that it has been enriched ~~from~~ the very beginning, by the great forms of different traditions of classical, folk and devotional music. We see that the musical tradition developed Raga, singing-styles, taal-pattern, etc. from the folk music. The devotional music is an important aspect of Indian classical music, gradually transformed itself as a distinct form, and <sup>became a</sup> tradition born of the amalgamation of both the classical and folk music. In this way, mutual exchange continued ~~to go on~~ in these different traditions of Indian music. It has thus provided a vast canvas to the Indian music.

In spite of the fact that Indian music is more ancient, broad based and distinct, than all musical traditions of the world, it has failed to unite in one scientific system. Nor has it succeeded in establishing and developing a universally acceptable science of music. The gulf between its theory and practice ~~is~~ <sup>goes</sup> on increasing. The same is true of the history of music. The work done in the 19th and 20th centuries on Indian music is no doubt important at the level of compilation, but lack of analysis has resulted in several controversies and doubts. We have taken up this state of Indian music, as starting point for a study of the systems of the Indian

music, and this discussion leads us to the conclusion that it is still very important to study musicology, its practice and history from a scientific perspective. The tradition of western music is of much more recent origin as compared to the traditions of Indian music. However, the scholars of western music have done commendable work for studying, analysing and evaluating their music from a scientific standpoint. In the musicology produced by them, music is analysed from different aspects in a scientific manner. Indian music lacks such a scientific approach. Our earlier discussion on this point leads us to the conclusion that the Indian scholars, while studying music, ignore the contemporary conditions of the conceived subject and its new traditions because of the one-sided discipline and orthodoxy of the tradition.

In the research work in hand, music of one such tradition i.e. of the spiritual Bani of the medieval times, ~~which~~ has been made the subject of study from a scientific standpoint; the complete form, distinctiveness and greatness of which has not been realized by the followers of this tradition as well as by the scholars and musicians of Indian music. This spiritual Bani comprises the compositions of Sri Guru Nanak Dev Ji, the founder of the Sikh faith. At the organizational level, 'Guru Nanak Bani' forms the basis of the establishment of 'Gurmat' musical tradition. Effort has been made to make

a scientific study of 'Guru Nanak Bani' in the context of contemporary classical music, folk music and devotional music, especially the musical tradition born of the Bhakti Movement.

In the beginning of the second chapter, we have accepted 'Bhakti', on the basis of its root, to mean 'to meditate,' 'to contemplate', and then made the entire Indian tradition of spiritual or religious music, our subject of study, under the name of devotional music. While discussing Bhakti, we have seen that Bhakti occupies a high place in the Indian tradition and in the different traditions of Bhakti, 'Kirtan' is acknowledged the best, easy and simple of devotional methods. In this context, light has also been thrown on the internal practical relationship between Bhakti, Mind and Music. At that point, we had found that mind is the controller and the driving force of our senses, and intellect acts as a discipline over it. Thus the spiritualists stress a lot on putting mana/heart under intellect/consciousness, controlling it, overcoming and sublimating it. Human soul influenced by 'maya' is egoistical which has to be transformed into a pure, enlightened one. Music performs this duty very easily because the movement of the sounds of music, which remains active in a peculiar sequential tonal order, has the strength to completely overpower mind. The scientific basis provided by Dr. John Eccles,

the Nobel laureate <sup>understand</sup> helps us ~~understand~~ relation between Mind and Music, <sup>therefor</sup> is of great significance. Music diverts mind from the empirical reality and controls its movement mentioned above. Gradually, mind surrenders completely before the hypnotic power of music and achieves equipoise. It gets transformed into pure and enlightened mind, thus capable of absorbing the spiritual and moral values. In this deep interrelationship of mind and music we have seen that, as the ~~music~~ process of stabilizing mind, <sup>through music</sup> proceeds, the devotee gets attuned to a state which becomes an inseparable part of mind, after some practice and devotion. Following this, presentation of self-propelled sound begins. The necessity for external/empirical music ceases. Rather spiritual music is born within the mind of man. In the Indian music, a lot of admiration is accredited to such a spiritual music. A detailed study on this subject has led to this conclusion. It is because of the great strength of both the forms of sound i.e. Ahat and Anahat, that the use of music in the Indian spiritual tradition has been very important.

While discussing Bhakti, we have realized the supreme power of music. More knowledge of its practical significance is available in the spiritual background of Indian music. We have found during our discussion on the spiritual background of Indian music that the origin of Indian music and the spiritual basis of its use in

different eras, comes out as a distinct tradition. In the context of Vedic music, it becomes evident that the Vedic tradition is the tradition of authentic basis of the Indian music. We have also proved <sup>that</sup> this tradition of spiritual music was in existence even before the Vedic music as is evident from the different stages of human development and later from the Indus Valley Civilization. From the Vedic tradition till the different traditions of medieval devotional music, music has fully established itself in the forms of classical (Margi) and folk (Desi) music. At the same time, its spiritual tradition came out in its developed form as devotional (Religions) music.

When we were discussing the different styles of devotional music popular in different times, we have also touched upon their contribution to Indian music. However, a close relationship between the different styles of classical and folk music and the tradition of devotional music become discernible. We also reach the conclusion that the mutual exchange between them also acts as a linking chain.

Our discussion in the chapter on the devotional music makes it obvious to us that the ancient classical music which was spiritual in nature later on got popularized only as classical music, and in medieval times came out as a great tradition of the different shades of the spiritual

music. The religious music in ancient times was alienated from the masses because of the caste considerations and orthodox and strong Brahmanic grip. However, the saints of the Bhakti Movement in the medieval age made a strong protest against this religious orthodoxy, and started the movement of 'Bhakti' on a wide front. In this movement saints from different parts of India took active part. Music was adopted as a distinct medium of devotion in this movement. In the same manner, the Sufi saints also started a new tradition of 'Sufi music' in protest against the Islamic orthodoxy. This tradition had a distinct and original form. An objective analysis of the tradition of devotional music in medieval times, has been made and we find that the tradition established by the saints of Sufis in protest against the prevalent religious orthodoxy was accepted by the masses, but the protest led to such unlimited freedom that it became difficult to find or ascertain a common, authentic musical system or discipline. Even at practical level, we find no such system of devotional music. Of course, we cannot deny the potentialities and possibilities of the medieval devotional music, but an established, balanced, methodical and prescribed form of it is impossible to trace. Different religious traditions have, in this context, used music from different perspectives, but maturity of discipline and its observance in practice were lacking. These individual

different and scattered efforts in the field of devotional music, ~~which~~ did not establish an authentic, universally accepted, and prescribed form and system despite their potentialities and possibilities. Even then we *include* this medieval tradition as <sup>part of</sup> the great canvas of the religious traditional Indian music. Many a gem can be located in this treasure. This great tradition has also made a significant contribution towards the Indian classical music.

Sri Guru Nanak Dev Ji was greatly moved by the pathetic plight of man in the social, economic, political and religious life of the medieval Indian society, which he attributed to ignorance. Realizing this, he established a new faith, with his divine vision and wisdom. It advises each being to observe his 'faith'. This new faith later developed as the Sikh religion. Sri Guru Nanak Dev Ji used music and Bani as the medium for the propagation of this faith. He not only intensely felt the above plight of the traditions of contemporary devotional music, but also popularized a new musical tradition for the ideological expression of his Bani from an original perspective.

The third chapter addresses itself to 'Guru Nanak Bani and Music'. In this chapter, we have first touched upon the life of Sri Guru Nanak Dev Ji which has

led us to conclude that the Guru Sahib made a deep study of the contemporary social, political and religious situation. Through his reflection, he provided ideological change to the different ancient values related to human life. This alternative serves as a unifying link between the past and future of human life. He composed Bani to convey his ideas to the people. This Bani is the Divine Word, the Divine Will, His decree. Sri Guru Nanak Dev Ji calls himself just a dhadi who presents/sings that Bani. In this Bani he made a true and realistic portrayal of the eternal truths of human experience, deep knowledge, divine vision and different aspects of human life. This Bani provides spiritual enlightenment to the masses on the one hand and occupies the highest place in the field of philosophy, literature and art on the other.

Our study of Sri Guru Nanak Dev's life reveals that he went out on four preaching odysseys for the amelioration of the masses. He preached that men should follow the path of religion. This study leads us to the conclusion that music played the following fundamental and significant role in the founding of the Sikh faith:

- Music became the medium for inspiration and composition of 'Guru Nanak Bani'.
- Music was used as the medium for presenting that Bani.



- Sri Guru Nanak Dev Ji chose music as the distinct medium for establishing contact with the people of different regions, religions and castes. That is why there is variety of raga in 'Guru Nanak Bani'. There are also in its singing styles, poetic and musical compositions of both the classical and folk mould. It is clear in the case of Ragas that the southern and other species of Ragas are the natural and universally approved chain of establishing this contact.
- Sri Guru Nanak Dev Ji chose as his companion and co-traveller, a top-class player of rabab, Bhai Mardana, for the fulfilment of that object. Bhai Mardana is not only the evidence of the close relationship of Sri Guru Nanak Dev's life and Bani with music, but is also the first musician and follower of the Gurmat musical tradition.
- Sri Guru Nanak Dev Ji used music and Bani as the special vehicle for communicating the Divine Will to the masses. These serve as the wings of that Divine message. They are complementary to each other, equally active and harmonious. It is not only impossible but also biased and unscientific to see or think of them as a separate from each other.

Discussing the poetic forms in 'Guru Nanak Bani', we arrive at the conclusion that these poetic forms are not active independently, but they present the Bani through the medium of prescribed styles under an established and related Raga and musical system. In this Bani both

classical and folk forms have been made use of, which follows the respective singing style. The work of placing these poetic forms under Ragas is not at random or due to unconscious activity, but something done in a scientific manner. In this activity, effort has been made to place forms of classical poetry under established and popular Ragas whereas the folk forms are active within the Desi Ragas according to their original nature and cognition. In the musical system of 'Guru Nanak Bani', the classical poetic forms maintain the fundamental nature of the singing styles of classical music and the fundamental recognition of the basic tunes. Prescription of Raga in accordance with the singing-tune makes the whole activity more authentic and reasonable.

Our study of other signs and directions in 'Guru Nanak Bani' besides the Ragas and singing styles used therein, leads to the conclusion, that all such signs and directions, make the musical system of 'Guru Nanak Bani' authentic and reasonable which further help in presenting that great musical system at the organizational level from an original, new and scientific approach. Dhuni (Dhun(i) or tune provides the Vaars, universally approved potential. Ghar (Ghar(u) and jati(Jati(i) prescribe the distinct tonal form of this musical system. Besides, the Rahaao and Ank (numerals), guide the singer for reciting the Bani, dividing the verses in 'sthai and Antra(refrains). All

this enables the singer to rule out the slightest fault in its presentation which might otherwise hinder the fulfilment of its object.

The full discussion that we carried on in the chapter on 'Guru Nanak Bani and Music', helps in arriving at the conclusion that Sri Guru Nanak Dev Ji established an original and distinct musical system from the viewpoint of universal acceptance, authenticity and reasonableness, which comes out from the musical elements, organs, and signs inherent in the Bani. This musical system does not observe any strict or orthodox discipline, rather guides the way to the realization of truth through the joint medium of Bani and music which is natural and acceptable to all. It does not entangle the listener/congregation into any futile pretensions or ostentations, rather it makes him experience 'Truth' by fixing in a natural way his mind on the 'Sabda' or 'Bani'. It is its aim as well as achievement.

The fourth chapter, *is* a study of 'Raga Prabandh' of 'Guru Nanak Bani' is of special significance in this research work, because Raga is an important unit in the 'Sangeet Prabandh' of 'Guru Nanak Bani'. This is the distinct discipline of the tonal language of the musical system, wherefrom we get enough information about the scientific basis, organisation and practicality of this

musical system. In this connection, we have included in our subject of study the origin, importance, characteristics and classification of Raga in the context of Indian music so as to give preliminary information about Raga. Attempt has been made to prescribe an equivalent of 'Raga' in English language i.e. 'Musair'. In this word 'Musair', (Mus + Air), 'Mus' is the accepted abbreviation for Music and 'Air' means a tune, for voice or an Instrument, which has an 'aura' or an atmosphere. While discussing the importance and recognition of Raga as given in 'Guru Nanak Bani', we conclude that the Raga with tonal form is the specific medium of taking us to anahad state through its 'Ahat' form. Therefore, it has to be practised with heart and soul so that this devotion unifies mind with 'Sabd' and takes it to the state of eternal bliss. Thus, Raga is such a rare power which transforms the 'Maya' oriented mind into an enlightened one. Its full use has been made in 'Guru Nanak Bani' because of this extraordinary tonal power of Raga.

There are 20 major Ragas in 'Guru Nanak Bani' and 17 of its species up-Ragas have also been used. These Ragas are of classical as well as of folk nature. In other words, we can say that apart from the Ragas established and popular in music, those developed from folk music have also been used. Use of the southern varieties of Gauri, Vadhans, Dilawal, Ramkali, Maru and Prabhati is, *one example* of the

practical distinctiveness and vastness of this musical tradition.

We have found, while discussing the classification of Ragas, that in medieval times the classification into Raga and Ragini had utterly failed. Consequently, a number of doubts and controversies had arisen. In the 15th century, Sri Guru Nanak Dev Ji rejected this classification at the practical level and adopted a new approach. It deserves to be mentioned here that the popular classification of Raga in modern Indian music follows the new approach of Sri Guru Nanak Dev Ji, although the credit for this has been claimed by some others. In 'Guru Nanak Bani', Raga has been rejected in man-woman (Raga-Ragini) relationship, but has been accepted as Raga only. In this system Sudh, Chinayalag and Sankeeran Ragas have been used. *Though* under one main Raga, different varieties of it according to the mood of the Raga have been approved of at the practical level. This finds mention in the 'Guru Nanak Bani'. In 'Guru Nanak Bani' some such Ragas have also been used as are not mentioned in the medieval musical literature. These include Majh, Gauri, Gauri Guareri, Gauri Poorbi Deepaki, Asa, Asa Kafi, Tilang, Soohi, Sochi Kafi, Maru Kafi, Tukhari etc.

The Ragas used in 'Guru Nanak Bani' are fully identical and harmonious with the corresponding singing styles at the level of feeling and sentiment. These Ragas have been prescribed according to the nature of the

singing style, its regional characteristic and singing discipline. This prescription is an obvious instance of the scientific approach adopted, because it gives due weight to compatibility. For example, the folk form of singing in the Desi Ragas like Majh, Vadhans, Asa, Maru and Tukhari, and the classical form in measures like Sri, Gauri, Gujri, Bilawal, Ramkali, Bhairau, Prabhati have mostly been used. An analysis of 'Guru Nanak Bani' reveals that the sentiment of the Raga, its time and climate are identical with the feelings of the Bani. The 'Guru Nanak Bani' which is addressed to the people of different cultures and traditions uses Ragas of their respective regions. For instance, the Bani addressed to Sidhas and Nathas is composed in Ramkali Raga. The southern varieties of Ragas have also been used with this end in view. In 'Guru Nanak Bani', the significant means like music has been used to its fullest potentiality, and at the same time it has been given new meanings at the practical level in this musical system. The Raga-dhyan composed by Sri Guru Nanak Dev Ji provides new spiritual orientation to the Ragas which is the distinctive speciality and significant contribution of this musical system.

While discussing the different forms of 'Guru Nanak Bani' and keeping in mind the transformation of Shudh Thata that came in 18th and 19th centuries, the medieval and modern forms of Ragas have been fully analysed

and presented. The achievement of the forms of these Ragas has been from the practical traditions of northern, southern and Gurmat music. Therefore, our effort has been to compile/collect the available forms of a Raga and then analyse them in the context of Gurmat music. Our analysis of the mutual relationship of the ancient and modern forms of Ragas leads us to the conclusion that since the Ragas used for the singing of the 'Guru Nanak Bani' follow medieval forms, therefore, priority should be given to the ancient Ragas/forms for the purpose of singing. The Shudh and Chhayalag Raga-forms used in this Bani are rare and we have succeeded in compiling and analysing them.

About the Raga-organization of 'Guru Nanak Bani', we can say that this is a distinct tradition of the medieval Indian music and devotional music which initiated several new experiments in the modern musical tradition. Because of this distinct and original experimentation, 'Guru Nanak Bani' has been able to establish the finest and the most scientific system, which remained unnoticed and unappreciated owing to negligence.

The fifth chapter has discussed the singing styles used in the 'Guru Nanak Bani'. The analysis of the styles used by Sri Guru Nanak Dev Ji has made us aware that in this Bani, styles of both the classical and the folk variety have been made use of. The original entity and attraction

of presentation get so coalsced in the musical system of 'Guru Nanak Bani' that they represent entirely new meanings at the practical level. In this musical system, the presentation of these singing styles is active in the presentation of the Bani. Thus, these styles no more remain classical or folk forms of presentation, but become a part of a new mood or mould. After establishing this belief and tradition, we have analysed the styles of singing used in 'Guru Nanak Bani', not in their real form but as classical or folk 'Ang'. In the context of the traditions of medieval devotional music, the above use in 'Guru Nanak Bani' is a distinct characteristic of its musical system.

On the one hand, we find the presence of prabandh and dhrupad styles of classical singing in 'Guru Nanak Bani', on the other hand, there are, in the Bani, forms of folk poetry such as Vaar, Chhant, Pahre, Alahunian and Sohle. In this musical system, different styles of singing have been used according to their basic nature under the corresponding Ragas. For the classical forms of poetry, classical styles of singing are used under main, established Ragas. Similarly, the forms of folk poetry is in the styles of folk singing, placed under Desi Ragas. In the context of the tunes of the Vaars, analysis of the relation between the times of Asa di Vaar and Tunde Asraje di Vaar is of special significance. The consciousness of such



relationship has come to us from the analysis of the mutual relations of different styles of folk singing and Desi Ragas.

On the whole, we can claim about the singing styles used in 'Guru Nanak Bani' that while making use of the classical and folk styles in the Bani, Sri Guru Nanak Dev Ji produced a unique balance through an original, authentic and scientific approach. Under this discipline those poetic forms have been used which do not tempt the listener/congregation through any poetic/musical ostentation. Nor do they let these art forms and organs tilt towards their fundamental inclinations. Rather the check of the musical system of 'Guru Nanak Bani' binds them in a prescribed discipline with a view to fulfilling the object of the Bani. It was through this unique, reasoned, authentic and scientific approach of Sri Guru Nanak Dev Ji about the classical and folk styles of singing that the musical system established by him came out as an independent entity which is different from contemporary musical traditions.

As a result of the original and distinct approach of Sri Guru Nanak Dev Ji about the different musical elements used in the Bani, these various musical means came out along with their new meanings and various possibilities. We have discussed them independently in the preceding

chapters. In the sixth and the last chapter, we have discussed the Sangeet Prabandh (musical system) of 'Guru Nanak Bani' (a musicological study) as it emerges from the collective use of these elements. This view of ours about the musical system of 'Guru Nanak Bani' is an endeavour, a major achievement about the recognition of this musical system. The entire Indian literature and music is silent as regards the independent entity of this musical system. Consequently, we all have remained ignorant of the new musical establishment of this great, unique and scientific musical system. In this chapter, all the organs of the music used in the Bani have been acknowledged<sup>as</sup> collectively active under a specific direction and discipline. In 'Guru Nanak Bani' without mentioning their independent existence, attraction or importance, we have analysed them according to the new meanings and the original contexts.

After a scientific study and analysis of the musical system of 'Guru Nanak Bani' in the context of Indian music, we are of the considered opinion that the musical system of 'Guru Nanak Bani' is different and unique from all earlier and contemporary musical traditions. Sri Guru Nanak Dev Ji made this system the medium of realizing the spiritual ideal of the Bani. This musical system has been created in consequence of a deep analysis of the contemporary/musical traditions. This musical system follows a scientific basis. The new orientations

provided to the different musical elements, under this musical system bring out the unlimited possibilities inherent in them. At the time of establishing this musical system, Sri Guru Nanak Dev Ji used these different organs of music from a scientific perspective and was also fully aware of the complete psychological and cultural condition of his listener. This unique musical system of 'Guru Nanak Bani' is the basis of the independent and distinct tradition of Gurmat music which the following Sikh Gurus and their followers adopted at the practical, organizational and Institutional level. For the use and study of the 'Gurmat' musical tradition, one must be fully aware of the fundamental idea and ultimate aim, before the Guru Sahib. If we neglect even one musical organ, the subject of our independent study in this musical system, we are likely to reach erroneous conclusion. We should use and study this great musical tradition from all angles, only then we shall be able to make a correct use and study of the tradition of 'Gurmat Sangeet' as established by the great Gurus.

APPENDIX

Reference : Chapter III

Rabab:

Rabab is an ancient musical instrument. It is generally believed that it took its peculiar shape from the age old 'Ravan Veena'. Its country of origin is Persia. The merchants travelling to and fro between various countries used it for their entertainment, during such jounies. This explains its popularity at a large number of places.

Before going on his odysseys Sri Guru Nanak Dev Ji felt the need to make this instrument less cumbersome and entrusted <sup>1</sup> Bhai Firande with this work. Consequently changes were made, so that it was easy to carry and was able to withstand stress, strains and vagaries of travel.

References : Chapter V

1. Malak:Mureed tatha Chanderharha Sohia Ki Dhuni: 'Malak Mureed' and 'Chanderharha Sohia' were valiant Rajput warriors and the balled in praise of their bravery during their mutual war; are known as 'Malak Mureed tatha

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1. A Musician from Bhairoana(Kapurthala) and Sangeet Guru of Bhai Mardana.

Chanderharha Sohia Ki Vaar'. The time of this Vaar is called as 'Malak Mureed' tatha Chanderharha Sohia Ki Dhuni'<sup>1</sup>. This war was fought during the time of Akbar<sup>2</sup>.

2. Tunde As Raje Di Vaar Di Dhuni: Though 'Sarang' was real heir to the throne of 'As' country but his accession has a chequered history. He had to go into battle with the pretenders and their allies. The balled (Vaar), describing the valour of 'Sarang' are known as 'Tunde As Raje Di Vaar'<sup>3</sup> and the ~~tune~~ of this 'Vaar' is called 'Tunde As Rajai Ki Dhuni'.<sup>4</sup>

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1. Adi Granth, page 138.

2. Charan Singh(Dr.),Gurmat Sangeet Par hun Tak Mili Khoj, page 5.

3. Ibid, page 8.

4. The word 'Tunde' because of Sarang's crippled hand.

C L O S S A R Y

- Abhog : The fourth and the final subdivision of a 'Dhrupad' composition.
- Adi Granth : First book viz: original scriptures of the Sikhs Sri Guru Granth Sahib.
- Alankar : An exercise in the fixed melodic note patterns or ornamental movements or flourishes combining several phrases which form into a disciplined pattern.
- Alap(Alaap)  
(Alapa)  
(Alapana) : Exposition of the Raga without rhythmic accompaniment. It is an improvised, slow and introductory prelude of a Raga or Singing style.
- Anand : Devine bliss, feeling of subdued spiritual joy.
- Anq : Musical movement through which a Raga or any style can be identified.
- Anhad Nad  
(Anahad  
Naad) : Silent manifestation of the Divine Sound
- Antra : Second subdivision or subsequent portion of an Indian musical composition.
- Anuvadi : 'Followers' ~~notes~~ that support the Vadi and Samvadi.

- Aroha : The ascending scale of a Raga or Ascending series of notes.
- Asa Di Vaar : A particular kirtan style of Raga Asa.
- Astapadi : A composition comprising hymns in Asta(Eight) Pada(couplets or Lines).
- Ati kṃmal : A double flat note.
- Avartan  
(Avarta) : A complete circle of Taal(Indian rhythmic measure).
- Avaroha : The descending scale of a Raga or descending series of notes.
- Bandish : Composition, a strictly defined relation of words, notes and rhythm.
- Bani(Gurbani) : Revealed poetry, Hymn or Word from God; Hymns of Sikh Gurus.
- Badat(Barhata,  
Barhaat) : To bring out gradually the potency of each note in respect of the Raga or the musical composition that is being elaborated.
- Bhajan : Popular devotional and religious song, A hymnal composition, Hindu Devotional Song.
- Eol : Rhythmic syllables or phrases, Phrases of Tabla or Pakhawaj etc.

- Chowki : A session of sacred Sikh music conducted by Ragis (Four in number) in presence of Sri Guru Granth Sahib (Like Asa Di Vaar Di Chowki, Sodar Di Chowki).
- Dadma : A specific Hindustani rhythmic style, Taal of six 'Matras' (beats).
- Deepchand : A Hindustani Taal of 14 Matras.
- Desi : Folk or regional (music or tunes).
- Dhadhi : Vaar Singer
- Dhaiivat : The sixth note of Indian musical scale. 'A' of the Western musical scale.
- Dhamar : Hindustani fixed composition Taal of 14 Matras.
- Dhrupad : The most classical style of Hindustani musical Form of fixed composition in four parts. (Dhruv = fixed, Pada = Parts; sub-division).
- Dhuni (Dhun(i)) : Tune, the tonal arrangement of Vaars in Gurmat Sangeet; Tune based on a Raga.
- Drut : Fast tempo or accelerated rhythmic beats of Taal.
- Gaiki (Gayaki) : Manner and style of singing.
- Ganak : Technique of ~~the~~ producing deeply resonant guttural <sup>musical</sup> sounds.



- Gandhar : The third note of Indian musical scale. 'E' of the Western scale.
- Charana : A tradition or school or guild of Indian music.
- Gram : Ancient scale of music.
- Gurmat Sangeet : A musical order created by Sri Guru Nanak Dev Ji and turned into a tradition by the other Sikh Gurus and their followers.
- Hindustani Music : The Music of Northern India, Uttari Bhartiya Sangeet.
- Holi(Hori) : Song of Holi festival Dhamar.
- Janya Raga : A Raga which has the same name and notes as that of its own Thata.
- Jati : Ancient melodic scheme, Ragas classification in accordance with the number of note such as odev, Shadav, and Sampuran.
- Jati(i) : A particular style of Taal playing on Tabla(Jori) in Gurmat Sangeet.
- Jorhi(Jori, Jodi) : Tabla in Punjab and Gurmat Sangeet. A percussion instrument in two drums.
- Kafi : (i) A Hindustani Raga; (ii) A form of poetical composition.

Karnatka Music(Karnataki Music/  
Sangeet): The music of Southern India, Dakhni  
Bhartiya Sangeet.Khali: An important interval of Taal. It  
is indicated by a wave (Empty/free  
hand) of the hand.Khataka: Ornamentation similar to 'Murki'  
but slightly more complex.Khyal (Khyaal): A fixed and popular form of  
Hindustani classical Music *developed*  
*by Gharana.*Kirtan: Singing of hymns of Saints, Bhaktas  
and Sikh Gurus.Kirtankar, Kirtaniya: A singer of hymns, A singer of  
'Sabd-Kirtan', A 'Ragi' who can  
perform 'Kirtan'.Rehla

: Flat or tender note (r, g, d, n).

Uttara: Tempo in metred/parts, timing in  
unmetred parts.Layakari: Rhythmical play with the words or  
with tempo.Madh (Madhya) Saptak

: Middle octave.

Madhiana: The Fourth note of Indian musical  
scale, 'F' of the Western Scale.

- Bandir Saptak : The Lower octave.
- Barji Music (Sangeet): Earliest Vedic music, Ancient classical music.
- Batra : The unit of Time, One beat or the duration between the two beats.
- Leend : A slow ornamentation, connecting two notes by a glide.
- Mela : Scale of Karnataka Music.
- Mukh Ang : Brief outline or characteristic movement of a Raga.
- Murchhana : Modes or scale of music before the formation of Raga system, scale which relates through transposition, i.e. which have the same division of intervals but different tonics.
- Nad (Naad) : Sound, Primal sound or resonant sound.
- Nias (Niyas) : A note on which melodic phrase can end.
- Nishada (Nishad) : The seventh note of Indian musical scale, 'E' of Western scale.
- Oddev : Penatonic Raga consisting of five notes.
- Pakar (Pakarh, Pakaḍ) : The particular and characteristics movement of a Raga.

- Bakhawaj : Indian drum with two sides (double faced), accompanying 'Dhrupada'.
- Bancham : The fifth note of Indian musical scale (Pa) (F), 'G' of Western scale.
- Partal (Partaal, Parhtaal) : A unique and specific singing style of 'Gurmat Sangeet' in different Talas and under the one prescribed Raga.
- Pauri (Paurhi, Paudi) : Unit of a Vaar, having a specific tonal arrangement.
- Poorvang : Literally, the first limb of the lower tetrachord of a scale (SA to MA).
- Prabandh : Composite formula, a Singing style. Forerunner of Dhrupada.
- Qawali : Muslim devotional song, singing style.
- Rabab : A stringed instrument played with a wooden plectrum.
- Rabindra Sangeet : Bengali songs set to music by Rabindranath Tagore.
- Raga : A melodic-scheme or a particular arrangement of notes and melodic pattern. Air, Indian musical Air, Musair.
- Raci : A Sikh devotional singer, performer of Gurmat Sangeet.

- Ragini : Female Raga in medieval classification of Ragas. (Raga Ragini Vargikaran).
- Rasa : Essence, Aesthetic experience of a sentiment or aesthetic relish of a Raga.
- Ravan Veena : Veena invented by 'Ravana' king of Lanka.
- Rishabh : The second note of Indian musical scale, 'D' of Western scale.
- Rupak/Taal : A Taal of seven matras.
- Shabā (Shabad) : A unit or a hymn of Bani. A singular but all-embracing syllable for holy revelation.
- Samveda : The holy book of Sama Chant, one of the four Hindu Vedas.
- Sampardaya : Tradition, School of music.
- Sampuran (Sampurana) : Group of seven notes, A complete Raga consisting of seven notes; heptatonic.
- Sanvadi : Note in perfect fifth or fourth relation with the Vadi. The secondary note in consonance and also supportive of the Vadi note.
- Sanvaditta : Theory of consonance.
- Sanchari : Third sub-division of Dhrupad composition.

- Saptak : Octave, containing seven notes (Sa to Ni).
- Shadaj : First note of Indian Musical Scale, 'C' of Western scale.
- Shadav(Shadva) : Hexatonic Raga consisting of Six notes.
- Shruti : Microtonal variation of Indian musical scale. There are 22 Shruties in an octave.
- Shudh(Sudha) : The pure or natural position of the note of an octave.
- Sthai : First subdivision of a composition.
- Sufi : Unorthodox muslim mystic who patronise music.
- Swar(Swara) : Musical note.
- Swar-Vistar : Improvisation or elaboration upon the notes.
- Tabla : A percussion instrument consisting of two-drums, *same as 'Tori'*
- Taal(Tala) : A cyclic arrangement of a *prescribed* <sup>number of beats</sup> in Indian Music.
- Taan(Tan) : Rapid sequence of notes; sung on vowels or syllables of a Raga.

- Tanpura : Four string, Indian Instrument to produce musical drone.
- Tappa : A singing style of northern India with strong rhythm and fast tempo in which Taan is predominant.
- Tar Saptak : The higher Octave
- Teevr(Teevar) : Sharp note (Teevr Madhiam) (m)
- Thata : A regular parent, <sup>or</sup> <sup>alone</sup> scale of Hindustani Raga.
- Theka : Mnemonics representing the Basic structure of a Taal.
- Thumri : Light singing style of Hindustani music, in which love and devotion are interwoven.
- Tirvat : A style of singing melody or putting mnemonic sounds used in rhythm to the notes of a Raga.
- Trana(Tilana) : A singing style of Northern India, with fast tempo.
- Udasi : Odyssey, Sri Guru Nanak Dev Ji undertook four odysseys (Udasis).
- Uttarang : The upper (higher) tetrachord of a scale (Pa to Sa)

- Vaar(Var) : A form of ballad or composition such as Asa Di Vaar, Majh Li Vaar etc.
- Vadi : Characteristic/<sup>Key</sup>note of Raga prominently used.
- Vakar : Oblique
- Vani : Bani, A collection of hymns.
- Vikrat : Not Shudh, i.e. either Komal or Teevr, varient note.
- Vilambat : Slow tempo in rhythm.
- Vistar : Elaboration of a Raga.
- Vivadi : Dissonant note in Raga. It is inimical to the Raga.



RAGAS OF 'CURU NANAK BANI'

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Name of Raga	Page of Sri Curu Granth Sahib
1. Asa	317
2. Asa Kafi	418
3. Basant	1168
4. Basant Hindol	1171
5. Bhairo(u) (Ehairyu)	1125
6. Bihagarha	553
7. Bilawal	795
8. Bilawal Dakhani	843
9. Dhanasri	660
10. Gauri	151
11. Gauri Bairagan	156
12. Gauri Chetti	154
13. Gauri Dakhani	152
14. Gauri Deepaki	12
15. Gauri Guareri	151
16. Gauri Poorbi	242
17. Gauri Poorbi Deepaki	157
18. Gujri	489
19. Majh	94
20. Malar	1254
21. Maru	989
22. Maru Dakhani	1033
23. Maru Kafi	1014
24. Parbhati	1327

Name of Raga		
25.	Parbhati Bibhas	1327
26.	Parbhati Dakhani	1343
27.	Ramkali	876
28.	Ramkali Dakhani	907
29.	Sarag (Sarang)	1197
30.	Sri	17
31.	Soohi	728
32.	Soohi Kafi	751
33.	Sorath(i)	595
34.	Tilang	721
35.	Tukhari	1107
36.	Vadhans	557
37.	Vadhans Dakhni	580

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