



Multifaceted Study of Ragas Embedded on Guru Nanak Dev's Bani



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Abstract

Guru Nanak Dev ji was the great saint of medieval period which was also known as the golden period of Bhakti Andolan. In this era many prominent saints, came forward and spread their teachings, among them Guru Nanak Dev Ji established new religion and deflated social evil and superstitions. He gave the message of human equity to mankind and laid the foundation of "Gurmat Sangeet" the tradition, which emphasized the singing of Gurbani hymns accordance with the ragas in a proper manner by adopting a specific sequence given by Guruji. He used two basic tools, Bani and Raga for his preaching, he used various raga like Shuddha, Chhaayalag, Sankeeran, Seasonal and Desi ragas to spread teachings and Bani among various people. He also adopted different singing styles like: pade, chaupade, ghorian, alahoniyani, chhand etc for his Bani. He also emphasized on the importance of Raga in his Bani. This research paper is based on the importance of multifaceted study of Ragas. Guruji entitled ragas according to the subjectivity and nature of that particular Shabad. In this research paper, his Bani hymns and ragas are discussed in detail with proper classification.

Keywords : Ragas, Mukh Ragas, Classification, Guruji, Guru Sahibans, Bani, Hymnes, Gurmat Sangeet

Research Paper

India is famous in all over the world due to its cultural heritage its civilization and religious ethics either we talk about the religious tradition, music tradition, or we talk about any education. We Indians have high position in society that's why India has honored with the title of (Jagat Guru). All this credit goes to our saint society. At different time different saints, jatis, religions took birth on this land and gave us this great cultural heritage. The main goal of all these were the worship of god. For this purpose, all of them tried the different paths or ways. In the medieval period we had a great tradition which was Sikh tradition. The founder of Sikh tradition was Sri Guru Nanak Dev Ji, who was the first guru of Sikh religion. The completion of Sri Guru Granth Sahib Ji was a great and wonderful miracle in the history of India. Guru Sahibans from Guru Nanak Dev Ji to tenth Guru Sri Guru Gobind Singh Ji have not only given us the spiritual granth holy Sri Guru Granth Sahib Ji but on the basis of musical signs and sangeetak praband . Guru sahibans also have given us this sacred granth with a layer of music for the nourishment of the soul. Sri Guru Granth Sahib Ji not only covers the hymens of Guru Sahibans but also covers the great words of saints, fakirs, sadhus, (holy Guru Granth Sahib Ji covers the bani of 36

maestros out of 6 gurus, 15 bhagats, 11 bhatts, 4 guru Sikhs) as well as covers the classical ragas and folk music. The folk music of holy Sri Guru Granth Sahib Ji includes Vaars, Chhand, Ghorian, Allahoniyani, etc.

As we know the founder of Sikh religion was Sri Guru Nanak Dev Ji, who gave us the message of right dharma, equality etc in the world. Every peer, sadhu used the music to spread their great words or thoughts. For eg. Richa, upnishads, haveli sangeet prampra. Like that many other kirtan shailies were there at that time but the unique and unified tradition of shabad kirtan which comes under Gurmat Sangeet started by Guru Nanak Dev Ji which has not seen in anywhere in any Granths. Guru Nanak Dev Ji had multi-dimensional talents.

He was not only the thinker for humanity but also great and effective leader, great creator and writer and the musician. (Singh 1) Due to this multi-dimensional talents guruji created the bani and used different ragas for different bani (hymens). In order to express the particular mood and expressions in bani.

Study of Ragas in Holy Sri Guru Granth Sahib Ji

The ragas have a great importance in the Indian classical music as well as in Gurmat Sangeet. Before mentioning

the ragas of Sri Guru Granth Sahib Ji, it is very much compulsory to know about the meaning of ragas. Ragas are that structure of swars which can able to dyeing the soul of person. The one which is capable of entertaining the people through specific swara varna or through sound-distinctions, is called Raga. (Matang 81) Ragas are also in Sikh tradition. Such as in Sri Guru Granth Sahib Ji, the primary scripture of Sikhism, It was the great kindness and exceptional thinking of Sri Guru Nanak dev Ji that he has used the concept of ragas for their bani (hymens) and started Gurmat Sangeet tradition and other Guru Sahibans followed this tradition. The great thinking of Guru Sahibans resulted in the creation of the holy Sri Guru Granth Sahib Ji a spiritual as well as a musical granth. Now the 11th guru of sikhism. The whole bani of the holy Sri Guru Granth Sahib Ji has been classified under 31 main ragas and 31 different ragas (prakar) making 62 ragas. (Singh Ghuman, Pg-3) Ragas marking on gurbani as heading is a clear indication from singing any piece of gurbani according to the prescribed ragas and that has been ordained in Sikh tradition as fundamental importance of ragas has been started as follows–

Sabhnaan raagaan vich so bhalla bhaiee jit wasiaa man aae (Das 1423)

Dhan su raag surangrahe aalaapat sabh tikh jaae (Dev 958)

Gunh govind gaavho sab harjan raag rattan rasnaa aalaap (Dev 821)

From above it clear that in the tradition of guru shabad kirtan started by Sri Guru Nanak Dev Ji, ragas have great importance. All the bani of Guruji or other Guru Sahibans acquired different ragas. Guruji gave this importance to ragas and music because he knew that music is very easy way to express the thoughts process and close stairs towards the god.

Multifaceted Study of Ragas used by Sri Guru Nanak Dev Ji

Sri Guru Nanak Dev Ji used 20 main ragas and 16 mishrat (prakar) ragas for their spiritual bani (hymens).

20 mukh ragas are as follows–

1.	Sri	6.	Ramkali
2.	Maajh	7.	Tukhari
3.	Gaudi	8.	Bhairo
4.	Suhi	9.	Basant
5.	Bilawal	10.	Sarang

11.	Malhaar	16.	Asa
12.	Prabhati	17.	Gujri
13.	Dhanashree	18.	Wadhans
14.	Bihagraa	19.	Sorath
15.	Maru	20.	Tilang

16 prakar ragas are as follows–

1	Gaudi Guaareree	9	Asa Kafi
2	Gaudi Dakkhani	10	Suhi Kafi
3	Gaudi Cheetee	11	Bilawal Dakkhani
4	Gaudi Bairagan	12	Ramkali Dakkhani
5	Gaudi poorbi deepki	13	Maru Kafi
6	Gaudi poorbi	14	Maru Dakkhani
7	Gaudi Deepki	15	Prabhati Bibhas
8	Wadhans Dakkhani	16	Prabhati Dakkhani

Classification of Ragas in Bani of Guru Nanak Dev Ji

We found many types of ragas classification like Raag Ragini Classification, Shuddh and Mishrat Raga Classification, Raagaang Raag Classification, Shuddh Chhayalag and Sankiran Raga Classification, Seasonal Ragas, Desi ragas, South Indian Ragas. Guru Nanak Dev Ji divided their bani in all these Classifications although many classifications of above were not in existence at that very time but it shows the far wide vision of Guruji regarding the upcoming classification of ragas.

Shuddh and Mishrat Ragas–

Shuddh ragas–Shuddh ragas are those ragas which does not produce the shadow of any ragas.

Mishrat ragas–Mishrat ragas are those ragas which are made up from mixture of two ragas. If we see the Shuddh and Mishrat ragas Classification. Guru Nanak Dev Ji used Shuddh ragas like bhairo, malhaar, bilawal etc for their bani (hymns). Guruji also used Mishrat ragas like prabhati bibhas, basant hindol, Maru kafi etc.

Ik Oankaar Sathigur Prasaadh ||

Maaroo Kaafee Mehalaa 1 Ghar 2 ||

Aavo Vannjo Ddunmanee Kiti Mithr Karaeo ||

Saa Dhhan Dtoee N Lehai Vaadtee Kio Dhheeraeo ||1|| (Dev 1014)

Sohilaa Raag Gourree Dheepakee Mehalaa 1

Ik Oankaar Sathigur Prasaadh ||



Jai Ghar Keerath Aakheeai Karathae Kaa Hoe
Beechaaro ||

Thith Ghar Gaavahu Sohilaa Sivarihu Sirajanehaaro ||1||
(Dev 12)

Shuddha Chhayalag and Sankiran Raga Classification

This classification of ragas also used by Guruji is self-observation of researcher and has tried to mention all above 3 categories of ragas classification is on the basis of individual ragas, collab of 2 ragas and collab of more than 2 ragas.

Shuddha ragas – Those who follow their original jati, and do not follow the raga rules of other jati are pure. (Brehaspati 103) It simply means that raga which has its own individual structure and not any influence of other raga means Shuddha raga.

Chhayalag ragas – The raga which is made up with the combination of 2 ragas is called chhayalag raga. (Shrivastava152)

Sankiran ragas – A raga which is founded by the combination of two or more ragas it is called sankiran raga. (Shrivastava152)

The concept of Shuddha Chhayalag and Sankiran raga Classification was very prominent in medieval period and if we talk about the bani of Guru Nanak dev Ji on basis of this raga Classification. We see Guruji used Shuddh ragas like sri, majh, asa, gujri etc and Chhayalag ragas used by Guruji are gaudi cheetee, gaudi guaareree, gaudi poorbi. We only found a singal raga gaudi poorbi deepaki in Sri Guru Granth Sahib Ji and Guru Nanak Dev Ji has not used this raga for their bani.

It is clearly seen that the above mentioned 3 classifications of ragas are used by Guru Nanak Dev ji for spreading his spiritual message through bani. (Singh.S)

The same version Bhai Navjinder Singh expressed in his interview. “the ragas used by Guru Ji have tremendous variety of classification like Shuddha, Chhayalag, Sankeeran etc.(Singh.N)

Raag Ragini Classification

For the production and development of universal maya-bramha, shakti-shiv, male-female and wife-husband is needed. This is the glimpse of Indian universal elements in the same way for the development and origin of music. We see the concept of male-female (Raag-Ragini) principle in Indian music. Since the beginning of middle ages, A new Raga Classification system came

into existence on the basis of the form in the Bhava of the ragas, which known as the Raga Ragini classification system. (Thakur 98) In medieval period Raga Ragini Classification was also prominent. Guru Sahibans used Raga Ragini Classification in Sri Guru Granth Sahib Ji. But Guru Sahibans not directly used the Ragini word in holy Sri Guru Granth Sahib Ji. Because Guru Sahibans wanted to give us the message of equality and if we talk about of the bani of Guru Nanak Dev ji then Guru Nanak Dev ji composed bani in raga ‘Bhairo’ which is the raga and he also composed bani in raga ‘Bilawal’ which is the wife of ‘Bhairo’. Sri raga is also used by Guru Nanak Dev Ji and Asavari is its wife which is also used by Guru Nanak Dev ji for his bani. But the clear evidence for Raag Ragini Classification is seen in the ‘RaagMaala’ of Sri Guru Granth Sahib Ji.

Bhai Bahadur Singh also agrees with the concept of Raag Ragini system used by Guruji. He said “Guru Nanak Dev Ji had used all types of ragas like male female for kirtan. But the main thing is he hadn’t quoted ragas gender vice. (Singh Bahadur)

raag ek sang punch berangan II

Sang alaapeh aatho nandhan II

Prathham raag bhairo vai karehee II

Panch raaganeer sang oucharehee II (Sri Guru Granth Sahib Ang-1429)

Six are male (parent) Ragas; the thirty Raginis are their wives and the remaining forty-eight are their sons. The list is as follows:

❖ (1) Bhairao raga

Wives: Bhairavi, Bilawali, Punyaki, Bangali, Aslekhi.

Sons: Pancham, Harakh, Disakh, Bangalam, Maadh, Madhava, Lalat, Bilaval.

❖ (2) Malkaus raga

Wives: Gaundkari, Devagandhari, Gandhari, Seehute, Dhanasri.

Sons: Maru, Mewara, Parbal, Chand, Kausak, Ubara, Khokhat, Bhuranad.

❖ (3) Hindol raga

Wives: Telangi, Devkari, Basanti, Sindhoori, Aheeri.

Sons: Surmanand, Bhasker, Chandra-Bimb, Mangalan, Saras-baan, Binoda, Basant, Kamoda.

❖ (4) Deepak raga

Wives: Kachheli, Patmanjari, Todi, Kamodi, Gujri.

Sons: Kaalanka, Kuntal, Rama, Kamal-Kusum, Champak, Gaura, Kanra, Kalyana.

❖ (5) Sri raga

Wives: Bairare, Karnati, Gavri, Asavari, Sindhve.

Sons: Salu, Sarag, Sagra, Gond, Gambhir, Gund, Kumbah, Hamir.

❖ (6) Megh raga

Wives: Sorath, Gond, Malari, Asa, Sohou.

Sons: Bayra-dhar, Gaj-dhar, Kedara, Jabli-dhar, Nut, Jal-dhara, Sankar, Syama.

Desi Ragas

In different parts of the country the people of the society sing and play with love to please their hearts, that is Desi music. According to Sangeet Darpan – the music which is used by women, children and kings i.e. people of all classes as per their wish in their respective country, region or place is called Desi sangeet. (Bhatkhende Pg-40). Guruji travelled four udasiya for giving the message of peace, humanity and equality etc. To uplift the society. For conveying this message he used some Desi ragas so people can easily connect to the bani and understand the meaning of bani. Ragas like Maajh which belonged to the majha area of Punjab, Sorath is the raga of sorashtrya, Asa used by Guruji belonged to pak patan. This is the great gift of Guruji to the society, culture, heritage of India.

To increase the possibilities of communication of Bani, Guru Sahiban have used the ragas developed from folk traditions of various regions for the singing of Bani. For e.g Majh, Asa, Asa Kafi, Bihagraa, Tilang, Suhi, Maru, Tukhari. (Gurnaam 78)

Seasonal Ragas

Seasonal ragas are those ragas which belongs to some season or matched with the nature of particular season. Guru Nanak Dev Ji also composed the bani in seasonal ragas. This shows the fabulous thinking of Guruji's mind. Ragas used by Guruji are Basant, Malhaar. Guru Nanak Dev Ji used Basant raag for spring season. This season is treated as a king of seasons.

Guruji also used seasonal ragas for their bani and he wrote the bani and choosen the raga according to the subjectivity of the bani. (Singh.G)

Maahaa Maah Mumaarakhee Charriaa Sadhaa Basanth ||
Parafarr Chith Samaal Soe Sadhaa Sadhaa Gobindh.
(Dev1168)

Guruji used Raag Malhaar for rainy seasons.

Baras Ghanaa Maeraa Man Bheena ||

Anmrith Boondh Suhaanee Heearai Gur Mohee Man
Har Ras Leena|| (Dev 1254)

Above mentioned hymens clearly shows the relation of bani with raga on the basis of its rasa and bhava.

South Indian Ragas

As we know that Guruji travelled four udasiya for transferring his message, brotherhood of mankind and the fatherhood of God. His universal message is peace, love, unity, mutual respect, service and dedication to all of humankind. He turned people from violence to peace and changed painful societies into blissful communities. People of all faiths listened to his message and gained from his wise and sacred words. He also travelled South India in his one udasi out of four udasiya. To enlighten people, to develop the society. Guruji composed bani in southern ragas too to demolish the barriers of music traditions because at that time Indian music tradition was divided into two different music tradition which is north Indian music tradition and south Indian music tradition. For this purpose Guruji used six south Indian ragas in Sri Guru Granth Sahib ji like

1. Gaudi Dakkhani
2. Vadhans Dakkhani
3. Bilwal Dakkhani
4. Ramkali Dakkhani
5. Maru Dakkhani
6. Prabhati Dakkhani

Sri Guru Nanak Dev Ji used the ragas of South India for his Bani. The word 'Dakkhani' in Sri Guru Granth Sahib Ji is an indicator of ragas of the southern musical system. (Singh 77)

Maaroo Mehalaa 1 Dhakhane ||

Kaaeiaa Nagar Nagar Garr Andhar ||

Saachaa Vaasaa Pur Gaganandhar ||

Asathhir Thhaan Sadhaa Niramaaeil Aapae Aap
Oupaaeidhaa ||1|| (Dev1033)

Bilaaval Mehalaa 1 Shhanth Dhakhane

Ik Oankaar Sathigur Prasaadh ||

Mundhh Navaelarreeaa Goeil Aae Raam ||

Mattukee Ddaar Dhharee Har Liv Laaee Raam || (Dev
843)



Raagaang Classification

Except the above mentioned different classifications of ragas one more unique classification is introduced by Pt. Narayan Moreshwar Khare in modern period that is Raagaang. The new ragas which are formed by combining the main parts of individual ragas are called Raagaang. This Raagaang classification is very popular in these days and was popularized by Pt. Narayan Moreshwar Khare who made main 26 Raagaangs. (Patwardhan Pg- 12)

By having a deep an analytical sight this fabulous classification is also traced out in Guru Sahib's bani. In Guru Granth Sahib Ji (Gaudi) raga is used in different ways like as a main raga and in collaborative form just as (Gaudi, Gaudi Bairagan, Gaudi Majh, Gaudi Deepaki, Gaudi Chaeti etc).

These ragas show the above mentioned Raagaang classification. In an interview regarding this concept Bhai Narinder Singh admires this fact of research paper and says really we all are lucky that Guruji has not only given us a spiritual teaching in the shape of bani but he also has used couple of different variety of ragas for kirtan as vessel. Raga Gaudi and its types are tremendous examples of current Raagaang vargikaran. (Singh.N)

There are some examples of bani by Guru Nanak Dev Ji which depicts this Raagaang concept.

Gaudi Chaiti Mahala 1

Kat Ki Mai Baap Kat Kera

Kadu Thavo Hum Aaye (Dev 156)

Another example of Guru Ji's bani in different type of Gaudi Raagaang classification.

Gauri Bairagan Mahala 1

Harni Hova Ban Basa

Kand Mul Chun Khau (Dev 157)

These are beautiful quotes of sacred bani and ragas which shows the uniqueness of ragas used by Guru Nanak Dev Ji at that very time which gives us different aspects to find out diversity of ragas classifications.

A Brief Introduction of Ragas /Singing Styles of Bani by Guru Nanak Dev Ji

Bani Of Guru Nanak Dev Ji in 20 Mukh (main) Ragas–

1. Raag shri :- chaupade-33, astpadiya-18, pehre-2, sloka (included in vaar mohala)4
2. Raag maajh :- astpadi-1, vaar-1 (pohriya-27, slokas-46)

3. Raag Gaudi :- chaupade-20, astpadiya-18, chhand-2
4. Raag Asa :- chaupade-39, astpadiya-22, Patti, chhand-5, vaar-1 (pohriya-24, slokas-44)
5. Raag Gujari :- chaupade-2, astpadiya-5
6. Raag Bihagra :- slokas-2 (included in the vaar of mohala 4). In this vaar there is a name of Mardana ji used in three sloks. Some scholars believed that this is the rachna of Sri Guru Nanak Dev Ji and some believed that this is the rachna of Bhai Mardana Ji.
7. Raag Vadhans :- chaupade-3, chhand-2, allahniya-5, slok-3 (included in vaar of mohala 4)
8. Raag Sorath :- chaupade-12, astpadiya-4, slok-2 (included in vaar of molaha 4)
9. Raag Dhanashree :- chaupade-9, astpadiya-2, Arti, chhand-3
10. Raag Tilang :- Chaupade-5, astpadiya-2
11. Raag Suhi :- chaupade-9, astpadiya-5, Kuchji, Suchji, chhand-5, slok-21 (included in vaar of mohala 3)
12. Raag Bilawal :- chaupade-4, astpadiya-2, Thiti, chhand-2, slok (included in vaar of mohala- 4)
13. Raag Ramkali :- pad-11, astpadiya-9, Onkar, Sidhgost, slok-19 (included in vaar of mohala3)
14. Raag Maru :- pad-12, astpadiya-11, sohalay-22, slokas-20 (included in vaar of mohala 4)
15. Raag Tukhari :- chhand-5, Baramah
16. Raag Bhairo :- chaupade-8, astpadiya-1
17. Raag Basant :- chaupade-10, astpadiya-8
18. Raag Sarang :- chaupade-3, astpadiya-2, slokas-33 (included in vaar of mohala 4)
19. Raag Malhaar :- chaupade-9, astpadiya-5, vaar (pohariya-27,slok-24)
20. Raag Prabhati :- padye-17,astpadiya-7(Singh 97)

Researcher has tried to mention all the ragas used by Guruji. Researcher faced a big dilemma on the counting of ragas used by Guru Nanak Dev Ji. Some believed that there are 19 ragas and others believed that there are 20 ragas. Some wise person's accepted 19 ragas and left raga Bihagra. The reason behind this is that there are only two slokas of Guruji in raga Bihagra entitled with the name "Bihagra Mardana 1".

Salok Maradhaanaa 1 ||

Kal Kalavaalee Kaam Madh Manooaa Peevanehaar ||

Krodhh Kattoree Mohi Bharee Peelaavaa Ahankaar ||

Majalaa Koorrae Lab Kee Pee Pee Hoe Khuhaar ||

Karane Laahan Sath Gurr Sach Saraa Kar Saar ||
 Gun Manddae Kar Seel Ghio Saram Maas Aahaar ||
 Guramukh Paeeai Naanakaa Khaadhhai Jaahi Bikaar
 ||1|| (Dev 553)

Many of the kirtankars believed that this is the bani of Bhai Mardana Ji. So Guruji used only 19 ragas without raga Bihagra. The scholars are in the way to accept 20 ragas, but they are not shaure. The main thing which pressurizes researcher that is the authentic stamp of (Nanak) pen name. This sacred pen name (Mohar) is only used by six Gurujis in their bani. All the other Bhagats, Bhattas and Guru Sikhs have used their own name for their bani but the most attractive thing is that in the above mentioned slokas of raga Bihagra there isn't any reference of Bhai Mardana's name in the bani but the Nanak pen name is used in the slokas, which gives us the path to understand about this hidden secret. In an interview Bhai Gurmeet Singh Shant ji gives the more authenticity and strengthen the above thought by saing. Raga Bihagra is used by Guruji. Slokas entitled with the name of Bhai Mardana Ji were not composed by Bhai Mardana Ji. It was composed and dedicated by Guruji to Bhai Mardana Ji. It is also seen that both Slokas entitled with the name of Bhai Mardana Ji ended with the name of Guru Nanak Dev Ji. It is also clear evidence that the composer of these Slokas were Guruji not Mardana Ji as shown above in the Slokas. Even I organized one kirtan Darbar on the occasion of Guru Nanak Dev 's birthday ceremony in which 20 ragas of Guruji had sung by great mestros of Sikh Panth. (Singh.G) On the behalf of these facts it is proved that Guruji used 20 main ragas for his bani.

Conclusion

Our country is well known in world for having diverse culture, religion and beliefs. Every religion teaches that humanity is above all. Spreading this message a great saint, prophet and Sikhs first guru, Guru Nanak Dev Ji took birth in medieval period too. His teachings violates blind faith and superstitions among people with the use of sweet weapon of bani and music and deeply influences one's soul and mind. During this research there was a great confusion in the ragas used by Guruji for his bani, some books and expertise believed in 19 ragas and some believed in 20 ragas including raga Bihagra. Researcher also believed in 20 ragas used by Guruji. But without evidence researcher couldn't able to prove it. After so much talks with the wise persons and expertise this problem have solved when great Kirtankaar Bhai Gurmeet Singh Shant Ji in his interview admired that

Guruji used 20 ragas. Two slokas entitled with the name of Bhai Mardana Ji were composed by Guruji. This is one of the main outcome of this research paper and second outcome is that it seems different classifications of ragas like Shud and Mishrat, Shud Chayalag and Sankeeran, Raag Ragani, Desi Ragas, Sesonal Ragas, South Indian Ragas, Raagaang Classifaction, etc in the ragas used by Guru Nanak Dev Ji. By having a view on the ragas used by Guru Nanak Dev Ji we can easily understand the foresight of a saint and the role of religious epics in the preservement and development of musical tradition on which upcoming musicologists have done their work to expand, classify the different bifurcation of ragas. The above work shows Guruji's contribution to Indian music. It shows the practical as well as theoretic knowledge of Guruji. This shows his great work and dedication towards the music and bani. The combination of shabad with music made by Guruji is a very unique tradition which is merely seen in the world.

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