CHAPTER IV

'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 Fears cyclopaedias, 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: (Kister) 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.¹

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.²

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.³

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.

1. Acharya Brahispati, 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.¹

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

स्वरक्षेर कोष धृतनेत्रे वा पुनः।
राज्ये देव ये किंचिन स रागः संस्करतं सदाम्।²

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

यो तो धृतनेत्रे कोषस्तु स्वर्यार्चित्त:।
राज्ये देव ये जिम संस्करतं स रागः किंचित्यो मुः॥³

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

---

2. Matang Muni, Brahddeshi, Salok 279.
3. Sangeet Ratnakar (Part II), Salok 2.
originated from the mouth of Parvati. Such views seem to have been the consequence of one's devotion and certainly without any authentic basis.

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'.

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

1. Sangeet Ratnakar (Part II), page 2.
2. Damoder (Pt.), Sangeet Darpan, page 73.
and recognizable form:

1. Thata, 2. Swar, 3. Aroha, Avroha, 4. Jati,
5. Vadi, 6. Samvadi, Anuvad, vivadi,
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 'Vibhasa' of the Raga.¹

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


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

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, Jomnath, 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
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 Aang, 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
2. Bilawal Ang
3. Khamaj Ang
4. EhairaV Ang
5. Poorvi Ang
6. Sri Ang
7. Lalit Ang
8. Kafi Ang
9. Dhanasri Ang
10. Sarang Ang
11. Kanra Ang
12. Malhar Ang.

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 comingled 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

is considered the most competent language for communicating Bhava. Realization of Bhava (Bhave-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 Saundrya'.

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. The ancient musicologists established rules keeping in view the influence of the elements of rasa produced by the 'Naad Saundrya'.

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. Similarly, Ahobil, 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 Rishabha, pity to Gandhar and Nishad, romance and joy to Madhiam and Pancham, and terror to Dhaivat.

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 of these notes that Raga comes into existence. All the

2. Sangeet Darpan, Salok 91.
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 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 Brahaspati, "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.¹ 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

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.¹

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

"Gavah(i) qīte chīt(i) anīte rāg suṇāe kehāva(i) bite bin (u) nāval man(i) jhuth(u) anīte.²

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 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 Dari' is to sing His praise devoutly and wholeheartedly. Sri Guru Nanak Dev Ji says:

"Ikk gavah(i) rāg Parīyā rāg(i) nā thijaI.
Ikk(i) nach(i) nach(i) purah(i) tāl bhagat(i)
Na Kijal."

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." ²

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.

1. Sri Granth(Nalar 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 Banis 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 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 came first, and each
is prescribed a 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:

<table>
<thead>
<tr>
<th>Name of the Raga</th>
<th>Raga Parker, (variation)/Dakhani Raga</th>
<th>Page of Adi Granth</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rag(u) Sri</td>
<td>-</td>
<td>14</td>
</tr>
<tr>
<td>2. Rag(u) Majh</td>
<td>-</td>
<td>94</td>
</tr>
<tr>
<td>3. Rag(u) Gauri</td>
<td>-</td>
<td>151</td>
</tr>
<tr>
<td></td>
<td>1. Gauri Guareri</td>
<td>151</td>
</tr>
<tr>
<td></td>
<td>2. Gauri Dakhani</td>
<td>152</td>
</tr>
<tr>
<td></td>
<td>3. Gauri Chetti</td>
<td>154</td>
</tr>
<tr>
<td></td>
<td>4. Gauri Bairagan</td>
<td>156</td>
</tr>
<tr>
<td></td>
<td>5. Gauri Poorbi Deepki</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>6. Gauri Poorbi</td>
<td>242</td>
</tr>
<tr>
<td></td>
<td>7. Gauri Deepki</td>
<td>12</td>
</tr>
<tr>
<td>4. Rag(u) Asa</td>
<td>-</td>
<td>347</td>
</tr>
<tr>
<td></td>
<td>1. Asa kafi</td>
<td>418</td>
</tr>
<tr>
<td>5. Rag(u) Gujri</td>
<td>-</td>
<td>489</td>
</tr>
<tr>
<td>6. Rag(u) Bihagra</td>
<td>-</td>
<td>553</td>
</tr>
<tr>
<td>7. Rag(u) Vadhans</td>
<td>-</td>
<td>557</td>
</tr>
<tr>
<td></td>
<td>1. Vadhans Dakhani</td>
<td>580</td>
</tr>
<tr>
<td>8. Rag(u) Sorath(i)</td>
<td></td>
<td>595</td>
</tr>
<tr>
<td>9. Rag(u) Dhanasri</td>
<td></td>
<td>660</td>
</tr>
</tbody>
</table>
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 integrated the various prevalent views on the contemporary musical theory from an 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 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 pariā sio(u) kahīan(i)\(^1\)
- Rāg ratan pariā parivār.\(^2\)
- Ikk gārh(i) rāg pariā rāg(i) nā bhījai.\(^3\)

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.

---

1. Adi Granth, page 8
2. Ibid, page 351
among the title Ragas used in the 'Guru Nanak Bani' though the names of some Ragas sound feminine, such as Gauri, Dhanasri, Soohj, Ramkali 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 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 Kang 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, Kalar 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. Such Raga
2. Chhayalag Raga
3. Sankeeran Raga

(a) Such Raga: Such 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 such Ragas the names of Sri Majh, Gauri, Asa, Cujri, Bihagra, Vadhans, Gorath, Dhanasari, Tilang, Soohi, Bilaval, Ramkali, Maru, Tukhari, Bhairau, Basant, Garang, 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 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.

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 Devji's era, music had developed independently in the North and the South. Northern Indian music was also known as Hindustani music and the Southern as Karnataki or Dakhani. 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

1. Gauri Poorbi Deepaki.
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.

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

\[1. \text{'Dakhni' means 'Southern'.}\]
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, 'Sohe' 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:
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.

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.

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 and Malar 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, the image used is that of 'Nectar'. In this way, symbols, imagery, metaphors and similes 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.

1. Adi Granth, page 1168 etc.
2. Ibid, page 1254, 1273 etc.
SPECIAL USE OF RAGA RAGKALI: 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. Sri Guru Nanak Dev's 'Sidhha Gosti' 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 sīnī bāje lok(u) suneo. 3
- Sun(i) māchhindrā Nānak(u) bolai. 4
Vasgat(i) panch Kare neh dolai.
- So Udāsī je(i) pāle Udās(u). 5
- So Bairāgī je(i) Ulte. brahm(u). 6

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

4. Ibid, page
5. Ibid, page 952
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 principal 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 Brahmapati, "The singer who is disregardful 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." 1.

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

1. Sangeet Chintamani, page 400.
known as 'Raga Dhyan'. According to Dr Pranjpay, "The Dhyan of seven notes, six Ragas and their thirtysix wives (Raginis) have been mentioned for the first time in the 14th century work 'Sangeet Panistasaro'."\(^1\)

This tradition of 'Raga-Dhyan' was further worked upon by some eminent writers. A Dhyan 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."\(^2\)

The above Dhyan 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 'Dhyan' in Indian music:

\[
\text{Sorath(i) sadā suhāvanī je sachā mun Hoe(i).} \\
\text{Je pir bhāve Nanakā karam mañī sabh(u) sach(u).} \]

\(^1\) Pranjpay, Sharchander, Sri Dhar, Sangeet Bodh, page 69.  
\(^2\) Sangeet Darpan, (Tra. Vishamber Nath Dhutt), 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 blessed.

The Dhyan 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."  

The woman's beauty, make-up and disturbed mind, wanting to meet the Lover in this Dhyan 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 Dhyan in view. Rather such conscious use in 'Guru Nanak Bani' in

---

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 (N1) and Komal Gandhar (Ga) as we understand them today. The replacement of Komal Nishad and Gandhar by Teer 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:

"Rāgan Vich Śrī Rāg Hai
Je Sach(i) Dhare Fiyāru(u)."

Ihai Gurdas also has pronounced this Raga as paras (philosophers stone) amongst the Raga:

Rāgan Rein Śrī Rāg
Paras Fakhōn Hai

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

legend Sri Raga has directly been traced as Shiva's own creation. 1

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 Conchur, 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 Heila and is prevalent as under:

S, R, M, F, N,  S
S, n, P D, n P, M, R,  g,  k  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.

2. **Raga Sri (Poorvi Thatha)**: In accordance with the classical scripture Sri Raga of Poorvi Thatha 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 'Fr' the repetitive use of 'S r S r' in Poorvang and 'P d N d' 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.

**Thatha** = Poorvi, **Vadi** = Rishab(r),

**Samvadi** = Pancham, **NiaS Swara** = SrP,

**Time** = Evening, **Nature** = Solemn and Grave

**AaaroHa** = S, Sr, S, r r, PN S

**Avaroha** = 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 in ascended manner. Its descending order which is Sampuran (using all the notes).
In this, except for komal Nishad all other notes are Sudha.

\[\begin{align*}
\text{Thata} & = \text{Khamaj}, \text{Jati} = \text{Shadava-Sampura} \\
\text{Vadi} & = \text{Shadaj, Samvadi Pancham} \\
\text{Time} & = \text{Fourth quarter of the day.} \\
\text{Aaroha:} & = S, G, M, P, D n D P, N P N S \\
\text{Avaroha:} & = \hat{S} n D P, D n D P, M P D P, G R S \\
\text{Pakarh:} & = S G M P N G R S n M P N, S, G R S
\end{align*}\]

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 Dhwet are Varjita (not allowed) and in descending order all the seven sawaras used, but in its Vakar Riti. This Raga carries the shades of Desh, Deshi, Sarang, Tilak Kamod, Jaijawanti, Malhar etc.

\[\begin{align*}
\text{That} & = \text{Kafi, Jati = Odev-Vakar-Sampuran} \\
\text{Vadi} & = \text{Rishab(R), Samvadi = Pancham(P)} \\
\text{Aaroha} & = S, R, M P, N S \\
\text{Avaroha} & = \hat{S} n D, N, D N C M, R F, \hat{R} G S R N S \\
\text{Pakar} & = F, M G P, R F, M g, R g S r N S
\end{align*}\]
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. In its ascendant Rishab is not

---

1. Its a movement technique where the inimical note is only made to appear in an allowed ascendant or descendant order.

2. Lua Bajha, Ram Krishana, Sangeet Kala Parkash, (Part I), Page 55.
allowed and all other swaras are Shudha. Descendence is Sampuran.

\[\text{Thata} = \text{Bilawal, Vadi} = \text{Gandhar(G)}\]
\[\text{Samvadi} = \text{Dhaivat(D), Time= Fourth quarter of the day.}\]

The shades of Mand, Bilawal and Khamaj are mingled to bring about the peculiar effects of this Raga. The exclusive, technique of using the Rishabh 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, Gaoori, 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. The musical forms of Raga Gauri amongst the various Thatas. Their characteristics are as follows:

1. **Gauri (Bharav Thata):** In this form Rishabh, Dhāvat are Komal(r,d) and all other notes are Shudha.
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.

\[\text{Thata} = \text{Bilawal, Jati} = \text{Shadav} \text{Vakar-Sampuran} \]
\[\text{Time} = \text{Fourth quarter of the day,} \]
\[\text{Vadi} = \text{Madhiam(M), Samvadi} = \text{Shadaj(S)} \]
\[\text{Aaroha} = S G M P M, P d N S \]
\[\text{Avaroha} = \text{S d M P, d N, M r G, r G, R N S} \]
\[\text{Pakar} = \text{M d F, d M P G K, r G r S N S, r N S N S} \]

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

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

\[\text{Thata} = \text{Poorvi, Jati} = \text{Odav-Shadav,} \]
\[\text{Time} = \text{Evening} \]
\[\text{Aaroha} = S r m P N S, A n d a m a = S N a p m h S \]
\[\text{Pakar} = S r S, N r m r, P m r, S \]

---

1. Bua Eajhe, 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 Guareri(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,
Mias Swaras= Mandir Nishad, Rishab and Dhaivat
Aaroha = Sr m P N S
Avaroha = S N d P m Gr 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.
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 cannotes its southerm 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 F G r M G r S.

Pakar = 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:

\[
\begin{align*}
\text{Thata} & = \text{Maya Malva Gaur (like Bhairav Thata)} \\
\text{Vadi} & = \text{Rishab (r) Samvadi = Pancham (P)} \\
\text{Nias Swara} & = r, P, \text{Time} = \text{Evening.}
\end{align*}
\]

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 Madhames, Dhaivat is varjit in Aaroha and all other notes are Shudha. Its Avaroha is Sampuran. In its Poorvanga this Raga resembles 'Sri' and in Utterang it resembles 'Gauri'. The Avaroha of this Raga is Sampuran.

\[
\begin{align*}
\text{Thata} & = \text{Poorvi, Jati = Sampuran} \\
\text{Time} & = \text{Fourth quarter of the day.} \\
\text{Vadi} & = \text{Pancham, Samvadi = Shadaj} \\
\text{Aaroha} & = S \ r \ r, m \ P, m \ P \ N \ S \\
\text{Avaroha} & = S \ N \ d \ P, d \ M, P \ m \ d \ m, G \ r \ G \ r \ S. \\
\text{Mukh Ang} & = N \ d \ P, d \ K, P \ m \ d \ m, G \ r \ G \ r \ S.
\end{align*}
\]

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

\[
\begin{align*}
\text{Thata} & = \text{Marwa, Jati = Shadav-Sampuran} \\
\text{Time} & = \text{Evening, Vadi = Shadav,} \\
\text{Samvadi} & = \text{Pancham, Nias Swar = Mandir Nishad} \\
\text{Aaroha} & = S \ r \ G \ r, m \ P, m \ D \ N \ S \\
\text{Avaroha} & = S \ N \ D \ P, m \ G, r \ S. \\
\text{Pakarh} & = S, r \ r, P, m \ G, r \ S
\end{align*}
\]
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, Paisham is Varjita in its Aaroaha and all other notes are Shudha. Some other characteristics of this Raga are as under:

   Thata = Bhairav, Jati = Gdev
   Time = Morning, Nature = Solemn and Profound
   Aaroaha = S r, M d, N S
   Avaroha = S n d N, r, S, N d S N r S.
   Mukh Ang = S r M, r S N d, S N R 8

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
   Aaroaha = 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, Poorbi 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 Sankaran 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 Teebr 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
Aroha = G, N r C r, G m F, m d P m d N C
Avroha = S N C d E, P d P m P M G m, r m G, P G r S.

Pakar = P d P m, P m G m P G, r S, N d S h 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 Kadhiams 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
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 : N S G m P
Poorvi Ang : N r G m P

The prevalent use of Shudha madhiam distinguishes this Raga from both Raga Deepak and Poorvi. Although Pancham is not varjita 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.

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 Gurmukh 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 'Soeder 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 Asa 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:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Vadi</th>
<th>Time</th>
<th>Aaroha</th>
<th>Avaroha</th>
<th>Pakarh</th>
</tr>
</thead>
</table>

Sometimes the Raga movements is Komal Nishad and Komal Canchhai 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.

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'). 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.

In support of this one should refer to:

"Ek onkār Satīgur Parsād(i)
Asā Kāfī Mahalā 1
Char(u) Ashtpadīan"3

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.

Time = Morning and Evening.
Aaroha = S, R, M, P, D, n, P, D, S, N, S
Avaroha = S, R, n, D, F, D, F, M, P, g, R, S
Pakar = n, D, F, D, F, M, F, 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 Atikomal, Madhiam Teevr, Pancham varjit and Nishad is Shudha. Since it uses only six notes therefore it's 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 Utearang-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 Utarang-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 r g/d/s has to be made in the Raga's unique nature.

The name 'Gujri' in Hindi denotes feminin 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 S
Avaroha = S, 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' 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 'Manak'. 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
it takes the movement of "N S G M, G M P N S, S N, P S N, D P." of Dihag and movements 'G M P D n d P' from of Khamaj. Bihagra has two forms prevalent as under:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Bilawal, Jati = Odev-Sampuran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vadi</td>
<td>Gandhar, Samvadi= Nishad</td>
</tr>
<tr>
<td>Time</td>
<td>Second quarter of the night.</td>
</tr>
<tr>
<td>Swar</td>
<td>Madhiam</td>
</tr>
</tbody>
</table>

1. Aroha   = S G, M P, NS
Avroha     = S N D P, NDP, GMP, FPM, RS
Mukh Ang   = D NF, G MG, P MG, R S.

Mukh Ang   = G M P D n n D P, G MG, 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 different 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 Barwa 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 S
Avaroha = S n P, D M G R S N, S

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'. 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 Nela' of South Indian Music which bears resemblance to Khamaj thata of North. Nishad is K0mal and others shudha in this Raga and its other characteristics are as follow:

Thata = Khamaj, Jati = Gdev-Vakar-Sampuran
Vadi = Pancham, Samvadi = Shadaj
Time = First quarter of the day
Aaroha = S, R M P, D S
Avroha = S 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.

Raga Sorath: Sri Guru Nanak Dev Ji has pronounced this Raga:

Sorath(i) Sadā Sohāwani
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 F, N S
Avroh = Ṛ 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. It's 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 thatha the resulting form becomes Dhanasri of Bhairavi thatha. Other characteristics of Dhanasri (Kafi thatha) are as following:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Dhanasri, Jati = Odev-Sampuran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vadi</td>
<td>Pancham, Samvadi = Shadaj</td>
</tr>
<tr>
<td>Time</td>
<td>Third quarter of the day</td>
</tr>
<tr>
<td>Aaroha</td>
<td>S, n S g M P, n S</td>
</tr>
<tr>
<td>Avaroha</td>
<td>S n D P, M g, P g, M g R s</td>
</tr>
<tr>
<td>Pakarh</td>
<td>S, g g P, M P g, R S</td>
</tr>
</tbody>
</table>

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 Thatha using both the Nishad-as and
Rishabh, dhaisvat are varjita: all the rest swaras are Shudha. The use of Rishab though varjita 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. 'nFGna' is repeated a number of times to enhance its effects. The other characteristics are as follow:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thata</td>
<td>Khamaj, Jati = Odev-Odev.</td>
</tr>
<tr>
<td>Vadi</td>
<td>Gandhar, Samvadi = Nished</td>
</tr>
<tr>
<td>Time</td>
<td>Second quarter of the night.</td>
</tr>
<tr>
<td>Aarhoga</td>
<td>S, G, F, N, S</td>
</tr>
<tr>
<td>Avarohas</td>
<td>S, n, F, M, G, S</td>
</tr>
<tr>
<td>Pakar</td>
<td>n, F, C, M, G, S</td>
</tr>
</tbody>
</table>

**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 Natha describes this Raga as under and admits Soohi and Soohaa to be the same:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thata</td>
<td>Kafi, Jati = Shadev,</td>
</tr>
<tr>
<td>Varjita</td>
<td>Dhasvat, Vadi = Madhiam</td>
</tr>
<tr>
<td>Samvadi</td>
<td>Shadaj</td>
</tr>
<tr>
<td>Time</td>
<td>Second quarter of the day.</td>
</tr>
<tr>
<td>Aaroha</td>
<td>S, R, g, M, F, n, S</td>
</tr>
<tr>
<td>Avaroha</td>
<td>S, n, M, F, g, R, S</td>
</tr>
</tbody>
</table>
As can be seen, the upper mentioned characteristics are that of Raga SoohaaT. The Sikh Kirtankaras have mostly used it as a derivative of thata Bilawal. There are two forms of this Raga on using Nishad Kōmal 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:

\[
\begin{align*}
\text{Thata} &= \text{Bilawal}, \quad \text{Jati} = \text{Sampuran-Sampuran} \\
\text{Vadi} &= \text{Pancham, Samvadi= Shadaj} \\
\text{Time} &= \text{Second quarter of the day} \\
\text{Aaroha} &= S \ R \ G \ M, \ R \ G \ M \ P, \ N \ D \ N \ S \\
\text{Avaroha} &= S \ n \ D \ P, \ M \ G \ R, \ G \ R \ S \\
\text{Pakar} &= n \ P, \ M \ G \ R \ G, \ M \ G \ R \ S
\end{align*}
\]

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 Raja the scale assumed the Soohi Kafi form. Its classical features are as under:

\[
\begin{align*}
\text{Thata} &= \text{Kafi, Jati} = \text{Shadav-Shadav} \\
\text{Vadi} &= \text{Madhiam, Samvadi = Shadaj} \\
\text{Time} &= \text{Second quarter of the day} \\
\text{Aaroha} &= S \ R \ g, \ M \ P \ n \ S \\
\text{Avaroha} &= S \ n \ D \ P, \ M \ g \ R \ S \\
\text{Pakar} &= n \ P, \ D \ P \ M \ P, \ g \ r \ S
\end{align*}
\]
Raga Bilawal

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.

Bilawal 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 adultrate 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 'Shastra' 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-Utranuvadi Raga
Aroha = SGGF, GI, ND, NS
Avroha = SN DD P, MG, NF, S
Nukha = GR, GF, D, NS
or
DD F, D G, H R, GI MG, NS.
Eilawal Dakhni: Ramamatya, the renowned musicologist, in his Sangeet grantha 'Sawar Mela Kulanidhi' has declared this Raga to be of Sampuran-Jati and Dhaivat is its Greha Sawara. Some scholars consider Rishabh and Pancham Varjita 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 Eilawal Dakhni is called 'Velawali'. The other characteristics of this Raga are as under:

- Thata = Velawal, Jati = Gdev-Sampuran
- Vadi = Dhaivat, Samvadi = Bishnath
- Time = First quarter of the day
- Varjita notes = Gandhar and Nishad in Aroha.
- Aroha = SR, Mi, D, S
- Avroha = SnE, P, N, R
- Lakhang = RMILNH, DmGF, S.

Raga Ramkali: Ramkali 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 'Sikh' or Jogniatt, this Raga finds a prominent place. The learned scholars have considered Ramkali as a derivative of Thata, Bhairav. 'Ramgand Pathati's followers also accepted it as a

---

derivative of Bhairav Ang. In this Raga Rishab, Dhaivat are Komal, and both the Madhiamas well as both the nishads are Kornal, and both the Radhis as well as both the All other swaras are shudh. The peculiarity of this Raga manifests in with frequent use of Shadaj, Madhiam and Pancham. Dhaivat being vadi it is classified as 'Uttrang Vadi' Raga.

In bringing this Raga into focus, movements in 'GM, GM.P, d P, PC, Mr, S, dP' are necessary. Some scholars believe that in old type of Ramkali the notes Komal Nishad and Teevr Madhiam 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 Madhiam 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:

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thata</td>
<td>Bhairav</td>
</tr>
<tr>
<td>Jati</td>
<td>Shadav-Vaker-Sampuran</td>
</tr>
<tr>
<td>Vadi</td>
<td>Dhaivat, Samvadi = Fishabh</td>
</tr>
<tr>
<td>Time</td>
<td>First quarter of the day</td>
</tr>
<tr>
<td>Aaroha</td>
<td>S G, M P, d N S</td>
</tr>
<tr>
<td>Avroha</td>
<td>S N d P; m P, dndP, GM ro S</td>
</tr>
<tr>
<td>Mukh Ang</td>
<td>d, P, mPdP, GMrs</td>
</tr>
</tbody>
</table>
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, Rishab 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** = Dhairav, Jati = Odev-Sampuran
- **Vadi** = Dhaivat, Samvadi = Rishabh.
- **Time** = Morning.
- **Aroha** = S, r, GpD, S
- **Aroha** = S, 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 'Maroo, Marav, Marvik 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-Bhastri 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 chain Mriduri, Dhai vat Rishabh Samvadi vaadino, yatas Maru, Sayaamirit."

2. According to Bhai Kahn Singh Natha 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.

3. One of Raga Muru's form is as under in which Rishabh is Komal, Madhiam is teevr, Pancham is varjit and rest the notes are shudha.

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

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).

---

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

<table>
<thead>
<tr>
<th>Thata</th>
<th>Vadi</th>
<th>Time</th>
<th>Aaroha</th>
<th>Avroha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poorvi</td>
<td>Rishabh</td>
<td>Fourth quarter of the day.</td>
<td>SrGbmPdNS</td>
<td>SNdPmMGrs</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>That</th>
<th>Vadi</th>
<th>Time</th>
<th>Aaroha</th>
<th>Avroha</th>
<th>Mukh Ang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Khamaj</td>
<td>Gandhar</td>
<td>Third quarter of the day.</td>
<td>NSGbPNS</td>
<td>SnPDKPG</td>
<td>SNSPDKPG</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Vadi</th>
<th>Time</th>
<th>Aaroha</th>
<th>Avaroha</th>
<th>Pakar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bilawal</td>
<td>Gandhar</td>
<td>First quarter of the night.</td>
<td>NSGMPS</td>
<td>SNSDMPG, SRS</td>
<td>SGMPS, DMPG, SPS---S</td>
</tr>
</tbody>
</table>
Raga Kuril Dukhni: Kuril 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 'Naroov, 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-Vaker-Sampuran
- Vadi = Dhaivat, Samvadi = Rishabh.
- Time = Morning (First quarter)
- Aroha = S G M P d N, d P S
- Avroha = S N d F 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-Vaker-Sampuran
- Vadi = Pancham, Samvadi = Shadaj
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 (Samdhi Parkash)
   Aaroha = S, N r G, m D, N S
   Avroha = S r N d, m d, m G r s
   Mukh Ang= N N 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.

\[
\begin{align*}
\text{Thata} & = \text{Dharamvati}, \quad \text{Jati} = \text{Shadav-Sampuran} \\
\text{Vadi} & = \text{Pancham}, \quad \text{Samvadi} = \text{Shadaj} \\
\text{Time} & = \text{Fourth quarter of the day} \\
\text{Aaroha} & = S N S g m P, \quad D n D P, \quad L \hat{m} P N S \\
\text{Avaroha} & = S n D P, \quad m P g, \quad S R, \quad S \\
\text{Mukh Ang} & = N S m g \hat{m}, \quad m P m g S R, \quad S.
\end{align*}
\]

3. Bhai Kahn Singh Nabha classifies this Raga as of Sampuran Jati which has Shadaj as Greh Swara, Vadi, Rishab, 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:

\[
\begin{align*}
\text{Aaroha} & = S R G m P, \quad M P D N S \\
\text{Avaroha} & = S N D P, \quad m P M G, \quad M g R S \\
\text{Mukh Ang} & = S R, \quad G m P, \quad M G, \quad M g R S
\end{align*}
\]

Raga Basant: The music scholars identify this Raga as belonging to a particular season of the year namely spring, and it is best 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 Madhiam

In the view of some scholars Basant Raga is of Todi Thata with K_{mal} Gandhar but Raga Basant of Poorvi Thata with both the Madhiam is prominent and widely accepted.

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

Its nearest related Raga is Parj. Raga Basant is generally for performed expression while Paraj is of 'Chanchal Parkirti'. The Paraj is distinguished from Basant in the use of 'S r S r N S, N d N, m d N, G m D N' and 'cl P dm P G N G'. The movements of "m d S, m d r S, r N d, P, P d m P, m G m G" are central to its theme. Beginning from Shadaj the 'Lalit Ang' movement is also practised, "SM, MmC, MdS" etc. Shadaj, Gandhar, Pancham and Dhaivat are 'Nias Swaras' in this Raga. The other characteristics of this Raga are as under:-
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 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 Madhiams Dhaiwats are used and all other notes are Shudha. The other characteristics of Raga Basant Hindol are as under:

\[
\begin{align*}
\text{Thata-up-Thata} &= \text{Poorvi-Marwe}, \text{Jati} = \text{Odev-Vakar-Sampuran} \\
\text{Vadi} &= \text{Shadaj of Tar Saptak, Samvadi=Pancham} \\
\text{Time} &= \text{Mid-night and at all times during the spring season} \\
\text{Aaroha} &= S, G, m, d, r, S \\
\text{Avaroha} &= S, r, N, d, P, m, G, m, G, r, S, m, G, m, G. \\
\text{Mukh Ang} &= m, d, r, S, r, N, d, P, m, G, m, G.
\end{align*}
\]

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, Vadhans Sarang, Noor Sarang, Mian Ki Sarang, Kadmad Sarang, Lunkdahn Sarang etc. The movement 'nPMR' is the key to this Raga. Some musicians allow the minimal use of Dhaiva&t but such practice may be considered as non-existent: Rishabh being Vadi the Raga is Poorvang. It is also known as 'Erindabani Sarang'. Other characteristics of this Raga are as under:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Kafi, Jati = Odev-Goev</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vadi</td>
<td>Rishabh, Samvadi = Pancham</td>
</tr>
<tr>
<td>Time</td>
<td>Second quarter of the day.</td>
</tr>
<tr>
<td>Aaroha</td>
<td>S, N S, R M P, N S</td>
</tr>
<tr>
<td>Avaroha</td>
<td>S n F, M R S</td>
</tr>
<tr>
<td>Mukh Ang</td>
<td>N S R, M R, P M R, S.</td>
</tr>
</tbody>
</table>
**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 'RF' 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 = Cdev-Cdev.
   - Aaroha = S, R F, R P, M P n N S
   - Avroha = S n P, n I, M P N M, MB, 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: 'SRK' in Poorvang and "RP DPS 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:
Raga Farhati: This Raga is an amalgem 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, Dhaivst are 'Ati Kcmal', both the Madhiam are used and all other notes are Shudha. Other characteritics of Raga Farhati are as under:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Lilawal, Jati = Odev-Odev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vadi</td>
<td>Madhiam, Samvadi = Shadaj.</td>
</tr>
<tr>
<td>Time</td>
<td>Second quarter of the night and at all times during its season.</td>
</tr>
<tr>
<td>Aaroha</td>
<td>S R M R P, M F D S</td>
</tr>
<tr>
<td>Avroha</td>
<td>S, D F M, R S</td>
</tr>
<tr>
<td>Mukh Ang</td>
<td>S, R M R P, M F D S, D I N, R N, R S</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Thata</th>
<th>Lilawal, Jati = Sampuran-Sampuran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vadi</td>
<td>Madhiam, Samvadi = Shadaj</td>
</tr>
<tr>
<td>Time</td>
<td>Morning (Farhat), Niaas = Shudh Madhiam</td>
</tr>
<tr>
<td>Aaroha</td>
<td>S R G M, M M G, M P D S</td>
</tr>
<tr>
<td>Avroha</td>
<td>S N D P F, D m g, r r s</td>
</tr>
<tr>
<td>Mukh Ang</td>
<td>G M P m, G M G r, S, N N S</td>
</tr>
</tbody>
</table>

This Raga has its own individual character, in spite of its nearness to Bhairav and Deshka etc.
Parbhati Eibhas: The name of this Raga is self-explanatory. The Raga is a mixture of Parbhati and Eibhas. 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 "PGro" of Eibhas 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:

<table>
<thead>
<tr>
<th>Thata</th>
<th>Bhairav, Jati = Vakar-Sampuran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vadi</td>
<td>Madhiam, Samvadi= Shadaj</td>
</tr>
<tr>
<td>Time</td>
<td>Morning (Parbhat)</td>
</tr>
<tr>
<td>Aroha</td>
<td>S, r G M, M m C, P G, r S, G N d N S</td>
</tr>
<tr>
<td>Avroha</td>
<td>S N d F, m M C, P G r r S</td>
</tr>
<tr>
<td>Mukh Ang</td>
<td>S r, G M, m M C, P G r r s</td>
</tr>
</tbody>
</table>

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. |
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 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' Ramkli 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 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 visualize 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 inherited to further develop the sacred purpose and intentions of the Bani.