CHAPTER III
CONTRIBUTION OF GURU NANAK DEV JEE

SPECIFICALLY TOWARDS RAGAS OF INDIAN MUSIC

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

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

i. **Shudd Raga**:

Pure and unmixed single Raga called Shudd Raga

ii. **Chhayalag Raga**: I

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

iii. **Sanhiri Raga**:  

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


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

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

A detailed description of these ragas is given below:-

Sri Raga

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

'Sri Raga is the most blessed strain (of music), if (through it) one loves the Lord's Truth'.

Bhai Gurdas has also expressed the similar feelings about Sri raga. He considers Sri Raga superior to other ragas in his Kabit no. 376.71

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

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


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

**Arohi**

Se Re Ni Pa Ni Se

**Arohi**

Se Ni Dha Pa Ni Ga Re Se

Guru Jee's this composition in Sri Raga:

Raga Sri Raga Mohla Pehla I Ghar l

Mati Te Mandar Uareth----------

**Najh Raga**

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

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

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

As written in a granth of music, it is a Ragini of Magh, while there is a reference of it to be the daughter-in-law of Magh. According to Budh - Parthsh Darpan, this raga is mentioned among the nine ragas. According to the "Ratan Sangeet Bhairav" it is a harmonious combination of Sarang, Dhanasri, Bilawal and Sorath.

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

Arohi:

Sa Re Ga Ma Pa Dha, Ma Pa Ni Sa

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


Aryah:

So Hi Pa Dha Na Ga Re Ga
Na Pa, Dha Ga Re sa 76-A

Guru Ji’s Shabad composition in this Raga:-

Raga Majh Ashtpadian Mhla 1 Ghar i

Satgur Parshad Shabad Rangay Huken Sabaye

GAURI:

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

76-A From Singh, Bhai, “Rattan Sangeet Shandar” (Gurmat Sangeet Part II, Pub. by Chief Khalsa Diwan, Amritsar, 1938, p.27.

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

Pa, \( \text{Ma} \)  Ga  Ma  Ma  Pa, \( \text{Ma} \)  Ga,  Re  Ga,  Pa, \( \text{Ma} \)  \( \text{Dha} \),  Ni,  Sa  Re  Sa,  Re  Ni,  \( \text{Dha} \)

Pa, \( \text{Ma} \)  \( \text{Ma} \)  Ga,  \( \text{Ma} \)  Dha  \( \text{Ma} \)  \( \text{Ma} \)  Ga,  \( \text{Ma} \)  Ga

Re,  Se, etc.  

Guru Joe's Shebog composition in rag Gauri is as follows:-

Gauri Mohle Pahle  

Dev Ghar Ghar Dev Dara Jare

Gauri Cheti

Raga Gauri has many variations. Gauri Cheti is one of them. It is known as Chali also. But it is not as a folk composition popular in Benaras. In this rag Ga and Pa are not used in the arch. But all the seven swaras are used in any arch. Therefore the Jali of this rag is Aday Sampuran. Komal Re and Jivak Ma are used in this rag. The other swaras are used in their natural form. Its vadi swara is Ga and Dha is its Samvadi swara. The appropriate time for its singing is late in the evening i.e. the forth quarter of the day. Guru Joe's has composed some compositions in this rag as :-

Gauri Cheti Mohle  

Amrit Kava Reha Sukhali

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80A. Guru Granth Sahib, op.cit., Rag Gauri Cheti, p.194.
RAGA GAURI BAIRAGAN

Among the scholars of Gurmat Sangeet there is no unanimity regarding the form of this very uncommon rag. In the earliest ancient books of music, this rag is not found anywhere. Some scholars say that it has been originated from Dhairev Thota. Re and Ga swaras are not allowed to be used in this rag whereas Re and Dha are used in their flat (i.e. Komal) forms. Both the forms i.e. flat and natural of Re and the remaining swaras in their natural form are used in this rag. The main swar (i.e. Vadi) of this rag is Re and the next to it is Dha which is called the Sanvadi swara. By the prohibition of Ga and Pa it is a rag of Audav-Audav jati. It is generally sung in the early morning.81

But as a matter of fact, if we make a careful study we come to know that it is a rag of Sanwran jatī with Komal Re and Dha and Tāmar Ma. The swaras, Ma and Re are Vadi and Sanvadi. It is sung in the after noon.82

Here is a composition of Guru Ji's in rag Gauri Bairagan.

Gauri Bairagan Mabh a83
Ren Govai Seva Ke Divas Gavaya Khaye

RAGA GAURI DEERKI

It is a very ancient Rag. Some people call it

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

In this raga Re is omitted in arch and Ni in swarsh Komal Re and Dha along with Tiva Me are used in this raga. Some believe Sa and Pa as its Vadi and Samvadi swaras while the others say contrary to it. The appropriate time for its singing is the evening. Main swara combinations of this raga are as follows:

Sa, Ge Pa Ga Ra Sa, Mi Dha Pa, Ge Mi
Ga Ra Sa, Ge Mi Pa, Dha Dha, Pa, Mi Pa Dha
Mi Pa, Mi Ga, Pa Mi Ra Ga, Mi Ga, Ra Sa

Guru Jee's composition in this raga:

Swara Raga Gauri Deepki Maha
Jai Ghar Keerat Aakhiali

GAURI PURABI

It is the generating raga of Purabi Thara. In this raga Komal Re and Dha together with natural and Tiva Me's are used. Everybody accepts the use of two Medhyam's but at the same time the use of both the Medhyam's is not liked

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

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

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

Ni, Sa Re Ga, Ma�, Ga, Ma� Ga, Re Ga, Re Sa, Ni,
Re, Ni, Dha, Pe, Ma� Pe, Dha, Ni, Dha Pe, Dha Ni, Se,
Ni, Re Ga Ma Ga, Pe, Sa

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

86. Tara Singh, Rag Ratanavali, op.cit., p.36.
87. Paintal, Dr. A.S., The Nature and Place of music----- op.cit., p.230
Guru Jee's this composition in this rage.

_Raga Gauri Purbi Chhant Mahla_ 88

Mundh Rendunehri Jee Nee No Aswa

**RAGA ASA**

It is a very popular rage of Punjab. In
_Gurmat Sangeet_. It has acquired a unique position. Guru
Jee's first of all appeared the _Sadar_ in this very
rage. No reference of this rage is found in the ancient
works on music. Perhaps for this reason, Dr. Charan Singh
has attributed the creation of this rage to Guru Nanak Dev.89

Bhai Mandana used to do the Kirtan of _Asa - Di - Vaar_
in this rage. After Bhai Mandana, his son, 'Sejjad'
continued this tradition every morning during the period
of Guru Angad Dev Jee.90

According to "Rudh - Parkash - Darpan" Raga Asa has
been created by an admixture of the Raga Sri and Maru.91
_Sikh Sacred Music_ describes this rage from the group of
_Sandhi - Parkash - Ragas_ which are earmarked for singing
in pre-dawn period for maximum melodic effect.92

88. _Guru Granth Sahib, op.cit., Raga Gauri Purbi, p.242._
89. Charan Singh, Dr., _Gurmat Sangeet Par Han Teek Mili
    Khoj, Amritsar-1958, p. 20.
90. Santokh Singh, _Shai, Gur Parkash Sawai_, p. 18.
92. _Sikh Sacred Music, op. cit., p. 59._
Prof. Shankar Ganesh Vyas considers it to be a new rag. In reality, it is an old rag and it was popular among the Muslims too because the compositions by the sufi saints and Baba Farid in this rag were prevalent prior to Guru Jee. Even the jewels of the Bhakti Movement in India like Bhagat Nandev, Guru Ravidas, Dheema, Bhagat, Bhagat Tirlochan and Sant Kabir have also used this rag.

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

According to Bhai Kahan Singh, Guru Angad Dev set the tradition of rendering rag Aas (i.e. Aa - Di - Vee) early in the morning in the presence of Guru Nanak Dev. So we can safely conclude that this rag has been in practice in Gurmast Sangeet traditions since Guru Nanak Dev.

The musical form of this rag is based on Bilawal Thraa. All the avaras of this rag are used in their natural (Shudh) forms. Kanal NI is often used as vivaad avara in this rag as it is often used in most of the Ragas of Bilawal Thraa.

94. Piers Singh, Prof. , Gurmukh Shabad Sangeet (Part I), p.16.
The main sware of this raga is Ma (Vadi) and the next to it in importance is Sa (Samvadi). According to some, in Aroh Ga and Re sware are not used but in Aroh all the seven sware are used. Hence the jeti of this raga is Audav-Sampurna. The main sware combinations.

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\begin{align*}
\text{Pa Dha Pa Ma Ga Re, Sa Re Ga Re Sa,} \\
\text{Ni Dha Sa, Sa Sa Re Ga Re Sa.} \\
\text{Ni Dha Pa, Pa Ni Dha Pa, Dha Ni Sa,} \\
\text{Re Ma Pa, Dha Pa Ma Ga, Re Ga Sa.96}
\end{align*}
\]

Here is a composition of Guru Jee in this raga:

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\text{Sodar Raga Aas Mahal Pahla 97} \\
\text{Sat Gur Parsad Se Dar Tera Kaha So Ghar Kaha———}
\]

**RAGA GUJRI**

It is a very popular raga which was sung even in ancient times. It is the most suitable for the songs of spiritual themes. It is a type of Tori and is considered to be derived from Tori Thale98. In this raga flat Re Ga and Dha, sharp Ma and natural Re are used. Pa sware is not

97. Guru Granth Sahib, op. cit., Rag Aas, p. 8
used in it. Six swaras are used in its Aroh and Avroh. For this reason its Jati is Shaday-Shaday. In view of a musicologists the main swara of this raga is Dha and the next to it is Re, while some others consider Ga flat as the Samvadi swara. Second quarter of the day is the appropriate time for its singing. It is an Uttrangvadi raga due to the domination of Dha swara. While singing this raga, stress is given on Re, Ga, Dha and Sa by giving pause on these swaras. Some musicians start this raga by Na, Re, Ga swara combination. Na is generally ignored while coming to Sa, as Na Dha, Sa or Na Dha Sa. It is regarded by the scholars of music that Dha and Re are its Vadi and Samvadi swaras respectively.99 It is considered by some students of music that it is a Ragni of Deepak, while the others consider it a Ragni of Kirai or Malkauns.100 But under independent raga heading it is quoted as raga Gujri in Guru Granth Sahib.

The main swaras of this raga are as follows:-

Aroh: Sa Re Ga Re Dha Na Sa
Avroh: Sa Ne Dha Re Ga Re Ga Re Sa

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    op. cit., P. 229.

100. Garg, Prabhu Lal, *Sangeet Sagar*, Mathura - 1956,
    p. 98.
Guru Nanak Dev Jee has composed many kirtan hymns (Shabads) in this rag. Here is an illustration:

Raga Gujri Mahla I Chaupade Ghar I

Tera Naam Krishnarathia Je Man Utsa Hee.

RAGA BIHAGRA

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

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

is weak in Aroh. All the seven swaras are used in Aroh. The main swara of this rag (Vadi) is Re and next to it in importance is Sa (Samvadi). The suitable time for its singing is the first Fashar of the night. Re swara has got a unique position in this rag and stress is given on this swara.

**Arohi**
Sa, Re, Sa, Ga, Re, Pa, Dha, Ne, Dha, Pa, Ga, Re, Pa, Ne, Sa

**Arohi**
Sa, Re, Dha, Pa, Ne, Dha, Pa, Pa, Ne, Pa, Ga, Ne, Ga, Re, Sa

Guru Jee has composed a **Vaan** in this rag called Bihagre Ki Vaan in this rag.

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Bihagre Ki Vaan Salok Mahla 1

Kali Andar Nanka Jinna Da Autar.

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**RAGA VADHANS**

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

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like Alahunia.

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

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

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

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


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

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

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

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

The main swara combinations of Raga Vadhana in
Sikh - Kirtan are as follows:-
Guru Jee's this composition in this rag:

Rag Vadhans Mahla I Ghar I

Anli Anmol Na Ambra Machhee Neer Na Hae-----

RAGA SORATH

According to the scholars of music, Sorath rag is derived from Khamaj Thatha. Both the forms of Ne and all the other swaras are used in their natural form. Natural (Shudh) Ne is used in Avrah while flat Ne is used in Avroha. The scholars have considered Ne as its Greha Swara (The swara from which a particular song is started) and Re as the Niran Swara, (The swara by which a song ends or the last swara used in any composition).

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

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

According to late Sh. Vishnu Narayan Bhatkhande, a renounced musician scholar of the century Ga and Dha swaras are not allowed to be used in its Arch. Hence its Jati is Audav-Sampuran. It is a Purvavadi raga that is why it is generally sung in the second Phalas of night. It is a raga of serious nature. The main swara (Vadi) of this raga is Re while Dha is its Samvadi swara.  


Main swara combinations of this raga are as follows:-

Sa Re Na Ma Pa, Ne Sa Re
Sa Na Dha, Na Pa Dha Ma Re, Ne Sa,
Sa, Ma Re Na Pa Dha Na Re, Ne Sa

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

Sorath Mahla | Ghar | Chaupade

Sadbna Harna Aaya Vachora Sabh Nash

**RAGA TILANG**

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


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

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

According to M.A. Macauliffe, "The Tilang measure (Raga) is much sung by Baloches Hymns. In this measure, ordinarily contain several Persian words. 115
Arohi: Sa, Ga, Ma, Pa, Ne, Sa
Avrohi: Sa, Ne, Pa, Ga, Ma, Ga, Sa
Main swara combinations: Ne, Pa, Ga, Ma, Ga, Sa

115. Macauliffe, M.A., 'The Sikh Religion'
Here is an illustration from Guru Jee's bani in this raga.

Tilang Mahle 1 Ghar 2

Bhag Tara Bhang Khalri Mera Chest

RAGA DHANASARI

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

First type of it is discussed here. The scholars of music consider its origin from Kafi Thata. In this raga flat (Komal) Ga and Re and the remaining natural (Shudh) swaras are used. Re and Dha are not used in its Aroh but all the seven swaras are used in its Aroh. Hence its Jati is Audav-Sampurna. Pe and Sa are its Vadi and Samvadi swaras respectively. The appropriate time for its singing is the third Pahar of the day. Pa Ga swara combination is

of utmost importance in this raga. Bhim-Palsari raga approximates it in its musical form. But in Dhanasari, Pa is Vadi and Sa is Swadhi, whereas Ma and Sa are Vadi and Swadhi swaras respectively of raga Bhim-Palsari. Due to this difference of Vadi swara both of these ragas differ from each other. Raga Dhani has also some semblance with raga Dhanasari. But in raga Dhani, Re and Dha is not used at all. Pa is the Nyasa swara and the swara combination of Pa Ga is of great importance in this raga.\textsuperscript{119}

\textbf{Aradh:} Sa, Ne Sa Ga Ma Pa, Ne Sa

\textbf{Aradh:} Sa Ne Dha Pa Ma Ga Pa Ga, Ma Ga Re Sa

Guru Jee's this composition in raga Dhanasari:-

\textbf{Rag Dhanasari Mohla} \textsuperscript{120}

Gagan Mai Thal Rav Chand Deepak

\textbf{RAGA SHAI}

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

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

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

\textsuperscript{120} Guru Granth Sahib, op. cit., Rag Dhanasari, p. 29.
is available only in the Sri Guru Granth Sahib. Hence this rag is also a unique contribution of Gurmat Sangeet to the Indian music. Some discerning scholars of music are of the view that this is the same rag known as Suha of the Hindustani music. According to Bhai Kahan Singh's Mahan-Kosh, Suha is a regini which is known as Suha also. Its origin is from Kafi Thot and its Jati is Shadav. Dha is not allowed to be used in this rag. Flat (Komal) Go and Re along with other natural (Shudh) swaras are used in this rag. Its Vadi swara is Sa and Samvadi is Sa. The appropriate time for its singing is early in the morning.

After giving the description of this rag, Bhai Sahib has given its Aroh and Anwrah as follows:

Aroh: Sa Re Ga Ma Pa Re Sa
Anwrah: Sa Re Pa Ma Pa, Ga Re Sa

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

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

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

Arrohi— Sa Re Ga Ma Pa, Ni Dha Ni Sa
Avrohi— Sa Ni Dha Ni Dha Pa Ma Ga Re Sa.

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

Arrohi— Ni Sa, Ga Ma, Pa Ni Ma Pa, Sa
Avrohi— Sa Ni Pa, Ma Pa, Ga Ma Re, Sa.

In some of the granthas of music, the authors have assigned different names to both Suhi and Suha Ragas e.g. Suhavi, Suha, Suhis, Suhav, Suha, Suhi, Suhu, Sohe, Sohu etc. 122

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

122. Refer to the Granthas— a) Raga Senari (MSS) (b) Sahil Shestra
Nirupana (MSS) c) Radha Gehind Sarpeet Sar d) Manori
Ragmala; e) Raga Tarangani f) Raga Manjri g) Ragh Parshad
Darpan (MSS)
books of music.123

According to another view, both Soha and Suhí are the daughters-in-law of Bhairova.124 The authors of the Granth "Budh Parkash Darpan" consider Suhí or Suha have been produced by the admixture of ragas Bistwal and Baghshwari.125 According to Rago Sagar, Suhí is among the eight rginas of Bhairova and is generated from the combination of Bhairova and Suha. It is a rage of Sampuran Jati in which both the forms of Mi are used.126 This variety of Suhí is in practice since the last many centuries. Even Shankar Dev and his contemporary poets in Assam used this rage during the 15th and the 16th centuries.127 The aware elaboration of this rage is as follows:-

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

123. Rago Sagar, (MS), 18th Century Vikrami, p. 26
125. Ibid., p. 16.
Sa Ni Dha Ni Re Ga Re Ga Ma Ga Re Ni Re Ga Ma, Ni Re Ga Ma, Ni Re Ga Ma, Re Ga Ma Re Ga Ma, Dha Ma Ga Re Sa Ni Sa

Guru Jee has composed many Shabads in this rag as:

Suhri Mahla J Ghar 129

Ujjal Kho Chilkhe Ghataam Kauri Ma

RAGA BILAWAL

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

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

Some people call it *Kalyan* of the morning when the evening notes Ga and Ni are used in a *Vakra* manner, i.e., Pa Ga Ma Re Sa and Na Pa Dha Ni 'ha Sa etc., and the *Komal* Ni is used in the descent, then it is called *Alhaiya Bilawal*.130

*Guru Jee*’s this composition in Raga Bilawal.

*Raga Bilawal Mahla 1 Chaupe Dher 1*

*Tu Sultan Kaha Hae Naaye Teri Kathan Vedaai*

**RAGA RAMKALI**

Ramkali is an ancient and popular rag. It is one


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

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

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

and Shudh and Komal Ni along with Komal Re and Dha are used in this rag. Komal Ni and Tiyaar Re are used in a particular manner. e.g.

\[\text{M} \quad \text{Pa} \quad \text{Dhe} \quad \text{Ni} \quad \text{Dhe} \quad \text{Pa}, \quad \text{Ga} \quad \text{Ma} \quad \text{Re} \quad \text{Sa}\]

is considered to be the most important swaras combination of this rag.

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

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

\[\text{Sa} \quad \text{Ga}, \quad \text{Ma} \quad \text{Pa}, \quad \text{Dha} \quad \text{Pa}, \quad \text{Ga} \quad \text{Ma} \quad \text{Pa}, \quad \text{Ga} \quad \text{Ma} \quad \text{Pa}, \quad \text{Re} \quad \text{Sa}.
\]

\[\text{Sa} \quad \text{Dha} \quad \text{Sa}, \quad \text{Ga} \quad \text{Re} \quad \text{Sa}, \quad \text{Pa} \quad \text{Ga}, \quad \text{Ma} \quad \text{Pa},
\]
\[\text{Ga} \quad \text{Ma} \quad \text{Ga} \quad \text{Re} \quad \text{Sa}, \quad \text{Dha} \quad \text{Pa}, \quad \text{Ma} \quad \text{Pa} \quad \text{Ga} \quad \text{Ma} \quad \text{Pa},
\]
\[\text{Ga} \quad \text{Ma} \quad \text{R} \quad \text{Ga}, \quad \text{Re} \quad \text{Sa}.
\]

RAGA-MARU

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

The author of Ragae Terangini considers it under the Janya Raga of both the Karnat and the Kedara Thaat. According to Raga Manjari raga Maru is placed under the Janya Raga of Gauri Thaat.

137. Ibid., p. 101.
Hridya Kautukam places it under the raginis of raga Kedara. According to some other granths of music and Sikh scholars, it is the same as raga Harva.  

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

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

There are three types of raga Maru in vogue:—

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

138. A.Charan Singh, Dr., 'Bani Beouro, op. cit., pp-69, 70.
139. B.Prem Singh, Ragj, Ratan Sangeet Bhandar op.cit.,p.75.
Kahan Singh, Mahan Kosh, op. cit., p. 724.
140. Goswami, G.N. in his article, Marva Thatha Rag Re 
Ithasis Pushetthumui in Marva Thatha Ank,
Hathras - 1959, pp. 10-11.
141. Goswami, G.N., in his article, Marva Thatha Rag Ke
Ithasis Pushetthumui in Marva Thatha Ank,
Hathras-1959, p.11.
form. Fa is not used in this type of Maru. Its Jati is Shadav-shadav. Some musicians ignore Sa in its aroh and consider its jati as Audav-Shadav.

Aroh: Ne Re Ga Ma Dha Ne Re

Arroh: Sa Re Ne Dha Ma Ga Re Sa

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

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

Aroh: Sa Ma, Ma Ga, Ga Ma Pa Ne Sa.
\textbf{Avroh:} Sa Ne Dha Pa, Dha Ne, Pa Ga,
Ma Ga Sa Re Sa.

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

The third and the most accepted form of \textit{raha} Maru
is of \textit{Shadav-Sampuran-Jeti}. Re is not used in \textit{Argh},
while all the seven swaras are used in \textit{Avroh}. Its \textit{Vadi} and
\textit{Samvadi swaras} are Ga and Ne respectively. The swara
combination of \textit{Bhiq-Brhop} Ang are often used in this raga.

For example; Ga Ma Pa, Ni Ni Sa and
Ra Sa, Ni Pa, Ga Na Pa, Ga Ma Ga,
Re Sa etc.

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

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

\textbf{Shudh} Ma is used both in \textit{Argh} and \textit{Avroh} while \textit{Tytra} Na
is used in \textit{Avroh} only. The use of \textit{Komal} Re is sometimes
done in \textit{Avroh} as \textit{Vivadi} swara as

Ga Ga Ma Pa Dha Ni Sa, Ra Ni Sa Ni
Dha Pa etc. In Sikh religion this raga is generally
sung at the death occasions, while third quarter of the day is the appropriate time for its singing.

Rabbabia were very expert in the singing of this raga. According to Mr. M.A. Macauliffe, this raga was often sung in the battle fields. Its Aroh and Avroh are as follows:-

Aroh: Ni Sa, Ga Ra Pa, Dha, Ni Sa
Avroh: Sa Ni, Dha Pa Ra Pa, Ra Ga, Re Sa

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

Raga Maru Mahla 1 Ghar 1 Chaupade
Sajon Tere Charan Ki Hoo Raha Sad Dhur

RAGA TUKHARI

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

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

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

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

145. Sethi, Giani Mohinder Singh, Harmonium Tabla Guide,
Pathankot-1980, p. 43.
146. A. Taran Singh, Dr., Chintan Te Kala, op.cit., p. 237.
we hear some folk songs of Kashmir in the swaras of raga Tukhari. This raga is used for the expression of feelings of grief, detachment and coldness. Due to the non-availability of any written proof, there are varied opinions about this raga among the musicians. There are many types of Tukhari in use.

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

The musical form of this raga, comprised both the forms of Ne and Ae, Komal Ga and the remaining swaras in their natural (Shudh) form. Its Vadi and Samvadi swaras are pa and sa respectively. It is sung in the fourth Pahar of the day. Re is not used in its Aroh and Dha is used as: Pa Dha Ne Dha Pa in the second half of the swara septak. But while coming to Sa, Dha is generally omitted. In this way its jati is considered Audav-Sampuran. It is sung and played upon in all the three septaks. Raga Madhuswanti is in semblance
with this raga. But in Madhuvanti sharp Fa and Natural Re are used whereas both the forms of Fa and Re are used in Tukhari. The description of this raga is as follows:

\[ \text{Arohi: } Sa, Ne, Sa, Fa, Ma, Pa, Ga, \quad \text{Sa, Re, Sa.} \]

\[ \text{Avrohi: } Sa, Ne, Dha, Pa, Ma, Pa, Fa, \quad \text{Sa, Re, Sa.} \]

**Second Type of Tukhari:** This type of Tukhari does not come under any of the present ten thatos. In its musical form both the forms of Fa and Re are used. Shudh Fa is used in arohi and Komal Fa is used in avrohi. Sharp Ma is used with Pa only. Its jati is Vach-Sampuran.

According to Bhai Kahan Singh, its vadi swara is Fa and Samvadi is pa. In this way, it is a Purvano-Vadi-raga. The raga of this type are sung in the afternoon. But the proper time for its singing according to Bhai Kahan Singh Ji is the early hours of the day.\(^1\)46

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

\[ \text{Arohi: } Sa, Re, \quad \text{Ga, Ma, Pa, \quad Ma, Pa, Dha, Ne, Sa.} \]

\[ \text{Avrohi: } Sa, Ne, Dha, Pa, \quad \text{Ma, Pa, \quad Ma, Pa, Ma, Ne, Fa, Fa, \quad Ma, Ga, Ne, Fa, \quad Re, Sa} \]

\[^1\]46. Kahan Singh, Bhai, Mahan Kosh, op. cit.,

P. 446.
Third Type of Tukhari: This type is classified under Purbi Thala. In it Komal Re and Dha, sharp Re and the remaining swaras are used in their natural form. Pa is not used at all in this raga. It is a raga of Shadav-Shadav jati.

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

Dr. Charan Singh author of Beni Beura describes Tukhari as sampuran raga which is sung generally in the morning. It is a harmonious combination of ragas Bhairava, Ramlali and Todi. Some scholars call it Dhunkhar also with its Nyas and Grah swara as Re. 147

In the view of Bhai Prem Singh, Komal Re and Dha, both the forms of Gandhar and Madhya swara are used. Its Vadi and Samvadi swaras are Re and Pa respectively. Lord Macauliffe describes raga Tukhari similar to raga Bhaireva in which Komal Re and Dha are used.

147. Charan Singh, Dr., Beni Beura, op. cit., p. 70.
These days very few Ragis sing this raga but they sing this raga but they sing it in a different way. The real form of this rare raga can be known only from a Shabad composition preserved by the Ragis. I received one such composition from Dr. Ajit Singh Paital which is very melodious and an authentic one also.

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

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

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

Its Aroh and Avaroh are as follows:

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

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RAGA BHAIRO

Bhairo is an ancient, popular and a very melodious rag of Indian music. The word Bhairo is the corrupt form of Bhairava. The protagonists of Thaat system consider this rag as the creator rag of Bhairey-thaat.

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

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

150. Paintal, Dr. A.S., The Nature and Place of Music, op.cit., p. 239.
The ancient sublime and majestic Raga was converted into a light and elegant raga. 151

Re and Dha are used in their flatter form along with all other natural (Shudh) swaras. Dha and Re are its Vadi and Samvadi swaras respectively. All the seven swaras are used in Aroh and Avaroh. Hence its Jati is Sampuran-Sampuran. 151-6 Some musicians omit Re and Pa in its Aroh and consider it a raga of Audav-Sampuran jati.

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

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

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

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

152. Mishra, Shambas, in his article in *Laksham Geet Anuk*, op. cit., p. 75.
Raga Bhairavo Mahla i Ghar i Chaupade

Tuuh Te Bahar Kishhu Na Hae

RAGA BASANT

It is also a very popular and ancient raga. This raga is found in the books of music of all the ages. There are varied opinions among the scholars of music about the form of this raga.

Two types of raga Basant are in use. One type of Basant is of Shadav Jati in which swara Fa is not used at all. Both the forms of Ma i.e. Shudh and Tiwak, along with Komal Re and Shudh Dha are used in it. The second type of Basant is of Sampuran Jati in which Komal Re and Dha along with both the forms of Ma are used.\(^\text{153}\)

\(^{152-A}\) Guru Granth Sahib, op. cit., Raga Bhairavo, p.1123.

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

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

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

\[ \text{Sa, Sa, Ni Dha, Ni Sa, Re, Ga, } \text{Ma, Ni, Ni Dha, Ma Ga, Ma Ga, Re, Sa, Re, Ga, Sa, Re, Ni, Sa, Ma Ma, Ma Ga, Re, Ga, Ni Dha, Ma, Ma Ga, Re, Sa.} \]

\[ \text{Re, Sa, Ma, Ma Ma, Ga, Ma, Ma Ga, Ma Dha, Ni Dha, Sa, Sa, Ni, Re, Sa, Re, Sa, Ni, Dha, Ma Dha, Ni Ga, Ga, Ga, Re, Sa.} \]

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

_________________________________________
Raga Basant Neha 1 Ghar 1 Chaupeo Dutke

Naha Neha Muniarki CharoVe Sada Basant

RAGA SARANG

It is an ancient raga and has been popular in all the ages because it is a very easy and melodious raga. The people of all regions of India are impressed with it in some of the other way. The tunes of many folk songs of many States are based on the aroha of this raga. The scholars of music consider its origin from Kafi-Mail or thata. Many types of Sarang have come into existence by the assimilation of some other ragas with it as Gond-Sarang, Jaldhar-Sarang, Madhura-Sarang, Mian-Ki-Sarang, Shudh-Sarang and Samant-Sarang. No Fa Ma Re is the main aroha combination of this raga. Both the forms of Ne along with other Shudh arohas are used in this raga. Ga and Dha are not used in this raga.

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

P. 1168.

Suhi Ne is used in its Arroh while Konal Ne is used in Arroh. Re and Pa are its Vadi and Samvadi swaras respectively.

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

Arroh: Ne Sa, Re Ma Pa Ne Sa

Arroh: Sa Ne, Pa, Ma Re Sa

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

Re Sa


8) Tara Singh, Prof., Rag Patansvali, op.cit., p.100.

Raga Sarang Chaupade Nahada 1 Gher 1

Agne Thakur Ke Ha Cheri -- ------

RAGA MALHAR

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

His description about this raga, as given below helps us to understand its generic aspect:

Arch: Sa Re Pa Ma Pa Re Ne Sa

Aroh: Sa Ne Pa Ne Re Ne Sa

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

No, Sa Re Ma, Ma Ma Ma, Re Re Pa Ma Pa Pa
Sa Sa Dha Pa, Ma Ma Ma, Pa Ma Re Sa. 160

Further, he starts its entry like this -

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

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

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

*without water, the sparrow hawk cried* 161

*O Beloved, O my beloved and wails and laments.*

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160. Quoted by Bhakhanlal, *Karnik Pustik Malika*,
op. cit., p. 21.
Some scholars belonging to the Gwalior school of music, particularly Pt. Krishna Rao and Pt. Vineyak Rai Patwardhan, take Mian-Malhar as Malhar. But the truth is contrary to it because these both ragas are quite different ragas.

Among the Sikh musicians (Kirtan-Kara). This raga is known as Shudh Malhar. Two types of this raga are in vogue. The first type is supposed to have originated from Bilawal Thata. Ga and Re are not used in this raga. Its Jati is Audav-Audav. All the Shudh swaras are used in this raga. Ma and Sa are its Vadi and Samvadi swaras respectively.

So Re Ma in the first part of the septak and Ma Pa Dha Sa Dha Pa in the second half are very important swara combinations in this raga. The combination of Re Pa is very pleasing in this raga. Ragas Durga and Jelhar Kedar are in resemblance with this raga because Ga and Ne are also not used in both of these ragas. But more stress is given on the Ne swara in raga Malhar as compared to raga Durga. Re Ne Re Pa swara combination is the main attraction of this raga. Ne Re swaras are used in the way of meend (curved voice). The songs with serious theme are well sung in this raga.

Arshi: Sa Re Ma Re Pa, Ma Pa Dha Sa
Avroh: Sa Dha Pa Ma, Re Sa.

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

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

Sa Dha Ni Pa and Ma, Ga Ma Re Sa. This raga has resemblance with Gaur Malhar of Khemaj Thata. But the swara combinations like Re Ga Re Ma Ga Re Sa of Gaur Malhar is not used in Malhar. The arch and avroh is as follows:

Arch: Sa Re Ma Pa Dha Sa
Avroh: Sa Dha Ni Pa, Ma Ga Ma Re Sa
Main Swara combination:

Re Ga Na Pa, Go Ma Re Sa, Re Ni
Sa, Ma Re Pa, Pa, Ma Pa, Go Ma Re Sa. 162

Guru Nanak Dev has composed many Shabads in this rag.

Here is an illustration to it:

Raga Malhar Chaupade Mahla i Gharp I

Khana Peena Hasana Sauna Visar Gaya Hai Mann——

RAGA PRABHATI

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

164. Tara Singh, Rag Rotanavali, op. cit., p.iii.
The moderns have considered it to be a raga of Dheiray-Thota. Both the forms of Na, flat (Kona) Re and Dha and the remaining swaras in their natural (Shudd) form are used in this raga. Na and Sa are its Vadi and Samvadi swaras respectively. All the seven swaras are used in its Aroh and Avaroh. Hence, its Jati is Sampuran-Sampuran. Shudd Na is the main swara of this raga. Stress is given on Na by giving a pause on it. Sharp Na is used with Lalit-Ang in this raga as: Sa Re Ga Na Re Na.

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

Guru Ji's this composition in raga Prabhati:

Parbatii Mahlo i
Tera Naam Patten Kaam Chohan...

RAGA PARBHATI BICHAS

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

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

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

In shara, Na and Mi swaras are not used and in Avarah Na is omitted. In Shatakhande’s works three types of Bibhas, based on Komal Re and Dha i.e. Phairav Thata, Komal Re, Dha and Tiya Na i.e. Purvi Thata; and Komal Re and Tiya Na under Varva Thata. These forms of Bibhas are not popular in Sikh – Kirtan.

According to famous musician, Dr. A.S. Pintal, “Bibhas is a very popular ancient raga, which is not sung in the Punjab but throughout India and particularly in Bengal where it is used in folk-songs like Baul – Kirtan etc.

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

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

168. Pintal, Dr. A.S., The Nature and Place of Music-------- op.cit., p. 267
used in this raga.

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

All the seven swaras are used in an indirect way in its Ardh and Antroh. Hence its Jati is Veker-Samourer. It is a raga of Bhakti-Rasa as it is sung in the early morning.

Its Ardh and Antroh are as follows:

Ardh: Sa, Re, Ga, Ma, Ma, Ma, Ga, Pa, Ga, Re, Sa,
       Ge, Ma, Pa, Ga, Ma, Dha, Ne, Sa
Antroh: Sa, Ne, Dha, Pa, Ma, Ma, Ga, Pa, Ga, Re, Sa

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

Raga Parbhati Bibhas Mahla 1, Chaupade Ghar 1

169. According to an old Shabad composition in raga Parbhati Bibhas heard from Bhai Dilbag Singh, Gulbag Singh, in a meeting with them at their residence dated 28.2.1969.