

GURU GRANTH SAHIB

An Advance Study
[Volume Two]

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By

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Introduction

After an intense study of about four years I have been able to produce the present series of two volumes of ‘Advance Study of Guru Granth Sahib’. These publications are to be read with my first book on Guru Granth Sahib. ‘Guru Granth Sahib An Introductory Study.’

These three volumes read together give the readers a complete set of both technical and academic knowledge of the structure and compilation of Guru Granth Sahib. I have, of course, kept a balance between the technical details and philosophical studies of the text of Guru Granth Sahib. Another unique point of this publication is that the points of basic and fundamental knowledge, e.g., details about Guru-compositions, Bhagat-compositions, ragas, shabads, ashtpadis, chhants, vars, sloaks, partal, kafis etc. have been repeated in most of the chapters so that the reader has not to refer back to such details in the previous chapter(s). To make these repetitions distinctive they have been put in boxes and in italics fonts. These attempts, in my humble opinion, are first of their kind in the Sikh literature and I hope that the readers would find them convenient to follow, and interesting and useful to read.

In Part I each chapter consists of:

1. ‘Points to remember’ – The points, here, highlight the special features of the chapter/raga.
2. Mythological reference – In Guru Granth Sahib there are countless references to the Hindu mythology and the Islamic concepts. In order to understand the literal meaning of compositions it is imperative that the meaning of such references must be properly understood. The most recurring of such stories and concepts have been unfolded and explained here. Most of the references have been taken from Hindu and Islamic scriptures.
3. Revision question and suggested answers – These are added to revise and comprehend the text studied so far.
4. Test paper – This is added to give a quick grasp of the chapter.
5. In Part II Additional Practical Tests with answers are given to understand mechanics to find a special composition and methods to interpret the rahau verses of selected compositions.

I will eagerly wait for your comments.

I must thank my erstwhile secretary Mrs. Poonam Kapoor for her tireless efforts, guidance and help to make this manuscript reach readers in time.

Dr. Sukhbir Singh Kapoor
World Sikh University
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23rd January, 2003

Introduction to the 2nd Edition

I am very pleased with the response to the first edition of this book, hence the second edition.

The study of Guru Granth Sahib is an absolute necessity for both our present and next generations. My object in producing two volumes of this book is to acquaint the readers with all aspects of the study of Guru Granth Sahib.

I hope the readers will welcome this edition as well. My thanks are due to Poonam Kapoor for her help, suggestion and advice to produce this second edition.

23rd January, 2008

Dr. Sukhbir Singh Kapoor

This book is dedicated to my late parents
Sardar Kulwant Singh and Sardarni Lakhinder Kaur,
whose bringing up has made me
what I am today.

OTHER BOOKS BY THE SAME AUTHOR

All books are in English; Gurbani text, where relevant, is both in Panjabi and English.

Year of publication/book list

- 2007 1. A Dynamic Look into Sukhmani Sahib
- 2006 1. The Birds and Guru Granth Sahib
- 2005 1. The Sikh Ideology 2. Janam Sakhi Parampara 3. Hinduism — An Introductory Study
- 2004 1. The Sikh Law Book – The Law personally handed by God to Guru Nanak
2. Guru Granth Sahib – An Insight into its Format and Design
3. Islam – An Introduction
4. Sui Generis Martyrdom – Martyrdom of Mata Gujri and Sahibzadas
5. Sikhism – Guru Granth Sahib and The Sikh History
- 2003 1. Guru Granth Sahib – An Advance Study Volume 2
2. Dasam Granth – An Introductory Study
3. Comparative Studies of World Religions. (Second edition)
4. Asa di Var – An epic the listening of which fulfils all worldly desires
- 2002 1. Guru Granth Sahib – An Advance Study Volume 1
2. Sikh Religion and the Sikh People (Third revised edition)
3. Sikhism – An Introduction (Second revised and enlarged edition)
4. Japji – A way of God realisation (Third edition)
- 2001 1. Sikhism – 1000 questions answered
2. Guru Granth Sahib – An introductory Study (enlarged edition)
3. Sikh Philosophy, Facts and Fundamentals of Sikh Religion (2nd edition)
4. Japji – The Sikh Morning Prayer (Illustrated deluxe edition)
- 2000 1. Bhagat Bani 2. Sikh Religion and the Sikh People (2nd edition) '**Adjudged best book of the year'**
- 1999 1. Sikhism – An Introduction 2. Saint Soldier (The Khalsa Brotherhood)
3. Comparative Study of World Religions
4. The Creation of Khalsa (Edited)
5. Japji, "A way of God realisation" (2nd edition) '**Adjudged one of the best available translations in English'**
- 1998/97 1. Guru Angad Dev, Life, History and Teachings
2. Nitnem (The daily Sikh Prayers) (Translation in both easy Panjabi and English)
3. Khushi de Hanju – (ਖੁਸ਼ੀ ਦੇ ਹੱਦ੍ਰੂ) Punjabi poetry
- 1996 1. The Sikh Marriage Ceremony (Anand Marriage) 2. Baramah (The twelve months)
- 1995 1. Kirtan Sohila and Ardas 2. Gurbani – God's Word
3. Jap Sahib, Swayas and Ardas. Master compositions of Guru Gobind Singh Ji
(Translation followed by relevant Sakhis (life stories))
4. Janoon – (ਜਾਨੂਨ) Punjabi poetry
- 1994/93 1. Rehras & Kirtan Sohila – "The torch to pass through the darkness of death and the Lyric that speaks of lacerations and pangs of separation." (Translation followed by relevant Sakhis (life stories))
2. Sikh Philosophy, Facts and Fundamentals of Sikhism (1st edition)
3. Puniya da Chand – (ਪੁਨਿਆ ਦਾ ਚੰਦ) Punjabi poetry
- 1992/91 1. Japji (1st edition) 2. Sikh Religion and the Sikh people (1st edition)
- 1990 1. Being a Sikh
- 1989/88 1. Ideal Man, Guru Gobind Singh's Concept of a Saint Soldier
- 1984 1. Invasion of Golden Temple
- 1983 1. Sikh Festivals
- 1982 1. Sikhs & Sikhism

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PART-I

Nitnem Section

Nitnem Section

Points to remember

A. Jap (ji)

1. The main chapter opens with complete ‘Mool Mantar’ and all sub-chapters open with short mangals.
2. Jap (ji) has no caption of its authorship. (It is the only Bani, in addition to Ragamala, which has no such caption)
3. Jap(ji) has no rahau verse in it.
4. Jap (ji) stanzas are considered ‘pauris’, but there is no such title before the stanzas.
5. Jap (ji) pauris end with or without the name ‘Nanak’ name in the last line of the pauris.
6. Jap (ji) has two sloaks. First sloak has no title caption ‘sloak’ at the top of it though the second sloak has such a title.
7. Jap (ji)’s both sloaks are also recorded in the raga section where they are spelt with a little variation, have the title caption ‘sloak’ on both of them, and also have author captions on them.

B. Sodar & Sopurkh

8. The words ‘Sodar’ and ‘Sopurkh’ have been used for both group heading and individual shabad headings.
9. There are nine shabads under these two headings, five shabads under the group heading ‘Sodar’ (three of Guru Nanak, one of Guru Ramdas and one Guru Arjan) and four shabads under the group heading ‘Sopurkh’ (one shabad of Guru Nanak, two shabads of Guru Ramdas and one shabad of Guru Arjan Dev).
10. Individual shabads Sodar and Sopurkh have no rahau verse in them.
11. Shabad titled ‘Sodar’ has appeared three times in the Granth Sahib though spelling vary a little at the three places.

In Japji it is pauri 27, in cluster of Sodar shabads it is the first shabad and in raga Asa again it is the first shabad. In the later two places it is recorded as a shabad of one pada.

12. The nine shabads of Sodar and Sopurkh are popularly called as ‘Rehras Sahib’ though there is no mention of such name/title in Guru Granth Sahib.
13. All shabads of ‘Sodar’ and ‘Sopurkh’ groups are taken from the raga section of the Granth.
14. There is no shabad of Guru Amardas in this group of nine shabads.

C. Sohila

15. There are five shabads under the group heading ‘Sohila’, three of Guru Nanak, one of Guru Ramdas and one of Guru Arjan.
16. All shabads have been taken from the raga section of Guru Granth Sahib.
17. The fifth shabad ‘Karo benati.....’ is arranged differently in the ‘Nitnem section’ when compared with the raga section. Whereas the rahau verse is placed after the first pada in the ‘Nitnem’ section, it is placed as the opening verse in the raga section.
18. There is no shabad of Guru Amardas in this group of five shabads.

Mythological references

NITNEM SECTION

A. Japji

1.

Nad (Japji, Pauri 5, Page 2)

ਗੁਰਮੁਖਿ ਨਾਦੰ ਗੁਰਮੁਖਿ ਵੇਦੰ ਗੁਰਮੁਖਿ ਰਹਿਆ ਸਮਾਈ ॥

The Guru-God's word is the sound-current of the 'Nad'; the Guru's word is the wisdom of Vedas; the Guru's word is all-pervading.

According to the Hindu belief the 'Nad' sound rises from within a person after he/she had gone through rigorous yogic exercises.

The word 'Nad' also refers to the sound of Parmeshwar (God) which is resounding in the atmosphere all the times. It can be heard and understood only by the truthful people (Gurmukhs).

2.

Isar, Gorakh, Brahma, Parvati, Mai (Japji, pauri 5, page 2)

ਗੁਰੂ ਈਸਰੁ ਗੁਰੂ ਗੋਰਖੁ ਬਰਮਾ ਗੁਰੂ ਪਾਰਬਤੀ ਮਾਈ

Shiva, Vishnu, Brahma, Parvati and Lakhshmi were all teachers.

ISAR

Isar is the short form of the word Ishwar (God), and the word is also used for titles given to god Shiva.

GORAKH

Here the title Gorakh is probably used for Vishnu, the second god of the Hindu trinity. He looks after the sustenance of the world.

Gorakh (Nath) is also the name of one of the top Sidhs of Nath group. He was a devotee of Macchinder Nath and became more famous than his teacher. Scholars differ as to his birth place, some say that he was born in China and was a Buddhist, others say he was born in Nepal and was a Napelese, while others say that he was born in Uttar Pradesh and the town *Gorakhpur* was founded after his name and yet others believe that he was born in Peshawar.

BRAHMA

Brahma is a god of Hindu trinity and is designated as the creator of the world. According to a legend he was cursed by his daughter when he tried to seduce her. He is the least popular god of Hindu trinity and there is only one temple after his name situated in Rajasthan, while there are thousand of temples of Shiva and Vishnu, the other gods of the trinity. His four heads are symbolic of four Vedas.

PARVATI

Parvati is the consort of Shiv and mother of Ganesh. It is believed that Durga, Chandi, Kali, Bhawani, Rajeshwari and Gauri are her names depicting her different duties and roles.

MAI

The title *Mai* is sometimes used for Laksmai the consort of Vishnu and goddess of wealth, and Saraswati the consort of Brahma, the goddess of wisdom.

3.

Atsath Tirath (Jap ji, pauri 10, page 3)

ਸੁਣਿਐ ਸਤੁ ਸੰਤੋਖੁ ਗਿਆਨੁ॥ ਸੁਣਿਐ ਅਟਸਠਿ ਕਾ ਇਸਨਾਨੁ॥ ਸੁਣਿਐ ਪੜਿ ਪੜਿ ਪਾਵਰਿ ਮਾਨੁ॥
ਸੁਣਿਐ ਲਾਗੈ ਸਹਜਿ ਧਿਆਨੁ॥ ਨਾਨਕ ਭਗਤਾ ਸਦਾ ਵਿਗਾਸੁ॥ ਸੁਣਿਐ ਦੂਖ ਪਾਪ ਦਾ ਨਾਸੁ ॥੧੦॥

Listening—truth, contentment and spiritual wisdom. Listening—take your cleansing bath at the sixty-eight places of pilgrimage. Listening—reading and reciting, honour is obtained. Listening—intuitively grasp the essence of meditation. The devotees are forever in bliss. Listening—pain and sin are erased.

Hindus believe that by visiting 68 holy places a devotee can get mukti (liberation). These pilgrimage places are as follows:

| | | | | | |
|--------------|--------------|-------------|-------------|-------------|------------|
| Onkar | Ayodhya | Awantka | Airwati | Satadarv | Saraswati |
| Sarau | Sindh | Siripa | Saun | Sirsail | Srirang |
| Hardwar | Kapal Mochan | Kaplaukak | Kansi | Kanchi | Kalanjar |
| Kaveri | Kukhtra | Kedar Nath | Kaushiki | Gaya | Gokarn |
| Godawri | Gomati | Gowardhan | Ganga Sagar | Gaudka | Gharghara |
| Charn Nawti | Chitrakut | Chandarbhag | Jagan Nath | Jwala Mukhi | Tapti |
| Tamar Parni | Tung Bhadra | Das Saemedh | Disdawti | Dawarka | Dhara |
| Narmada | Nag Tirath | Naimis | Puskar | Paryag | Pirthudak |
| Badri Narain | Bhadeswar | Bhimesar | Bhrig Tung | Mahan Kal | Mahan Bodh |
| Mathura | Mansrowar | Maya Pari | Mandakni | Yamna | Rameshwar |
| Witastu | Wena | Wetawati | Vaishnawi | Waidya Nath | Wondaya |
| Wipas | Wimleshwar | | | | |

4.

Dhaul Dharam (Japji, pauri 16, page 3)

ਯੌਲ ਧਰਮੁ ਦਇਆ ਦਾ ਪੂਤੁ

The mythical bull is Dharma, the son of compassion.

According to the Hindu scriptures, the world is resting on the horns of a white bull called 'Dhaul' and the (Dhaul) himself is standing on a tortoise. It is also believed that when he changes the weight of the earth from one horn to another horn the earth shakes and jolts of earthquake are felt.

5.

Aai Panthi (Japji, pauri 28, page 6)

ਆਈ ਪੰਥੀ ਸਗਲ ਜਮਾਤੀ ਮਨਿ ਜੀਤੇ ਜਗੁ ਜੀਤੁ

See the brotherhood of all mankind as the highest order of Yogis; conquer your own mind, and conquer the world.

Aai Panthi is the name of a group of Yogis. According to the Hindu belief *Yogis* can be classified in twelve groups called:

| | | | | | |
|--------|-------|---------|-------|-------|-------|
| Heyter | Pav | Aai | Gamae | Pagal | Gopal |
| Bun | Davaj | Kanthri | Choli | Rawal | Das |

Aai is the name of goddess Durga and the yogis who worship her they are called Aai Panthi.

6.

Budh (Japji, pauri 26, page 6)

ਆਖਹਿ ਕੇਤੇ ਕੀਤੇ ਬੁਧ ॥

God's own created Buddhas also speak about Him.

Budha is the founder of Budhism. His real name was Sidharth. He was born near the border of Nepal and Bihar. He was a prince and was married to a beautiful princess. When the divine light dawned on him he became a Buddha and later founded Budhism.

7.

Sidh (Japji, pauri 27, page 6)

ਗਾਵਹਿ ਸਿਧ ਸਮਾਧੀ ਅੰਦਰਿ ਗਾਵਨਿ ਸਾਧ ਵਿਚਾਰੇ ॥

The Siddhas in samaadhi sing; the saadhus sing in contemplation.

According to Puranas Siddhas are semi divine beings and live in the regions of sky between sun and earth. Their number is recorded as eighty-eight thousand. They enjoy great occult powers. They do not indulge in sexual activities.

On earth there are eighty-four prominent Sidh groups and the most important is one of Gorakh Nath. Gorakh Nath is also one of the nine prominent Naths. Please refer to point 2 above.

8.

Sumer (Japji, pauri 35, page 7)

ਕੇਤੀਆ ਕਰਮ ਭੂਮੀ ਮੇਰ ਕੇਤੇ ਕੇਤੇ ਪੂ ਉਪਦੇਸ ॥

So many worlds and lands for working out karma. So very many lessons to be learned!

Sumer is the name of a mountain range and according to Puranas gods and goddesses have their abode on this mountain. It is also known as *panch – parbat* (five-mountains) which include Rud Himalaya, Vishnu Puri, Brahmpuri, Udagri Kanth and Swargrohan. It is in here in *Swargrohan* the God Indra has his abode.

9.

Suraj (Japji, pauri 35, page 7)

ਕੇਤੇ ਇੰਦ ਚੰਦ ਸੂਰ ਕੇਤੇ ਕੇਤੇ ਮੰਡਲ ਦੇਸ

So many Indras, so many moons and suns, so many worlds and lands.

In Rig Veda the three gods who are praised the most are: Sun, Fire and Indra, and Sun is the top most of them. Sun god is the son of Aditi and Kayshap and in paintings is shown riding a chariot driven by seven red horses. Arun is the name of his charioteer and Usha is his wife.

Sangaya, a daughter of Vishkarma, the divine architect, was also married to him. When she could not bear the heat of Sun she left her maid 'Chhaya' behind her and herself left, in the guise of a mare, for forests to perform meditation. Sun changed himself into a horse and followed her in the forest. There she gave birth to Asvana and Rewant later called as Ashwani Kumar.

Since times immemorial Hindus have been worshipping sun.

Scientifically, sun is 109 times bigger than earth and is about 90 million miles far from earth. Its diameter is about 864,000 miles. It takes about 8.5 minutes for sun rays to reach earth. There are many suns in the sky's planetary system, some are even bigger than our sun.

B. SODAR, SOPURKH AND SOHILA

For mythological reference of these groups of shabads please refer to raga section of Guru Granth Sahib.

REVISION PAPER 1 (Nitnem Section)

Time allowed 45 minutes

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this section?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-------------------------------|------------------------------|------------------------|-------------------------------|
| Japji | | | |
| Sodar | | | |
| Sopurkh | | | |
| Sohila | | | |
| | | | |

2. How many rahau verses have been used in the compositions in this section?

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------------|-----------------------------|------------------------|--|
| Japji | | | |
| Sodar | | | |
| Sopurkh | | | |
| Sohila | | | |
| | | | |

3. What is the difference in the title of Jap (u) as it has been recorded on the content pages of the old *birs* and the new *birs*?

| <i>Title in the old birs</i> | <i>Title in the new birs</i> |
|-------------------------------------|-------------------------------------|
| | |

4. Explain briefly why there is no author title on Japji?

5. Name the Composer-Guru whose hymns are not in the 'Nitnem Section'

6. Name the bani which was included by Guru Gobind Singh ji in the ‘Nitnem section’ of the Granth.

7. All the compositions in the ‘Nitnem’ section are selected and copied from the raga section of the Granth. Do you agree?

8. There is a shabad in the ‘Nitnem section’ wherein the placing of the rahau verse is different when it is compared with the same shabad in the raga section, name such a shabad.

9. The two sloaks included in Japji appear elsewhere in the Granth Sahib under a different authorship and with a little change in the spellings as well. Explain.

| The Sloak | Authorship in ‘Nitnem’ section | Authorship in the raga section | Spelling in the ‘Nitnem section | Spelling in the raga section |
|-----------|--------------------------------|--------------------------------|---------------------------------|------------------------------|
| | | | | |
| | | | | |

10. What was the philosophy behind selecting ‘Nitnem’ shabads and clustering them in the opening section of the Granth?

REVISION PAPER 1 (Nitnem Section) suggested answers

Time allowed 45 minutes

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-ar� pothis)

- How many and which type of mangals have been used in this section?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-------------------------------|------------------------------|------------------------|-------------------------------|
| <i>Japji</i> | 1 | 1 | <i>Full mool-mantar</i> |
| <i>Sodar</i> | 1 | 8 | <i>Ikongkar satgur parsad</i> |
| <i>Sopurkh</i> | 1 | 10 | <i>Ikongkar satgur parsad</i> |
| <i>Sohila</i> | 1 | 12 | <i>Ikongkar satgur parsad</i> |

- How many rahau verses have been used in the compositions in this section?

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------------|--|------------------------|---|
| <i>Japji</i> | <i>None</i> | | |
| <i>Sodar</i> | <i>First shabad 'Sodar' has no rahau verse. Next 4 shabads have one rahau verse each</i> | 8-10 | <i>All rahaua verses are numbered and placed after the first pada.</i> |
| <i>Sopurkh</i> | <i>First shabad 'Sopurkh' has no rahau verse. Next 3 shabads have one rahau verse each</i> | 10-12 | <i>First rahau verse is placed in the beginning of the shabad, second and third rahau verses are placed after the first pada of the shabads. All rahau verses are numbered.</i> |
| <i>Sohila</i> | <i>All shabads have one rahau verse</i> | 12 - 13 | <i>All rahau verses are placed after the first pada, and are numbered.</i> |

3. What is the difference in the title of Jap (u) as it has been recorded on the content pages of the old birs and the new birs?

| <i>Title in the old birs</i> | <i>Title in the new birs</i> |
|------------------------------|------------------------------|
| <i>Jap nisan</i> | <i>Jap</i> |

4. Explain briefly why there is no author title on Japji?

It is a direct revelation of God to humanity.

5. Name the Composer-Guru whose hymns are not in the ‘Nitnem Section’.

Guru Amardas

6. Name the bani which was included by Guru Gobind Singh ji in the ‘Nitnem section’ of the Granth.

Cluster of shabads titled ‘Sopurkh’

7. All the compositions in the ‘Nitnem’ section are selected and copied from the raga section of the Granth. Do you agree?

Yes except Japji which is recorded only in the ‘Nitnem’ section.

8. There is a shabad in the ‘Nitnem section’ wherein the placing of the rahau verse is different when it is compared with the same shabad in the raga section. Name such a shabad.

‘karo benati suno mere mita.....’ (see pages 13 & 205 of Guru Granth Sahib)

9. The two sloaks included in Japji appear elsewhere in the Granth Sahib under a different authorship and with a little change in the spellings as well. Explain.

| The Sloak * | Authorship in ‘Nitnem’ section | Authorship in the raga section | Spelling in the ‘Nitnem section | Spelling in the raga section |
|---------------------|------------------------------------|---|---------------------------------|------------------------------|
| <i>Ad sach.....</i> | <i>Guru Nanak</i> <i>Page 1</i> | <i>Guru Arjan</i> <i>Raga Gauri</i> <i>Page 285</i> | <i>ਅਦ ਸਾਚ</i> | <i>ਅਦ ਸਾਚ</i> |

| | | | | |
|----------------------------|------------------------------|---|-------------|-------------|
| <i>Pawan Guru.....</i> | <i>Guru Nanak Page 8</i> | <i>Guru Angad Raga Maj page 146</i> | ਪਵਣ ਦਿਵਸ | ਪਉਣ ਦਿਨਸ |
|----------------------------|------------------------------|---|-------------|-------------|

10. What was the philosophy behind selecting ‘Nitnem’ shabads and clustering them in the opening section of the Granth?

Guru Granth Sahib has a collection of about 5894 hymns and it is not possible for a devout to read all of them at a time. Firstly, Guru Arjan selected ten hymns and later Guru Gobind Singh added a further 4 hymns in them and suggested that these 14 shabads represent the core of all hymns included in Guru Granth Sahib and those who recite, daily, those 14 selected shabads, they get the boon of reading and reciting the whole Granth Sahib.

Chapter 1

Raga Sri

Comparison of ragas used by Guru-composers and the placing of six additional ragas

| No. | Ragas | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Guru Tegh Bahadur | Additional six ragas mixed with 31 ragas |
|-------------------|--------------|------------|--------------|-------------|------------|-------------------|--|
| 1. | Sri | ✓ | ✓ | ✓ | ✓ | ✗ | |
| 2. | Maj | ✓ | ✓ | ✓ | ✓ | ✗ | |
| 3. | Gauri | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 4. | Asa | ✓ | ✓ | ✓ | ✓ | ✓ | Asawari |
| 5. | Gujri | ✓ | ✓ | ✓ | ✓ | ✗ | Kafi |
| 6. | Devghandhari | ✗ | ✗ | ✓ | ✓ | ✓ | |
| 7. | Bihagra | ✗ | ✗ | ✓ | ✓ | ✓ | |
| 8. | Wadhans | ✓ | ✓ | ✓ | ✓ | ✗ | |
| 9. | Sorath | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 10. | Dhanasri | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 11. | Jaitsiri | ✗ | ✗ | ✓ | ✓ | ✓ | |
| 12. | Todi | ✗ | ✗ | ✓ | ✓ | ✓ | |
| 13. | Berari | ✗ | ✗ | ✓ | ✓ | ✗ | |
| 14. | Tilang | ✓ | ✗ | ✓ | ✓ | ✓ | Kafi |
| 15. | Suhi | ✓ | ✓ | ✓ | ✓ | ✗ | Lalit, Kafi |
| 16. | Bilawal | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 17. | Gaund | ✗ | ✗ | ✓ | ✓ | ✗ | |
| 18. | Ramkali | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 19. | Nutnarain | ✗ | ✗ | ✓ | ✓ | ✗ | |
| 20. | Mali Gaura | ✗ | ✗ | ✓ | ✓ | ✗ | |
| 21. | Maru | ✓ | ✓ | ✓ | ✓ | ✓ | Kafi |
| 22. | Tukhari | ✓ | ✗ | ✓ | ✓ | ✗ | |
| 23. | Kedara | ✗ | ✗ | ✓ | ✓ | ✗ | |
| 24. | Bhairo | ✓ | ✓ | ✓ | ✓ | ✗ | |
| 25. | Basant | ✓ | ✓ | ✓ | ✓ | ✓ | Hindol |
| 26. | Sarang | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 27. | Malhar | ✓ | ✓ | ✓ | ✓ | ✗ | |
| 28. | Kanra | ✗ | ✗ | ✓ | ✓ | ✗ | |
| 29. | Kalyan | ✗ | ✗ | ✓ | ✓ | ✗ | Bhopali |
| 30. | Parbhati | ✓ | ✓ | ✓ | ✓ | ✗ | Vibas |
| 31. | Jaijaiwanti | ✗ | ✗ | ✗ | ✗ | ✓ | |
| Ragas used | | 19 | 17 | 30 | 30 | 15 | |

Raga Sri (1)

Points to remember

1. This chapter opens with a short mangal, 'Ikongkar Satgur prasad'.
'ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ'॥

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has most of the banis to complete the horizontal sequence of compositions i.e., Shabads, Ashtpadis, Specialist banis, Chhants, Specialist bani, Var and Bhagat Bani.

| Shabads | Ashtpadis | Specialist | Chhants | Specialists | Vars | Bhagat Bani |
|---------|-----------|------------|---------|-------------|------|-------------|
| | | | | | | |

3. This raga has bani of five Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. It has a shabad which has six rahau verses in it (pages 81-82). The shabad is titled 'Wanjara'. It is composed by Guru Ramdas. This is the only shabad in Guru Granth Shabad which has six rahaus in it. This raga also has a shabad of four rahau verses in it (pages 16-17) composed by Guru Nanak. There are only four shabads in Guru Granth Sahib with four rahau verses, see pages 96/97, 356 and 660.
5. The Var in this raga is composed by Guru Ramdas (pages 83 – 91), but none of the sloaks included therein are of Guru Ramdas. This is the first recorded var in Guru Granth Sahib, it has 21 pauris and 43 sloaks. The note 'Shud' is recorded at the end of the Var.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas and also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|--|--|---------------------------|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Gujri, Ramkali, Maru, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |

| | | | |
|---|---|---|---|
| Three Vars where Guru Arjan's pauris appear with the pauris of the main composer | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306.</i> <i>There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| The spelling of the word Pauri | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250,251,253,255,259 (in Bawan Akhri)</i> |
| Longest and shortest Guru-Vars | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this rāga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keechey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keechey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

6. This raga has a specialist bani titled 'Pehre'. Four shabads under this title are composed as: first two shabads of four and five padas respectively by Guru Nanak Dev (pages 74-76), third shabad of four padas by Guru Ramdas (pages 76 –77) and fourth shabad of five padas by Guru Arjan Dev (pages 77 –78).
7. Pehre are time related shabads. There are other shabads with similar background, an analysis of them is given at the end of these special points.
8. The Pehre shabads have no rahau verses in them.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak: Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)

Guru Amardas: Patti (434), Anand (917)

Guru Ramdas: Sopurkh (11)

Guru Arjan: Baramah (133), Bawan Akhri (250), Sukhmani (262)

9. The second chhant of Guru Arjan Dev (pages 80-81) has sloaks titled 'Dakhne'. The five padas of the chhant are each titled as a chant. It must be noted that this composition is counted as one chhant and not five chants. Please compare the composition of this chhant with the first chhant of Guru Arjan and the chhant of Guru Ramdas.

The title Dakhne has again been used in Raga Maru, Var Mehla 5 (pages 1094 – 1102)

There are 3 chhants in this raga, 1 of Guru Ramdas and 2 of Guru Arjan.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhaus, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|-------------------|---------------------|--------------------|-------------------|--------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

10. Chhants and Vars recorded in this raga do not have rahau verses in them.

As a norm none of the Sloaks, Chhants and Vars recorded in Guru Granth have rahau verses in them, but there are three exceptions to this rule; refer to page 469 where a sloak has a rahau verse in it, refer to page 947 where first pauri in Var Ramkali has a rahau verse in it and page 1122 here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant.

11. Unlike most of the other ragas there is no mention of the title ‘Padas’ (number of stanzas in a shabad) or ‘Tukas’ (number of lines in a pada) in this raga, though this is the opening raga of the Granth.

12. The raga has 27 Ashtpadis, 17 composed by Guru Nanak, 8 composed by Guru Amardas and 2 composed by Guru Arjan.

The literal meaning of the word Ashtpadi is a composition which consists of 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

A few examples are: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages). There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan Dev 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1.

13. There is Bani of four Bhagats in this raga., Bhagats Kabir, Trilochan, Beni and Ravidas.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi).

There are 4 shabads of Bhagat Trilochan in 3 ragas, and Bhagat Beni has 3 shabads in 3 ragas.

14. This raga is listed as a major raga in the Ragamala.
15. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is *winter (hement)*', during November – December.

ANALYSIS OF COMPOSITIONS BASED ON TIME, CALENDAR AND SEASON

Guru Granth Sahib contains the word of God spoken through the Sikh Gurus and other Saints. The Subject matter includes what God wanted to convey to his people. Major part of the Granth contains hymns which highlight the glories of God. In addition there are hymns which tell the way of God realisation, the method of communication with Him, the ethics and the moral code.

The hymns have been composed on the backdrop of a variety of subjects. Hereunder is produced a graphic view of compositions set on 'Time/Calendar' backdrop.

PEHRE: (Time division of a day/night)

The detail of the compositions on this topic are as follows:

| <i>Composer</i> | <i>Raga</i> | <i>Page</i> | <i>Structure</i> | <i>Explanation</i> |
|------------------------|--------------------|--------------------|---|--|
| Guru Nanak | Sri | 74-76 | Specialist 'titled': one shabad= 4 pd, Second shabad=5 padas | The night time starts at 6 p.m., the time is divided into four PEHRS: 6 p.m. -9 p.m. 9 p.m. -12 a.m. |

| | | | | |
|-------------|---------|-------|-------------------------------|-------------------------------------|
| | | | | 12 a.m. – 3 a.m. 3 a.m. – 6 a.m. |
| Guru Nanak | Tukhari | 1110 | Shabad = 4 padas | |
| Guru Ramdas | Sri | 76-77 | Specialist: shabad=4 padas | one |
| Guru Arjan | Sri | 77-78 | Specialist: shabad=5 padas | one |

Traditionally a 48 hours day is divided into 8 Pehrs of 3 hours each. The day starts at 6 a.m. and the night starts at 6 p.m. Guru Nanak has composed three shabads on this subject, two shabads are composed in raga Sri and one shabad is composed in raga Tukhari. Guru Ramdas and Guru Arjan have also composed hymns based on similar backdrop.

DIN-REIN (Day & Night)

| <i>Composer</i> | <i>Raga</i> | <i>Page</i> | <i>Structure</i> | <i>Explanation</i> |
|------------------------|--------------------|--------------------|-------------------------|---------------------------|
| Guru Arjan | Maj | 136 - 137 | Specialist, 4 padas | Day & night |

Guru Arjan has composed a hymn of 4 padas in rag Maj to have day and night as the backdrop. The hymns of 4 padas follows Guru Arjan's Baramah.

WAR (Days of a week)

| <i>Composer</i> | <i>Raga</i> | <i>Page</i> | <i>Structure</i> | <i>Explanation</i> | <i>Explanation</i> |
|------------------------|--------------------|--------------------|--|-------------------------------|-------------------------------|
| Guru Amardas | Bilawal | 841 842 | - Specialist 'titled' 'war sat': 10 padas | Names used by Guru Amardas | Names used by Bhagat Kabir |
| Bhagat Kabair | Gauri | 344 345 | - 'Titled war', 8 padas | Aditwar | Aditwar |
| | | | | Somwar | Somwar |
| | | | | Mangalwar | Mangalwar |
| | | | | Budhwar | Budhwar |
| | | | | Virwar | Brispatwar |
| | | | | Sukharwar | Sukritwar |
| | | | | Chhnicharwar | Thawar |

In the above hymns the first four names (Sunday – Wednesday) are same in both compositions, whereas the names of the next three days (Thursday – Saturday) are completely different.

In both compositions the name Aditwar (ਅਦਿਤਵਾਰ) is different from the name used these days i.e., Aetwar (ਐਤਵਾਰ).

The names of the Friday and Saturday used by Bhagat Kabir are not very common these days.

THITHE (15 Lunar Days)

| <i>Composer</i> | <i>Raga</i> | <i>Page(s)</i> | <i>Structure: Specialist– Titled: Thithe</i> | <i>Explanation Guru Nanak</i> | <i>Explanation Guru Arjan</i> | <i>Explanation Kabir</i> |
|-----------------|-------------|----------------|--|-----------------------------------|-----------------------------------|------------------------------|
| Guru Nanak | Bilawal | 838-840 | 20 padas One rahau | | | |
| Guru Arjan | Gauri | 296-297 | 17 Sloaks 17 Pauris One rahau | | | |
| Bhagat Kabir | Gauri | 343-344 | 1 Sloak 16 padas One rahau | | | |
| | | | <i>Pada/pauri number</i> | <i>Title of days</i> | <i>Title of days</i> | <i>Title of days</i> |
| | | | | Padas | Pauri | Padas |
| | | | 1 | Aekam | Aekam | Amavas |
| | | | 2 | Dujae | Dutia | Parwa |
| | | | 3 | | Tritia | Dutia |
| | | | 4 | Tritia | Chauthri | Tritia |
| | | | 5 | Chauthri | Pancham | Chauthae |
| | | | 6 | Panchami | Khastam | Panchae |
| | | | 7 | | Saptam | Chhat |
| | | | 8 | Khastami | Ashtami | Satae |
| | | | 9 | Saptami | Naumi | Ashtmi |
| | | | 10 | Ashtmi | Dasmi | Naumi |
| | | | 11 | Naumi | Ekadsi | Dasmi |
| | | | 12 | Dasmi | Duadsi | Ekadsi |
| | | | 13 | Ekadsi | Traudasi | Baras |
| | | | 14 | | Chaudeh | Teras |
| | | | 15 | Duadis | Amavas | Chaudas |
| | | | 16 | Duodisi | Poornima | Poornima |
| | | | 17 | Teris | xxx | xxx |
| | | | 18 | Chaudis | | |
| | | | 19 | Amavas | | |
| | | | 20 | | | |

In comparing the above three compositions, the following conclusions are arrived:

1. Where Guru Nanak and Guru Arjan's thithes start with 'Ekam', Bhagat Kabir's thithe starts with 'Amavas'.
2. Where Guru Arjan and Bhagat Kabir's compositions end with 'Poornima', there is no mention of 'Poornima' in Guru Nanak's composition.
3. Where Guru Nanak's and Bhagat Kabir's compositions are composed in padas, the composition of Guru Arjan is in Sloaks and pauris.
4. All compositions have one rahau verse in them, placed after the first pada/pauri and has a numeral 1 with it.
5. The movement of the lunar days are as follows:
 - a. If we start with 'Amavas' (new moon), the following days are called 'Sudi 1', 'Sudi 2' etc. and it goes up to 'Sudi 14', followed by 'Poornima' (Full moon).
 - b. Now starting with 'Poornima', the following days are called 'Vadi 1', 'Vadi 2' etc and goes up to 'Vadi 14', followed by 'Amavas'.
 - c. Thus 'Sudi' represents 'rising moon' and 'Vadi' represents 'receding moon'.
 - d. The time gap between one 'Amavas' to next 'Amavas' is 30 days.
 - e. The counting of days with titles 'Ekam', 'Dutia' etc. as mentioned above in the two compositions starts after 'Amavas'.
 - f. To complete the days in a year some adjustments are made in counting of the days. The counting of 'Amavas' or 'Poornima' on two succeeding days is an example to solve this anomaly.

BARAMAH (Twelve months)

| <i>Composer</i> | <i>Raga</i> | <i>Page(s)</i> | <i>Structure: Specialist Titled</i> | <i>Name of months</i> | <i>Explanation Guru Arjan</i> | <i>Explanation Guru Nanak</i> |
|-----------------|-------------|----------------|---|---------------------------|-----------------------------------|-----------------------------------|
| Guru Arjan | Maj | 133-136 | Baramah, 14 padas | 1 | Chet | Chet |
| | | | First pada is prologue | 2 | Vaisakh | Vaisakh |
| | | | Last pada is epilogue | 3 | Jeth | Jeth |
| | | | Padas 2-13 name of month | 4 | Asar | Asar |
| Guru Nanak | Tukhari | 1107- 1117 | Baramah Chhants 17 padas | 5 | Sawan | Sawan |
| | | | First 4 padas are prologue | 6 | Bhadon | Bhadon |
| | | | Padas 5-16 padas are months | 7 | Asun | Asun |
| | | | Pada 17 is epilogue | 8 | Katak | Katak |
| | | | | 9 | Mangar | Mangar |
| | | | | 10 | Pokh | Pokh |
| | | | | 11 | Magh | Magh |
| | | | | 12 | Falgan | Falgan |

A comparison of the two compositions highlights the following points of difference:

1. Guru Arjan's Baramah is in raga Maj, whereas Guru Nanak's Baramah is in raga Tukhari.
2. The caption of Guru Arjan's Baramah reads: 'Baramaha Maj Mehla 5 Ghar 4', whereas the caption of Guru Nanak's Baramah reads: 'Tukhari Chhant Mehla 1 Baramaha. It is believed that this composition of Guru Nanak was perhaps his last composition (for details, please see the chapter of raga Tukhari).
3. Guru Arjan's composition has 14 padas, whereas Guru Nanak's composition has 17 padas.
4. Guru Arjan's composition has used 1 pada for prologue whereas Guru Nanak has used 4 opening padas for prologue.
5. Guru Arjan's Baramah is composed in a Shabad of 14 padas, whereas Guru Nanak's Baramah is composed in a Chhant of 17 padas.
6. Guru Arjan's Baramah has one pada for Prologue, whereas Guru Nanak's Baramah has four padas for Prologue.

Mythological references

SRI RAGA

Sewa (Guru Nanak, page 26, shabad) 33

ਵਿਚਿ ਦੁਨੀਆ ਸੇਵ ਕਮਾਈਐ॥ ਤਾ ਦਰਗਹ ਬੈਸਣੁ ਪਾਈਐ॥॥ ੪ ॥ ੩੩ ॥

In the midst of this world, do seva, and you shall be given a place of honour in the court of Waheguru.....॥ 4 ॥ 33 ॥

Sewa refers to selfless honorary work. In the olden times most of the holymen would restrain themselves from doing any work on their own and would rather ask their disciples to perform jobs for them. Guru Nanak condemned this practice and asked for seva instead. Seva is an important part of Sikh ethics.

Mula, Kazi, Namaz (Guru Nanak, page 24, shabad 28)

ਤਾ ਤੂ ਮੁਲਾ ਤਾ ਤੂ ਕਾਜੀ ਜਾਣਹਿ ਨਾਮੁ ਖੁਦਾਈ ॥ ਜੇ ਬਹੁਤੇਰਾ ਪੜਿਆ ਹੋਵਹਿ ਕੋ ਰਹੈ ਨ ਭਰੀਐ ਪਾਈ
॥ ੨ ॥ ਸੋਈ ਕਾਜੀ ਜਿਨਿ ਆਪੁ ਤਜਿਆ ਇਕੁ ਨਾਮੁ ਕੀਆ ਆਧਾਰੇ ॥ ਹੈ ਭੀ ਹੋਸੀ ਜਾਇ ਨ ਜਾਸੀ ਸਚਾ
ਸਿਰਜਣਹਾਰੇ ॥ ੩ ॥ ਪੰਜ ਵਖਤ ਨਿਵਾਜ਼ ਗੁਜਾਰਹਿ ਪੜਹਿ ਕਤੇਬ ਕੁਰਾਣਾ ॥ ਨਾਨਕੁ ਆਖੈ ਗੋਰ ਸਦੇਈ
ਰਹਿਓ ਪੀਣਾ ਖਾਣਾ ॥ ੪॥ ੨੯ ॥

You are a Mullah, and you are a Qazi, only when you know the Naam, the Name of God. You may be very educated, but no one can remain in this world for ever, one has to go when the measure of life is full ॥ 2 ॥ He alone is a Qazi, who renounces selfishness and conceit, and makes Waheguru as his/her support. The true creator Waheguru is there and shall always be there. He is beyond births and death ॥ 3 ॥

You may chant your prayers five times each day; you may read the Bible and the Koran, but when the call comes all your belongings will remain behind ॥ 4 ॥ 28 ॥

Mula (Priest)

A mullah is like a Sikh Bhai or a Hindu Pandit.

Qazi (Judge)

A Kazi is like a Justice of Peace or a Magistrate.

Namaz (Prayer)

A namaz is also called Salat. It refers to five prayers which a Muslim is supposed render during a day.

Khatras (Guru Nanak, page 16, shabad 17)

ਸਤਿ ਰਸ ਮਿਠੇ ਮੰਨਿਐ ਸੁਣਿਐ ਸਾਲੋਣੇ ॥ ਖਟ ਤੁਰਸੀ ਮੁਖਿ ਬੋਲਣਾ ਮਾਰਣ ਨਾਦ ਕੀਏ ॥ ਛਤੀਹ ਅੰਮ੍ਰਿਤ
ਭਾਉ ਏਕੁ ਜਾ ਕਉ ਨਦਰਿ ਕਰੋਇ ॥ ੧ ॥

Believing, all tastes are sweet. Hearing, the salty flavors are tasted; chanting with one's mouth, the spicy flavors are savored. All these spices have been made from the sound-current of the Nad. The thirty-six flavors of ambrosial nectar are in the love of one God; they are tasted only by one who is blessed by the glance of his Grace. || 1 ||

According to the Indian tradition the taste of a tongue can be divided into six categories: sweet, saltish, bitter, sour, *chatpata*, *ksaila* (ਮਿਠਾ, ਸਲਣਾ, ਚਟਪਟਾ, ਖਟਾ, ਕੱੜਾ, ਕਸੈਲਾ). Please also refer to page 1413 sloak 12.

Gun (Bhagat Kabir, page 92, shabad 3)

ਸੁਰਿ ਨਰ ਗਣ ਗੰਧੁਬ ਜਿਨਿ ਮੋਹੇ ਤ੍ਰਿਭਵਣ ਮੇਖੁਲੀ ਲਾਈ ॥ ੧ ॥

He fascinates the angels, the celestial singers and the heavenly musicians; he has strung the three worlds upon his thread. || 1 ||

Gan

The meaning of the word 'Gan' is a 'group of servants of gods'. It is believed that these *sevaks* also live at the 'Kailash' mountain. Their groupings and numbers are believed to be as follows:

1. Adityas—12
2. Anilas—49
3. Viswe-devas—10
4. Vasus—8
5. Tushitas—39
6. Abhaswaras—64
7. Maharajikas—220
8. Sadhyas—12
9. Rudras—11

They all are attendants upon god Shiva. The master of these Ganas is Ganesh, the son of Parvati and Shiva.

Gandhrava

A Gandharva is half-man, half-bird. They are celestial minstrels. They were born from Brahma. They are musicians of heaven and inhabit Indra-lok. Their wives are called apsaras. They have their dwelling in the sky or in the atmosphere. They witness the actions of humans. According to one legend they prepared the som-ras (wine) for the gods at the times of *Amrit-manthan*.

Tribhavan

Tribhavan refers to three divisions of the world: sky, earth and netherland (*patal*).

Tregun (Guru Nanak, page 21, shabad 18)

ਤ੍ਰਿਹੁ ਗੁਣ ਬੰਧੀ ਦੇਹੁਰੀ ਜੋ ਆਇਆ ਜਗਿ ਸੇ ਖੇਲੁ ॥ ਵਿਜੋਗੀ ਦੁਖਿ ਵਿਛੁੜੇ ਮਨਮੁਖਿ ਲਹਹਿ ਨ ਮੇਲੁ ॥੪॥

The three qualities hold the body in bondage; whoever comes into the world is subject to their play. Those who separate themselves from Waheguru, they wander around, lost in misery. The self-willed *manmukhs* do not attain union with Waheguru. || 4 ||

The Hindu scriptures mention three types of temperament or qualities which bind a human, they are: Satik (Sat), Rajas (Raj) and Tamas (Tam). Where Sat refers to calm and compassion, Raj refers to pride and Tam refers to ignorance.

Char Agan (Guru Nanak, page 21, shabad 20)

ਚਾਰੇ ਅਗਨਿ ਨਿਵਾਰਿ ਮਰੁ ਗੁਰਮੁਖਿ ਹਰਿ ਜਲੁ ਪਾਇ ॥ ਅੰਤਰਿ ਕਮਲ ਪ੍ਰਗਾਸਿਆ ਅੰਮ੍ਰਿਤ ਭਰਿਆ
ਅਧਾਇ ॥ ਨਾਨਕ ਸਤਗੁਰੁ ਮੀਤੁ ਕਰਿ ਸਚੁ ਪਾਵਹਿ ਦਰਗਹ ਜਾਇ ॥ ੪ ॥ ੨੦ ॥

The Gurmukh puts out the four fires, with the water of Waheguru's Name. The lotus blossoms deep within the heart, and filled with ambrosial nectar, one is satisfied. Make the true Guru your friend; with his help, you shall obtain Waheguru. || 4 || 20 ||

The four streams of fire are:

1. Violence

2. Greed
3. Attachment
4. Anger

The other division of stream of fire are:

1. Forest fire
2. Ocean fire
3. Mountain fire (Volcano)
4. Stomach fire

All above fires when go out of control destroy everything around them. They do not take any pity on any one.

In the Hindu Scriptures Agni is called Bisantar Devta. Its other names are Pavak and Tejas. Sun is the main source of Agni. All Hindu ceremonies are performed around fire (Havan). Agni is thought to be a mediator between humans and God.

Char Kilwikh (Guru Arjan, page 70, Ashtpad 26, pada 4)

ਚਾਰੇ ਕਿਲਵਿਖ ਉਨਿ ਅਘ ਕੀਏ ਹੋਆ ਅਸੁਰ ਸੰਘਰੂ ॥ ਪੋਥੀ ਗੀਤ ਕਵਿਤ ਕਿਛੁ ਕਦੇ ਨ ਕਰਨਿ ਪਚਿਆ ॥
ਚਿਤਿ ਆਵੈ ਓਸੁ ਪਾਰਬ੍ਰਹਮੁ ਤਾ ਨਿਮਖ ਸਿਮਰਤ ਤਰਿਆ ॥ ੪ ॥

When you are under the power of sexual desire, anger and wordly attachment, or are a greedy miser in love with your wealth; if you have committed the four great sins and have committed other mistakes; even if you are a murderous fiend who has never taken the time to listen to sacred books, hymns and poetry—if you then come to remember the supreme God, and contemplate him, even for a moment, you shall be saved. || 4 ||

According to the Hindu belief the four major sins are:

1. To kill a Brahmin
2. To drink alcohol
3. To steal
4. To indulge in sex without consent.

The Buddhist and Jains considered the following as the major sins:

1. To tell lies
2. To drink alcohol
3. To steal, and
4. To gamble.

REVISION PAPER 2 (Sri Raga)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-ar� pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

3. Do specialist bani ‘Pehres’ has any rahau verse in it?

4. Guru Nanak has composed 3 shabads titled Pehres, two of which are in this raga, where and in which raga is the third shabad?

5. What is the meaning of the word Dakhne, where and by whom, in Guru Granth Sahib, this word has been used?

6. What is special about Guru Arjan Dev’s second chhant in this raga. Explain

7. Sri raga is the first raga in Guru Granth Sahib and Var recorded in this raga is Guru Ramdas’s composition. Highlight salient features of this var comparing it with other vars in Guru Granth Sahib.

8. The only composition which has six rahaus in it is a composition of Guru Ramdas and is a part of this raga. What special message this composition gives to the readers.

9. Srirag is the first raga in Guru Granth Sahib and it has bani of all the composer Gurus, except Guru Tegh Bahadur. Select the first shabād of Guru Nanak, Guru Amardas, Guru Ramdas and Guru Arjan and explain the common message contained in these shabads.

| <i>The Guru</i> | <i>Page no.</i> | <i>Shabad and undercurrent message</i> |
|------------------------|------------------------|---|
| Guru Nanak | Page 14 | “Moti te mandir.....” |
| Guru Amardas | Page 26 | “Hau satguru sevi apna.....” |
| Guru Ramdas | Page 39 | “Mai man tan birhau et agla.....” |
| Guru Arjan | Page 42 | “Kaya tu rata dekh ke.....” |

10. Look carefully at pages 26, 39 and 42, and then write the main points of your observation.

REVISION PAPER 2 (Sri Raga) suggested answers

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|---|
| At the start of the chapter | 1 | 14 | Short verse: <i>Ikongkar Satgur Parsad</i> |
| | 12 | | Twelve more mangals as above |
| | 1 | 81 | One mangal : <i>Ikongkar Satnam Gurparsad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|-----------------|---|
| All Shabads & Ashtpadis | 1 | Various Pages | <i>All rahau verses are numbered</i> <i>All rahau verses are placed after the first pada</i> |
| Wanjara | 6 | 81 | <i>Composition "Wanjara" has 6 rahaus, all are numbered and are placed after each pada.</i> |

3. Do specialist bani 'Pehres' has any rahau verse in it?

No

4. Guru Nanak has composed 3 shabads titled Pehres, two of which are in this raga, where and in which raga is the third shabad?

In raga Tukhari, page 1110

5. What is the meaning of the word Dakhne, where and by whom, in Guru Granth Sahib, this word has been used?

Dakhne means 'Sloaks' and it is a word of Multani language. The word is used by Guru Arjan.

6. What is special about Guru Arjan Dev's second chhant in this raga. Explain Guru Arjan has composed two chants in this raga. First chhant has five padas and no sloaks. The characteristics of the second chhant (pages 80/81) are:

- a. It has five padas,
- b. each pada is subtitled as 'chhant'.
- c. Each pada is preceded by a Dakhna (sloak)

7. Sri raga is the first raga in Guru Granth Sahib and Var recorded in this raga is Guru Ramdas's composition. Highlight salient features of this var comparing it with other vars in Guru Granth Sahib.

Of all the Guru-composers Guru Ramdas has composed the maximum number of vars and the first var recorded in Guru Granth Sahib is of him. The main features of the var are:

| Pauri no. | Sloaks | | Sloaks | |
|---------------------|------------|------------|--------------|------------|
| | Guru Nanak | Guru Angad | Guru Amardas | Guru Arjan |
| 1 | | | 2 | |
| 2 | 2 | | | |
| 3 | 1 | 1 | | |
| 4 | 1 | | 1 | |
| 5 | | | 2 | |
| 6 | | | 2 | |
| 7 | 1 | | 1 | |
| 8 | | | 2 | |
| 9 | | | 2 | |
| 10 | | | 2 | |
| 11 | | | 2 | |
| 12 | | | 2 | |
| 13 | | | 2 | |
| 14 | | | 3 | |
| 15 | | 1 | | 1 |
| 16 | | | 2 | |
| 17 | | | 2 | |
| 18 | | | 2 | |
| 19 | | | 2 | |
| 20 | 2 | | | |
| 21 | | | 2 | |
| <i>Total Sloaks</i> | 7 | 2 | 33 | 1 |

This var when compared with the vars composed by Guru Arjan highlights a startling point of difference i.e., that all vars composed by Guru Arjan have in them the sloaks of only Guru Arjan, whereas the above var has sloaks of Guru Nanak, Guru Angad Guru Amardas and Guru Arjan and none of Guru Ramdas the composer of the var.

8. The only composition which has six rahaus in it is a composition of Guru Ramdas and is a part of this raga. What special message this composition gives to the readers.

The name of the composition is 'Wanajara' meaning a petty merchant. The theme of the composition is that the true trade for humans was the trade of priceless name of Waheguru.

Where all human made goods have a price tag, the name of Waheguru is priceless. Those who trade in His name they earn their profit in the shape of happiness and comfort.

9. Srirag is the first raga in Guru Granth Sahib and it has bani of all the composer Gurus, except Guru Tegh Bahadur. Select the first shabad of Guru Nanak, Guru Amardas, Guru Ramdas and Guru Arjan and explain the common message contained in these shabads.

| <i>The Guru</i> | <i>Page no.</i> | <i>Shabad and undercurrent message</i> |
|------------------------|------------------------|---|
| <i>Guru Nanak</i> | <i>Page 14</i> | "Moti te mandir....." <i>The love for God and the anxiety to meet Him.</i> |
| <i>Guru Amardas</i> | <i>Page 26</i> | "Hau satguru sevi apna....." <i>The modes to find the way of God</i> |
| <i>Guru Ramdas</i> | <i>Page 39</i> | "Mai man tan birhau et agla....." <i>The wait to be one with God</i> |
| <i>Guru Arjan</i> | <i>Page 42</i> | "Kaya tu rata dekh ke....." <i>All worldly comforts are of no avail if the mortal has forgotten the name of Waheguru</i> |

10. Look carefully at pages 26, 39 and 42, and then write the main points of your observance.

At page 26 when the shabads of Guru Nanak end, a new sub-chapter starts with the hymns of Guru Amardas, whereas on pages 39 and 42 when the hymns of Guru Ramdas and Guru Arjan start there is no such division of a new sub-chapter. One reason for this could be that all shabads of Guru Amardas, Guru Ramdas and Guru Arjan are of the same Ghar and thus there was no need for the start of a new sub-chapter.

TEST PAPER 1 – SRI RAGA

Either write a short answer, or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of Mangal this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of bani recorded in this raga.

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Does the words Dakhne and Sloak mean the same thing?

Yes

No

5. How many raga chapters we have in Guru Granth Sahib?

31

37

6. How many vars are there in Guru Granth Sahib?

21

22

7. In addition to basic 31 ragas, how many other ragas are mentioned in Guru Granth Sahib?

8

6

9

8. Is there a mention of Padas and tukas in this raga as a caption of compositions?

Yes

No

9. As a norm do Chhants and Vars have rahau verses in them?

10. Name the specialist bani of this raga which has six rahau verses in

it Are there other banis with similar number of rahaus ?

.....

TEST PAPER 1 – SRI RAGA suggested answers

Either write a short answer, or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of Mangal this raga opens with:

Short

2. Fill-in the following table showing the horizontal sequence of bani recorded in his raga.

| <i>Shabads</i> | <i>Ashtpadis</i> | <i>Specialist</i> | <i>Chhants</i> | <i>Specialist</i> | <i>Var</i> | <i>Bhagat Bani</i> |
|----------------|------------------|-------------------|----------------|-------------------|------------|--------------------|
| | | | | | | |

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|-------------------------------------|
| <i>Pehre</i> | 74-78 | 4-5 padas | <i>Gurus: Nanak, Amardas, Arjan</i> |

4. Does the words Dakhne and Sloak mean the same thing?:

 Yes

5. How many raga chapters we have in Guru Granth Sahib?:

 31

6. How many vars are there in Guru Granth Sahib?

 22

7. In addition to basic 31 ragas, how many other ragas are mentioned in Guru Granth Sahib?

 6

8. Is there a mention of Padas and tukas in this raga as a caption of compositions?

 No

9. As a norm do Chhants and Vars have rahau verses in them?

No

10. Name the specialist bani of this raga which has six rahau verses in it.

Wanjara

Are there other banis with similar number of rahaus ?

No.

Chapter 2

Raga Maj

Raga Maj (2)

Points to remember

- Like most of the raga-chapters in Guru Granth Sahib this chapter opens with a complete mangal (full Mool mantar): ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

- The chapter has the following banis to fill-in the horizontal sequence of compositions i.e., Shabads, Ashtpadis, Specialist banis and a Var.

| | | | | | | |
|--------------------|----------------------|-------------|----------|--------|------|--------|
| Shabads 4 padas | Ashtpadis 8 padas | Specialists | xxxxxxxx | xxxxxx | Vars | xxxxxx |
|--------------------|----------------------|-------------|----------|--------|------|--------|

- This raga has bani of five Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

- It has a shabad which has four rahau verses in it (pages 96 -97). It is composed by Guru Arjan Dev. There are three more shabads with four rahaus in Guru Granth Shabad, refer to pages 16 –17, 96-97, 356, and 660.
- The Var in this raga is composed by Guru Nanak Dev (pages 137 – 150), it has 27 pauris and 68 sloaks. The note ‘Shud’ is recorded at the end of the Var.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment - Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------------|--|---------------------------|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Maru, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |

| | | | |
|---|---|---|---|
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250,251,253,255,259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keechey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keechey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

6. This raga has two specialist banis titled 'Baramah' (pages 133 –136) and 'Din rien' (pages 136 –137). Both of these Banis are composed by Guru Arjan Dev.

Guru Nanak has also composed Bani titled 'Baramah' which is recorded in Raga Tukhari on pages 1107 – 1117. Where Guru Arjan's Baramah is recorded as a long specialist composition of 14 padas, Guru Nanak's composition has been recorded under the title-structure of Chhant and has 17 padas in it. No other composer, apart from Guru Arjan, has composed bani under the title of 'Din rien'.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

| | |
|----------------------|---|
| <i>Guru Nanak:</i> | <i>Japji (1), Sodar (8), Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)</i> |
| <i>Guru Amardas:</i> | <i>Patti (434), Anand (917)</i> |
| <i>Guru Ramdas:</i> | <i>Sopurkh (11)</i> |
| <i>Guru Arjan:</i> | <i>Baramah (133), Bawan Akhri (250), Sukhmani (262)</i> |

7. Baramah and Din rien have no rahau verses in them.
8. There is no Bhagat Bani in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

- Var recorded in this raga does not have rahau verse/s in it.

As a norm none of the Sloaks, Chhants and Vars recorded in Guru Granth have rahau verses in them, but there are three exceptions to this rule; refer to page 469 where a sloak has a rahau verse in it, refer to page 947 where first pauri in Var Ramkali has a rahau verse in it and page 1122 here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant.

- Like most of the other ragas there is a mention of the title ‘*Padas*’ (*number of stanzas in a shabad*) in this raga.
- The raga has 39 Ashtpadis, 1 composed by Guru Nanak, 32 composed by Guru Amardas, 1 composed by Guru Ramdas and 5 composed by Guru Arjan.

The literal meaning of the word Ashtpadi is a composition which consists of 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

A few examples are: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gaur (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages).

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

- This raga is not listed in the Ragamala.
- The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is *rainy (Varsha)*, during July –August.

Mythological references

RAGA MAJH

Amritsar (Guru Amardas, page 113, Ashtpad 8, rahau verse)

ਸਤਿਗੁਰੂ ਹੈ ਅੰਮ੍ਰਿਤ ਸਰੁ ਸਾਚਾ ਮਨੁ ਨਾਵੈ ਮੇਲੁ ਚੁਕਾਵਣਿਆ ॥ ੧ ॥

The perfect Guru is like a true pool of nectar; bathing in it i.e., getting teaching from him, the mind is washed clean of all filth. || 1 || Rahau ||

According to various Hindus myths a pool of nectar is within every human. It is located inside the tenth door (dasam dwar). It can be reached by practising various types of meditations and penances. Those who find the pool and are able to drink a few drops of nectar, from therein, they become immortal (they realise God).

Mseet, Mussala, Koran, Sunnat (circumcision), Roza and Musalman (Guru Nanak, page 104, Var, sloak 1 following pauri 6)

ਸਲੋਕ ਮ: ੧ ॥ ਮਿਹਰ ਮਸੀਤਿ ਸਿਦਕੁ ਮੁਸਲਾ ਹਕੁ ਹਲਾਲੁ ਕੁਰਾਣੁ ॥ ਸਰਮ ਸੁੰਨਤਿ ਸੀਲੁ ਰੋਜ਼ ਹੋਹੁ ਮੁਸਲਮਾਣੁ ॥ ਕਰਣੀ ਕਾਬਾ ਸਚੁ ਪੀਰੁ ਕਲਮਾ ਕਰਮ ਨਿਵਾਜ਼ ॥ ਤਸਬੀ ਸਾ ਤਿਸੁ ਭਾਵਸੀ ਨਾਨਕ ਰਖੈ ਲਾਜ ॥ ੧ ॥

Sloak Mehla 1: Let mercy be your mosque, faith your prayer-mat, and honest living your Koran. Make modesty your circumcision, and good conduct your fast. In this way, you shall be a true Muslim. Let good conduct be your Kaabaa, truth your spiritual guide, and the karma of good deeds your prayer and chant. Let your rosary be that which is pleasing to God's will.

Mseet (mosque)

Muslim place of worship.

Mussala (prayer mat)

A mat on which a Muslim sits to say his namaz.

Koran (Quran)

The Muslim holy scripture. The meaning of the word Koran is 'to read'. Muslims

believe that it is a divine book, brought on earth by angle Gabriel and revealed through Prophet Mohammed. Every word written in it is divine and a copy of it is preserved in heavens.

Sunnat (circumcision)

A compulsion for every male Muslim.

Roza (fast)

A month's fast in the month of Ramadan (ninth month of the Muslim calendar).

Musalman (Muslim)

A person who submits to the will of Allah, a follower of Prophet Mohammed.

Chaurasi lakh joon (8,400,000 lives) (Guru Amardas, page 111, Ashtpad 3 (pada 6))

ਲਖ ਚਉਰਾਸੀਹ ਜੀਅ ਉਪਾਏ ॥ ਜਿਸ ਨੇ ਨਦਰਿ ਕਰੇ ਤਿਸੁ ਗੁਰੂ ਮਿਲਾਏ ॥ ਕਿਲਬਿਖ ਕਾਟ ਸਦਾ ਜਨ
ਨਿਰਮਲ ਦਰਿ ਸਚੈ ਨਾਮੁ ਸੁਹਾਵਣਿਆ ॥ ੬ ॥

He created the 8.4 million species of beings. Those, upon whom he casts his glance of grace, come to meet the Guru. Shedding the residues of their sinful mistakes, His servants are forever pure; at the true court, they are beautified by the Nam, the name of Waheguru. || 6 ||

According to one Indian tradition there are 8.4 million lives on earth. Their division is as follows:

Those who live in water=900,000; Birds=1,000,000; Vegetation variety=2,000,000; Reptiles=1,100,000; Animals=3,000,000; Others 400,000.

The Jains have counted them as:

In water=700,000; on earth=700,000; in air=700,000; in fire=700,000; in stones=1,000,000; in vegetation=1,400,000; lives with two organs=200,000; lives with three organs=200,000; lives with four organs=400,000; lives in heaven 400,000; lives in hell 400,000; four legged lives=400,000; other lives on earth including one legged and two legged creatures 1,200,000.

Char Agni (four fires) (Guru Nanak, page 147, Var, Sloak 2 preceding pauri 20)

ਹੰਸੁ ਹੇਤੁ ਲੋਭੁ ਕੋਪੁ ਚਾਰੇ ਨਦੀਆ ਅਗਿ ॥ ਪਵਹਿ ਦਤਹਿ ਨਾਨਕਾ ਤਰੀਐ ਕਰਮੀ ਲਗਿ ॥ ੨ ॥

Gun (Bhagat Kabir, page 92, shabad 3)

Cruelty, material attachment, greed and anger are the four rivers of fire. Falling into them, one is burned. One is saved only by holding tight to good deeds. || 2 ||

Scholars mention four types of fire which are very destructive:

1. The jungle fire
2. The stomach fire
3. The ocean fire and
4. The mountain and mines fire.

Guru Nanak has mentioned four fires which destroy a person's inner-self. These fires are:

1. Fire of violence or cruelty (Hans)
2. Fire of attachment (haet)
3. Fire of greed (lob) and
4. Fire of anger (kop).

Panj Namaz (Guru Nanak, page 141, Var M: 1, sloaks 3 preceding pauri 7)

**ਮ: ੧ ॥ ਪੰਜਿ ਨਿਵਾਜਾ ਵਖਤ ਪੰਜਿ ਪੰਜਾ ਪੰਜੇ ਨਾਉ ॥ ਪਹਿਲਾ ਸਚੁ ਹਲਾਲ ਦੁਇ ਤੀਜਾ ਖੈਰ ਖੁਦਾਇ ॥
ਚਉਥੀ ਨੀਅਤਿ ਰਾਸਿ ਮਨੁ ਪੰਜਵੀ ਸਿਫਤਿ ਸਨਾਇ ॥ ਕਰਣੀ ਕਲਮਾ ਆਖਿ ਕੈ ਤਾ ਮੁਸਲਮਾਣੁ ਸਦਾਇ ॥
ਨਾਨਕ ਜੇਤੇ ਕੂੜਿਆਰ ਕੂੜੈ ਕੂੜੀ ਪਾਇ ॥ ੩ ॥**

MEHLA 1: There are five prayers and five times of day for prayer; the five have five names. Let the first be truthfulness, the second honest living, and the third charity in the name of God. Let the fourth be good will to all, and the fifth the praise of Waheguru. Repeat the prayer of good deeds, and only then, you may call yourself a Muslim. The false obtain falsehood, and only falsehood as a reward. || 3 ||

Namaz or Salat is a pillar of Islam. Where Muslims say namaz five times a day, the Jews do it seven times a day and Sikhs do it three times a day.

The Muslim namaz consists of sayings of a selected number of Koranic hymns. It has

42 rakats, where one rakat consists of one standing and sitting posture, and two times bowings.

Baramah (Guru Arjan, page 133)

A type of poetry, wherein verses are composed on the basis of changing seasons and their impact on human mind. The oldest Baramah in existence is one written by Masood Sayad Suleman Lahori (1047-1122) in Persian. There are a number of Baramahs in Hindi and Sanskrit.

In Guru Granth Sahib there are two Baramahs, one by Guru Nanak in Raga Tukhari and one by Guru Arjan in Raga Maj.

Mohani (Apsaras-alluring damsels of heaven) (Guru Nanak, page 142, Var, Sloak 4 preceding pauri 9)

ਮ: ੧ ॥ ਅਗੀ ਪਾਲਾ ਕਪੜੁ ਹੋਵੈ ਖਾਣਾ ਹੋਵੈ ਵਾਉ ॥ ਸੁਰਗੈ ਦੀਆ ਮੋਹਣੀਆ ਇਸਤਰੀਆ ਹੋਵਨਿ ਨਾਨਕ
ਸਭੇ ਜਾਉ ॥ ਭੀ ਤੂਹੈ ਸਾਲਾਹਣਾ ਆਖਣ ਲਹੈ ਨ ਚਾਉ ॥ ੪ ॥

MEHLA 1: If fire and ice were my clothes, and the wind was my food; and even if the enticing heavenly beauties were my wives, all this shall pass away! Even then, I would worship and adore you, and my longing to chant your praises would not decrease. || 4 ||

In the Hindu scriptures there is a reference of 'Apsaras' who reside in the kingdom of Indra. They rose from the milk-ocean at the time of its churning. As they did not go through the ceremony of purification, none of the gods could marry them. They then wed Gandharvas (half men-half bird creatures of heaven, they are musicians of heaven). They are normally presented as rewards to heroes who fall in battles. Some of the important 'Apsaras' are Maneka, Rambha and Thilothama, who are sent by Indra to break the virtues of sages.

In Islam *Apsaras* are called *Hoors*.

REVISION PAPER 3 (Raga Maj)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Does specialist banis ‘Baramah’ and ‘Din rein’ has any rahau verses in them?

4. Guru Arjan has composed Baramah in Raga Maj, name the Guru who has also composed a bani of similar title, and name the raga and the structure of this other composition. What is the meaning of the word ‘Baramah’?

5. Define the word ‘Din rien’, where and by whom, in Guru Granth Sahib, this bani has been composed?

6. What is so special about Raga Maj? Explain the purpose of the inclusion of this raga in Guru Granth Sahib.

7. Raga Maj is the second raga in Guru Granth Sahib and Var recorded in this raga is Guru Nanak Dev’s composition. Highlight salient features of this var comparing it with the first var of Guru Ramdas.

8. How many rahau verses each shabad of this raga has? Comment on the placing of these verses as well.

9. This raga has bani of four composer Gurus, but has no bani of the bhagats. Make a table to show the ‘structure’ of the bani of each Guru.

| <i>The Guru</i> | <i>Page no.</i> | |
|-----------------|-----------------|--|
| Guru Nanak | | |
| Guru Amardas | | |
| Guru Ramdas | | |
| Guru Arjan Dev | | |

10. After the vars of both Sriraga and raga Maj, a comment ‘Shud’ is recorded. What is the meaning of this comment; also mention the way (style) in which this comment has been written in the Kartarpuri bir and the present birs? Do you think that this comment should be read along with the pauri at the time of recitation of bani ?

REVISION PAPER 3(Raga Maj) suggested answer

1. How many and which type of mangals have been used in this raga?

| The composition | No. of mangals | Page no. | Type of mangals |
|--|-----------------------|---------------------------|---|
| <i>At the start of the chapter</i> | 1 | 94 | <i>Full – complete</i> |
| <i>Before the start of the Var</i> | 1 | 137 | <i>Ik Ongkar Satnam Kartapurkh Gurprasad*</i> |
| <i>Before the start of the Ashtpadis (109), Baramah (133), Dinrien (136)</i> | 4 | 109, 132**,133, 136 | <i>Ik Ongkar Satguru Prasad</i> |
| * This type of Managal has been used only 9 times | | | |
| ** This is the last ashtpadi | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| The composition | No. of rahaus | Page no. | Placing with or without numerals |
|---|--|-----------------|--|
| <i>Shabad – 'mera man lochae...'</i> | <i>Four</i> | 96 | <i>End of padas, numbered</i> |
| <i>All other shabads, and two specialist compositions</i> | <i>None</i> | | |
| <i>Ashtpadis</i> | <i>One (two ashtpadis have no rahau verse)</i> | | <i>Some at the beginning, some at the end of the first pada.</i> |

3. Does specialist banis ‘Baramah’ and ‘Din rien’ has any rahau verses in them?

No.

4. Guru Arjan has composed Baramah,in Raga Maj, name the Guru who has also composed a bani of similar title, and name the raga and the structure of this other composition. What is the meaning of the word ‘Baramah’?

Guru Nanak Dev, raga Tukhari, Chhant; Baramah means twelve months.

5. Define the word ‘Din rien’, where and by whom, in Guru Granth Sahib, this bani has been composed?

Day & night; Guru Arjan Dev, Raga Maj – page 136

6. What is so special about Raga Maj? Explain the purpose of the inclusion of this raga in Guru Granth Sahib.

This raga was in fact composed by Guru Arjan himself. The word ‘Maj’ is related to the area ‘Majha’ (Amritsar and adjoining districts). The raga is suitable to sing love lores.

7. Raga Maj is the second raga in Guru Granth Sahib and Var recorded in this raga is Guru Nanak Dev’s composition. Highlight salient features of this var comparing it with the first var of Guru Ramdas..

The undercurrent of the Var – raga Maj is that God is omnipresent, omniscient and omnipotent; whereas the undercurrent of the Var – raga Sri is that there is but one God who the creator, sustainer and destroyer all in one.

8. How many rahau verses each shabad of this raga has? Comment on the placing of these verses as well.

The shabads 4 padas have no rahau verses in them, except one shabad mentioned above in question 2. This is the only raga, in Guru Granth Sahib, wherein the shabads have no rahau verses in them.

9. This raga has bani of four composer Gurus, but has no bani of the bhagats. Make a table to show the ‘structure’ of the bani of each Guru.

| <i>The Guru</i> | <i>Page no.</i> | <i>Structure</i> |
|-----------------------|-------------------------------|--|
| <i>Guru Nanak</i> | <i>109 137 – 150</i> | <i>One ashtpadi One var of 27 pauris.</i> |
| <i>Guru Amardas</i> | <i>110 – 129</i> | <i>Thirty two ashtpadis</i> |
| <i>Guru Ramdas</i> | <i>93 – 96 129 – 130</i> | <i>Seven shabads of four padas One ashtpadi</i> |
| <i>Guru Arjan Dev</i> | <i>96 – 109 130 – 133</i> | <i>Forty three shabads of four padas. Five ashtpadis</i> |

10. After the vars of both Sriraga and raga Maj, a comment ‘Shud’ is recorded. What is the meaning of this comment; also mention the way (style) in which this comment has been written in the Kartarpuri bir and the present birs? Do you think that this comment should be read along with the pauri at the time of recitation of bani ?

The word ‘Shud’ here means that all the Guru-bani recorded so far, in that raga, has been found to be correct in the first proof reading.

In the Kartarpuri bir this comment is recorded in the margin in a slanting style. In the modern birs it is recorded in the same style as the other writings. There is absolutely no need to read this comment at the end of the pauri, as it is not a part of the verse recorded.

TEST PAPER 2 – RAGA MAJH

Write short answers or put a circle or a tick for the correct answer where appropriate.

Question 1.

1. Which type of Mangal this raga opens with: Full Short
2. Fill-in the following table showing the horizontal sequence of bani recorded in this raga.

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |
| | | | |

4. Was raga Majh composed by Guru Arjan, or it is an ancient raga ? _____ Yes No
5. How many total compositions we have in the ‘Nitnem’ section of Guru Granth Sahib? _____
6. How many vars are there, without sloaks and caption of pauris as padas, in Guru Granth Sahib? _____
7. Does the words raga and ghar mean the same thing as they are mentioned in Guru Granth Sahib? _____
8. Is there a mention of padas and tukas in this raga as a caption of compositions.

9. Where in Guru Granth is the Chhant and the Var which have rahau verses in them? _____

10. Name the bani of this raga which has 4 rahau verses in it.

_____ . Are there other banis with similar number of rahaus ? _____ .

TEST PAPER 2 – Suggested Answers

RAGA MAJH

Full

1. Which type of Mangal this raga opens with:
2. Fill-in the following table showing the horizontal sequence of bani recorded in this raga.

| | | | | | | |
|------------------------|------------------|--------------------|------|------|------------|------|
| <i>Shabads 4 padas</i> | <i>Ashtpadis</i> | <i>Specialists</i> | xxxx | xxxx | <i>Var</i> | xxxx |
|------------------------|------------------|--------------------|------|------|------------|------|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|------------------|-------------------------|-------------------|
| <i>Baramah</i> | <i>133 – 136</i> | <i>Long composition</i> | <i>Guru Arjan</i> |
| <i>Din rein</i> | <i>136 – 137</i> | <i>Specialist</i> | <i>Guru Arjan</i> |

4. Was raga Majh composed by Guru Arjan, or it is an ancient raga ? Yes
5. How many total compositions we have in the ‘Nitnem’ section of Guru Granth Sahib?: Fifteen
6. How many vars are there, without sloaks and caption of pauris as padas, in Guru Granth Sahib? 2
7. Does the words raga and ghar mean the same thing as they are mentioned in Guru Granth Sahib? *No, where raga is tune, ghar is the tal*
8. Is there a mention of padas and tukas in this ragaas a caption of compositions.
Yes

9. Where in Guru Granth is the Chhant and the Var which have rahau verses in them? *For Chhant refer to page 1122, and for Var refer to page 947*
10. Name the bani of this raga which has 4 rahau verses in it.
The Shabad is 'Mera man lochae Gur darshan taen.....' . (pages 96 –97)

Are there other banis with similar number of rahaus ?

Yes there are three more shabads with 4 rahaus., refer pages 16-17, 356, 660.

Chapter 3

Raga Gauri

Raga Gauri (3)

Points to remember

1. This chapter opens with complete-full mangal, ‘ਉਥੁ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has most of the banis to complete the horizontal sequence of compositions i.e., Shabads, Ashtpadis, Specialist banis after Chhants, Var and Bhagat Bani.

| | | | | | | |
|----------------------|----------------------|--------|---------|-------------|------|----------------|
| Shabads 2-6 padas | Ashtpadis 8 padas | xxxxxx | Chhants | Specialists | Vars | Bhagat Bani |
|----------------------|----------------------|--------|---------|-------------|------|----------------|

3. This raga has bani of five Guru-composers, Guru Nanak, Guru Amardas, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. All shabads have rahau verses in them. There are also a few compositions with two rahau verses (see pages 175, 179, 182, 204/205)
5. There are two vars in this raga, the first one is of Guru Ramdas and the second one is of Guru Arjan Dev. Guru Arjan has also included 5 of his pauris-compositions in the var of Guru Ramdas (refer to pages 315 - 317).

The first ‘Var’ has a comment ‘Shud’, whereas the second var has a comment ‘Shud keechae’ at the end of the vars.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|----------------------------------|---------------------|--|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitisiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |

| | | | |
|---|--|---|---|
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250,251,253,255,259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var(in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

6. This raga has a specialist bani titled 'Bawan Akhri' composed both by Guru Arjan (pages 250 – 261) and Bhagat Kabir (340 –343). These banis refer to the Sanskrit alphabet. The construction of both banis is different from each other. Another specialist bani of both Guru Arjan (pages 296 – 300) and Bhagat Kabir (343 –344) is titled 'Thithe' which means 15 lunars days based on the moment of the moon.
7. This raga also has the master composition of Guru Arjan titled 'Sukhmani' pages 262 – 296. Like Japji of Guru Nanak, this composition has also been translated in many world languages. Sukhmani means the song of peace.

- There are also two shabads titled 'Karhale' composed by Guru Ramdas (pages 234 –235). These have been counted in the total of ashtpadis. In Sindhi language 'Karhale' means a camel. Here it means a wandering person who has been lost in the confusion of life.
- There is another bani of Bhagat Kabir which is titled 'Sat Var'. This title refers to the seven days of a week.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

| | |
|-----------------------|---|
| <i>Guru Nanak :</i> | <i>Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)</i> |
| <i>Guru Amardas :</i> | <i>Patti (434), Anand (917)</i> |
| <i>Guru Ramdas :</i> | <i>Sopurkh (11)</i> |
| <i>Guru Arjan :</i> | <i>Baramah (133), Bawan Akhri (250), Sukhmani (262)</i> |

- Bawan Akhri, Thithe and Sukhmani of Guru Arjan Dev have only one rahau verse in each of them. Bhagat Kabir's Thithe and Sat-var have also a rahau verse in them but his Bawan Akhri has no rahau verse in it.
- There are 11 Chhants in this raga, 2 composed by Guru Nanak, 5 by Guru Amardas and 4 by Guru Arjan.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitisiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|-----------------|-------------------|---------------------|--------------------|-------------------|--------------|
| <i>Sri</i> | x | X | 1 | 2 | 3 |
| <i>Gauri</i> | 2 | 5 | x | 4 | 11 |
| <i>Asa</i> | 5 | 2 | 14 | 14 | 35 |
| <i>Bihagra</i> | x | X | 6 | 9 | 15 |
| <i>Wadhans</i> | 2 | 6 | 4 | 3 | 15 |
| <i>Dhanasri</i> | 3 | X | 1 | 1 | 5 |

| | | | | | |
|-----------------|-----------|-----------|-----------|-----------|------------|
| <i>Jaitsiri</i> | x | x | x | 3 | 3 |
| <i>Suhi</i> | 5 | 7 | 6 | 11 | 29 |
| <i>Bilawal</i> | 2 | x | 2 | 5 | 9 |
| <i>Ramkali</i> | x | x | x | 5 | 5 |
| <i>Tukhari</i> | 6 | x | 4 | 1 | 11 |
| <i>Kedara</i> | x | x | x | 1 | 1 |
| <i>Sarang</i> | x | x | x | 1 | 1 |
| <i>Malar</i> | x | x | x | 1 | 1 |
| <i>Kanara</i> | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

12. Chhants and Vars recorded in this raga do not have rahau verses in them.

As a norm none of the Sloaks, Chhants and Vars recorded in Guru Granth have rahau verses in them, but there are three exceptions to this rule; refer to page 469 where a sloak has a rahau verse in it, refer to page 947 where first pauri in Var Ramkali has a rahau verse in it and page 1122, here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant.

13. This is the first raga wherein the bani of Guru Tegh Bahadur has been recorded. He has no bani in the first two ragas.

Out of his total 115 compositions, of which 57+2 are sloaks, this raga has 9 of his compositions.

14. In this raga all specialist banis are titled compositions and have been recorded after the Chhants.

15. The raga has 45 Ashtpadis, 18 composed by Guru Nanak, 9 composed by Guru Amardas, 2 titled 'Karhale' composed by Guru Ramdas, 15 composed by Guru Arjan and 1 composed by Bhagat Kabir.

The literal meaning of the word Ashtpadi is a composition which consists of 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

A few examples are: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages),

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

16. There is Bani of three Bhagats in this raga., Bhagats Kabir, Namdev and Ravidas.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev; Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi).

17. This raga is listed as a consort of Sriraga in the Ragamala and is named as Gavri.
18. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is *winter (shisher)*, during December – January.
19. In this raga only 12 types of Gauri tunes have been used, whereas the raga has, in fact, 22 tunes recorded in the music text books. The tunes were developed by mixing pure Gauri with the local tunes, notes and tals. Various tunes recorded in Guru Granth Sahib can be found as follows:

| <i>The tune</i> | <i>Page number</i> |
|--------------------|--------------------|
| Gauri | 151 |
| Gauri Gurareree | 151 |
| Gauri Dakhni | 152 |
| Gauri Cheti | 154 |
| Gauri Bairagan | 156 |
| Gauri Deepki | 156 |
| Gauri Purbi Deepki | 167 |
| Gauri Purbi | 168 |
| Gauri Maj | 172 |
| Gauri Malwa | 214 |
| Gauri Mala | 214 |
| Gauri Sorath | 330 |

Mythological references

RAGA GAURI

Ajrail (Azrail) (Gauri ki var Mehla 4, pauri 27 of Guru Arjan, page 315)

ਪਉੜੀ ਪ ॥ ਲੈ ਫਾਰੇ ਤੁਰਹਿ ਪ੍ਰਭੁ ਜਾਣੈ ॥ ਤਕਹਿ ਨਾਰਿ ਪਰਾਇਆ ਲੁਕਿ ਅੰਦਰਿ ਠਣੀ ॥ ਸੰਨੀ ਦੇਹਿ
ਵਿਖੰਮ ਬਾਇ ਮਿਠਾ ਮਦੁ ਮਾਣੀ ॥ ਕਰਮੀ ਆਪੇ ਆਪਣੀ ਆਪੇ ਪਛਤਾਣੀ ॥ ਅਜਰਾਈਲੁ ਫਰੇਸਤਾ ਤਿਲ
ਪੀੜੇ ਘਾਣੀ ॥ ੨੭ ॥

PAURI 5: Some take a noose in their hands, and go out in the dark of night to strangle others, but all pervading Waheguru knows everything, O mortal. They look with evil eyes on other men's women, concealed in their hiding places. They break into well-protected places, and revel in sweet wine. But they shall come to regret their actions — they create their own karma. Ajrail, the angel of death, shall crush them like sesame seeds in the oil-press. || 27 ||

According to the Islamic faith Ajrail is the angel of death. He punishes the evil-doers and helps the virtuous. In Persian he is called Malick-ul-maut.

Krishna, Balbhadra (Gauri Guararari Mehla 4, page 165, shabad 43, pada 4)

ਗੁਰੂ ਸੇਵਾ ਆਪਿ ਹਰਿ ਭਾਵੈ ॥ ਕ੍ਰਿਸਨੁ ਬਲਭਦ੍ਰੁ ਗੁਰ ਪਗ ਲਗਿ ਧਿਆਵੈ ॥ ਨਾਨਕ ਗੁਰਮੁਖਿ ਹਰਿ ਆਪਿ
ਤਰਾਵੈ ॥ ੪ ॥ ੫ ॥ ੪੩ ॥

Service to Waheguru and humanity is pleasing to him. Even Krishna and Balbhadar meditated on Waheguru and bowed on his feet. God himself saves Gurmukhs (His true devotees) || 4 || 5 || 43 ||

Krishna

According to the Hindu belief Krishna, the author of Geeta, was an incarnation of Vishnu in the Dwapar age.

Balabhadra

Balabhadra is the other name of Balram, the elder brother of Krishna. In Mahabharat it is stated that Vishnu took two hairs of Brahma, one white and one black. Of white

hair Balram was born and of black hair Krishna was born. It is stated that Balram was transferred from Deviki's womb to Rohini's womb to save him from the wrath of his maternal uncle Kans. Some Hindus consider him as an incarnation of Sheshnag, the divine snake on whose head the *patal* is resting.

Bali (Gauri Mehla 1, page 224, Ashtpadi 9)

ਗਊੜੀ ਮਹਲਾ ੧ ॥ ਬ੍ਰਹਮੈ ਗਰਬੁ ਕੀਆ ਨਹੀ ਜਾਨਿਆ ॥ ਬੇਦ ਕੀ ਬਿਪਤਿ ਪੜੀ ਪਛਤਾਨਿਆ ॥
ਜਹ ਪ੍ਰਭ ਸਿਮਰੇ ਤਹੀ ਮਨੁ ਮਾਨਿਆ ॥ ੧ ॥ ਐਸਾ ਗਰਬੁ ਬੁਰਾ ਸੰਸਾਰੈ ॥ ਜਿਸੁ ਗੁਰੁ ਮਿਲੈ ਤਿਸੁ ਗਰਬੁ
ਨਿਵਾਰੈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਬਲਿ ਰਾਜਾ ਮਾਇਆ ਅਹੰਕਾਰੀ ॥ ਜਗਨ ਕਰੈ ਬਹੁ ਭਾਰ ਅਫਾਰੀ ॥ ਬਿਨੁ ਗੁਰ
ਪੂਛੇ ਜਾਇ ਪਇਆਰੀ ॥ ੨ ॥ ਹਰੀਚੰਦੁ ਦਾਨੁ ਕਰੈ ਜਸੁ ਲੇਵੈ ॥ ਬਿਨੁ ਗੁਰ ਅੰਤੁ ਨ ਪਾਇ ਅਭੇਵੈ ॥ ਆਪਿ
ਭੁਲਾਇ ਆਪੇ ਮਤਿ ਦੇਵੈ ॥ ੩ ॥ ਦੁਰਮਤਿ ਹਰਣਾਖਸੁ ਦੁਰਾਚਾਰੀ ॥ ਪ੍ਰਭੁ ਨਾਰਾਇਣੁ ਗਰਬ ਪ੍ਰਹਾਰੀ ॥
ਪ੍ਰਹਲਾਦ ਉਧਾਰੇ ਕਿਰਪਾ ਧਾਰੀ ॥ ੪ ॥ ਭੂਲੇ ਰਾਵਣੁ ਮੁਗਧੁ ਅਚੇਤਿ ॥ ਲੂਟੀ ਲੰਕਾ ਸੀਸ ਸਮੋਤਿ ॥ ਗਰਬਿ
ਗਇਆ ਬਿਨੁ ਸਤਿਗੁਰ ਹੇਤਿ ॥ ੫ ॥ ਸਹਸਥਾਹੁ ਮਧੁ ਕੀਟ ਮਹਿਖਾਸਾ ॥ ਹਰਣਾਖਸੁ ਲੇ ਨਖਹੁ
ਬਿਧਾਸਾ ॥ ਦੈਤ ਸੰਘਾਰੇ ਬਿਨੁ ਭਗਤਿ ਅਭਿਆਸਾ ॥ ੬ ॥ ਜਰਾਸੰਧਿ ਕਾਲਜਮੁਨ ਸੰਘਾਰੇ ॥ ਰਕਤਬੀਜੁ
ਕਾਲੁਨੇਮੁ ਬਿਦਾਰੇ ॥ ਦੈਤ ਸੰਘਾਰਿ ਸੰਤ ਨਿਸਤਾਰੇ ॥ ੭ ॥ ਆਪੇ ਸਤਿਗੁਰੁ ਸਬਦੁ ਬੀਚਾਰੇ ॥ ਢੂਜੈ ਭਾਇ ਦੈਤ
ਸੰਘਾਰੇ ॥ ਗੁਰਮੁਖਿ ਸਾਚਿ ਭਗਤਿ ਨਿਸਤਾਰੇ ॥ ੮ ॥ ਬੂਡਾ ਦੁਰਜੋਧਨੁ ਪਤਿ ਖੋਈ ॥ ਰਾਮੁ ਨ ਜਾਨਿਆ
ਕਰਤਾ ਸੋਈ ॥ ਜਨ ਕਉ ਦੂਖਿ ਪਈ ਦੁਖੁ ਹੋਈ ॥ ੯ ॥ ਜਨਮੇਜੈ ਗੁਰ ਸਬਦੁ ਨ ਜਾਨਿਆ ॥ ਕਿਉ ਸੁਖੁ ਪਾਵੈ
ਭਰਮਿ ਭੁਲਾਨਿਆ ॥ ਇਕੁ ਤਿਲੁ ਭੂਲੈ ਬਹੁਰਿ ਪਛਤਾਨਿਆ ॥ ੧੦ ॥ ਕੰਸੁ ਕੇਸੁ ਚਾਂਡੁਰੁ ਨ ਕੋਈ ॥ ਰਾਮੁ ਨ
ਚੀਨਿਆ ਅਪਨੀ ਪਤਿ ਖੋਈ ॥ ਬਿਨੁ ਜਗਦੀਸ ਨ ਰਾਖੈ ਕੋਈ ॥ ੧੧ ॥ ਬਿਨੁ ਗੁਰ ਗਰਬੁ ਨ ਮੇਟਿਆ ਜਾਇ
॥ ਗੁਰਮਤਿ ਧਰਮੁ ਧੀਰਜੁ ਹਰਿ ਨਾਇ ॥ ਨਾਨਕ ਨਾਮੁ ਮਿਲੈ ਗੁਣ ਗਾਇ ॥ ੧੨ ॥ ੯ ॥

GAURI MEHLA 1: Brahma acted in pride, and did not understand. Only when he was faced with the downfall of the Vedas did he repent. Remembering God in meditation, the mind is conciliated. || 1 || Such is the horrible pride of the world. The Guru eliminates the pride of those who meet Him. || 1 || **Rahau** || **Bal** the King, in Maya and egotism, held his ceremonial feasts, but he was puffed up with pride. Without the Guru's advice, he had to go to the underworld. || 2 || **Hari Chand** gave in charity, and earned public praise. But without the Guru, he did not find the limits of the mysterious creator. God himself misleads people, and he Himself imparts understanding. || 3 || The evil-minded **Harnaakhash** committed evil deeds. God, the master of all, is the destroyer of pride. He bestowed his mercy, and saved **Prahlaad**. || 4 || **Ravan** was deluded, foolish and unwise. Sri Lanka was plundered, and he lost his head. He indulged in ego, and lacked the

love of the true Guru. || 5 || Waheguru killed the thousand-armed **Arjun**, and the demons **Madhu-keetab** and **Meh-khaasaa**. He seized Harnaakhash and tore him apart with his nails. The demons were slain; they did not practise devotional worship. || 6 || The demons **Jaraa-sandh** and **Kaaljamun** were destroyed. **Rakat-beej** and **Kall-naym** were annihilated. Slaying the demons, Waheguru saved His saints. || 7 || He Himself, as the true teacher, contemplates the Shabad. Because of the love of duality, God killed the demons. By their true devotion, the Gurmukhs have been saved. || 8 || Sinking down, **Durodhan** lost his honour. He did not know the creator. One who makes Waheguru's humble servant suffer, shall himself suffer and rot. || 9 || **Janameja** did not know the Word of the Guru's Shabad. Deluded by doubt, how could he find peace? Making a mistake, for even an instant, you shall regret and repent later on. || 10 || **Kansa** the King and his warriors **Kays** and **Chandoor** had no equals. But they did not remember Waheguru, and they lost their honour. Without the help of the Master of the Universe, no one can be saved. || 11 || Without the Guru, pride cannot be eradicated. Following the Guru's teachings, one obtains Dharmic faith, composure and Waheguru's Name. Singing the glories of God, his Name is received. || 12 || 9 ||

Brahma (*see raga Sri*)

Vedas

Vedas are the oldest of the Hindu scriptures. They are four in number – Rig, Sam, Yajur and Athrav. It is believed that originally there were only three Vedas, Athrav Veda was found later. These books are called 'Srutis' in olden times, when there were no printing facilities, they were memorised by heart and were passed on from one generation to another generation. Some believers say that Brahmaha is the author of these books, while others state that Hindu Rishis are the true authors still others say that they were written by Aryans when they settled in Punjab.

Rig Ved contains hymns in the praises of gods like Fire, Indra and Varuna; Sam Ved presents these hymns in musical measures; Yajur Ved has hymns which are chanted on ceremonies and havans; and Athrav Ved has mantars concerning magic, jantar and tantar etc.

Bali

Bali, the demon king was the son of Virochana, grandson of Prahalad. He humiliated the gods and defeated Indra who went to Vishnu for help. Vishnu assumed the form of a dwarf (Vamana) and asked Bali for a boon of two and a half steps. When the

boon was granted, Vishnu enlarged himself to such a big size that in two strides, he stepped over the heaven and earth. Vishnu with his third step thrust Bali into the nether regions and then for his good qualities made him the king of *Patala*.

Raja Hari Chand

Harish Chander was the twenty-eight king of the solar dynasty. He was famous for his truthfulness, honesty, promises and righteousness. Vishwamitra was his *kulguru*. Once, when Vishwamitra was not available, Harish Chander arranged another Brahmin to perform family rituals. Vishwamitra got angry and through a cunning move got from Harish Chander his kingdom and property in charity. Vishwamitra still persisted that the promised gift was not yet fully paid. To pay for this the king sold himself, his wife and his son. As a slave the king then worked as a Chandal at a graveyard and the queen became a sweeper in the house of a Brahmin. Their son was bitten by a snake and died. The queen took him to the cemetery for cremation, where she recognised her husband. The king asked her to pay cremation fee to cremate the child. She wept as she did not have any money. They then decided to die upon the funeral pyre of their son. The gods then appeared along with Vishwamitra and the period of the king's oppression was put to an end.

Later Narad induced Harish Chander to boast of his qualities, whereupon, because of the ego shown by Harish Chander his heavenly kingdom began descending towards the earth. Again it was saved by the timely interference of gods. It is said that till today the king and his followers dwell in an aerial city which according to the tradition is still visible occasionally in the mid-air.

Harnakhas (Hiranyaksha)

Hranyaksha was he father of Bhagat Prehlad. He pleased Brahma with his meditation and attained the boon of invincibility which excluded his death either by man or animal, during day or night, inside a house or outside a house. It is believed that he meditated for 11,000 years. He then thought if he had become immortal. In this pride he started harassing both gods and men. He even dragged earth to *patal* where it was saved by Vishnu, who assumed the form of a boar and caused it to float again. Harnakhas was killed by Narsingh avtar, who was half man half animal. Narsingh dragged Harnakhas on his threshold and tore him apart at dusk time.

Narain

It the other name of Vishnu, the god who preserves the universe. Most of the Hindu incarnations e.g., Rama and Krishna were incarnations of Vishnu. Guru Gobind Singh has mentioned 24 incarnations of Vishnu in *Dasam Granth*.

Prehlad

Prehlad was the son of a demon King Karnakhas (some authors state that Prehlad was the son of Hiranyaksha, a brother of Harnakhas). Prehlad was a devotee of Vishnu. He refused to worship his father as an incarnation of God. Harnakhas then tried to kill him by various means. Prehlad was thrown in a river tied with chains, he was poisoned, he was tied to the burning hot pole and he was made to sit in fire with his aunty Holika (where Holika was consumed by the fire and Prehlad was saved). Despite all the efforts of Harnakhas, Prehlad was saved by God himself.

Ravana

Ravan was the king of Lanka (Ceylon) as island built in gold by divine architect Vishkarma. Ravan was a Brahmin by birth and a grandson of rishi Pulastya. He meditated and pleased Brahma and got the boon of invincibility. He could die only by a woman's curse or involvement. In Ramayana he is described as a man of great strength having ten heads, twenty arms, copper coloured eyes and bright teeth. After attaining the boon he started evil designs and became a tyrant king. Vishnu, then incarnated as Rama to destroy him. Ravan's main wife was Mandoori, his son was Indrajit, his brothers were Kumbkaran (who was famous for his large volume of eating and long duration of sleeping bouts) and Vibhishna (who left Ravna and joined Rama's forces).

Ravana came in the disguise of a sadhu and kidnapped Sita, wife of Rama, from her hut where she was living in exile with her husband Rama and brother-in-law Luxman. A great war was fought between the armies of Ravan and the monkey army of Rama. Sugriva was the king of the monkeys and Hanuman was his General. Ravan was defeated and killed in the battle by Rama, and the island of Lanka was burnt by Hanuman.

Sahasbhau

Sahasbhau literally means a person with one thousand arms. There are two separate episodes which describe two different Sahasbhau.

First episode is about a king who had one thousand arms. Once he stole the divine cow Kamadhenu from the hermitage of Jamadagni, father of Parashrama. Later knowing about the incident Parashrama attacked the king and killed him in the battle and rescued the cow.

Second episode is about Bana, the eldest son of Bali. He too had one thousand arms. His daughter Usha saw a beautiful prince in her dreams and fell in love with him. Her friend Chiterlekha, an artiste by profession, drew on a canvass pictures of all the

living princes. One of such images was of Aniruddha, a grandson of Krishna. Usha immediately recognised him, he was the prince of her dreams. Later Usha and Chiterlekha planned to kidnap Aniruddha from Dwarka. They brought him in their palace and hid him there. Usha became pregnant of him and the matter was reported to Bana. Aniruddha was later found and was thrown in the dungeons. When Krishna came to know about Aniruddha he attacked Bana. Bana was defeated, and later Usha was married to Aniruddha and couple lived happily in Dwarka.

Madhau and Kaitabha

Madhu and Kaitabha were two demons who had sprung from the ears of Vishnu. Once they cast a spell on gods, stole the Vedas from Brahma's household and hid them in the ocean.

Without Vedas, gods could not perform rituals and Brahma could not carry on with the creation. Vishnu assumed the form of a boar, killed the demons and recovered the Vedas.

Mehkhasa

There are two Mehkhasas in Hindu mythology. First one is in the story of Mahabharat; here Mehkhasa was a buffalo-headed demon king who was killed by Skanda. Secondly, in Markandeya Purana, a demon of the name of Mehkhasa was killed by Chandi.

Jarasand

Jarasanda was the king of Megadha. His two daughters Asti and Prapti were married to Kans, the maternal uncle of Krishna.

Jarasand was born as a still child split into two halves. His father was king Brihtrath. Jarasand was thrown away on a rubbish dump by his parents. An evil woman named Jara picked up these pieces and by her magical powers joined them together and brought back the body into life. She named the child as Jarasand, where sand means one who is joined together.

Krishna killed Kans and then faced the mighty armies of Jarasand who attacked Mathura eighteen times. Jarasand could not be killed, for whenever his body was cut into pieces it would automatically join together due to the magical powers with which he was created. At the end Bhim killed him by tearing him apart and killing each piece of his body separately.

Kalajamuna

Kalajamna was the king of Yavan and a friend of Jarsanda. For his intense meditation he got a boon from Shiva that none of the Yadav could kill him. The boon made him fearless of Krishna who at that time was the mentor of the people of Mathura. When Krishna came to know of this boon, he left Mathura and retired to Dwarka. Kalajamna followed Krishna to kill him. Krishna by diplomacy allowed Kalajamna to follow him into a cave where Muchukunda was sleeping. Muchukunda had a boon from Indra that whosoever would disturb him in his sleep he would be reduced to ashes by his very first looks. In the cave Krishna hid himself and put his clothes on Muchukunda. Kalajamna mistook Kuchukunda to be Krishna and hit him hard and challenged him to get up and have a fight with him. Muchukunda woke up from his sleep and looked at Kalajamna, who was immediately reduced to ashes.

Rakatbeej

Rakatbeej was commander-in-chief of the forces of two demon brothers, king Sumbh and king Nisumbh. Rakatbeej had been blessed with a boon that any drop of his blood which will fall on the ground will produce a new Raktbeej.

Once goddess Durga was approached by gods to save them from the persecution of the two demon kings. Durga attacked the brothers, but each time she would inflict a wound on Raktbeej many Raktbeej would spring up from his blood. Durga then prayed to goddess Kali for help. Kali manifested herself and started drinking Raktbeej's blood before it could fall on ground. This helped Durga to kill the demon kings and Raktbeej.

Kalanem

Kalnem was a maternal uncle of Ravan. He was sent by Ravan to obstruct the way of Hanuman from bringing Sanjivni herb for reviving Luxman who had fallen unconscious. Kalnem assumed the form of a hermit and went to Gandhamadana where Hanuman had gone for the herb. He tried many tricks to engage Hanuman. One day Hanuman went into a nearby pool for bath, here he was seized by a crocodile. Hanuman dragged the crocodile out from the water and killed him, but to his surprise the dead crocodile turned into a beautiful damsel, who had become a crocodile due to a curse by hermit Daksha. The damsel told Hanuman about the secret of Kalanem. Hanuman went straight to Kalanem's hut, seized him by his feet and threw him with such a force that he flew all the way and fell dead at the feet of Ravana.

Duryodhan

Duryodhan was the eldest brother of Kaurav family and first cousin of Pandav brothers. He opposed the coronation of Yudhistar as the king of Hastinapur. The

rivalries of the two families grew and resulted in one of the greatest battles of history, the Mahabharat. Duryodhan was killed by cousin Bhim with his mace. He was the last of the Kaurav brothers to die in the battle.

Janmeja

Janmeja was the grandson of Arjan and son of Parikshit. His clan-Guru Vyas advised him not to pursue certain acts, the happening of which could harm Janmeja. The forbidden acts included:

1. Riding a particular mare
2. Sending the filly born to the mare to an Ashwamedha Yajna
3. Marrying a special beautiful woman who would meet him on a hunting expedition, and
4. Not to hold Yajna and invite Brahmins.

The destiny prevailed and Janmeja performed all the forbidden acts. At the Yajna when the Brahmins laughed looking at the transparent costume of the queen, Janmeja killed them. With the curse of the Brahmins he became a leper. Later a divine voice advised him to listen to the commentary of Mahabharat to cure himself from the nasty disease.

Kes

Kesi was a demon, who took the form of a horse and attacked Krishna. Krishna put his arm in the horses mouth and tore it apart.

Chandur

He was a wrestler in the service of Kansa. He was killed by Krishna after a fierce contest.

REVISION PAPER 4 (Raga Gauri)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

3. Do specialist banis of Guru Arjan and Bhagat Kabir have any rahau verses in them? Describe by quoting page numbers.
4. Guru Ramdas has composed 2 shabads (ashtpadis) titled Karhale, what is the theme of these two shabads.
5. How many types of Gauris have been used in Guru Granth Sahib. Explain with the reference of page numbers.
6. What is special about Guru Arjan Dev master composition ‘Sukhmani’. Briefly explain the structure of this composition.
7. This is the first raga in Guru Granth Sahib where Guru Tegh Bahadur’s compositions are recorded. Comment on the structure and theme of these compositions.
8. This raga has many compositions with two rahau verses in them. Select at least two such shabads and explain what two rahau verses stand for in each of these shabads.
9. Comment on the placing and captions of specialist compositions in this raga.

10. Compare Bawan Akhris and Thithe compositions as composed by Guru Arjan and Bhagat Kabir and recorded in this raga.

| <i>Points of difference</i> | <i>Bawan Akhri Guru Arjan</i> | <i>Bawan Akhri Bhagat Kabir</i> | <i>Thithe Guru Arjan</i> | <i>Thithe Bhagat Kabir</i> |
|-----------------------------|-----------------------------------|-------------------------------------|------------------------------|--------------------------------|
| | | | | |
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| | | | | |
| | | | | |
| | | | | |
| | | | | |

REVISION PAPER 4 (Raga Gauri) suggested answer

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|------------------------------|------------------------|---|
| <i>At the start of the chapter</i> | 1 | 151 | <i>Full mool mantra</i> |
| | 7 | | <i>Ik ongkar Satnam Kartarpurkh Gurprasad</i> |
| | 40 | | <i>Ik ongkar Satnam Gurprasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------------|-----------------------------|------------------------|---|
| <i>Shabads</i> | | 151 - 202 | <i>With numerals, placed after the first pada</i> |
| | | 203 - 220 | <i>With numerals, placed in the beginning of the shabad</i> |
| <i>Ashtpadis</i> | | 220 - 242 | <i>With numerals, some placed at the beginning, other placed after the first pada</i> |
| <i>Karhale</i> | | 234 | <i>One rahau verse in each shabad, after the first pada</i> |
| <i>Sukhmani</i> | | 262 | <i>One rahau verse in the first ashtpadi after first pada</i> |
| <i>Bawan Akhri Guru Arjan</i> | | 250 | <i>One rahau verse Placed after first pauri</i> |
| <i>Bawan Akhri Kabir</i> | | 340 | <i>No rahau verse</i> |
| <i>Thithe Guru Arjan</i> | | 296 | <i>One rahau verse After the end of the first pauri</i> |
| <i>Thithe Kabir</i> | | 343 | <i>One rahau verse, after first pada</i> |
| <i>Sat-var Kabir</i> | | 344 | <i>One rahau verse, at the start of the composition.</i> |

Two rahau verses compositions are on pages: 175/176, 179, 182, 204/205

3. Do specialist banis of Guru Arjan and Bhagat Kabir have any rahau verses in them? Describe by quoting page numbers.

Refer to answer in question no. 2.

4. Guru Ramdas has composed 2 shabads (ashtpadis) titled Karhale, what is the theme of these two shabads.

The shabads have advice for those whose minds always wander, who are confused and are leading a life of depression.

5. How many types of Gauris have been used in Guru Granth Sahib. Explain with the reference of page numbers.

Though there are 22 forms of Gauris used in the musical world, but in Guru Granth Sahib only 12 forms of Gauri have been used. Their examples are as follows:

| <i>Types of Gauris</i> | <i>Page numbers</i> |
|---------------------------|---------------------|
| <i>Gauri</i> | 151 |
| <i>Gauri Gurareree</i> | 151 |
| <i>Gauri Dakhni</i> | 152 |
| <i>Gauri Cheti</i> | 154 |
| <i>Gauri Bairagan</i> | 156 |
| <i>Gauri Deepki</i> | 156 |
| <i>Gauri Purbi Deepki</i> | 167 |
| <i>Gauri Purbi</i> | 168 |
| <i>Gauri Maj</i> | 172 |
| <i>Gauri Malwa</i> | 214 |
| <i>Gauri Mala</i> | 214 |
| <i>Gauri Sorath</i> | 330 |

6. What is special about Guru Arjan Dev master composition ‘Sukhmani’. Briefly explain the structure of this composition.

Sukhmani mean ‘The song of peace’. This composition is one of the most popular ‘path’ which the devotees recite every day. It gives comfort and solace to the reciter.

It is a specialist composition and is titled as ‘Sukhmani’. It has twenty four ashtpadis each preceded by a sloak. The sloaks contain the theme of the ashtpadis.

7. This is the first raga in Guru Granth Sahib where Guru Tegh Bahadur's compositions are recorded. Comment on the structure and theme of these compositions.

In Guru Granth Sahib, there are 115 compositions of Guru Tegh Bahadur of which 57 are sloaks recorded at the end of the Granth. Out of 58 of his shabads this raga has 9 of his compositions.

The theme of the compositions revolves around the objectives of human life and the reasons that why vices have taken over from the virtues.

8. This raga has many compositions with two rahau verses in them. Select at least two such shabads and explain what two rahau verses stand for in each of these shabads.

In this raga there are four shabads with two rahau verses in them. They are recorded on pages 176 (shabad 71), 179 (shabad 81), 182 (shabad 89), 205 (shabad 122).

On page 176, the first rahau poses a question that how comforts can be achieved and how God can be realised; the answer to this question is in the second rahau verse.

On page 182, the question posed is that how sleep can drag a person in vices and the answer is that how awakening can save a person from falling in the pit of vices which attack during sleep.

9. Comment on the placing and captions of specialist compositions in this raga.

All specialist banis in this raga have been placed after the Chhants and all are titled banis e.g., Karhale, Sukhmani, Thithe, Bawan Akhri and Sat-var.

10. Compare Bawan Akhris and Thithe compositions as composed by Guru Arjan and Bhagat Kabir and recorded in this raga.

| <i>Points of difference</i> | <i>Bawan Akhri Guru Arjan</i> | <i>Bawan Akhri Bhagat Kabir</i> | <i>Thithe Guru Arjan</i> | <i>Thithe Bhagat Kabir</i> |
|-----------------------------|-----------------------------------|-------------------------------------|--------------------------------|--------------------------------|
| <i>Structure</i> | <i>55 sloaks 55 pauris</i> | <i>45 padas</i> | <i>17 sloaks 17 pauris</i> | <i>16 padas</i> |

TEST PAPER 3 – RAGA GAURI

Write short answers or put a circle or a tick for the correct answer where appropriate.

Question 1

1. Which type of Mangal this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of bani recorded in this raga.

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |
| | | | |

4. Does the title Bawan Akhri mean Sanskrit alphabet?

Yes

No

5. How many total ragas are mentioned in Guru Granth Sahib?

31

37

6. How many vars of Guru Nanak are there in Guru Granth Sahib?

3

8

7. In addition to basic 31 ragas, how many other ragas are mentioned in Guru Granth Sahib?

8

6

9

8. Is there a mention of Padas and tukas in this raga as a caption of compositions?

Yes

No

9. As a norm do Shabads have rahau verses in them?

Yes

No

10. How many rahau verses each of the following specialist banis have?

Sukhmani: _____ Bawan Akhri: _____ Thithe: _____

TEST PAPER 3 – suggested answers

RAGA GAURI

1. Which type of Mangal this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of bani recorded in this raga.

| <i>Shabads 2-6 padas</i> | <i>Ashtpadis</i> | <i>xxx</i> | <i>Chhants</i> | <i>Specialist</i> | <i>Vars</i> | <i>Bhagat Bani</i> |
|----------------------------------|------------------|------------|----------------|-------------------|-------------|------------------------|
| | | | | | | |

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|-------------------|--------------------|
| <i>Bawan Akhri</i> | <i>250-261</i> | <i>Specialist</i> | <i>Guru Arjan</i> |
| <i>Sukhmani</i> | <i>262-296</i> | <i>Specialist</i> | <i>Guru Arjan</i> |
| <i>Karhale</i> | <i>234-235</i> | <i>Titled</i> | <i>Guru Ramdas</i> |

4. Does the title Bawan Akhri mean Sanskrit alphabet?

Yes

5. How many total ragas are mentioned in Guru Granth Sahib?

37

6. How many vars of Guru Nanak are there in Guru Granth Sahib?

3

7. In addition to basic 31 ragas, how many other ragas are mentioned in Guru Granth Sahib?

6

8. Is there a mention of Padas and tukas in this raga as a caption of compositions?

No

9. As a norm do Shabads have rahau verses in them?

Yes

10. How many rahau verses each of the following specialist banis have?

Sukhmani: 1, **Bawan Akhri:** 1, **Thithe:** 1

Chapter 4

Raga Asa

Raga Asa (4)

Points to remember

1. This chapter opens with complete-full mangal. ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327).

2. The chapter has most of the banis to complete the horizontal sequence of compositions i.e., Shabads, Ashtpadis, Specialist banis before Chhants, Var and Bhagat Bani.

| | | | | | | |
|----------------------|----------------------|-------------|---------|--------|------|----------------|
| Shabads 2-6 padas | Ashtpadis 8 padas | Specialists | Chhants | xxxxxx | Vars | Bhagat Bani |
|----------------------|----------------------|-------------|---------|--------|------|----------------|

3. This raga has bani of all six Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. All shabads have rahau verses in them, except the first Shabad titled Sodar (page 347).
5. Sodar is a one pada shabad. In Japji it is pauri no. 27 (page 6). In the cluster of shabads in the nitnem section it is the first shabad (page 8) of Sodar group of shabads. Thus this is the only composition in Guru Granth Sahib which has been recorded three times, though there are a few spelling/word differences at the three different places.

6. There is one var in this raga which is composed by Guru Nanak. It has 24 pauris and 58 slokas (43 sloaks are composed by Guru Nanak himself and 15 sloaks have been composed by Guru Angad). This var is sung every morning in all the Gurdwaras.

The var has a comment ‘Shud’.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of ‘pauris’.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment ‘Shud’ at the end.

1 var has a comment of ‘Shud kechay’ at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan’s vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---------------------|--|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of ‘pauri’ on the stanzas is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |

| | | | |
|---|---|---|---|
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

7. This raga has a specialist bani titled 'Patti' composed both by Guru Nanak (pages 432) and Guru Amardas (434). These banis refer to the Panjabi alphabet. The construction of both banis is different from each other. Where

Guru Nanak's composition is titled 'Patti likhea' and has 35 padas, Guru Amardas's composition is titled 'Patti' and has 18 padas.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

8. The raga has 5 Ashtpadis of Guru Arjan, three of which are titled 'Birhare' which means a hymn of separation.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages), There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1.

9. There is an instruction to the readers that the three 'Birhare' compositions should be sung in a specific tune. The tune is named as 'Chhanta ki Jat' (page 431).
10. There is a special comment on the last line at page 378, which reads 'Dujae ghar ke chautees' i.e, 34 shabads of Ghar 2. This is the first time that such a comment has been used in the Granth.
11. This raga has a shabad which has a historical backdrop. It relates to the invasion of Babar in 1510.

12. Chhants and Vars recorded in this raga do not have rahau verses in them.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

As a norm none of the Sloaks, Chhants and Vars recorded in Guru Granth have rahau verses in them, but there are three exceptions to this rule; refer to page 469 where a sloak has a rahau verse in it, refer to page 947 where first pauri in Var Ramkali has a rahau verse in it and page 1122 here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant.

13. This is the first raga wherein the bani of Sheikh Farid has been recorded. He has no bani in the first three ragas.

14. There is Bani of five Bhagats in this raga, Bhagats Kabir, Namdev, Ravidas, Dhanna and Farid.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Dhanna has four shabads in two ragas (Asa and Dhanasri)

15. In this raga all specialist banis are compositions with specific titles and all have been recorded before the Chhants.

16. This raga also has shabads composed in other ragas/raganis e.g., raga Asawari: see 7 shabads on pages 409-411, one shabad on page 431; ragini/raga Kafi: see compositions on page 418 and 424.

In Guru Granth Sahib where there are 31 raga chapters, there is also a mention of six other ragas, they are: Kafi, Asawari, Hindol (page 1171), Bhopali (page 1321), Vibhas (1327) and Lalit (793).

Shabads with title Kafi have appeared in ragas as: Asa (4), Tilang (3), Suhi (2), and Maru (1) (Total=10)

17. This raga has also used an instruction, which is titled, ‘Partal’, with one of its shabads. It means that while singing the shabad the ‘tal’ is to be changed at many intervals. See pages 408

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhanasri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total =14)

18. This raga is listed as a consort of raga Megh in the Ragamala.

19. The recommended time of its recitation is the fourth part of night from 3 a.m. – 6 a.m. and the season is *winter (hement)*, during November - December.

Mythological references

RAGA ASA

Devtas (gods): Food, Water, Fire and Salt: Var Asa Mehla 1, Sloak 1 preceding pauri 19, page 473.

ਅੰਨ ਦੇਵਤਾ ਪਾਣੀ ਦੇਵਤਾ ਬੈਸੰਤਰੁ ਦੇਵਤਾ ਲੁਣ੍ਹ ਪੰਜਵਾ ਪਾਇਆ ਘਰਤੁ ॥ ਤਾ ਹੋਆ ਪਾਕੁ ਪਵਿਤੁ ॥

The food is god, the water is god; the fire and salt are gods as well; when the fifth thing, the ghee, is added, then the food becomes pure and sanctified.

According to Hindu mythology, food, water, fire, and salt are all gods. Fire good has other names as well e.g., Pavak and Tejas.

Avtar (Asa Mehla 3, Ashtpadi 23, page 423)

ਜੁਗਹ ਜੁਗਹ ਕੇ ਰਾਜੇ ਕੀਏ ਗਾਵਹਿ ਕਰਿ ਅਵਤਾਰੀ ॥

In each and every age, Waheguru creates the kings, who are sung of as his incarnations.

In Hindu mythology, the word avtar means the descent of a deity. There is a mention of 24 incarnations in the Dasam Granth. The important incarnations of Vishnu are Rama and Krishna.

Beethal (Vithal) (Asa Namdev, shabad 2)

**ਈਤੈ ਬੀਠਲੁ ਉਤੈ ਬੀਠਲੁ ਬਿਨੁ ਸੰਸਾਰੁ ਨਹੀ ॥ ਥਾਨ ਥਨਤਰਿ ਨਾਮਾ ਪੁਣਵੈ ਪੂਰਿ ਰਹਿਓ ਤੂੰ ਸਰਬ ਮਹੀ
॥ 8 ॥ 2 ॥**

God is here, God is there; without God, there is no world at all. Prays Nam Dev, O God, you are totally permeating and pervading all places and interspaces. || 4 || 2 ||

In Hindu mythology Beethal's original name was Pundalik. He was a Brahmin by caste and had no respect for his parents. Once he visited the house of a fellow Brahmin where he saw river goddesses Ganga, Yamuna and Sarasvati serving as maids. On enquiry they told Pundalik that they were serving his hosts for he was a pious man and had utmost respect for his parents, whereas they consider him as a Changal for he has no respect for his parents. This scenario completely changed Pundalik's life. From that moment he started worshipping Vishnu and became a very obedient and a faithful son. Vishnu was highly pleased with his devotion for both God and parents and gave Pundalik a portion of his own divinity. People then renamed Pundalik as Beethal. Later a magnificent temple was raised in his memory.

Bhista (Raga Asa Kabir, shabad 17, page 480)

ਰੋਜਾ ਧਰੈ ਨਿਵਾਜ ਗੁਜਾਰੈ ਕਲਮਾ ਭਿਸਤਿ ਨ ਹੋਈ ॥ ਸਤਰਿ ਕਾਬਾ ਘਟ ਹੀ ਭੀਤਰਿ ਜੇ ਕਰਿ ਜਾਨੈ ਕੋਈ ॥ ੨ ॥

Observing fasts, reciting prayers, and reading *Kalma*, the Islamic *mangal*, shall not take you to paradise. The temple of Mecca is hidden within your mind, if you only knew it. || 2 ||

Bhista is an Arabic word for heavens.

Parjat, Gopi/s, Bindrabana (Asa di var Mehla 1, sloak 2, precedind pauri 13, page 470)

ਜੁਜ ਮਹਿ ਜੋਰਿ ਛਲਿ ਚੰਦ੍ਰਾਵਲਿ ਕਾਨ੍ ਕ੍ਰਿਸਨੁ ਜਾਦਮੁ ਭਇਆ ॥
ਪਾਰਜਾਤੁ ਗੋਪੀ ਲੈ ਆਇਆ ਬਿੰਦੂਬਨ ਮਹਿ ਰੰਗੁ ਕੀਆ ॥
ਕਲਿ ਮਹਿ ਬੇਦੁ ਅਥਰਬਣੁ ਹੁਆ ਨਾਉ ਖੁਦਾਈ ਅਲਹੁ ਭਇਆ ॥

In the time period of Yajur Veda, Kahn Krishna of the Yadva tribe seduced Chandraavali by force. He brought the Elysian tree for his milk-maid, and revelled in Brindaaban. In the dark age of Kali yuga, the Atharva Veda became prominent.

Yajur Veda (JuJ)

The oldest Hindu scriptures are: Rig Veda, Sam Ved, Yajur Ved and Atharv Ved. These were written by Rishis. They were passed on from generation to generation by word of mouth, that is why they are known as 'Shrutis'. Some people believe that they are written by God himself and their study brings liberation for the readers.

Parjat

According to Hindu mythology god Indra has a divine tree in his Nandan garden called Parjat or Kalpatar, which he acquired when the great ocean was churned. It is believed that whosoever makes any wish sitting under this tree, that wish is always fulfilled.

According to Muslim belief there is also such a tree on the seventh sky in the garden of Allah.

Gopis

Gopis were the young maids of Gokal, where Krishna spent his childhood and adolescent age. Amongst them Radha, Chandrawal and Satyabhama were very close to Krishna and it was Satyabhama who had insisted that Krishna brought Parjat tree from the Nanadan garden.

Bindraban

Bindraban is a forest in the district of Mathura near Gokal where Krishna played with Gopis.

Kalia/Kali (Rag Asa Mehla 1, shabad 7, page 350)

ਜੀਅ ਉਪਾਇ ਜੁਗਤਿ ਹਥਿ ਕੀਨੀ ਕਾਲੀ ਨਥਿ ਕਿਆ ਵਡਾ ਭਇਆ ॥

You created all beings, and you hold the world in your hands; what greatness is it to put a ring in the nose of the black cobra, as Krishna did?

Kali or Kalia was a serpent king he had five heads and lived in a rivulet of river Yamuna.

Yugas (Raga Asa Var Mehla 1, sloak 1, page 470)

ਸਲੋਕੁ ਮ: ੧ ॥ ਨਾਨਕ ਮੇਰੁ ਸਰੀਰ ਕਾ ਇਕੁ ਰਥੁ ਇਕੁ ਰਥਵਾਹੁ ॥ ਜੁਗੁ ਜੁਗੁ ਫੇਰਿ ਵਟਾਈਅਹਿ ਗਿਆਨੀ
ਬੁਝਹਿ ਤਾਹਿ ॥ ਸਤਜੁਗਿ ਰਥੁ ਸੰਤੋਖੁ ਕਾ ਧਰਮੁ ਅਗੈ ਰਥਵਾਹੁ ॥ ਤ੍ਰੈਤੈ ਰਥੁ ਜੋਰੁ ਅਗੈ ਰਥਵਾਹੁ ॥
ਦੂਆਪੁਰਿ ਰਥੁ ਤਪੈ ਕਾ ਸਤੁ ਅਗੈ ਰਥਵਾਹੁ ॥ ਕਲਜੁਗਿ ਰਥੁ ਅਗਨਿ ਕਾ ਕੂੜੁ ਅਗੈ ਰਥਵਾਹੁ ॥

SLOAK MEHLA 1: The soul of the body has one chariot and one charioteer. In age after age they change; the spiritually wise understand this. In the golden age of Sat yuga, contentment was the chariot and righteousness the charioteer. In the

silver age of Traytaa yuga, celibacy was the chariot and power the charioteer. In the brass age of Dwaapar yuga, penance was the chariot and truth the charioteer. In the iron age of Kali yuga, fire is the chariot and falsehood the charioteer. || 1 ||

The Hindu mythology divides the time era into four yugas. The time span of the yugas is counted in both divine years and human years. There count is as follows:

| Yugas | Divine Years (DY) | Human Year=DY x 360 |
|--------------|--------------------------|----------------------------|
| Satyug | 4800 | 1,728,800 |
| Treta | 3600 | 1,296,000 |
| Dwapar | 2400 | 864,000 |
| Kalyug | 1200 | 432,000 |

The period which precedes a yuga is called Sandhya and the period that follows a yuga is called Sandharasana and each of these periods is equal to 10% of the divine years.

The way of mukti in the four yugas is as follows:

| Yugas | Way of Mukti |
|--------------|---------------------|
| Satyug | Truth |
| Treta | Sacrifices |
| Dwapar | Rituals |
| Kalyug | Kirtan |

Satyug

In Satyug there was complete truth. The four-fold virtues of truthfulness, devotion, kindness and charity were practised. According to Mahabarta, in this era, the fruit of the earth was obtained by mere wishes. There was no disease, no malice, no hatred, no cruelty, no fear, no jealousy, no division of gods and demons. There was happiness all over. Everyone was devoted to Waheguru. In this era the Dharm-bull stood on four legs.

In Satyug the chariot is of contentment and the charioteer of Dharma (piety)

Treta

In Treta yuga, the Dharma bull stood only on three legs i.e., one fourth of his merit was lost. The malice grew up in the minds of the people. They became shrewd and

began to act with motives. Still they were devoted to their duties and performed the rites and ceremonies punctually.

In this yuga, the chariot is celibacy and force is the charioteer.

Dwajar

In Dwajar yuga the Dharma-bull had only two feet, only enlightened person could realise the truth. People performed religious acts with motives and acts of charity were performed with hope of reward; no ritual could bring mukti with the meditation of Waheguru.

In this yuga, the chariot is of austerity and charity is the charioteer.

Kalyug

In the Kalyug the Dharma-bull has only one feet, and the attachment of maya has increased and this attachment has brought darkness and dust all over. The vices have increased. The corruption and violence reign supreme. According to the Bhagvat Purans most of the people of this era are wicked, vicious and unkind.

In this yuga, the chariot is of fire and the falsehood is the charioteer.

Lanka (Raga Asa Kabir, shabad 21, page 481)

ਲੰਕਾ ਸਾ ਕੋਟੁ ਸਮੁੰਦ ਸੀ ਖਾਈ ॥

ASA: A fortress like that of Lanka, with the ocean as a moat around it — there is no news about that house of Ravan. ॥ 1 ॥

According to the story of Ramayan the island of Lanka was very vast. It had seven wide moats and seven walls of stone and metal. It was made of Gold by the divine architect Vishkarma.

Narad (Raga Asa Mehla 1, shabad 4, page 349)

ਨਾਰਦੁ ਨਾਰੈ ਕਲਿ ਕਾ ਭਾਉ ॥

Narad dances to the tune of the dark Age of Kalyug.

Narad is the official hymn-singer of Vishnu. He was born out of the forehead of Brahma and is a favourite son of Sarasvati. He knows everything that is happening in the three world: Sky, earth and netherland (*patal*). He is popular for creating discord among gods by his diplomatic expression of speech.

Narak (Raga Asa Mehla 5, shabad 24, page 389)

ਤ੍ਰਿਹ ਗੁਣ ਮਹਿ ਵਰਤੈ ਸੰਸਾਰਾ ॥ ਨਰਕ ਸੁਰਗ ਫਿਰਿ ਫਿਰਿ ਅਉਤਾਰਾ ॥ ੩ ॥

The world is under the influence of the three qualities.* The mortal is reincarnated, again and again, into heaven and hell. || 3 ||

*Sato gun – peace, Rajo gun – ego and Tamo gun – knowledge.

In Hindu literature there are twenty-eight different divisions of hell, though Manu has described twenty-one hells. Most of them are situated below *patalas* and are regions of darkness, fear, punishment and terror. These are described, with the reference of particular crime punishment. In Islam there are seven divisions of hell called *dozak*, they are classified as:

1. Johunnam: temporary place of punishment; place where souls are punished before their admittance to heaven.
2. Laza: hell of blazing fire.
3. Al-Hutamah: hell of intense fire.
4. Saeer: hell of flaming fire.
5. Saqr: a scorching fire.
6. Al-jahim: a huge hot fire.
7. Hawiyah: a bottomless pit.

Swarg

The exact equivalent of swarg is heaven. According to the Hindu and the Muslim beliefs. It is a place where flows the rivers of somras (alcohol), milk and honey; it is a place where lives the most beautiful apsaras and it is place where a soul finds all the comforts and luxuries it had ever dreamt of on earth. God and prophets do have office/holiday chambers in there.

Muslim believe that there are seven Bashits with varying degree of amenities, whereas according to Hindu scripture they range from 2-7 in number. The Sikhs, however, count them to be numerous.

According to yet another Hindu belief the raja of one swarg is god Indra and the lord of another swarg is Vishnu. Vishnu's swarg is called Baikunth. In Mahabharat it is stated that the Baikunth is made of gold. It has a radius of forty thousand miles. All the buildings are made of jewels. Vishnu is seated on lotuses and Lakshmi sits on his right hand. The fragrance from her body spreads to eight hundred miles. There is beauty all around here.

REVISION PAPER 5 (Raga Asa)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

3. Do specialist banis of Guru Nanak and Guru Amardas have any rahau verses in them? Describe by quoting page numbers.
4. Guru Arjan has composed 3 shabads (ashtpadis) titled Birharae, what is the theme of these three ashtpadis.
5. This raga also has a mention of two additional ragas which have not been used as 'Raga chapters). Name these ragas and list pages where compositions composed in these ragas have been recorded
6. What is special about Guru Nanak Dev's composition 'Var Asa'. Briefly explain the structure of this composition.
7. This is the first raga in Guru Granth Sahib where Shiekh Farid's compositions are recorded. Comment on the structure and theme of these compositions.
8. This raga has many compositions recorded in two additional ragas which are not used as 'raga-chapters'. Name these ragas and list pages on which these ragas have been used.
9. Comment on the placing and captions of specialist compositions in this raga.

10. Compare two 'Patis' as composed by Guru Nanak and Guru Amardas.

| <i>Points of difference</i> | <i>Guru Nanak</i> | <i>Guru Amardas</i> |
|-----------------------------|-------------------|---------------------|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

REVISION PAPER 5 (Raga Asa) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--------------------------------|
| <i>At the start of the chapter</i> | 1 | 347 | <i>Full mool mantra</i> |
| <i>Start of Asa di var</i> | 1 | 462 | <i>Full mool mantra</i> |
| <i>Start of Bhagat bani</i> | 1 | 475 | <i>Full mool mantra</i> |
| | 59 | <i>Various pages</i> | <i>Ik-ongkar satgur prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|----------------------|--|
| <i>Sodar First shabad of the chapter</i> | <i>none</i> | 347 | |
| <i>All shabads and ashtpadis</i> | <i>one</i> | <i>Various pages</i> | <i>Mostly after the first pada, in certain shabads at the start of the shabad see page 365</i> |
| <i>Specialist banis</i> | <i>one</i> | 432, 434 | <i>First the first pada</i> |

3. Do specialist banis of Guru Nanak and Guru Amardas have any rahau verses in them? Describe by quoting page numbers.

Yes, there is one rahau verse in both one of them, placed after the first pada:

Guru Nanak's composition: The rahau verse reads:

ਮਨ ਕਾਰੇ ਭੂਲੇ ਮੁਤ ਮਨਾ || ਜਬ ਲੋਖਾ ਦੇਵਹਿ ਬੀਰਾ ਤਉ ਪਾੜਿਆ || ੧ || ਰਹਾਉ ||

*O my mind, you foolish mind! why are you deviating from the true path,
O brother, only then shall you be judged wise, when your deed-account will
be so judged || 1 || Rahau ||*

Composition of Guru Amardas:

ਮਨ ਐਸਾ ਲੇਖਾ ਤੂੰ ਕੀ ਪਤਿਆ ॥ ਲੇਖਾ ਦੇਣਾ ਤੇਰੈ ਸਿਰਿ ਰਹਿਆ ॥ ੧ ॥ ਰਹਾਊ ॥

O my mind how can you, yourself, read your own deed account ? Your account will be read and judged at its appropriate time. || 1 || Rahau

4. Guru Arjan has composed 3 shabads (ashtpadis) titled Birharae, what is the theme of these three ashtpadis.

In these shabads there is a mention of the pain of separation from Waheguru. At the title of the shabads there is an instruction that these shabads should be sung in the tune of 'chhants which are recited in four tars'

5. This raga also has a mention of two additional ragas which have not been used as 'Raga chapters). Name these ragas and list pages where compositions composed in these ragas have been recorded

Raga Asawari – pages 409 – 411, 431

Raga Kafi – pages 418, 424 (Kafi is a ragini)

6. What is special about Guru Nanak Dev's composition 'Var Asa'. Briefly explain the structure of this composition.

This var is sung every morning in all the Gurdwaras and other religious congregations. The singing time varies from as early as 4 a.m. to 6 a.m. The var is sung with chants of Guru Ramdas. Each pauri precedes with a pada of a chhant. In total six chants (15 –20, pages 448 – 451) are sung. The selection of these chants have been done by tradition and its origin can be traced back to Guru Arjan's times.

The var has 24 paurs and 58 sloaks, of which 43 sloaks are composed by Guru Nanak Dev and 15 sloaks are composed by Guru Angad Dev. Paauris are all composed by Guru Nanak Dev.

7. This is the first raga in Guru Granth Sahib where Shiekh Farid's compositions are recorded. Comment on the structure and theme of these compositions.

Sheikh Farid's bani is full with love and emotions. He longs to be wedded with the word of God and live a life of love for the Almighty.

8. This raga has many compositions recorded in two additional ragas which are not used as 'raga-chapters'. Name these ragas and list pages on which these ragas have been used.

See answer to question no. 5

9. Comment on the placing and captions of specialist compositions in this raga.

In this raga the specialist compositions have been placed before the chants whereas in the previous raga the specialist compositions were placed after the chants.

10. Compare two 'Patis' as composed by Guru Nanak and Guru Amardas..

| <i>Points of difference</i> | <i>Guru Nanak</i> | <i>Guru Amardas</i> |
|-------------------------------------|--|---|
| Structure | 35 padas | 18 padas |
| Title | Patti likhi | Patti |
| Sequence of the letters of alphabet | ਸ, ਏ, ਉ, ਕ, ਖ, ਗ, ਘ, ਚ, ਛ, ਜ, ਝ, ਠ, ਠ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਟ, ਬ, ਭ, ਮ, ਯ, ਰ, ਲ, ਵ, ਤ, ਹ, ਅ | ਆ, ਏ, ਉ, ਅੰ, ਅ, ਕ, ਖ, ਗ, ਘ, ਰਿ, ਰੀ, ਲਿ, ਲੀ, ਛ, ਬ, ਜ, ਸ, ਮ, ਕ, ਤ, ਥ, ਘ, ਪ, ਭ, ਤ, ਧ, ਗ, ਹ, ਅ |

TEST PAPER 4 – RAGA ASA

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 2/2/7 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |
| | | | |
| | | | |
| | | | |

4. Does the title *Patti* means Panjabi alphabet?

Yes

No

5. How many total shabads have been composed in raga *Asawari*?

7

8

6. How many *Kafis* are there in this raga?

4

8

7. In total how many *Chhants* are there in Guru Granth Sahib

141.

151

161

8. Is there a mention of *Padas* and *tukas* in this raga as a caption of compositions?

Yes

No

9. As a norm do *Sloaks* have rahau verses in them?

Yes

No

10. How many rahau verses each of the following specialist banis have?

Patti of Guru Nanak: _____

Patti of Guru Amardas: _____

TEST PAPER 4 – suggested answers

RAGA ASA

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-6 padas</i> | <i>Ashtpadis</i> | <i>Specialist</i> | <i>Chhants</i> | <i>xxx</i> | <i>Vars</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|-------------------|----------------|------------|-------------|--------------------|
|--------------------------|------------------|-------------------|----------------|------------|-------------|--------------------|

3. Select composition 2/2/7 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|-----------------------|---------------------|
| <i>Sodar</i> | 347 | <i>1 pada shabad</i> | <i>Guru Nanak</i> |
| <i>Patti</i> | 432 | <i>35 pada shabad</i> | <i>Guru Nanak</i> |
| <i>Patti Likhi</i> | 434 | <i>18 pada shabad</i> | <i>Guru Amardas</i> |

4. Does the title *Patti* means Panjabi alphabet?

Yes

5. How many total shabads have been composed in raga *Asawari*?

8

6. How many *Kafis* are there in this raga?

4

7. In total how many *Chhants* are there in Guru Granth Sahib

141

8. Is there a mention of *Padas* and *tukas* in this raga as a caption of compositions?

No

9. As a norm do *Sloaks* have rahau verses in them?

No

10. How many rahau verses each of the following specialist banis have?

Patti of Guru Nanak: **One**

Patti of Guru Amardas: **One**

Chapter 5

Raga Gujri

Raga Gujri (5)

Points to remember

- This chapter opens with complete-full mangal. ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

- The chapter has the banis to complete the horizontal sequence of compositions i.e., Shabads, Ashtpadis, Var and Bhagat Bani.

| | | | | | | |
|----------------------|----------------------|--------|--------|--------|------|----------------|
| Shabads 2-6 padas | Ashtpadis 8 padas | xxxxxx | xxxxxx | xxxxxx | Vars | Bhagat Bani |
|----------------------|----------------------|--------|--------|--------|------|----------------|

- This raga has bani of four Guru-composers, Guru Nanak, Guru Amardas, Guru Ramdas and Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

- All shabads have rahau verses in them placed after the first pada.
- There are two vars in this raga, one composed by Guru Amardas. It has 22 pauris and 44 sloaks. Second var is by Guru Arjan Dev. It has 21 pauris and 42 sloaks. The slokas in these vars are of the same author as that of the vars.

Both vars have a comment ‘Shud’ at the end of the vars

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in *raga Basant*, and a var of Satta & Balwand, in *raga Ramkali*, have no sloaks and stanzas are also without any caption of ‘pauris’.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment ‘Shud’ at the end.

1 var has a comment of ‘Shud kechay’ at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan’s vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---------------------|---|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of ‘pauri’ on the stanzas. is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |

| | | | |
|---|---|---|---|
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250,251,253,255,259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

6. This raga has no chants or specialist bani in it.
7. The raga has 9 Ashtpadis: 5 of Guru Nanak, 1 of Guru Amardas, 1 of Guru Ramdas and 2 of Guru Arjan Dev. Ashtpadi of Guru Amardas has 10 padas in it.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas. One such example is the Ashtpadi of Guru Amardas, in this raga, which has 10 padas.

Please also check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages).

8. Vars recorded in this raga do not have rahau verses in them.

As a norm none of the Chhants and Vars recorded in Guru Granth have rahau verses in them, but there is one exception to this rule; refer to page 1122: here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant. Another exception is at page 947 where first pauri in Var Ramkali has a rahau verse in it.

9. There is Bhagat Bani of five Bhagats, Kabir, Namdev, Ravidas, Trilochan and Jaidev.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Trilochan has four shabads in ragas Sri, Gujri and Dhanasri, Jaidev has two shabads in ragas Gujri and Maru

10. Two shabads of this raga have been selected and included in the Nitnem section. The shabads so chosen are:

1. Raga Gujri Mehla 4 – “har ke jan satgur satpurkha.....”
2. Raga Gujri Mehla 5 – “Kahe re man chitvey.....”

Both of the above shabads have been included under the group heading “Sodar” in the nitnem section.

11. This raga is listed as a consort of raga Deepak in the Ragamala.

12. The recommended time of its recitation is the fourth part of the day from 3 p.m. – 6 p.m. and the season is *rainy (varsha)*, during July - August.

Mythological references

Raga Gujri

Ansa (Raga Gujri, Var Mehla 3, pauri 19, page 516)

ਪਉੜੀ ॥ ਅੰਸਾ ਅਉਤਾਰੁ ਉਪਾਇਓਨੁ ਭਾਉ ਦੂਜਾ ਕੀਆ ॥

PAURI: God created *ansa* incarnations, but they indulged in the love of duality.

The *ansa* avatars were created for only a specific job i.e., the killing of named tyrants for the sake of spreading righteousness. The qualities of an incarnation used to determine his status in mutual comparison. For example a perfect incarnation (Rama) was to have sixteen qualities while an *ansa avatar* was to have only a few qualities. Examples of *ansa* avatars are Mach (a fish), Kach (a tortoise), Varaka (a boar) and Narsingh (half lion half human).

Kashi (Gujri Mehla 3, shabad 8, page 491)

ਗੁਜਰੀ ਮਹਲਾ ੩ ਪੰਚਪਦੇ ॥ ਨਾ ਕਾਸੀ ਮਤਿ ਉਪਜੈ ਨਾ ਕਾਸੀ ਮਤਿ ਜਾਇ ॥ ਸਤਿਗੁਰ ਮਿਲਿਐ ਮਤਿ
ਊਪਜੈ ਤਾ ਇਹ ਸੋਝੀ ਪਾਇ ॥ ੧ ॥

GUJRI MEHLA 3, panch padas: Wisdom is not produced in Benares, nor is wisdom lost in Benares. Meeting with the true-Guru, wisdom is produced, and then, one obtains this understanding. || 1 ||

Kashi now known as Varanasi is a sacred city of the Hindus. It is believed to have originally descended from gods. There is a Hindu belief that whosoever dies in Kashi goes directly to heaven.

Rudra (Gujri Mehla 5, shabad 21, page 500)

ਗੁਜਰੀ ਮਹਲਾ ੫ ॥ ਬ੍ਰਹਮ ਲੋਕ ਅਰੁ ਰੁਦ੍ਰ ਲੋਕ ਆਈ ਇੰਦ੍ਰ ਲੋਕ ਤੇ ਧਾਇ ॥ ਸਾਧਸੰਗਤਿ ਕਉ ਜੋਹਿ ਨ
ਸਾਕੈ ਮਲਿ ਮਲਿ ਧੋਵੈ ਪਾਇ ॥ ੧ ॥

GUJRI MEHLA 5: Maya has attacked the realm of Brahma, the realm of Rudra and the realm of Indra, but she cannot dare to touch the realm of Sadhi Sangat.

Rudra is the other name of Shiva which is found in the Rig Veda. When the ocean was churned amongst other things there was also a container of poison. In order to save the universe from the effect of the poison, Shiva put the poison in his throat, but did not swallow it. The intensity of poison turned the colour of his throat into blue complexion. Thus Shiva is popularly called 'Neel Kanth'. The name 'Neel Kanth' is also used for Krishna.

Amritsar (Gujri Mehla 4, shabad 2, page 493)

ਅੰਮ੍ਰਿਤ ਸਰੁ ਸਤਿਗੁਰੁ ਸਤਿਵਾਦੀ ਜਿਤੁ ਨਾਤੈ ਕਉਆ ਹੰਸੁ ਹੋਰੈ ॥ ਨਾਨਕ ਧਨੁ ਧੰਨੁ ਵਡੇ ਵਡਭਾਗੀ ਜਿਨ
ਗੁਰਮਤਿ ਨਾਮੁ ਰਿਦੈ ਮਲੁ ਧੋਰੈ ॥ ੪ ॥ ੨ ॥

The true Guru, the speaker of truth, is like a pool of Nectar; bathing within it, the crow becomes a swan.

According to the Hindu belief there is a pool of nectar in every human body which can be reached through the tenth door (daswa dwar – the door of mind) (the other nine doors are: two eyes, two ears, two nostrils, two outlets of secretion and one mouth).

When with the force of meditation and yoga, the nectar drops down through the tenth door on the sensitive ground of mind it makes the recipient immortal.

Kapria (Gujri Trilochan, shabad 1, page 526)

ਕਾਇ ਕਮੰਡਲੁ ਕਾਪੜੀਆ ਰੇ ਅਠਸਠਿ ਕਾਇ ਫਿਰਾਹੀ ॥ ਬਦਾਤਿ ਤ੍ਰਿਲੋਚਨੁ ਸੁਨੁ ਰੇ ਪ੍ਰਾਣੀ ਕਣ ਬਿਨੁ ਗਾਹੁ
ਕਿ ਪਾਹੀ ॥ ੪ ॥ ੧ ॥

Why bother to carry the water-pot, O blue-robed yogi? Why bother to visit the sixty-eight holy places of pilgrimage? Listen, O! mortal, how will you separate husk from grain if you have not grown any crop ॥ 4 ॥ 1 ॥

Kapria is a name of a group of sadhus who are followers of Shiva. They normally wear blue or black clothes. Their main pilgrimage place is Kedar Nath.

REVISION PAPER 6A (Raga Gujri)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this raga? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. What is special about the vars of Guru Arjan as recorded in Guru Granth Sahib?
4. Comment on the word ‘Shud’ as used at the end of a few vars in Guru Granth Sahib.

5. What is the meaning of the title ‘Ashtpadis’. Critically examine this title as used in Guru Granth Sahib.
6. Name the six ‘other ragas’ in which hymns have been composed but which (ragas) have not been used as a separate chapter.
7. Do compositions titled ‘Chhants’ and ‘Vars’ have rahau verses in them? Explain.
8. Name the following:
 - i. Compositions which have pauris and sloaks as their structure but which are not commissioned as vars.
 - ii. Compositions which have pauris as their stanzas, but where the caption of pauri is missing.
9. Describe the placing of specialist banis in the raga section of Guru Granth Sahib.
10. Some specialist banis are titled while the others are not titled. Explain with references from Guru Granth Sahib.

REVISION PAPER 6A (Raga Gujri) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--------------------------------|
| <i>At the start of the chapter</i> | 1 | 489 | <i>Full 'Mul mantra'</i> |
| | 23 | <i>Various pages</i> | <i>Ikongkar Satguru Prasad</i> |

2. How many rahau verses have been used in various compositions in this raga? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-----------------------------------|----------------------|-----------------|--|
| <i>All shabads</i> | One | | <i>After the first pada, all rahaus are numbered</i> |
| <i>All ashtpadis</i> | One | | <i>After the first pada, all rahaus are numbered</i> |
| <i>All shabads of the Bhagats</i> | One | | <i>After the first pada, all rahaus are numbered</i> |

3. What is special about the vars of Guru Arjan as recorded in Guru Granth Sahib?

There are six vars of Guru Arjan Dev, of which five vars have his own sloaks preceding pauris. His sixth var in raga Basant has no sloaks in it and the var has only 3 pauris, though caption 'pauri' is also missing.

4. Comment on the word 'Shud' as used at the end of a few vars in Guru Granth Sahib.

The word shud has been used only at the end of 'vars', and vars are the last Guru-bani in the raga.

I believe that the word 'shud' is used to denote that the Gur-bani preceding this note had been read and found to be correct in the first reading.

5. What is the meaning of the title 'Ashtpadis'. Critically examine this title as used in Guru Granth Sahib.

The word 'asht' means eight and 'padas' mean stanzas, thus it means that the compositions to follow would have eight stanzas. But, in Guru Granth Sahib, there are numerous examples, almost in every raga, where the compositions so called as 'ashtpadis' have more or less than eight stanzas, the actual range is between 7-20 padas.

6. Name the six ‘other ragas’ in which hymns have been composed but which (ragas) have not been used as a separate chapter.

Kafi, Asawari, Hindol, Bhopali, Vibhas, Lalit

7. Do compositions titled ‘Chhants’ and ‘Vars’ have rahau verses in them? Explain.

No, as a norm, Chhants and Vars have no rahau verses in them, but there are exceptions to this rule. One Chhant (page 1122) and one var (page 947) have rahau verses in them.

8. Name the following:

- i. Compositions which have pauris and sloaks as their structure but which are not commissioned as vars.

Bawan Akhri and Thithe composed by Guru Arjan in raga Gauri.

- ii. Compositions which have pauris as their stanzas, but where the caption of pauri is missing.

Japji of Guru Nanak and Anand Sahib of Guru Amardas.

9. Describe the placing of specialist banis in the raga section of Guru Granth Sahib.

As a norm almost all specialist banis have been placed either before or after the ‘Chhants’ wherever applicable.

10. Some specialist banis are titled where the others are not titled. Explain with references from Guru Granth Sahib.

In Guru Granth Sahib there about 32 titled specialist compositions and numerous untitled specialist compositions.

**ANALYSIS OF SPECIALIST SHORT/LONG COMPOSITIONS
WHICH HAVE A TITLE**

| No. | Page No. | Name of Bani | Composer | STRUCTURE | | | | |
|-----|----------|--------------|-------------|-----------|-----------|------------|--------|--------|
| | | | | Shabads | Ashtpadis | Padas | Pauris | Sloaks |
| 1. | 1-8 | Jap | Guru Nanak | | | | 38 | 2 |
| 2. | 8-10 | Sodar | Guru Nanak | 3 | | | | |
| | | | Guru Ramdas | 1 | | | | |
| | | | Guru Arjan | 1 | | | | |
| 3. | 10-11 | Sopurakh | Guru Nanak | 1 | | | | |
| | | | Guru Ramdas | 2 | | | | |
| | | | Guru Arjan | 1 | | | | |
| 4. | 11-12 | Sohila | Guru Nanak | 3 | | | | |
| | | | Guru Ramdas | 1 | | | | |
| | | | Guru Arjan | 1 | | | | |
| 5. | 74-78 | Pehre | Guru Nanak | 5 | | 4/5/4/5=18 | | |
| 6. | 81 | Wanjara | Guru Ramdas | | | 6 | | |
| 7. | 133 | Baramah | Guru Arjan | 14 | | | | |
| 8. | 136 | Din Rein | Guru Arjan | | | 4 | | |
| 9. | 234 | Karhale | Guru Ramdas | 2 | | 10/10=20 | | |
| 10. | 250 | Bawan Akhri | Guru Arjan | | | | 55 | 57 |
| 11. | 262 | Sukhmani | Guru Arjan | | 24 | | | 24 |
| 12. | 296 | Thithe | Guru Arjan | | | | 17 | 17 |

| | | | | | | | | |
|-----|------|-----------------|--------------|----|--|--------------|--|----|
| 13. | 340 | Bawan Akhri | Kabir | | | 45 | | |
| 14. | 432 | Patti Likhi | Guru Nanak | | | 38 | | |
| 15. | 434 | Patti | Guru Amardas | | | 18 | | |
| 16. | 575 | Ghoreaan | Guru Ramdas | | | 4 | | |
| 17. | 578 | Allahrian | Guru Nanak | 5 | | 4/4/4/4/4=20 | | |
| 18. | 762 | Kuchhji | Guru Nanak | | | 1 | | |
| 19. | 762 | Suchhji | Guru Nanak | | | 1 | | |
| 20. | 763 | Gunwanti | Guru Nanak | | | 1 | | |
| 21. | 838 | Thithe | Guru Nanak | | | 20 | | |
| 22. | 841 | Var | Guru Amardas | | | 10/10=20 | | |
| 23. | 917 | Anand | Guru Amardas | | | 40 | | |
| 24. | 923 | Sud | Baba Sundar | | | 6 | | |
| 25. | 927 | Rutti | Guru Arjan | | | 8/chhants | | 16 |
| 26. | 929 | Dakhni Onkar | Guru Nanak | | | 54 | | |
| 27. | 938 | Sidh Gosht | Guru Nanak | | | 73 | | |
| 28. | 1107 | Baramah | Guru Nanak | 17 | | | | |
| 29. | 1110 | Pehre | Guru Nanak | | | 5 | | |
| 30. | 1360 | Gatha | Guru Arjan | | | 24 | | |
| 31. | 1361 | Phune | Guru Arjan | | | 23 | | |
| 32. | 1363 | Chaubole | Guru Arjan | | | 11 | | |

TEST PAPER 5 – RAGA GUJRI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page Number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Do vars recorded in this raga have comment shud in them ?

Yes

No

5. How many total *Ashtpadis* have been composed in this raga?

6

9

6. How many *Bhagats' bani* is there in this raga?

4

5

7. How many *Chhants* are there in this raga?

none

1

2

8. Is there a mention of *Padas* and *tukas* in this raga as a caption of compositions?

Yes

No

9. As a norm do *Swayas* have rahau verses in them?

Yes

No

10. How many rahau verses each of the following specialist banis have?

Japji of Guru Nanak: _____ Sodar of Guru Nanak: _____

TEST PAPER 5 – suggested answers

RAGA GUJRI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| <i>Shabads 2-6 padas</i> | <i>Ashtpadis</i> | xxx | xxx | xxx | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|-----|-----|-----|------------|--------------------|
| | | | | | | |

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page Number | Structure | Composer |
|------------------|-------------|-----------|----------|
| <i>None</i> | xxx | xxx | xxx |

4. Do vars recorded in this raga have comment shud in them ?

Yes

5. How many total *Ashtpadis* have been composed in this raga?

9

6. How many *Bhagats' bani* is there in this raga?

5

7. How many *Chhants* are there in this raga?

none

8. Is there a mention of *Padas* and *tukas* in this raga as a caption of compositions?

Yes

9. As a norm do *Swayas* have rahau verses in them?

No

10. How many rahau verses each of the following specialist banis have?

Japji of Guru Nanak: *None*

Sodar of Guru Nanak: *None*

Chapter 6

Raga Devghandari

Raga Devghandhari (6)

Points to remember

1. This chapter opens with complete-full mangal, ‘ਉ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini,mixed with many ragas), Asawari (a ragini mixed with raga Asa see page369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327).

2. The chapter has the following banis to complete the horizontal sequence of compositions

| | | | | | | |
|------------------------------|--------|--------|--------|--------|-------|-------|
| <i>Shabads 2-4 padas</i> | xxxxxx | Xxxxxx | xxxxxx | xxxxxx | xxxxx | xxxxx |
|------------------------------|--------|--------|--------|--------|-------|-------|

3. This raga has bani of only three Guru-composers, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. All shabads have rahau verses in them placed in the beginning of the shabads..
5. There are no vars in this raga
6. This raga has no chants or specialist banis in it.
7. The raga has no ashtpadis in it.
8. There is no heading of any ‘padas’ or ‘tukas’ in this raga.

9. Guru Ramdas's six shabads of two padas have been called as 'chhaka 1' (page 528); where such wording has not been used for the first six shabads of Guru Arjan (page 529), though wording 'chhaka 2' and 'chhaka 3' have been used after 12th and 18th shabads (pages 530, 531).

Here the word chhaka means a group of six shabads.

10. In Guru Ramdas' shabads, the heading of the shabads are:

In the first shabad the heading is 'Raga Devghandhari Mehla 4 Ghar 1', whereas the subsequent headings are 'Devghandhari'

11. In Guru Arjan's shabdas the heading variations are as follows:

- a. First Shabad- "Devghandhari Mehla 5 ghar 2"
- b. Next six shabads (2-7)– "Devghandhari"
- c. Next eleven shabads (8-18) – "Devghandhari 5"
- d. Next eight shabads (19 – 26) – "Devghandhari Mehla 5"
- e. Next one shabad (27) – "Raga Devghandhari Mehla 5 ghar 3"
- f. Next three shabads (28 –30) – "Devghandhari 5"

12. This raga has three shabads of Guru Tegh Bahadur.

In total Guru Tegh Bahadur has 115 compositions in Guru Granth Sahib of which 57+1 are sloaks which are recorded in the concluding section under the title of 'sloak varan te vadeek'.

13. This raga is listed as a consort of raga Malkausak in the Ragamala.

14. The recommended time of its recitation is the first part of the day from 6 a.m. – 9 a.m. and the season is *winter (shisher)*, during December – January.

Mythological references

Raga Devghandhari

Gana, Gandharba (Raga Devghandhari Mehla 5, shabad 35, page 535)

ਗਣ ਗੰਧਰਬ ਸਿਧ ਅਰੁ ਸਾਧਿਕ ॥ ਸੁਰਿ ਨਰ ਦੇਵ ਬ੍ਰਹਮ ਬ੍ਰਹਮਾਦਿਕ ॥ ਚੜ੍ਹਰ ਬੇਦ ਉਚਰਤ ਦਿਨੁ
ਰਾਤਿ ॥ ਅਗਮ ਅਗਮ ਠਾਂਕੁਰੁ ਆਗਾਧਿ ॥ ਗੁਨ ਬੇਅੰਤ ਬੇਅੰਤ ਭਨੁ ਨਾਨਕ ਕਹਨੁ ਨ ਜਾਈ ਪਰੈ ਪਰਾਤਿ
॥ ੨ ॥ ੨ ॥ ੩੫ ॥

The Servants of God, the Celestial Singers, the Siddhas and the seekers, the angelic and divine beings, Brahma and those like Brahma, and the four Vedas proclaim, day and night, that the Master is inaccessible, unapproachable and unfathomable. Endless, are his glories, they cannot be described — they are beyond our reach. || 2 || 2 || 35 ||

Gana

Ganas or Ganas devtas are the troops of deities. The commander of these troopers is Ganesh. These trooper stand in attendance of Shiva..

Gandharba

They live in the sky. Their abode is thus considered a mirage.

Mireg Trishna (Devghandhar Mehla 9, Shabad 2, page 536)

ਮ੍ਰਿਗ ਤ੍ਰਿਸਨਾ ਜਿਉ ਜਗ ਰਚਨਾ ਯਹ ਦੇਖਹੁ ਰਿਦੈ ਬਿਚਾਰਿ ॥ ਕਹੁ ਨਾਨਕ ਭਜੁ ਰਾਮ ਨਾਮ ਨਿਤ ਜਾ ਤੇ
ਹੋਤ ਉਧਾਰ ॥ ੨ ॥ ੨ ॥

The created world is like an illusion, a mirage — see this, and reflect upon it in your mind. Vibrate forever the name of Waheguru, which shall deliver you. || 2 || 2 ||

In deserts when rays of sun touch sand, then it gives a false impression of being a pool of water. Deers run towards this but find nothing except sand. This is called *mireg trishna*.

REVISION PAPER 6B (Raga Devghandhari)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other shabads</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|-----------------|---|
| <i>All compositions</i> | | | |

3. What is the meaning of the word ‘chhaka’?

4. Describe the use of word ‘chhaka’ in this raga.

5. Describe the use of shabad headings in this raga. Do you find a similar pattern in the ragas 1-5.

6. How many shabads Guru Tegh Bahadur has composed? Name the year and place when Guru Tegh Bahadur’s bani was included in the Adi Granth.

7. Where in Guru Granth Sahib, the sloaks of Guru Tegh Bahadur have been recorded? Explain the correlation of sloak Mehla 9 and the bhog ceremony.

8. Which ragas do not have bhagat bani.
9. In how many ragas Guru Nanak composed his bani?
10. Is this raga the shortest of all ragas recorded in Guru Granth Sahib? Explain.

REVISION PAPER 6B (Raga Devghandhari) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--------------------------------|
| <i>At the start of the chapter</i> | <i>one</i> | <i>527</i> | <i>Complete/full</i> |
| <i>Other shabads</i> | <i>eight</i> | <i>Various pages</i> | <i>Ik-ongkar satgur Prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|-----------------|---|
| <i>All compositions</i> | <i>One</i> | <i>Various</i> | <i>Beginning of the shabads</i> |

3. What is the meaning of the word ‘chhaka’?

Group of six shabads

4. Describe the use of word ‘chhaka’ in this raga.

Shabads of Guru Ramdas: page 528, first group of six shabads - titled Chhaka 1

Shabads of Guru Arjandev: page 529, first group of six shabad - no mention of title chakka 1.

Page 530, second group of six shabads - titled Chhakae 2

Page 531, third group of six shabads – titled Chhakae 3

5. Describe the use of shabad headings in this raga. Do you find a similar pattern in the ragas 1-5.

Unlike the first five ragas this raga has used abbreviated titles ‘Devghandai’ and ‘Devgandha 5’ for many shabads (refer to pages 527 – 534).

- How many shabads Guru Tegh Bahadur has composed? Name the year and place when Guru Tegh Bahadur's bani was included in the Adi Granth.

Guru Tegh Bahadur has composed 115 hymns. Guru Tegh Bahadur's bani was included in the Granth by Guru Gobind Singh when he prepared the second recession of the Granth in 1706.

- Where in Guru Granth Sahib, the sloaks of Guru Tegh Bahadur have been recorded? Explain the correlation of sloak Mehla 9 and the bhog ceremony.

Guru Tegh Bahadur's sloaks appear under the heading of 'Sloak varan to vadeek' on pages 1426 –1429.

A tradition has developed that all members of the immediate family would gather in the prayer room, in the presence of Guru Granth Sahib, when the reader of the Granth would reach sloak mehla 9.

For an open reading of the Granth (khulla path, or saptahik path) when a reader of the Granth reaches page 1426 then he or she waits for the right occasion, date or day (e.g., birth anniversary) to complete/finish the total reading. On the selected day and time, the reader reads sloak mehla 9 along with ragamala (optional reading) to /complete the path.

- Which ragas do not have bhagat bani.

Nine ragas: Maj, Devgandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti.

- In how many ragas Guru Nanak composed his bani?

Nineteen

- Is this raga the shortest of all ragas recorded in Guru Granth Sahib? Explain

No, the shortest raga is Jaijaiwanti (page 1353)

TEST PAPER 6 – RAGA DEVGHANDHARI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

 Full Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has the word ‘chhaka’ been used in the previous ragas ?

 Yes No

5. How many two padas *shabads* have been composed in this raga

 45 44

6. How many four padas *shabads* are there in this raga?

 4 2

7. How many *Bhagat bani shabads* are there in this raga?

 None 1 2

8. Is there a mention of *Padas* and *tukas* in this raga as a caption of compositions?

 Yes No

9. As a norm do *VARs* have rahau verses in them?

 Yes No

10. How many rahau verses each of the following specialist banis have?

Baramah of Guru Arjan (raga Maj) : _____

Sukhmani of Guru Arjan (raga Gauri): _____

TEST PAPER 6 – suggested answers

RAGA DEVGHANDHARI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | |
|-------------------|-----|-----|-----|-----|-----|-----|
| Shabads 2-4 padas | xxx | Xxx | xxx | xxx | xxx | xxx |
|-------------------|-----|-----|-----|-----|-----|-----|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| None | Xxxxx | xxxxx | xxxxx |

4. Has the word ‘chhaka’ been used in the previous ragas ?

Yes

5. How many two padas *shabads* have been composed in this raga

45

6. How many four padas *shabads* are there in this raga?

1+1

7. How many *Bhagat bani shabads* are there in this raga?

None

8. Is there a mention of *Padas* and *tukas* in this raga as a caption of compositions?

No

9. As a norm do *VARs* have rahau verses in them?

No

10. How many rahau verses each of the following specialist banis have?

Baramah of Guru Arjan (raga Maj) : None

Sukhmani of Guru Arjan (raga Gauri): None

Chapter 7

Raga Bihagra

Raga Bihagra (7)

Points to remember

1. This chapter opens with complete-full mangal, ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321). Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|----------------------|--------|--------|---------|--------|------|--------|
| Shabads 3,4 padas | xxxxxx | xxxxxx | Chhants | xxxxxx | Vars | xxxxxx |
|----------------------|--------|--------|---------|--------|------|--------|

3. This raga has bani of five Guru-composers, Guru Nanak, Guru Amardas, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There are only two shabads in this raga and both have rahau verses in them.
5. There is one var in this raga composed by Guru Ramdas. It has 21 pauris and 46 sloaks.

The var has a comment ‘Shud’ at the end of the var.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same | Raga | | |
|--|--------------------------------|---|--------------------|
| Five vars of Guru Arjan | Gauri, Ramkali, Maru, Jaitsiri | Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing | |
| One var of Guru Amardas | Raga Gujri | | |
| One var of Guru Ramdas | Raga Kanra | | |
| | | | |
| Four Ragas with two vars | First var | Second var | Remarks |
| Raga Gauri | Guru Ramdas | Guru Arjan | Sudh, Sudh keechey |
| Raga Gujri | Guru Amardas | Guru Arjan | Sudh, Sudh |
| Raga Ramkali | Guru Amardas | Guru Arjan | Sudh, Sudh |

| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
|---|--|---|---|
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250,251,253,255,259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var(in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

6. This raga has 15 chhants.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | X | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | X | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | X | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | X | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Sarang | X | x | x | 1 | 1 |
| Malar | X | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 19 | 36 | 61 | 144 |

As a norm none of the Sloaks, Chhants and Vars recorded in Guru Granth have rahau verses in them, but there are three exceptions to this rule; refer to page 469 where a sloak has a rahau verse in it, refer to page 947, where first pauri in Var Ramkali has a rahau verse in it and page 1122, here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant.

7. The raga has no ashtpadis or specialist banis.
8. Var and chhants recorded in this raga do not have rahau verses in it.

As a norm none of the Chhants and Vars recorded in Guru Granth have rahau verses in them, but there is an exception to this rule; refer to page 1122: here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant. Another exception is at page 947 where first pauri in Var Ramkali has a rahau verse in it.

9. There are three sloaks in the Var recorded in this raga, page 553, which some scholars attribute to Bhai Mardana while others to Guru Nanak.

A VIEW ON THREE SLOAKS TITLED 'MARDANA' IN VAR BIHAGRA (pages 553)
Reproduced Verbatim

1. A 'Var' is a special type of composition, consisting of sloaks and pauris as its main components.
2. Sloaks are couplets of varying verses (there are examples of 2-26 verses, in Guru Granth Sahib), and the pauris are stanzas of different lengths. In every var¹ each pauri (stanzaa) is preceded by at least two sloaks. Sloaks normally set the theme of the pauri to follow.
3. There are 22 compositions titled as 'Vars' in Guru Granth Sahib, composed as:
 - a. Guru Nanak 3
 - b. Guru Amardas 4
 - c. Guru Ramdas 8
 - d. Guru Arjan Dev 6
 - e. Satta & Balwand (Minstrels in the courts of Guru Angad—Guru Arjan)
4. The title of 'Var' determines the Guru-composer of the Var, e.g., title 'Bihagarae ki Var Mehla 4' determines that all pauris of the Var are composed by Guru Ramdas; whereas the sloaks in it could be by any Guru. This method of mixing sloaks with vars was selected by Guru Arjan. It is believed that initially the Vars were composed without sloaks by the Guru-composers.
5. In the raga Bihagra, there is only one 'Var' composed by Guru Ramdas (pages 548-556), titled 'Bihagra ki var Mehla 4' as written above.
6. The raga Bihagra is the seventh recorded raga in Guru Granth Sahib and contains 19 pages of compositions. According to scholars of Indian music this raga is normally sung in the second part of night, 9 p.m. – 12 a.m. and the season of its singing is winter (hement).
7. The var has 21 pauris and 43 sloaks, the detailed analysis of the composition of the var, however, is as follows:

| | PAURIS | | SLOAKS | | |
|-----|---------------|-------------------------------------|---------------|------------|-------|
| No. | Lines | Name of Nanak in pauri ¹ | Total count | Composer/s | Lines |
| 1 | 5 | No | 2 | Mehla 3 | 3,3 |
| 2 | 5 | No | 2 | Mehla 3 | 9,4 |
| 3 | 5 | No | 2 | Mehla 3 | 4,3 |
| 4 | 5 | No | 2 | Mehla 3 | 3,11 |
| 5 | 5 | Yes | 2 | Mehla 3 | 2,2 |

¹ Except Var of Guru Arjan in raga Basant; and Var of Satta & Balwand.

| | | | | | |
|----|---|-----|---|------------------|-------|
| 6 | 5 | No | 2 | Mehla 3 | 4,4 |
| 7 | 5 | No | 2 | Mehla 3, Mehla 4 | 3,4 |
| 8 | 5 | No | 2 | Mehla 3 | 4,4 |
| 9 | 5 | No | 2 | Mehla 3 | 5,5 |
| 10 | 5 | Yes | 2 | Mehla 3 | 5,4 |
| 11 | 5 | No | 2 | Mehla 3, Mehla 4 | 4,2 |
| 12 | 5 | No | 3 | <u>Mardana</u> | 6,5,2 |
| 13 | 5 | No | 2 | Mehla 3 | 4,2 |
| 14 | 5 | No | 2 | <u>Mehla 5</u> | 2,2 |
| 15 | 5 | Yes | 2 | Mehla 3 | 4,6 |
| 16 | 5 | No | 2 | Mehla 3 | 7,4 |
| 17 | 5 | No | 2 | Mehla 3, Kabir | 5,2 |
| 18 | 5 | No | 2 | Mehla 3 | 6,5 |
| 19 | 5 | No | 2 | Mehla 3 | 4,5 |
| 20 | 5 | Yes | 2 | <u>Mehla 1</u> | 2,5 |
| 21 | 5 | Yes | 2 | Mehla 3 | 3,3 |

8. All pauris are of 5 lines and the name of Nanak appears only in pauris 5,10,15,20 and 21.
9. The sloaks are of different lengths, the name of Nanak appears in all of them and their count is as follows:
- Guru Nanak 2
 - Guru Amardas 33
 - Guru Ramdas 2
 - Guru Arjan 2
 - Bhagat Kabir 1
 - Title 'Mardana' 2
 - Without title 1 (counted under the title of 'Mardana')

10. The Var has words 'Shud' written at the end, which means that all Guru compositions of this raga were seen and approved by Guru Arjan in the first reading. In Kartarpuri Bir the word 'Shud' is written in the margin in vertical position and does not form the part of compositions.
11. The titles of Sloaks preceding pauri 12 of raga Bihagra are as follows:

ਸਲੋਕ ਮਰਦਾਨਾ ੧ ॥ ਕਿਉ ਕਲਵਾਲੀ ਕਾਮੁ ਮਦੁ ਮਨੂਆ ਪੀਵਣਹਾਰੁ ॥ ਕ੍ਰੋਧ ਕਟੋਰੀ
ਮੇਹਿ ਭਰੀ ਪੀਲਾਵਾ ਅਹੰਕਾਰੁ ॥ ਮਜਲਸ ਕੁਤੇ ਲਬ ਕੀ ਪੀ ਪੀ ਹੋਇ ਖੁਆਰੁ ॥ ਕਰਣੀ ਲਾਹਣਿ ਸਤੁ ਗੁਤੁ ਸਚੁ ਸਰਾ
ਕਰਿ ਸਾਰੁ ॥ ਗੁਣ ਮੰਡੇ ਕਰਿ ਸੀਲੁ ਘਿਉ ਸਰਮੁ ਮਾਸੁ ਆਹਾਰੁ ॥ ਗੁਰਮੁਖਿ ਪਾਈਐ ਨਾਨਕਾ ਖਾਧੀ ਜਾਹਿ ਬਿਕਾਰ
॥ ੧ ॥

ਮਰਦਾਨਾ ੧ ॥ ਕਾਇਆ ਲਾਹਣਿ ਆਪੁ ਮਦੁ ਮਜਲਸ ਤ੍ਰਿਸਨਾ ਧਾਡੁ ॥ ਮਨਸਾ ਕਟੋਰੀ ਕੁੜਿ ਭਰੀ ਪੀਲਾਏ ਜਮਕਾਲ
॥ ਇਤੁ ਮਦਿ ਪੀਤੈ ਨਾਨਕਾ ਬਹੁਤੇ ਖਟੀਅਹਿ ਬਿਕਾਰ ॥ ਗਿਆਨੁ ਗੁੜੁ ਸਾਲਾਹ ਮੰਡੇ ਭਉ ਮਾਸੁ ਆਹਾਰੁ ॥ ਨਾਨਕ
ਇਹੁ ਭੇਜਨੁ ਸਚੁ ਹੈ ਸਚੁ ਨਾਮੁ ਆਪਾਰੁ ॥ ੨ ॥ ਕਾਂਧਾਂ ਲਾਹਣਿ ਆਪੁ ਮਦੁ ਅੰਮ੍ਰਿਤ
ਤਿਸ ਕੀ ਧਾਰ ॥ ਸਤਸੰਗਤਿ ਸਿਉ ਮੇਲਾਪੁ ਹੋਇ ਲਿਵ ਕਟੋਰੀ ਅੰਮ੍ਰਿਤ ਭਰੀ ਪੀ ਪੀ ਕਟਹਿ ਬਿਕਾਰ ॥ ੩ ॥

Sloak Mardana 1: The Dark Age of Kaliyuga is the vessel, filled with the wine of sex; the mind is the drinker. Anger is the cup, filled with emotional attachment; egotism is the bar-tender. Drinking too much in the company of falsehood and greed, one is ruined. So let good deeds be your distillery, and let Truth be the molasses you ferment; make the most excellent wine of Truth. Make virtue your bread, good conduct the ghee, and modesty the dish of meat. As Gurumukh, these are obtained, O Nanak; consuming them, evil and corruption depart. || 1 ||

Mardana 1: The body is the bottle, self-conceit is the wine, and desire is the company of drinking buddies. The glass of the mind's longing is filled to overflowing with falsehood; the messenger of death is the bar-tender. Drinking in this wine, O Nanak, one takes on countless vices and corruption. So make spiritual wisdom your molasses, and the praise of God your bread; let the fear of God be the dish of meat. O Nanak, this is the true food; let the True Name be your only support. || 2 || If the human body is the pitcher, and self-realization is the wine, then the Ambrosial Nectar streams down. Joining the Sadh Sangat, the true congregation, the glass of Waheguru's love is filled with this Ambrosial Nectar; drinking it in, one's evil and corruption are eradicated. || 3 ||

THE DEBATE:

Are the above three sloaks composed by Bhai Mardana or Guru Nanak or any other Guru ?

12. The three sloaks listed above have the following characteristics:
 - a. The title of the first sloak is 'Sloak Mardana 1', and the count at the end is '1'
 - b. The title of the second sloak is also 'Mardana 1', and the end count is 2
 - c. There is no title on the third sloak, and the end count is 3
 - d. The count 3 confirms that the total of the sloaks is 3 under the present heading/title
 - e. The first two sloaks have the name of 'Nanak' in their ending lines, but in sloak 3 there is no name mentioned.
13. The distribution of the Sloaks in this var is, Guru Nanak 2, Guru Amardas 33, Guru Ramdas 2, Guru Arjan 2, Kabir 1 and under query (Mardana or ?) 3.
14. The 3 sloaks preceding pauri 12 are under scrutiny and a pure research is definitely required to establish their true authorship.
15. The views of the scholars to-date differ, e.g., Dr. S. S. Kohli, counts all these sloaks as of Bhai Mardana² Dr. Sahib Singh, counts all these sloaks as of Guru Nanak.³ Dr. Sahib Singh's only argument is that Mardana could not have used the

² Guru Granth Sahib, an analytical study, page 8.

³ Sri Guru Granth Singh Darpan, volume 4, page 303.

- name Nanak in his compositions, hence these sloaks are of Guru Nanak, addressed to Mardana.⁴*
16. *In the true spirit of research, Dr. Sahib Singh's argument as above, should, then, apply only to the first two sloaks, for the third sloak has no mention of Nanak's name in it. Can then the third sloak be assigned to Mardana?*
 17. *Scholars also doubt the status of Mardana to be a composer and his name to be included in Guru Granth Sahib along with the hymns of Sikh Gurus.*

A REJOINDER:

The following questions have to be considered before a decision can be reached on the authorship of the above sloaks:

- a. *Why Guru Arjan used the name of 'Mardana' in the title of the first two sloaks?*
- b. *If the compositions of Minstrels 'Satta & Balwand', a Guru-relation 'Sundar' and court poets 'Bhhats' could be included in the Granth, why not the compositions of Bhai Mardana be included in the Granth. (an answer to query 17 above)*
- c. *Regarding the use of writer's name in compositions, there is a lot of diversification in the Granth e.g., Sundar and Bhhats have used their own names, whereas Satta & Balwand have not used any name in their respective compositions. Many other compositions, included in the Granth and attributed to Sikh Gurus do not have the name of Nanak in them. This is true with many sloaks and pauris.*
- d. *There is also an example of a composition with title 'Mehla 5' which has the name of Sur Das in the concluding lines. (see example below), and the shabad is assigned to Guru Arjan. (compare it with point 18 mentioned above)*
- e. *The language of the sloaks in question, which is Panjabi, also does not give any help to determine its authorship, as no more compositions of Mardana are available to compare these sloaks with them. Independently, the language is in line with other compositions included in the Granth and terminology is also not foreign.*
- f. *The subject matter of all the sloaks is the same e.g.,*
 - a. *the description of the five vices, passions, anger, greed, attachment and ego,*
 - b. *the description of virtues to combat these vices, e.g., noble deeds, truthful character, meditation, compassion, humility and company of the holy men.*
- g. *Many words and phrases are repeated in all the three sloaks, so is the theme and the contents. There are examples of shabads of above subject matter and terminology elsewhere in the Granth.*
- h. *In absence of further research and evidence, it is very difficult to reach a conclusion as to the authorship of the sloaks. The present hypothesis, that the author is Bhai Mardana stands as is suggested by the title of the sloaks.*
- i. *An example (referred in (d) above) is now quoted in full to further strengthen the above arguments:*

A one line verse of Bhagat Surdas, in raga Sarang, is followed by a distinctive title 'Mehla 5 Surdas'. However, in the concluding lines of the shabad the name of Sur Das appears, rather than Nanak. The scholars assert that this shabad is Guru Arjan's composition rather than of Surdas. Why this rule has not been used by Dr. Sahib Singh in the sloaks in question? The only forceful argument i.e., the

⁴ Ibid.

use of name 'Nanak' in the concluding lines in the Sloaks, is not consistent with the example discussed above and produced hereunder:

Example: Raga Sarang

ਝਾਡਿ ਮਨ ਹਰਿ ਬਿਮੁਖਨ ਕੇ ਸੰਗੁ ॥

ਸਰੰਗ ਮਹਲਾ ੫ ਸੁਰਦਾਸ ॥

ਹਰਿ ਕੇ ਸੰਗ ਬਸੇ ਹਰਿ ਲੋਕ ॥ ਤਨੁ ਮਨੁ ਅਰਪਿ ਸਰਬਸੁ ਸਭੁ ਅਰਥਿ ਅਨਵ ਸਹਜ ਪੁਨਿ ਝੱਕ ॥ ੧ ॥
ਰਹਾਉ ॥ ਦਰਸਨੁ ਪੇਖਿ ਭਏ ਨਿਰਬਿਖਈ ਪਾਏ ਹੈ ਸਗਲੇ ਥੋਕ ॥ ਆਨ ਬਸਤੁ ਸਿਉ ਕਾਜੁ ਨ ਕਵੂਝੈ ਸੁੰਦਰ
ਬਦਨ ਅਲੋਕ ॥ ੧ ॥ ਸਿਆਮ ਸੁੰਦਰ ਤਜਿ ਆਨ ਜੁ ਚਾਹਤ ਜਿਉ ਕੁਸਟੀ ਤਨਿ ਜੋਕ ॥ ਸੁਰਦਾਸ ਮਨੁ ਪ੍ਰਿਤਿ
ਹਥਿ ਲੀਨੇ ਦੀਨੇ ਇਹੁ ਪਰਲੋਕ ॥ ੨ ॥ ੧ ॥ ੯ ॥

O mind, do not even associate with those who have turned their backs on the Master.

Sarang Mehla 5 Sur Das

There is but one God, all bounties come with his Grace

The people of Waheguru dwell with him. They dedicate their minds and bodies to him; they dedicate everything to him. They are intoxicated with the celestial melody of intuitive ecstasy. || 1 || Rahau || Gazing upon the blessed vision of Waheguru's Darshan, they are cleansed of corruption. They obtain absolutely everything. They have nothing to do with anything else; they gaze on the beauteous face of God. || 1 || But one who forsakes the elegantly beautiful God, and harbours desire for anything else, is like a leech on the body of a leper. Says Sur Das, God has taken my mind in his hands. He has blessed me with the world beyond. || 2 || 1 || 8 ||

- j. Another argument that name 'Mardana' in the title of the sloaks refers to structure of the compositions or some sort of raga can also be, summarily, dismissed as no such structure or raga exists in any terminology.

Further points which must be borne in mind are that:

- k. In many places in the Granth, where the Bhagat bani is mixed with the Gurubani, the name 'Nanak' has been omitted from the verses related to the Gurus e.g.,

ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਕੂਕਰੁ ਭਉਕਨਾ ਕਰੰਗ ਪਿਛੈ ਉਠਿ ਧਾਇ ॥ ਕਰਮੀ ਸਤਿਗੁਰੁ ਪਾਇਆ ਜਿਨਿ ਹਉ ਲੀਆ
ਛਡਾਇ ॥ ੨੦੯ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਧਰਤੀ ਸਾਧ ਕੀ ਤਸਕਰ ਬੈਸਹਿ ਗਾਹਿ ॥ ਧਰਤੀ ਭਾਰਿ ਨ
ਬਿਆਪਈ ਉਨ ਕਉ ਲਾਹੂ ਲਾਹਿ ॥ ੨੧੦ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਚਾਵਲ ਕਾਰਨੇ ਤੁਖ ਕਉ ਮੁਹਲੀ ਲਾਇ ॥
ਸੰਗੀ ਕੁਸੰਗੀ ਬੈਸਤੇ ਤਬ ਪੁਛੈ ਧਰਮ ਰਾਇ ॥ ੨੧੧ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰਾ ਹਮਰਾ ਕੇ ਨਹੀ ਹਮ ਕਿਸ ਹੁ ਕੇ
ਨਾਹਿ ॥ ਜਿਨਿ ਇਹੁ ਰਚਨੁ ਰਚਾਇਆ ਤਿਸ ਹੀ ਮਾਹਿ ਸਮਾਹਿ ॥ ੨੧੮ ॥

(sloaks 210, 211(preceding pauri 20) and sloak 214(preceding pauri 19) are Guru Arjan's sloaks in Var Ramkali (pages 964-965), whereas sloak 209 is

(found only here. None of these sloaks have the name 'Nanak' in them. There are many more such examples in Guru Granth Sahib)

- l. *It must also be noted that despite all the above arguments, there is no doubt, that apart of above two sloaks (and not three), there are no compositions of non Guru-composers, who have used the name of Nanak in them.*
10. There is no bhagat bani in this raga.
There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.
11. This raga is listed as a son of raga Hindol in the Ragamala.
12. The recommended time of its recitation is the second part of night from 9 p.m. – 12 a.m. and the season is *winter (hement)*, during November - December.

Mythological references

Raga Bihagra

Dharamrai (Raga Bihagra, Var Mehla 4, pauri 17, page 555)

ਪਉੜੀ ॥ ਜਾ ਆਪਿ ਕ੍ਰਿਪਾਲੁ ਹੋਵੈ ਹਰਿ ਸੁਆਮੀ ਤਾ ਆਪਣਾਂ ਨਾਉ ਹਰਿ ਆਪਿ ਜਪਾਵੈ ॥ ਆਪੇ ਸਤਿਗੁਰੁ
ਮੇਲਿ ਸੁਖੁ ਦੇਵੈ ਆਪਣਾਂ ਸੇਵਕੁ ਆਪਿ ਹਰਿ ਭਾਵੈ ॥ ਆਪਣਿਆ ਸੇਵਕਾ ਕੀ ਆਪਿ ਪੇਜ ਰਖੇ ਆਪਣਿਆ
ਭਗਤਾ ਕੀ ਪੈਰੀ ਪਾਵੈ ॥ ਧਰਮ ਰਾਇ ਹੈ ਹਰਿ ਕਾ ਕੀਆ ਹਰਿ ਜਨ ਸੇਵਕ ਨੇੜਿ ਨ ਆਵੈ ॥ ਜੋ ਹਰਿ ਕਾ
ਪਿਆਰਾ ਸੋ ਸਭਨਾ ਕਾ ਪਿਆਰਾ ਹੋਰ ਕੇਤੀ ਝਖਿ ਝਖਿ ਆਵੈ ਜਾਵੈ ॥ ੧੭ ॥

When the Master himself becomes merciful, he himself causes his Name to be chanted. He himself leads us to meet the true Guru, and blesses us with peace. His servant is pleasing to him. He himself preserves the honour of his servants; He makes others fall at the feet of his devotees. The righteous judge of Dharma, Dharamraj is the creation of the Master; he does not even dare approach the true humble servant of the Master. One who is dear to the master, is dear to all; a great many others come and go in vain. || 17 ||

According to the Hindu mythology Dharamraj is the judge of our karmas. The spirits of the dead reach him for judgement. His twin sister is Yami and his son is Yudhishtira, the eldest of the five Pandav brothers. A soul, when leaves the body, goes to the transit lounge in the lower regions. The recorders Chitar and Gupt read out the account of the karma and Dharamraj administers justice according to the balance of the karmas.

Amrit (Raga Bihagra, Chhant Mehla 4, chhant no. 2, page 538)

ਰਾਗੁ ਬਿਹਾਗੜਾ ਮਹਲਾ ੪ ॥ ਅੰਮ੍ਰਿਤੁ ਹਰਿ ਹਰਿ ਨਾਮੁ ਹੈ ਮੇਰੀ ਜਿੰਦੁੜੀਏ ਅੰਮ੍ਰਿਤੁ ਗੁਰਮਤਿ ਪਾਏ ਰਾਮ ॥
ਹਉਮੈ ਮਾਇਆ ਬਿਖੁ ਹੈ ਮੇਰੀ ਜਿੰਦੁੜੀਏ ਹਰਿ ਅੰਮ੍ਰਿਤਿ ਬਿਖੁ ਲਹਿ ਜਾਏ ਰਾਮ ॥

RAGA BIHAAGRA MEHLA 4: The Name of Waheguru is Amrit (Nectar), O my soul; through the Guru's teachings, this Nectar is obtained. Egotism and maya are poison, O my soul; through the Nectar of the Name, this poison is eradicated.

According to the Hindu mythology when the milk-ocean was churned fourteen precious things were found, amrit was one of them which gods took away from the

demons. The fourteen precious things and their claimants were as follows:

1. Moon – it was taken by Shiv
2. Parjat tree – it was taken by Indra
3. Airavata elephant – it was also taken by Indra
4. Kamadhenu cow – it was taken by rishis
5. Varuni, the goddess of wine with a bowl of wine – it was drunk by gods.
6. The apsaras or nymphs – they were asked to live with Gandharvas.
7. The white horse Uchchaisravas – it was first given to Bali, from whom it was taken by Indra after he defeated Bali.
8. The goddess Lakshmi seated on a full-blown lotus and holding a water-lily in her hand – She was taken by Vishnu who made her his consort.
9. A conch shell – it was taken by Vishnu.
10. A mace – it was taken by Vishnu.
11. A jewel called Kausthabha – it was also taken by Vishnu.
12. A cup of poison – it was drunk and held in throat by Shiv.
13. Dhanwantari – the author of Aryvedic system of medicine – he stayed there and later walked away with the fourteenth exploration ‘amrit’.
14. Amrit – it was drunk by gods.

| Recipient | The total number of ratans |
|---------------------|--|
| Indra | 3 – Parjat tree, Airavata elephant, white horse called Uchchaisravas |
| Shiv | 2 – Moon, cup of poison |
| Vishnu | 4 – Goddess Laksmi, a conch shell, a mace, a jewel called Kausthabha |
| Rishis | 1 – Kamadhenu cow |
| Devtas – other gods | 2 – Varuni – goddess of wine with a bowl of wine |
| Gandharvs | 1 – Apsaras |
| Others – Doctors | 1 – Dhanwantri |

When the Amrit was found, there was a scuffle between the gods and the demons. Vishnu, then appeared in the form of a beautiful damsel (Mohini) and brought a truce between the two. She gave the amrit first to the gods and then disappeared with the bowl. With the strength of Amrit, the gods then defeated demons. One demon, however had disguised as a god and had drunk the Amrit. Sun and Moon who were sitting on either side of the demon had recognised him and pointed it to Vishnu who immediately cut him into two halves. Since the demon had taken the amrit both of his portions remained animate. The upper portion was called Rahu and

the lower portion was named Ketu. It is said that Rahu is the staunch enemy of the sun and moon and the eclipse occur when he tries to devour them.

Betal (Raga Bihagra Mehla 4, Chhant No. 2, Page 539)

ਜੋ ਮੌਹਿ ਮਾਇਆ ਚਿਤੁ ਲਾਇਦੇ ਮੇਰੀ ਜਿੰਦੜੀਏ ਸੇ ਮਨਮੁਖ ਮੁੜ ਬਿਤਾਲੇ ਰਾਮ

Those who focus their consciousness on emotional attachment to maya, O my soul — those self-willed manmukhs become ghosts (bhoot praet)

According to tradition if a ghost enters a dead body he/she is called a 'Betal'. It is a very horrible and inferior life.

REVISION PAPER 7 (Raga Bihagra)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabdarth pothis)

- How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page No.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |

- How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page No.</i> | <i>Placing with or without numerals</i> |
|------------------------|-----------------------|-----------------|---|
| | | | |
| | | | |

3. Has the word ‘chhaka’ been used in the raga? If yes where? If no then say no and go to the next question.

4. There are only two shabads in this raga, apart from chhants, what is the theme of these two shabads?

5. Read all the chhants of Guru Ramdas and comment on the word/sentence which is common in all the chhants.

6. With reference to the poetry structure, which type of Bani Guru Tegh Bahadur has composed?

7. Name the ragas in which Guru Tegh Bahadur’s bani has been recorded.

8. Briefly comment on the controversy of Bhai Mardana’s sloaks in the var in this raga.

REVISION PAPER 7 (Raga Bihagra) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|------------------|--------------------------------|
| <i>At the start of the chapter</i> | <i>One</i> | <i>537</i> | <i>Full/complete</i> |
| <i>Shabads</i> | <i>One</i> | <i>537</i> | <i>Ik-ongkar satgur prasad</i> |
| <i>Chhants</i> | <i>Three</i> | <i>537 - 548</i> | <i>Ik-ongkar satgur prasad</i> |
| <i>Var</i> | <i>One</i> | <i>548</i> | <i>Ik-ongkar satgur prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| <i>First shabad</i> | <i>One</i> | <i>537</i> | <i>After the first pada</i> |
| <i>Second shabad</i> | <i>One</i> | <i>537</i> | <i>In the beginning of the shabad</i> |
| <i>chhants</i> | <i>None</i> | | |
| <i>var</i> | <i>None</i> | | |

3. Has the word ‘chhaka’ been used in the raga? If yes where? If no, then say no and go to the next question.

Yes, at page 541 for the group of six chhants of Guru Ramdas

4. There are only two shabads in this raga, apart from chhants, what is the theme of these two shabads?

The company of drug addicts is very bad and harmful; a devotee must long for union of holy people (sadh sangat).

Though God's manifestation is in many forms and colours but he himself is ONE and must be worshipped in his abstract form..

5. Read all the chhants of Guru Ramdas and comment on the word/sentence which is common in all the chhants.

The ending word Ram.

6. With reference to the poetry structure, which type of Bani Guru Tegh Bahadur has composed ?
7. Name the ragas in which Guru Tegh Bahadur's bani has been recorded.

Fifteen ragas: Gauri, Asa, Devghandari, Bihagra, Sorath, Dhanasri, Jaitsiri, Todi, Tilang, Bilawal, Ramkali, Maru, Basant, Sarang, Jaijaiwanti.

8. Briefly comment on the controversy of Bhai Mardana's sloaks in the var in this raga..

There are three sloaks titled as follows:

- a. First sloak - Sloak Mardana 1 (name of Nanak is no where in this sloak)
- b. Second sloak - Mardana 1 (name of Nanak is in tuk no. 3)
- c. Third sloak - no title. (name of Nanak is no where in this sloak)

There are two schools of thought, first school says that all sloaks are of Guru Nanak, being addressed to Mardana; whereas the second school states that all three sloaks belong to Mardana, yet there is another school which states that first sloak is of Mardana whereas the last two sloaks are of Guru Nanak.

TEST PAPER 7 – RAGA BIHAGRA

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has the word ‘chhaka’ been used in this raga ?

Yes

No

5. How many two padas *shabads* have been composed in this raga?

2

1

6. How many *chhants* are there in this raga?

6

9

7. How many *Bhagat bani shabads* are there in this raga?

None

1

2

8. Is there a mention of *Padas* and *Tukas* in this raga as a caption of compositions?

Yes

No

9. As a norm do *chhants* have rahau verses in them?

Yes

No

10. How many rahau verses each of the following specialist banis have?

Asa di var (raga Asa) : _____ Shabad Sodar (raga Asa): _____

TEST PAPER 7 – suggested answers

RAGA BIHAGRA

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | |
|--------------------------|-----|-----|-----|-----|-----|-----|
| <i>Shabads 3-4 padas</i> | xxx | xxx | xxx | xxx | xxx | xxx |
|--------------------------|-----|-----|-----|-----|-----|-----|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| <i>None</i> | | | |

4. Has the word ‘chhaka’ been used in this raga ?

No

5. How many two padas *shabads* have been composed in this raga?

None

6. How many *chhants* are there in this raga?

None

7. How many *Bhagat bani shabads* are there in this raga?

2

8. Is there a mention of *Padas* and *Tukas* in this raga as a caption of compositions?

No

9. As a norm do *chhants* have rahau verses in them?

No

10. How many rahau verses each of the following specialist banis have?

Asa di var (raga Asa) : One

Shabad Sodar (raga Asa): None

Chapter 8

Raga Wadhans

Raga Wadhan (8)

Points to remember

- This chapter opens with complete-full mangal. ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

- The chapter has the following banis to complete the horizontal sequence of compositions.

| Shabads 1, 3,4, 5 padas | Shabad Ashtpadis | xxxxxx | Shabad Chhants | Specilaist | Vars | xxxxxx |
|-------------------------------|---------------------|--------|-------------------|------------|------|--------|
| | | | | | | |

- This raga has bani of four Guru-composers, Guru Nanak, Guru Amardas, Guru Ramdas and Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

- Third shabad of Guru Nanak is of **ONE PADA**. This is the second one pada shabad after ‘Sodar’ in raga Asa.
- There is one var in this raga composed by Guru Ramdas. It has 21 pauris and 43 sloaks; 40 composed by Guru Amardas and three composed by Guru Nanak.

The var has a comment ‘Shud’ at the end of the var.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment - Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same | Raga | | |
|--|---------------------------|-------------------|---|
| Five vars of Guru Arjan | Gauri, Ramkali, Jaitisiri | Gujri, Maru, | Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing |
| One var of Guru Amardas | Raga Gujri | | |
| One var of Guru Ramdas | Raga Kanra | | |
| | | | |
| Four Ragas with two vars | First var | Second var | Remarks |

| | | | |
|---|---|---|---|
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

6. This raga has 17 chhants.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

7. The raga has 2 Ashtpadis composed by Guru Amardas.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages). There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

8. The raga also has post Chhants specialist banis titled ‘Gorian’, and Allahnian in addition to one untitled specialist bani. Where shabads of Gorian are read at happy occasions, shabads of Allahnian are read at the time of bereavement, specially when the relations go to Gurdwara after the cremation.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

9. Var and chhants recorded in this raga do not have rahau verses in it.

As a norm none of the Chhants and Vars recorded in Guru Granth have rahau verses in them, but there is one exception to this rule; refer to page 1122: here a chant of Guru Arjan Dev has a rahau verse in the beginning of the chant. Another exception is at page 947 where first pauri in Var Ramkali has a rahau verse in it.

10. There is no bhagat bani in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

11. This raga is not listed in the Ragamala and is named as Gavri.

12. The recommended time of its recitation is the fourth part of the day from 3 p.m. – 6 p.m. and the season is *winter (shisher)*, during December – January.

Mythological references

Raga Wadhans

Brahma, Mahadeva, Shiv, Vishnu, Avtar (Raga Wadhans Mehla 3, shabad no. 5, page 559)

ਬ੍ਰਹਮੈ ਬੇਦ ਬਾਣੀ ਪਰਗਾਸੀ ਮਾਇਆ ਮੋਹ ਪਸਾਰਾ ॥ ਮਹਾਦੇਉ ਗਿਆਨੀ ਵਰਤੈ ਘਰਿ ਆਪਣੈ ਤਾਮਸ
ਬਹੁਤ ਅੰਕਾਰਾ ॥ ੨ ॥ ਕਿਸਨੁ ਸਦਾ ਅਵਤਾਰੀ ਰੂਪਾ ਕਿਤੁ ਲਗਿ ਤਰੈ ਸੰਸਾਰਾ ॥ ਗੁਰਮੁਖਿ ਗਿਆਨਿ
ਰਤੇ ਜੁਗ ਅੰਤਰਿ ਚੂਕੈ ਮੋਹ ਗੁਬਾਰਾ ॥ ੩ ॥

Through Brahma, the hymns of the Vedas were revealed, but the love of maya spread. The wise one, Shiva, pervades his own home, but he is engrossed in dark passions and excessive egotism. || 2 || Vishnu is always busy reincarnating himself, but who will save the world? The Gurmukhs are imbued with spiritual wisdom in this age; they are rid of the darkness of emotional attachment. || 3 ||

Brahma

A god of Hindu trinity, he is delegated the duties of creation.

Mahadev (Shiv)

A god of Hindu trinity, he is delegated the duties of destruction.

Vishnu (Kishen in this shabad refer to Vishnu)

A god of Hindu trinity, he is delegated the duties of perseverance.

Avtar

The word avtar refers to incarnations of Vishnu in this world. The number of his incarnations differ from scripture to scripture. Mahabharat mentions ten incarnations, whereas Bhagvat Purana mentions twenty-two name. In Dasam Granth there is a mention of twenty-four incarnations.

Basista (Vasisht) (Raga Wadhans Var Mehla 4, pauri 13, page 591)

ਪਉੜੀ ॥ ਗੁਰਮੁਖਿ ਪ੍ਰਹਿਲਾਦਿ ਜਾਪਿ ਹਰਿ ਗਤਿ ਪਾਈ ॥ ਗੁਰਮੁਖਿ ਜਨਕਿ ਹਰਿ ਨਾਮਿ ਲਿਵ ਲਾਈ ॥
ਗੁਰਮੁਖਿ ਬਸਿਸਟਿ ਹਰਿ ਉਪਦੇਸੁ ਸੁਣਾਈ ॥ ਬਿਨੁ ਗੁਰ ਹਰਿ ਨਾਮੁ ਨ ਕਿਨੈ ਪਾਇਆ ਮੇਰੇ ਭਾਈ ॥
ਗੁਰਮੁਖਿ ਹਰਿ ਭਗਤਿ ਹਰਿ ਆਪਿ ਲਹਾਈ ॥ ੧੩ ॥

PAURI: As a gurmukh, Prahlaad meditated on Waheguru, and was saved. As gurmukh, Janak lovingly centered his consciousness on Waheguru's Name. As gurmukh, Vashisht taught the teachings of Waheguru. Without the Guru, no one has found God's Name. Waheguru always blesses the Gurmukh with devotion. || 13 ||

Janak

Janak was the king of Mithila and father of Sita. He was blessed with Shiva's bow. He had announced that any prince who could bend the bow could marry his daughter Sita. Rama bent the bow and married Sita. Janak's other daughter Urmilla was married to Laxman and his two nieces were married to Bharat and Shatrughana.

Through his devotion and righteous life Janak is said to have attained unity with Waheguru. When he left this world he heard the cries of sinner on his way to heavens. He interceded on their behalf and got them rescued.

Vashishtha

Vashishtha is one of the most revered Indian sages. He is the son of Varuna and Mitra, born from the mind of Urnashi. He was the family sage of Dasratha. He was given the legendary cow Nandini when the milk ocean was churned.

REVISION PAPER 8 (Raga Wadhans)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |

3. Has the word 'chhaka' been used in the raga? If yes where? If no then say no and go to the next question.

4. In this raga there is one shabad of one pada, what is the theme of this shabad?

5. Read the shabads titled ‘Alahnian’ and discuss their collective theme.
6. Comment and explain the shabad titled ‘Gorian’ composed by Guru Ramdas.
7. There are three sloaks of Guru Nanak included in the Var of Guru Ramdas. Explain the meaning of these sloaks.

REVISION PAPER 8 (Raga Wadhans) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-------------------------------|-----------------------|----------------------|--|
| At the start of the chapter | one | 557 | Complete/full |
| <i>All other compositions</i> | <i>Fourteen</i> | <i>Various pages</i> | <i>Short- 'IkOngkar satgur prasad'</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------------|----------------------|----------------------|---|
| <i>All shabads in ghar 1</i> | <i>one</i> | <i>Various pages</i> | <i>With numerals after the first pada</i> |
| <i>Shabads in ghar 2</i> | <i>none</i> | | |

3. Has the word ‘chhaka’ been used in the raga? If yes where? If no then say no and go to the next question.

No.

4. In this raga there is one shabad of one pada, what is the theme of this shabad?

The month of Sawan has come, peacocks are dancing all over, every one is happy, but how can a married woman be happy if she does not have the love of her husband?

5. Read the shabads titled ‘Alahnian’ and discuss their collective theme.

There are six shabads under this heading. Five shabads are of 4 padas each while one shabad has 8 padas. These are compositions of sorrow which are sung at the time of some one’s death. Normally, when the relations of the deceased go to a Gurdwara after the cremation of the body, the Bhai sahib reads the path of ‘Alahnian’ along with a shabad titled ‘Sad’ composed by Baba Sundar.

These shabads were composed to convey the message that the world was mortal, that every one who was born had to die, that the world was a transitory lounge and that the actual abode of the creation was the house of God where eventually every one had to go.

6. Comment and explain the shabad titled 'Gorian' composed by Guru Ramdas.

The song which is sung at the time when a bridegroom rides a mare for his wedding, and proceed towards bride's household to wed her, is popularly known as 'Gorian'

7. There are three sloaks of Guru Nanak included in the Var of Guru Ramdas. Explain the meaning of these sloaks.

First sloak

Sloak 1 preceding pauri 10, page 590:

I will burn that tradition which separates me from my beloved and would love that relationship which unites me with him.

Second sloak

Sloak 1 preceding pauri 20, page 594:

The wife is at home and the husband is far away in foreign land, this distance gives pain. But if the love is true then the union is definite.

Third sloak

Sloak 2 preceding pauri 20, page 594:

Except true love, everything else is false. Most of the people around us are selfish and self-centred and this causes their ultimate downfall.

TEST PAPER 8 – RAGA WADHANS

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

 Full Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |
| | | | |

4. Has the word ‘chhaka’ been used in this raga ?

 Yes No

5. How many one padas *shabad/s* have been composed in this raga

 2 1

6. How many *chhants are* there in this raga?

 17 9

7. How many *Bhagat bani shabads* are there in this raga?

 None 1 2

8. Is there a mention of *Padas* and *Tukas* in this raga as a caption of compositions?

 Yes No

9. As a norm do ashtpadis have rahau verses in them?

 Yes No

10. How many rahau verses each of the following specialist banis have?

Gorian : _____ Allahnian _____

TEST PAPER 8 – suggested answers

RAGA WADHANS

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| Shabads 1,3,4,5 padas | Ashtpadis | Xxx | Chhants | Specialist | Var |
|-----------------------|-----------|-----|---------|------------|-----|
|-----------------------|-----------|-----|---------|------------|-----|

3. Name the specialist bani/s recorded in this raga and the name of its/their author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|---|----------------|
| Gorian | 575 | 2 compositions of 4 padas | Guru Ramdas |
| Allahnian | 578 | 4 compositions of 4 padas, and 1 of 5 padas | Guru Arjan Dev |

4. Has the word ‘chhaka’ been used in this raga ?

No

5. How many one padas *shabad/s* have been composed in this raga

1

6. How many *chhants* are there in this raga?

12

7. How many *Bhagat bani shabads* are there in this raga?

None

8. Is there a mention of **Padas** and **Tukas** in this raga as a caption of compositions?

No

9. As a norm do ashtpadis have rahau verses in them?

Yes

10. How many rahau verses each of the following specialist banis have?

Gorian : *None*

Allahnian : *None*

Chapter 9

Raga Soraths

Raga Sorath (9)

Points to remember

- This chapter opens with complete-full mangal. ‘॥ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

- The chapter has the following banis to complete the horizontal sequence of compositions.

| Shabads 2, 3, 4, 5 padas | Shabad Ashtpadis | xxx | xxx | xxx | Vars | Bhagat bani |
|-----------------------------|---------------------|-----|-----|-----|------|-------------|
| | | | | | | |

- This raga has bani of all Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

- This is the second raga, after raga Asa, which has the bani of all the Guru-composers.
- There is one var in this raga composed by Guru Ramdas. It has 29 pauris and 58 sloaks; 48 composed by Guru Amardas, 2 by Guru Nanak, 1 by Guru Angad and 7 by Guru Ramdas.

The var has a comment ‘Shud’ at the end of the var.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---------------------|--|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| | | | |

| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
|---|---|---|---|
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <hr/> | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27-31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306.</i> <i>There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <hr/> | | | |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <hr/> | | | |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

6. This raga has no chhants.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhaus, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

7. The raga has 10 Ashtpadis, 4 composed by Guru Nanak 3 by Guru Amardas and 3 by Guru Arjan.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages),

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

8. There are no specialist banis in this raga.
9. Var recorded in this raga has no rahau verses in it.

As a norm none of the Chhants and Vars recorded in Guru Granth have rahau verses in them, but there is one exception to this rule; refer to page 1122: here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant. Another exception is at page 947 where first pauri in Var Ramkali has a rahau verse in it.

10. There is a bani of four bhagats in this raga, Bhagats Kabir, Namdev, Ravidas and Bhikhen.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhaus, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them. Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Bhagat Bhikhen has 2 compositions in raga Sorath.

11. This raga has used the caption of tukas (lines in a pada) as well. This is the first mention of tuka-title in the first nine ragas. The captions used are as follows:
Do tukee (two lines padas) (page 638), Ti-takae (three lines padas) (pages 608, 637), Chau tukee (four lines padas) (page 634).
12. This raga is listed in the Ragamala as a consort of raga Megh.
13. The recommended time of its recitation is the third part of the night from 12 a.m. – 3 a.m. and the season is *winter (sharad)*', during October – November.

Mythological references

Raga Sorath (9)

Chitar Gupt (Raga Sorath Mehla 5, shabad 26, page 616)

ਚਿਤ੍ਰ ਗੁਪਤੁ ਜਬ ਲੇਖਾ ਮਾਗਹਿ ਤਬ ਕਉਣੁ ਪੜਦਾ ਤੇਰਾ ਢਾਕੈ ॥ ੩ ॥

When Chitr and Gupt, the celestial accountants call for your account, who will screen you then? || 3 ||

Chitar and Gupt

Chitar and Gupt are the clerks of Dharamraj, the god of death, who record the account of karmas

Ganika, Gaja (Kunchara), Ajamal (Sorath Mehla 9, shabad 4, page 632)

ਸੋਰਠਿ ਮਹਲਾ ੯ ॥ ਮਨ ਰੇ ਪ੍ਰਭ ਕੀ ਸਰਨਿ ਬਿਚਾਰੇ ॥ ਜਿਹ ਸਿਮਰਤ ਗਨਕਾ ਸੀ ਉਧਰੀ ਤਾ ਕੋ ਜਸੁ
ਉਰ ਧਾਰੇ ॥ ੧ ॥ ਰਹਾਊ ॥ ਅਟਲ ਭਇਓ ਧੂਆ ਜਾ ਕੈ ਸਿਮਰਨਿ ਅਰੁ ਨਿਰਤੈ ਪਦੁ ਪਾਇਆ ॥ ਦੁਖ
ਹਰਤਾ ਇਹ ਬਿਧਿ ਕੋ ਸੁਆਪੀ ਤੈ ਕਾਹੇ ਬਿਸਰਾਇਆ ॥ ੧ ॥ ਜਬ ਹੀ ਸਰਨਿ ਗਹੀ ਕਿਰਪਾ ਨਿਧਿ ਗਜ
ਗਰਾਹ ਤੇ ਛੁਟਾ ॥ ਮਹਾ ਨਾਮ ਕਹਾ ਲਉ ਬਰਨਉ ਰਾਮ ਕਹਤ ਬੰਧਨ ਤਿਹ ਤੂਟਾ ॥ ੨ ॥ ਅਜਾਮਲੁ ਪਾਪੀ
ਜਗੁ ਜਾਨੇ ਨਿਮਖ ਮਾਹਿ ਨਿਸਤਾਰਾ ॥ ਨਾਨਕ ਕਹਤ ਚੇਤ ਚਿੰਤਾਮਨਿ ਤੈ ਭੀ ਉਤਰਹਿ ਪਾਰਾ ॥ ੩ ॥ ੪ ॥

SORAT'H MEHLA 9: O! mind, contemplate the sanctuary of God. Meditating on him in remembrance, **Ganika** the prostitute was saved; enshrine Waheguru's praises within your heart. || 1 || Rahau || Meditating on him in remembrance, **Dhru** became immortal, and obtained the state of fearlessness. The Master removes suffering in this way — why have you forgotten him? || 1 || As soon as the **elephant** took to the protective sanctuary of Waheguru, the ocean of mercy, he escaped from the octopus. How much can I describe the glorious praises of the Nam? Whoever chants Waheguru's Name, his bonds are broken. || 2 || **Ajamal**, known throughout the world as a sinner, was redeemed in an instant. Remember **Chintamani**, the jewel which fulfills all desires, and you too shall be carried across and saved. || 3 || 4 ||

Ganika

Ganika was a famous courtesan and led a sinful life. Once a sage, not knowing her

identity, took shelter in her house. On realising her sinful profession he wanted to reform her. He gave her a parrot and instructed her to teach him to say 'Ram' and told her that this would bring a change in her. Ganika agreed, though she was doubtful about the change. With time, repeating Ram's name, Ganika left the sinful profession and became a devotee of Ram.

Dhruv

Dhruv's father was king Uttanapada and his mother was Suniti. His father had a second wife called Suruchi and a step brother called Uttama. One day when Dhruv went to see his father, he saw Uttama sitting in his father's lap. He too wanted to sit with Uttama closer to his father, but Suruchi did not let him sit next to Uttama. Dhruv went to his mother to question her about the ill treatment of Suruchi. Suniti said that it was due to her bad karma in the previous life that her husband had to marry Suruchi and ill treat both Dhruv and her. On enquiry from Dhruv she told him that a person could get higher status in life only through pure devotion. Dhruv then left home along with all comforts and luxuries of life. With his very deep devotion he became polestar around which revolve other celestial luminaries.

Gaja – the elephant

According to Bhagvat Purana, a Gandharv, who had become an elephant on account of a curse of a sage, was caught by an octopus and was brutally crushed. He meditated on Waheguru for his help and was saved from the clutches of death at the eleventh hour.

Ajamal

Ajamal was the son of a Brahmin. Once when he had gone to a forest to collect sacrificial wood, he fell prey to the beauty of an untouchable woman. He married her against the wishes of his family and went to live with her. Later in life he got involved in other sins as well. He had many children. On the suggestion of a sage he named his eldest son as Narayana. At the time of death Ajamal repeatedly called the name 'Narayana'. The cries came from his heart. It is said that listening to his wails, Narayan (Vishnu) himself incarnated and granted Ajamal many more years to live. On recovering from the death bed, Ajamal relinquished all vices and became a true devotee of Narayan, the god.

Chintamani

According to Hindu mythology Chintamani is the name of a divine jewel which has the powers to fulfil wishes. It is believed that if one makes wishes standing in front of this jewel, his/her wishes come true.

ਕੁਵਲੀਆ ਪੀੜ੍ਹੀ ਅਪਿ ਮਰਾਇਦਾ ਪਿਆਰਾ ਕਰਿ ਬਾਲਕ ਰੂਪਿ ਪਚਾਹਾ ॥ ੨ ॥ ਆਪਿ ਅਖੜਾ ਪਾਇਦਾ
ਪਿਆਰਾ ਕਰਿ ਵੇਖੈ ਆਪਿ ਚੋਜਾਹਾ ॥ ਕਰਿ ਬਾਲਕ ਰੂਪ ਉਪਾਇਦਾ ਪਿਆਰਾ ਚੰਡੂਰੁ ਕੰਸੁ ਕੇਸੁ ਮਾਰਾਹਾ ॥
ਆਪੇ ਹੀ ਬਲ ਆਪਿ ਹੈ ਪਿਆਰਾ ਬਲ ਭੰਨੈ ਮੂਰਖ ਮੁਗਧਾਹਾ ॥ ੩ ॥

The beloved himself took the form of a child, and destroyed **Kuvalia-peer**, the mad elephant. || 2 || The beloved himself sets the stage; He performs the plays, and he himself watches them. The beloved himself assumed the form of the child, and killed the demons **Chandoor, Kansa** and **Kaysee**. The beloved himself, by himself, is the embodiment of power; He shatters the power of the fools and idiots. || 3 ||

Kuwaliapeer

In a battle with Krishna, his maternal uncle King Kansa, sent his most powerful demon Kuwaliapeer, in the form of an elephant, to kill Krishna and Balram. Waheguru saved both Krishna and Balram and in fact killed Kuwaliapeer.

Chandoor

Chandoor was also a very strong wrestler of King Kansa. Krishna killed him in the first round.

Kansa

Kansa was the legendary evil maternal-uncle of Krishna. He was killed by Krishna himself in an encounter

Kansa was a cousin of Devki, the mother of Krishna. With the help of his father-in-law Jarasandha, the king of Magadha, he usurped the throne of Mathura. When it was prophesied that he would be killed by a son of Devki, he put Devki and her husband Vasudeva in prison and killed all their off-springs immediately after their birth. Krishna and Balram, two sons of Devki, were miraculously saved by divine intervention without Kansa's knowledge.

Kesi

Kesi was a demon. He took the form of a wild horse to kill Krishna. In turn Krishna put his hand in Kesi's mouth and tore it apart.

REVISION PAPER 9 (Raga Sorath)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga..

4. In this raga there is a Var of Guru Ramdas, how many vars, in total, Guru Ramdas has composed? Name also the ragas in which he has composed his vars.

5. In this raga there is a shabad of Guru Arjan wherein the theme is “we are sinners and you are pure, we have no virtues and you are the giver of virtues...”. Write the literal meaning of this shabad..
6. Write very briefly the philosophical meaning of the 65th shabad of Guru Arjan Dev.
7. There is one sloak of Guru Angad included in the Var of Guru Ramdas; explain the meaning of this sloak.

REVISION PAPER 9 (Raga Sorath) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|---------------------------------|-----------------------|-----------------|-------------------------------|
| At the start of the chapter | 1 | 595 | Full/complete |
| Other headings and sub-headings | 19 | Various pages | <i>Ikongkar Satgur Prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| All Guru-compositions except Guru Tegh Bahadur | One | Various pages | No numeral and placed after the first pada |
| Guru Tegh Bahadur | One | 631 - 634 | All rahaus with numerals and placed in the beginning of the shabads |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga.

Yes, this raga is mentioned in the ragamal as a wife of raga Megh.

4. In this raga there is a Var of Guru Ramdas, how many vars, in total, Guru Ramdas has composed ? Name also the ragas in which he has composed his vars.

Guru Ramdas has composed 8 vars; ragas – Srir, Gauri, Bihagra, Wadhans, Sorath, Bilawal, Sarang and Kanra.

5. In this raga there is a shabad of Guru Arjan wherein the theme is “we are sinners and you are pure, we have no virtues and you are the giver of virtues...”. Write the literal meaning of this shabad..

The shabad is recorded on page 613, it is the 17th shabad. Following is the literal meaning of the shabad:

SORAT'H MEHLA 5: We are filthy, and you are immaculate, O! creator Waheguru; we are worthless, and you are the great giver. We are fools, and you are wise and all-knowing. You are the knower of all things. || 1 || O! Waheguru, this is what we are, and that is what you are. We are sinners, and you are the destroyer of sins. Your abode is so beautiful, O! great master. || Rahau || You fashion all, and having fashioned them, You bless them. You bestow upon them soul, body and the breath of life. We are worthless — we have no virtue at all; please, bless us with your gift, O! merciful Master. || 2 || You do good for us, but we do not see it as good; You are kind and compassionate, forever and ever. You are the giver of peace, the primal being, the architect of destiny; please, save us, your children! || 3 || You are the treasure, eternal King; all beings and creatures beg of you. Such is our condition; please, Waheguru, keep us on the right path, the path of the true saints. || 4 || 6 || 17 ||

6. Write very briefly the philosophical meaning of the 65th shabad of Guru Arjan Dev.

SORATH MEHLA 5, Ghar 3, Do-PADAS:

Bathing in the nectar tank of Ram Das, the residues of all sins are erased. One becomes immaculately pure, taking this cleansing bath. The perfect Guru has bestowed this gift. || 1 || God has blessed all with peace and pleasure. Everything is safe and sound, as we contemplate the word of the Guru's shabad. || Rahau || In the Sadh sangat, the company of the holy, filth is washed off. The Supreme God has become our friend and helper. Meditate on the Nam, the name of the Master and you will find God, the primal being. || 2 || 1 || 65 ||

7. There is one sloak of Guru Angad included in the Var of Guru Ramdas; explain the meaning of this sloak.

The sloak is recorded on page 653 preceding 28th pauri.

MEHLA 2: The string through the nose is in the hands of the Master; one's own actions drive him on. Wherever one's food is, there he eats it; this is the absolute truth. || 2 ||

TEST PAPER 9 – RAGA SORATH

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Name the specialist *bani/s*, if any, recorded in this raga and the name of its author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has the word ‘chhaka’ been used in this raga ?

Yes

No

5. How many one padas *shabad/s* have been composed in this raga?

None

1

6. How many *chhants are* there in this raga?

None

17

9

7. How many *Bhagat bani shabads* are there in this raga?

None

1

2

8. Is there a mention of *Padas* and *Tukas* in this raga as a caption of compositions?

Yes

No

9. As a norm do *Swayas* have rahau verses in them?

Yes

No

10. Write down the heading and meaning of 12th Shabad of Guru Nanak.

TEST PAPER 9 – suggested answers

RAGA SORATH

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga.

| <i>Shabads 2-5 padas</i> | <i>Ashtpadi</i> | xxx | xxx | xxx | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------|-----------------|-----|-----|-----|------------|--------------------|
| | | | | | | |

3. Name the specialist *bani/s*, if any, recorded in this raga and the name of its author/s.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|-----------------|
| <i>None</i> | xxx | Xxx | xxx |

4. Has the word ‘chhaka’ been used in this raga ?

No

5. How many one padas *shabad/s* have been composed in this raga?

None

6. How many *chhants* are there in this raga?

None

7. How many *Bhagat bani shabads* are there in this raga?

23

8. Is there a mention of *Padas* and *Tukas* in this raga as a caption of compositions?

Yes

9. As a norm do Swayas have rahau verses in them?

No

10. Write down the heading and meaning of 12th Shabad of Guru Nanak.

Sorath Mehla 1 ghar 3, “O my mind, through the Word of the Guru’s Shabad, the treasure is obtained; this is why I remain immersed in the True Name. ..Rahau..

Chapter 10

Raga Dhanasri

Raga Dhanasri (10)

Points to remember

1. This chapter opens with complete-full mangal, 'ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| <i>Shabads 2, 3, 4, 5 padas</i> | <i>Shabad Ashtpadis</i> | <i>xxx</i> | <i>Chhants</i> | <i>xxx</i> | <i>xxx</i> | <i>Bhagat Bani</i> |
|-------------------------------------|-----------------------------|------------|----------------|------------|------------|--------------------|
| | | | | | | |

3. The raga has the bani of five Guru-composers and seven Bhagats.
4. This raga has bani of five Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

5. There is no var in this raga. Fourteen ragas out of 31 Raga chapters have no var compositions in them

6. This raga has 5 chhants.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

7. The raga has 3 Ashtpadis, 2 composed by Guru Nanak and 1 composed by Guru Arjan.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages).

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

8. There are no specialist banis in this raga, except one four padas shabad of Guru Nanak which is headed 'Aarti' (page 663). It is believed that this shabad was composed at 'Jagannath Puri'. There is a Sikh shrine at the spot to commemorate the event. This is the first example of a titled shabad amongst the compositions recorded so far.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

- 9.

As a norm none of the Chhants and Vars recorded in Guru Granth have rahau verses in them, but there is one exception to this rule; refer to page 1122: here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant. Another exception is at page 947 where first pauri in Var Ramkali has a rahau verse in it.

10. There is bani of seven bhagats in this raga. This is the largest total of bhagats in a single raga recorded so far.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi).

11. This raga has shabads in ghars 1-9 and ghar 12. After raga Asa this is the second raga with a mention of so many ghars.

12. This raga has also used an instruction, which is titled, ‘Partal’, with one of its shabads. It means that while singing the shabad the ‘tal’ is to be changed at many intervals. See page 683

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhanasri (1), Suhi (1) Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2) (Total =14)

13. This raga is listed in the Ragamala as a consort of raga Malkaus.
14. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is *winter (shisher)*, during December – January.

Mythological references

Raga Dhanasri (10)

Raga Dhanasri, Trilochan, shabad 1, page 695

ਅੰਮ੍ਰਿਤ ਸਸੀਆ ਧੇਨ ਲਡਿਮੀ ਕਲਪਤਰ ਸਿਖਰਿ ਸੁਨਗਰ ਨਦੀ ਚੇ ਨਾਥੰ ॥ ਕਰਮ ਕਰਿ ਖਾਰੁ ਮਫੀਟਸਿ
ਰੀ ॥ ੪ ॥

ਦਾਧੀਲੇ ਲੰਕਾ ਗੜ੍ਹ ਉਪਾੜੀਲੇ ਰਾਵਣ ਬਣੁ ਸਲਿ ਬਿਸਲਿ ਆਣਿ ਤੋਖੀਲੇ ਹਰੀ ॥ ਕਰਮ ਕਰਿ ਕਛਉਟੀ
ਮਫੀਟਸਿ ਰੀ ॥ ੫ ॥

The nectar (**Amrit**) , the moon (**Aassi, Chanda**), the wish-fulfilling cow (**Dhen, Kamdhen**), goddess of wealth (**Lakshmi**), the miraculous tree of life (**Kalpitar**), the sun's horse (**Sikher**), and the wise physician (**Sunagar – Dhanavantar**)—all arose from the ocean (when the milk ocean was churned), the lord of rivers; and yet, because of its own karma, its saltiness has not left it. || 4 ||

Dadelae (**Hanuman**) burnt the fortress of Sri Lanka, uprooted the garden of Ravan, and brought healing herbs for the wounds of Lachhman, pleasing lord Rama; and yet, because of his karma, he could not be rid of his loin cloth. || 5 ||

Dhen and Kalpitar fulfil all wishes. As discussed before Kalpitar was brought on earth by Krishna on the insistence of Chandravali. It was returned to heaven when Krishna left this world.

Hanuman (dadilae)— it is believed that the real parents of Hanuman were Shiv and Parvati.. When Shiv and Parvati were playing in the forests in the guise of monkeys, Parvati became pregnant, but she did not like to be mother of a monkey. Therefore Shiva entrusted the embryo from the womb of Parvati to the wind god Vayu, who got it planted in the womb of Anjana, the monkey woman. Kesri was the name of the husband of Anjana. Hanuman born from Anjana had the powers of both Shiv and Vayu. Hanuman was a minister of Sugriva, son of sun-god, when he came in contact with lord Rama.

Moon (sassi, chanda)

Shiva took moon for himself when it came out from the churning of the milk ocean and set it on his head.

Some call moon as a son of Surya, the sun-god, other call him as a son of Varuna, the ocean-god. The lunar dynasty of kings started from him. Krishna belonged to this dynasty. Moon married the four daughters of king Dakhsha. Once, as a result of an argument with Dakhsha moon was cursed and curse remained effective for fifteen days, during which period moon melted day by day. The curse was lifted after fifteen days and moon was restored to its original form. This explains the fluctuations in the form of moon.

Once moon acted as an accomplice of Indra in the seduction of Ahilya and received a permanent blemish on his face when Gautam, husband of Ahilya, hit him with his scarf.

Moon is also famous for his passion for Tara, the wife of god Brahma. He abducted and eloped with her. For this sin Varuna wanted to punish his son, but Lakshmi, Moon's sister intervened. She appealed to Parvati to ask Shiv to save Moon. Shiv agreed and took Moon away from Varuna and to exalt him he put him on his forehead.

Lakhsni

Lakhsni is the goddess of fortune. She is one of the jewels which came out from the milk ocean when it was churned by both the gods and the demons. She was taken by Vishnu. She is famous for her beauty and grace. She is posed as sitting in the feet of Vishnu on the snake Ananta. She is also called as Sri or the goddess of prosperity.

Durbasa Raga Dhansri, Namdev (shabad 1, page 693)

ਦੁਰਬਾਸਾ ਸਿਉ ਕਰਤ ਠਗਉਰੀ ਜਾਦਵ ਏ ਫਲ ਪਾਏ ॥

The Yadvas deceived **Durbasa**, and received their punishment

Krishna was born in the royal family of Vasudeva and Devki, but was brought up by cowherd Nand of Yadava clan.

Once sages Durbasa, Vishwamitar, Kanya and Nard (divine musician) came to

Dwarka. Some Yadavs made fool of them by bringing Samba to them, posing her as a pregnant woman, asking them if a male or a female child would be born to her. The sages became angry at this insult. Durbasa then cursed them saying that whosoever would be born to Samba would be the cause of destruction of the whole Yadava clan.

It is said that Samba gave birth to an iron rod. Yadava filed iron into powder and threw it into the river with a little piece of iron which could not be crushed into powder. The powder was washed ashore and it grew into an arrow like grass. Once, Yadavs under the influence of liquor, plucked the grass which turned into iron rods, fought with each other and killed every member of the clan, except Krishna. The little iron piece, thrown in the river, was swallowed by a fish. A hunter purchased this fish and found a sharp iron piece in her stomach. He used this iron piece as a tip of his arrow, and once accidentally killed Krishana with this arrow. He mistook the shining mark in Krishna foot as a deer's eye. Thus the prophecy of Durbasa came true and every member of the Yadav clan was killed.

REVISION PAPER 10 (Raga Dhanasri)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. In this raga there is a titled shabad of Guru Nanak, name the shabad and briefly explain its theme. It is said that this shabad is one of the finest lyrics in the realm of poetry. Explain.
5. A shabad of Guru Arjan, in this raga, deals with 'human demands and Whaeguru's bounties'. Write the literal meaning of this shabad, write also the page number on which it is recorded.
6. Write very briefly the philosophical meaning of the 3rd shabad of Bhagat Ravidas.

REVISION PAPER 10 (Raga Dhanasri)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-------------------------|--|
| At the start of the chapter | one | 660 | Full/complete |
| | Twenty six | Between pages 660 - 695 | Short mangal reading "Ikongkakr Satgur prasad.." |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|-----------------|---|
| <i>Guru-compositions except compositions of Guru Tegh Bahadur</i> | <i>One</i> | <i>660-684</i> | <i>Some with numerals some without numerals placed at the end of the first pada</i> |
| <i>Guru Tegh Bahadur's compositions</i> | <i>One</i> | <i>684-685</i> | <i>With numerals placed in the beginning of the shabad</i> |
| <i>Bhagat Bani</i> | <i>One</i> | <i>691-695</i> | <i>Similar to Guru-bani. In one shabad of Ravidas the rahau verse is in the beginning of the shabad</i> |
| <i>First shabad of the raga</i> | <i>Four</i> | <i>660</i> | |
| <i>Third Ashtpadi of the raga</i> | <i>Two</i> | <i>687</i> | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, as a wife of raga Malksusak

4. In this raga there is a titled shabad of Guru Nanak, name the shabad and briefly explain its theme. It is said that this shabad is one of the finest lyrics in the realm of poetry. Explain.

The shabad is recorded on page 663, it is titled 'Aarti'. The shabad describes the lamp-lit aarti being performed by the mother nature in the honour of Waheguru.

Indeed it is one of finest lyric in the realm of poetry. The metaphors used by Guru Nanak are superb and excel any other musical composition.

5. A shabad of Guru Arjan, in this raga, deals with 'human demands and Whaeguru's bounties'. Write the literal meaning of this shabad, write also the page number on which it is recorded.

The shabad is recorded on page 681. The literal meaning of the shabad is as follows:

"Waheguru' powers are extended in all four directions, and he has placed his hand upon my head. Gazing upon me with his eye of mercy, he has dispelled my pains. || 1 || The Guru, the master of the universe, has saved his humble servant. Hugging me close to his bosom, the merciful, forgiving Waheguru has erased all my sins. || Rahau || Whatever I ask for from my Waheguru, he gives that to me. Whatever he utters with his mouth, proves to be true, here and hereafter. || 2 || 14 || 45 ||

6. Write very briefly the philosophical meaning of the 3rd shabad of Bhagat Ravidas.

The shabad is recorded on page 694. Its philosophical meaning is as follows:

"The name of Waheguru is my adoration and inner cleansing detergent. Without his name, all ostentatious displays are useless."

TEST PAPER 10 – RAGA DHANASRI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Name any titled shabad/s, if any, recorded in this raga and the name of its author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has this raga shabad/s with four rahau verses?

Yes

No

5. How many ONE padas *shabad/s* have been composed in this raga?

None

1

6. How many *chhants* are there in this raga?

None

17

21

7. How many *Bhagats' shabads* are there in the raga?

None

7

2

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd

4th

10. Write down the heading of the shabad which is recommended a tal of 'Ghar 12'.

TEST PAPER 10 – suggested answers

RAGA DHANASRI

Full

1. Which type of *Mangal* this raga opens with:

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | xxx | <i>Chhants</i> | xxx | xxx | <i>Bhagat Bani</i> |
|--------------------------|------------------|-----|----------------|-----|-----|--------------------|
|--------------------------|------------------|-----|----------------|-----|-----|--------------------|

3. Name any titled shabad/s, if any, recorded in this raga and the name of its author/s.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|-------------------|
| <i>Aarti</i> | 663 | <i>4 pada shabad</i> | <i>Guru Nanak</i> |

4. Has this raga shabad/s with four rahau verses?

Yes

5. How many ONE padas *shabad/s* have been composed in this raga?

None

6. How many *chhants* are there in this raga?

5

7. How many *Bhagats' shabads* are there in the raga?

17

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd

10. Write down the heading of the shabad which is recommended a tal of 'Ghar 12'.

Dhanasri Mehla 5 ghar 12.

Chapter 11

Raga Jaitsiri

Raga Jaitsiri (11)

Points to remember

1. This chapter opens with a short mangal, 'Ik-ongkar satgur prasad', 'ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ' ||

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|------------------------------------|--------|--------|----------------|--------|------------|--------------------|
| <i>Shabads</i> 2, 3, 4, 6 padas | xxxxxx | xxxxxx | <i>Chhants</i> | xxxxxx | <i>Var</i> | <i>Bhagat bani</i> |
|------------------------------------|--------|--------|----------------|--------|------------|--------------------|

3. This raga has bani of three Guru-composers, Guru Ramdas, Guru Arjan and Guru Tegh Bahadur

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is one var in this raga. *Seventeen ragas out of 31 Raga chapters have var compositions in them.* There is a tradition to recite this var in the house of the bereaved family. It is further believed that this var was narrated to Bhai Tiloka, a devotee of Guru Arjan, who had left his coveted service with the ruler of Gazni and had become a devotee of the Guru. There is a fable that once Guru Arjan transformed Tiloka's wooden sword into a sword of steel.

The two sloaks preceding each pauri have the same theme though different language. Where the first sloak is in 'Sant Bhasha', the second sloak is in 'Lehndi'.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as Vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---|----------------|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing.</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| | | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |

| | | | |
|---|--|---|--|
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end.'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks.</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. This raga has 3 chhants of Guru Arjan. The format of all chhants is different:

First chhant opens with a sloak followed by four padas of 6 tukas each.

Second chhant too has four padas, but here each padas opens with a sloak and each pada is also titled chhant. Thus this chhant has four sloaks and four padas of 6 tukas each.

Third chhant too has four padas of six tukas each, but there is no sloak in this chhant and padas are not titled chhants.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|----------|------------|--------------|-------------|------------|-------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | X | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitiri | x | x | X | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |

| | | | | | |
|----------------|-----------|-----------|-----------|-----------|------------|
| <i>Ramkali</i> | x | x | x | 5 | 5 |
| <i>Tukhari</i> | 6 | x | 4 | 1 | 11 |
| <i>Sarang</i> | x | x | x | 1 | 1 |
| <i>Malar</i> | x | x | x | 1 | 1 |
| <i>Kanara</i> | x | x | x | 1 | 1 |
| Total | 25 | 19 | 36 | 61 | 144 |

6. The raga has no ashtpadis in this raga
7. There are no specialist banis in this raga. Specialist banis, long or short, are either titled or untitled and they are recorded either before chhants or after chhants.
- 8.

As a norm none of the Chhants and Vars recorded in Guru Granth have rahau verses in them, but there is one exception to this rule; refer to page 1122: here a chhant of Guru Arjan Dev has a rahau verse in the beginning of the chhant. Another exception is at page 947 where first pauri in Var Ramkali has a rahau verse in it.

9. There is only one six padas shabad of bhagat Ravidas in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi).

11. This raga has shabads in ghars 1–3.
12. The raga does have Guru Ramdas' shabads in a group of six shabads, but there is no comment of 'chhaka' with them. (page 698), please compare it to page 528.
13. This raga is not mentioned in the ragamala.
14. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is winter (**shisher**), during December – January.

Mythological references

Raga Jaitsiri (11)

Raga Jaitsiri , Ravidas, shabad 1 pada 4, page 710

ਗੋਤਮ ਨਾਰਿ ਉਮਾਪਤਿ ਸ੍ਰਾਮੀ ॥ ਸੀਸੁ ਧਰਨਿ ਸਹਸ ਭਗ ਗਾਮੀ ॥ ੪ ॥

Shiva cut off Brahma's head and the head got stuck to Shiva's hand (when Brahma's fifth head pursued his daughter who wanted to hide in the skies to escape from the sexual desires of her father), and Indra came to bear the marks of a thousand female organs (when Indra mated Ahilya, Gautam's wife, by deceit) || 4 ||

Umapati

Uma is the name of one of Shiva's consorts, the other are Parvati, Durga, Kali and Bhavani. Some scholars say that all these names are of Parvati showing her different powers. Umapati means the husband of Uma.

Gautam Rishi

Gautam rishi was the father of sage Satanand, who was the clan-Guru of king Janak (father of Sita). Gautam's wife Ahilya was very beautiful, but was cursed by Gautam for her unfaithfulness.

Ahilya (Gautam nar)

Ahilya was the wife of Gautam rishi. She was very beautiful. One day god Indra, with the help moon, deceitfully seduced her and had the curse of Gautam.

According to the story in Purana, Gautam used to go to the nearest river to take morning bath at the fourth part of night. One day, Indra asked moon to become a cock and crow much early in the morning to mislead Gautam regarding the time. When Gautam went to the river, Indra disguised as Gautam entered his hut and seduced Ahilya. When Gautam reached the river he realised that it was too early a time to come to the river, he smelt some foul play. He rushed back to his cottage and

caught Indra in bed with his wife and Moon acting as the watchman. He hit Moon with his towel, that left a permanent mark on Moon's face. He cursed Ahilya to become a stone and to come back to life only when in the Tretayug, lord Rama will touch the stone with his feet. He also cursed Indra to loose his manhood and to have woman organ all over his body.

According to Balmik Ramayan, Ahilya herself was in love with Indra and had invited him to make love to her.

REVISION PAPER 11 (Raga Jaitsiri)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other heading/sub headings</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>Guru Ramdas's first six shabads in ghar 1</i> | | | |
| <i>Guru Ramdas' next five shabads in ghar 2</i> | | | |
| <i>Guru Arjan's 13 shabads and Guru Tegh Bahadur's 3 shabads</i> | | | |
| <i>Bhagat bani</i> | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. "According to a tradition the Var in this raga is normally read in the homes of bereaved families." Select at random a stanza from the var and support this statement.

5. Explain that each Sloak preceding a stanza in the second chhant of Guru Arjan refers to the theme of the stanza to follow.
6. Explain that the first six shabads of Guru Ramdas have the same central theme.

REVISION PAPER 11 (Raga Jaitsiri) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--|
| <i>At the start of the chapter</i> | <i>1</i> | <i>696</i> | <i>Short: 'Ikongkar Satgur Prasad'</i> |
| <i>Other heading/sub headings</i> | <i>10</i> | <i>Various pages</i> | <i>Short as above</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|--|
| <i>Guru Ramdas's first six shabads in ghar 1</i> | <i>one</i> | | <i>Rahau verse without numerals placed at the end of the first pada</i> |
| <i>Guru Ramdas' next five shabads in ghar 2</i> | <i>none</i> | | |
| <i>Guru Arjan's 13 shabads and Guru Tegh Bahadur's 3 shabads</i> | <i>one</i> | | <i>Rahau verse with numerals is placed in the beginning of the shabads</i> |
| <i>Bhagat bani</i> | <i>one</i> | | <i>Same as above</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

No this raga is not listed in the ragamala.

4. “According to a tradition the Var in this raga is normally read in the homes of bereaved families.” Select at random a stanza from the var and support this statement.

SLOAK: Power is fraudulent, beauty is fraudulent, and wealth is fraudulent, as is pride of ancestry. One may gather poison through deception and fraud, but without the name of Waheguru, nothing shall go along with him in the next world. || 1 || Beholding the bitter melon, he is deceived, since it appears

so pretty. But it is not worth even a shell; the riches of Maya (illusion) will not go along with anyone. || 2 || PAURI: Nothing shall go along with you when you depart — why do you bother to collect it? Tell me, why do you try so hard to acquire that which you must leave behind in the end? Forgetting Waheguru, how can you be satisfied? Your mind cannot be pleased. One who forsakes God, and attaches himself to another, shall be immersed in hell. Be kind and compassionate|| 10 ||

5. Explain that each Sloak preceding a stanza in the second chhant of Guru Arjan refers to the theme of the stanza to follow.

Hereunder is the first sloak and first pada of the chhant. Wherein the sloak highlights true love, the chhant leads the way to its realisation.

SLOAK: I am thirsty for Waheguru's audience, day and night; I long to see him all the time, every second of the hour. Opening the door, Waheguru has led me to meet him. || 1 || CHHANT: Listen, O my intimate friend — I have just one prayer to make. I have been wandering around, searching for that enticing, sweet beloved. Whoever leads me to my beloved — I would cut off my head and offer it to him, even if I were granted the blessed vision of his audience for just an instant. My eyes are drenched with the love of my beloved; without whom, I do not have even a moment's peace. My mind is attached to Waheguru, like the fish to the water, and the sparrow-hawk, thirsty for the raindrops. When Waheguru is found the thirst is totally quenched. || 1 ||

6. Explain that the first six shabads of Guru Ramdas have the same central theme.

The central theme of all the six shabads is that the name of Waheguru is a priceless jewel and it is implanted in us, but we cannot find it without the help of a true teacher and the company of the sadh sangat.

The following tukas from the six shabads prove the above mentioned point:

First shabad: The jewel of the Waheguru's name abides within my heart.

Second shabad: A jewel or a diamond may be very valuable and heavy, but without a purchaser, it is worth only a straw.

Third shabad: I am your child; I know nothing about your state and extent;
I am foolish, idiotic and ignorant. O! Waheguru, shower me
with your mercy; bless me with an enlightened intellect; I am
foolish make me clever. || 1 ||

Fourth shabad: I have found the true Guru-teacher, my friend, the greatest
being. Love and affection for Waheguru has blossomed forth.

Fifth shabad: Those, in whose hearts, Waheguru's name does not abide —
their mothers should have been sterile.

Sixth shabad: In the Sadh sangat, I found the holy, by great good fortune.

TEST PAPER 11 – RAGA JAITSIRI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Name any titled shabad/s, if any, recorded in this raga and the name of its author/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has this raga shabad/s with 2/4 rahau verses?

Yes

No

5. How many eight padas *shabad/s* have been composed in this raga?

None

1

6. How many *chhants* are there in this raga?

None

17

7. How many *Bhagats' shabads* are there in the raga?

None

7

2

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which *pehr* of the day or night this raga is recommended to be sung ?

3rd

4th

10. Write down the heading of the second Chhant of Guru Arjan.

TEST PAPER 11 – suggested answers

RAGA JAITSIRI

1. Which type of *Mangal* this raga opens with:

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------------------|-----|-----|----------------|-----|------------|--------------------|
| <i>Shabads 2, 3, 4, 6, padas</i> | xxx | xxx | <i>Chhants</i> | xxx | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------------------|-----|-----|----------------|-----|------------|--------------------|

3. Name any titled shabad/s, if any, recorded in this raga and the name of its author/s.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|-----------------|
| xxxxx | xxxxx | xxxxx | xxxxx |

4. Has this raga shabad/s with 2/4 rahau verses?

No

5. How many eight padas *shabad/s* have been composed in this raga?

None

6. How many *chhants* are there in this raga?

3

7. How many *Bhagats' shabads* are there in the raga?

1

8. Is this raga mentioned in the ragamala?

No

9. At which *pehr* of the day or night this raga is recommended to be sung ?

3rd

10. Write down the heading of the second Chhant of Guru Arjan.

Jaitsiri Mehla 5 ghar 2 Chhant

Chapter 12

Raga Todi

Raga Todi (12)

Points to remember

1. This chapter opens with complete-full mangal, ‘ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ
ਨਿਰਭਉ ਨਿਰਵੈਤੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਡੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|------------------------------|-----|-----|-----|-----|-----|--------------------|
| <i>Shabads 2, 4, 5 padas</i> | xxx | xxx | xxx | xxx | xxx | <i>Bhagat bani</i> |
|------------------------------|-----|-----|-----|-----|-----|--------------------|

3. This raga has bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is no var in this raga. *14 ragas out of 31 Raga chapters have no var compositions in them*
5. This raga has no chhants.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

6. The raga has no Ashtpadis.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions, which are headed as Ashtpadis but which have more or less than 8 padas.

Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages),

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are no specialist banis in this raga.

8. There is Bani of Bhagat Namdev in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Dhanna has four shabads in two ragas (Asa and Dhanasri)

9. This raga is listed in the ragamala as a consort of raga Deepak.
10. The recommended time of its recitation is the first part of day from 6 a.m. – 9 a.m. and the season is *winter (shisher)*, during December - January.
11. In the Bhagat bani, there is no name of the Bhagat in the title line though the bani is of Bhagat Namdev.
12. There are headings of the number of padas e.g., ‘dopadas’, ‘chaupadae’ etc at the start of shabads.

13. At numerous places, irrespective of the number of padas mentioned in the heading, the actual number of padas in the shabads differ, e.g., on page 712 the heading is :

“Todi Mehla 5 Ghar 2 Chaupadae”. Here the reference, regarding the number of padas in a shabad is that the shabads to follow would be of 4 padas, but the very first shabad under this heading is of 5 padas (page 712).

Mythological references

RAGA TODI (12)

Raga Todi Mehla 5, shabad 11, pada 2, page 714

ਭਸਮਾ ਭੂਤ ਹੋਆ ਖਿਨ ਭੀਤਰਿ ਅਪਨਾ ਕੀਆ ਪਾਇਆ ॥ ਆਗਮ ਨਿਗਮੁ ਕਰੈ ਜਨੁ ਨਾਨਕੁ ਸਭੁ ਦੇਖੈ
ਲੋਕੁ ਸਬਾਇਆ ॥ ੨ ॥ ੬ ॥ ੧੧ ॥

|In an instant, the slanderer was reduced to ashes; he received the rewards of his own actions. It is the revelation of the scriptures, the whole world is witness to it.
॥ 2 ॥ 6 ॥ 11 ॥

Aagam

The scriptures of the *Tantric knowledge* which contain the pronouncements of Shiva which he narrated to Parvati. These scriptures discuss six topics including creation, destruction, image worship, devotion of hymns, confession and repentence and *Khat Karmas*. *Khat Karma* include:

1. Six religious rites:

Group I

- a. Dhoti – to swallow and take out a piece of cloth.
- b. Neti – to draw a string through nose and to take it out through mouth.
- c. Newli – inside washing.
- d. Wasti- washing of rectum with water pipe.
- e. Tralik – fixing of the eye gaze.
- f. Kapal Bhati – to breathe in and breathe out like the smith's bellows.

Group II

- a. Jap, to recite
- b. Hom, burnt offerings
- c. Sandhya, twilight prayer
- d. Ishnan, abulation bath

- e. Athithi puja – serving and entertaining guests
- f. Dan pun – to give and receive alms

Group III

- a. To perform and help others performing Yajna.
- b. To receive and impart education
- c. To receive and give alms.

Nigam

These are the Vedic scriptures. See raga Gauri page.....?

REVISION PAPER 12 (Raga Todi)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

4. In this raga there is five pada shabad. Write its page number, composer and the theme; also decipher the numerals which are set at the end of the shabad.
5. A shabad of Guru Arjan, in this raga, deals with 'human demands and Whaeguru's bounties'. Write the literal meaning of this shabad, write also the page number on which it is recorded.

REVISION PAPER 12 (Raga Todi) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|----------------------------------|
| At the start of the chapter | 1 | 711 | <i>Full/complete mool mantar</i> |
| Other compositions | 1, total 8 | 711-718 | <i>Ik-ongkar satgur prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|----------------------|--|
| <i>Guru – shabads</i> | 1 | <i>Various pages</i> | <i>Some rahau verses are numbered others are not numbered. All verses are placed in the beginning of the shabads</i> |
| <i>Bhagat - shabads</i> | 1 | <i>Various pages</i> | <i>All rahau verses have numerals. In the first shabad, it is placed at the end of the first padas, whereas in the other two shabads it is p</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, it is mentioned as a consort of raga Deepak

4. In this raga there is a five pada shabad. Write its page number, composer and the theme; also decipher the numerals which are set at the end of the shabad.

*Page number 712, composer is Guru Arjan, numerals are: 5/1/3, where
5= number of padas in the last shabad*

1= first shabad of ghar 2

3= total shabads of Guru Arjan so far.

Theme:

The mind wanders, wandering in the ten directions. It is intoxicated by Maya, enticed by the taste of greed. It is believed that it is the play of Waheguru ||Rahau ||

The literal meaning of the shabad is:

Man does not focus his mind, even for a moment, on Waheguru's sermon, or his praises, or the Saadh-sangat, the company of the pure. He is excited, gazing on the transitory colour of the safflower, and looking at other men's wives. || 1 || He does not love Waheguru's lotus feet, and he does not please the true Master. He runs around chasing the fleeting objects of the world, in all directions, like the ox around the oil press. || 2 || He does not practice the Nam, the Name of Waheguru; nor does he practice charity or inner cleansing. He does not sing the Kirtan of Waheguru's praises, even for an instant. Clinging to his many falsehoods, he does not please his own mind, and he does not understand his own self. || 3 || He never does good deeds for others; he does not serve or meditate on the true Guru. He is entangled in the company and the advice of the five demons (passion, anger, greed, attachment and ego), intoxicated by the wine of Maya. || 4 || I offer my prayer in the Saadh-sangat; hearing that Waheguru is the lover of his devotees, I plead and say, "Protect my honour, Waheguru, and make me your own." || 5 || 1 || 3 ||

5. Explain the meaning of the 'Rahau' verse of shabad 2/5/10. The message of the first pada of the shabad is similar to another shabad of Guru Arjan in raga Dhanasri, name this shabad.

The meaning of the rahau verse is as follows:

My tongue sings the praises of the Master of the world, the ocean of virtue. Peace, tranquillity, poise and delight well up in my mind, and all sorrows run away. || 1 || Rahau ||

The meaning of the first pada is:

Whatever I ask for, I receive; I serve at the Waheguru's feet, the source of nectar.

I am released from the bondage of birth and death, and so I cross over the terrifying world-ocean. || 1 ||

The other shabad with similar meaning is in raga Dhanasri page 681, where the second pada reads the same, “ .jo mnagae thakur apnae tae, soi soi devae...

TEST PAPER 12 – RAGA TODI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

| | |
|------|-------|
| Full | Short |
|------|-------|

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select any FIVE PADA shabad/s, if any, recorded in this raga and give the following details of the shabad/s.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has this raga shabad/s with 2/4r rahau verses?

| | |
|-----|----|
| Yes | No |
|-----|----|

5. How many 2 padas *shabad/s* have been composed in this raga?

| | |
|----|----|
| 25 | 28 |
|----|----|

6. How many *chhants* are there in this raga?

| | | |
|------|---|---|
| None | 1 | 3 |
|------|---|---|

7. How many *Bhagats' shabads* are there in the raga?

| | | |
|------|---|---|
| None | 7 | 2 |
|------|---|---|

8. Is this raga mentioned in the ragamala?

| | |
|-----|----|
| Yes | No |
|-----|----|

9. At which pehr of the day or night this raga is recommended to be sung ?

| | |
|-----|-----|
| 1st | 2nd |
|-----|-----|

10. Deciper the numerals of 24th shabad of Guru Arjan.

TEST PAPER 12 – suggested answers

RAGA TODI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-5 padas</i> | xxx | Xxx | Xxx | xxx | xxx | <i>Bhagat Bani</i> |
|--------------------------|-----|-----|-----|-----|-----|--------------------|
| | | | | | | |

3. Select any FIVE PADA shabad/s, if any, recorded in this raga and give the following details of the shabad/s.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|--------------------------------------|--------------------|------------------|-------------------|
| <i>Todi Mehla 5 ghar 2 chaupadas</i> | 712 | <i>Shabad</i> | <i>Guru Arjan</i> |

4. Has this raga shabad/s with 2/4 rahau verses?

No

5. How many 2 padas *shabad/s* have been composed in this raga?

28

6. How many *chhants* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

3

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

1st

10. Deciper the numerals of 24th shabad of Guru Arjan.

*Page 717; 2=padas in the 24th shabad, 5=no. of shabads in Ghar 5,
24 = cumulative shabads of Guru Arjan so far.*

Chapter 13

Raga Berari

Raga Berari (13)

Points to remember

1. This chapter opens with a short mangal, “Ikongkar Satgur Prasad”, ‘ਇੰਕੋਂਕਾਰ ਸਤਗੁਰ ਪ੍ਰਸਾਦਿ’॥

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-----------------|-------|-------|-------|-------|-------|-------|
| Shabads 2 padas | xxxxx | xxxxx | xxxxx | xxxxx | xxxxx | xxxxx |
|-----------------|-------|-------|-------|-------|-------|-------|

3. This raga has bani of only Guru Ramdas, Guru Arjan.

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while others have Bhagat-bani with them.

The analysis of these ragas is as follows:

Bani of only Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kanra, Kalyan

Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari, Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)

Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara.

In Guru Granth Sahib there are 679 compositions of Guru Ramdas in 30 ragas, and 2218 compositions of Guru Arjan in 30 ragas.

4. There is no var in this raga.

14 ragas out of 31 Raga chapters have no var compositions in them

5. This raga has no chhants.

17 ragas (Maj, Gujri, Devghandari, Sorath, Todi, Berai, Tilang, Gaund, Nut Narain, Mali Gaura, Maru, Kedara, Bharav, Basant, Kalya, Parbhati and Jaijaiwanti) out of 31 Raga chapters have no chhants in them

6. The raga has no Ashtpadis.

10 ragas (Devghandhar, Bihagra, Jaitsiri, Todi, Berari, Tilang, Mali Gaura, Tukhari, Kedara and Jaijaiwanti) out of 31 Raga chapter have no Ashtpadis in them.

7. There are no specialist banis in this raga.

20 ragas (Gujri, Devgandhari, Bihagra, Sorath, Dhanasri, Todi, Berari, Gaund, Nut Narain, Mali Gaura, Maru, Tukhari, Kedara, Bhairo, Basant, Sarang, Malhar, Kanra, Kalyan and Jaijaiwanti) out of 31 Raga chapters have no specialist bani in them.

8. There is no Bhagat Bani in this raga.

9 ragas out of 31 raga chapters have no Bhagat Bani in them.

9. This raga is listed in the ragamala as a consort of Sriraaga.

10. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is *winter (sharad)*, during October – November.

11. This raga has caption of ‘do padas’, and all shabads in the raga are of two padas.

12. At numerous places, irrespective of the number of padas mentioned in the heading, the actual of number of padas in the shabads differ, e.g., on page 712 the heading is: “Todi Mehla 5 ghar 2 chaupadae”. Here the reference, regarding the number of padas in a shabad, is that the shabads to follow would be of 4 padas, but the very first shabad under this heading is of 5 padas. There are many other examples of this deviation.

Mythological references

Raga Berari (13)

Raga Berari Mehla 4, shabad 1, pada 1 & 2, page 719

ਨਾਨਾ ਖਿਆਨ ਪੁਰਾਨ ਜਸੁ ਉਤਮ ਖਟ ਦਰਸਨ ਗਾਵਹਿ ਰਾਮ ॥ ਸੰਕਰ ਕ੍ਰੋਕਿ ਤੇਤੀਸ ਧਿਆਇਓ ਨਹੀ
ਜਾਨਿਓ ਹਰਿ ਮਰਮਾਸ ॥ ੧ ॥ ਸੁਰਿ ਨਰ ਗਣ ਗੰਧੂਬ ਜਸੁ ਗਾਵਹਿ ਸਭ ਗਾਵਤ ਜੇਤ ਉਪਾਸ ॥ ਨਾਨਕ
ਕ੍ਰਿਪਾ ਕਰੀ ਹਰਿ ਜਿਨ ਕਉ ਤੇ ਸੰਤ ਭਲੇ ਹਰਿ ਰਾਮ ॥ ੨ ॥ ੧ ॥

Numerous legends, the Puranas, and the six Shastras, sing the sublime praises of Waheguru. Shankar and the thirty-three million gods meditate on him, but they do not know the secret of his mystery. || 1 || The angelic and divine beings, and the celestial singers sing his praises; all creation sings his glories. Those whom Waheguru blesses with his kind mercy, become saints of him. || 2 || 1 ||

Puranas

Puranas are the collection of stories and commentaries written in Sanskrit. There are eighteen puranas:

1. Bram, 2. Padam, 3. Brahmaṇd, 4. Agni, 5. Vishnu, 6. Garar, 7. Brahm vaivart,
8. Bhagwat, 9. Shiv, 10. Ling, 11. Narad, 12. Sakandh, 13. Markande,
14. Bhawikhia, 15. Matasah, 16. Warai, 17. Kuram, 18. Waman.

Shastra

According to the Hindu thought there are six schools of philosophy, six books and six different authors. They are:

| <i>The School/ the book</i> | <i>The author</i> |
|-----------------------------|-------------------|
| Sankh | Muni Kanad |
| Niai | Rishi Gautam |
| Patanjal | Muni Kapal |
| Bae-sesak | Rishi Patanjali |
| Mimansa | Jaimini |
| Vedant | Rishi Ved Vyas |

Thirty three million gods

In Vedas there is a mention of three major gods, Agni ruler of prithvi (earth), Vayu ruler of atmosphere (antariksha), and Surya ruler of heavens (dyuloka). The three divisions of the ruling territories are known as *lokas*. In some places Vedas state that there were 11 gods of each territory, so that there were 33 gods. At some places, there are references of 3,333 gods. When it came to the age of Puranas, the number of the gods increased to thirty three crores.

Shankara (Shiva)

Shankara is the other name of Shiva. This name is used in his creative character. He is one of the gods of Hindu trinity and is in charge of destruction. He represents the quality of *Tamasa (darkness)*. His consort is Parvati, also called by the names of Uma, Sati, Durga, Bhavani, Kali, and Chandi. The vehicle of Shiva is bull Nandi. Though he is wandering Yogi, his abode is at Kailash parbat. His matted locks are tied in the coils of a serpent, which holds its hood raised over his head. He carries a tabor in his hand and is fabled to have received the river Ganges in his locks. When the milk ocean was churned he drank the poison to save the world. The poison was stored in his throat, which turned the colour of his face into a dark blue complexion. He has a third eye in his forehead and carries a trident in his second hand.

Gan/Gandharv

See raga Sri and Devghandhari.

REVISION PAPER 13 (Raga Berari)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-artha pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Is this raga included in the ragamala. If yes then explain the nature of this raga.
4. In this raga there is a shabad which tells the way of eradication of chronic pains and deep grief. Select the shabad, give the name of its composer, its page number and its literal meaning and decipher numerals given at the end of the shabad.
5. Explain the meaning of the 'rahau' verse of Guru Ramdas's sixth shabad.

REVISION PAPER 13 (Raga Berari) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|---------------------------------|
| At the start of the chapter | 1 | 719 | Short, 'Ikongkar Satgur Prasad' |
| Other headings | 2 | 719-720 | Same as above |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| Two pada shabads | One | 719-720 | All verses have numerals and are placed in the beginning of the shabads |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, it is mentioned as a consort of Sriraga.

4. In this raga there is a shabad which tells the way of eradication of chronic pains and deep grief. Select the shabad, give the name of its composer, its page number and its literal meaning and decipher numerals given at the end of the shabad.

The shabad is composed by Guru Arjan and is recorded on page 720, its numeric reference is 2/1/7.

The literal meaning of the shabad is as follows:

Meeting with the humble saints, sing the praises of Waheguru. The pains of millions of incarnations shall be eradicated. || 1 || Rahau || Whatever your mind desires, that you shall obtain. By his own mercy, Waheguru blesses us with his name. || 1 || All happiness and greatness are in Waheguru's Name. By his own grace, we have gained this understanding. || 2 || 1 || 7 ||

5. Explain the meaning of the 'rahau' verse of Guru Ramdas's sixth shabad.

The meaning of the rahau verse is as follows:

O! my mind, chant the name of Waheguru; meditate on it continually. You shall obtain the fruits of your heart's desires, and pain shall never touch you again. || 1 || Rahau||

TEST PAPER 13 – RAGA BERARI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 2/3 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has this raga shabads with one rahau verse with numerals?

Yes

No

5. How many 2 padas *shabad/s* have been composed in this raga?

7

6

6. How many *chhants* are there in this raga?

None

1

2

7. How many *Bhagats' shabads* are there in the raga?

None

7

2

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung?

2nd part of day

3rd part of day

10. Deciper the numerals of the third shabad.

TEST PAPER 13 – suggested answers

RAGA BERARI

1. Which type of *Mangal* this raga opens with:

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|---------|-----|-----|-----|-----|-----|-----|
| Shabads | Xxx | xxx | xxx | xxx | xxx | xxx |
|---------|-----|-----|-----|-----|-----|-----|

3. Select composition 2/3 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|---------------|-------------|
| Berari Mehla 4 | 720 | 2 pada shabad | Guru Ramdas |

4. Has this raga shabads with one rahau verse with numerals?

No

5. How many 2 padas *shabad/s* have been composed in this raga?

7

6. How many *chhants* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung?

3rd part of day

10. Deciper the numerals of the third shabad.

2=padas in the 3rd shabad, 3=total shabad of Guru Ramdas so far.

Chapter 14

Raga Tilang

Raga Tilang (14)

Points to remember

1. This chapter opens with full mangal, 'ਉਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|-------|---------------------|-------|-------|-------|-------------|
| Shabads 2-4 padas | xxxxx | Specialist Untitled | xxxxx | xxxxx | xxxxx | Bhagat Bani |
|-------------------|-------|---------------------|-------|-------|-------|-------------|

3. This raga has bani of four Guru Nanak Dev, Guru Ramdas, Guru Arjan Dev and Guru Tegh Bahadur

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while others have Bhagat-bani with them.

The analysis of these ragas is as follows:

*Bani of only Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kanra, Kalyan
Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)
Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara*

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is no var in this raga.

14 ragas out of 31 Raga chapters have no var compositions in them

5. This raga has no chhants.

17 ragas (Maj, Gujri, Devghandari, Sorath, Todi, Berai, Tilang, Gaund, Nut Narain, Mali Gaura, Maru, Kedara, Bharav, Basant, Kalya, Parbhati and Jaijaiwanti) out of 31 Raga chapters have no chhants in them

6. The raga has no Ashtpadis.

10 ragas (Devgandhar, Bihagra, Jaitsiri, Todi, Berari, Tilang, Mali Gaura, Tukhari, Kedara and Jaijaiwanti) out of 31 Raga chapter have no Ashtpadis in them

7. There are two untitled specialist banis in this raga, first of 10 padas composed by Guru Nanak and second of 22 padas composed by Guru Ramdas.

The theme of the first composition is that, '**Waheguru is the only creator and preserver of the whole creation, there is no other equal or parallel to him**'; the theme of the second shabad is that, '**Whatever pleases Waheguru is undoubtedly the right thing**'

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

8. There is Bhagat Bani of Kabir and Namdev in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them. Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi).

Dhanna has four shabads in two ragas (Asa and Dhanasri)

9. This raga is listed in the ragamala as a consort of raga Hindol. There it is titled as Tilengi.
10. The recommended time of its recitation is the third part of night from 12 noon – 3 p.m. and the season is **rainy (varsha)**, during Julu – August.
11. This raga has three compositions of Guru Tegh Bahadur titled ‘Kafi’. The word Kafi means both a ragani as well as a form of poetry structure.

Shabads with title Kafi have appeared in ragas as : Asa (4), Tilang (3), Suhi (2), and Maru (1) (Total = 10).

This raga has three shabads of Guru Tegh Bahadur. In total Guru Tegh Bahadur has 115 compositions in Guru Granth Sahib of which 57+1 are sloaks which are recorded in the concluding section under the title of 'sloak varan te vadeek'.

12. The first shabad of Guru Nanak and first shabad of Guru Arjan, in this raga, are important examples of the influence of Persian language on the compositions. The shabads cannot be said to be in pure Persian language, rather it is a mixture of both Persian and, then known, Hindi language. There are a few other examples of such a mixture in Guru Granth Sahib. The meaning of these shabads is given in the Mythological reference section.

Mythological references

Raga Tilang (14)

Raga Tilang Mehla 1, shabad 1, page 721

ਯਕ ਅਰਜ ਗੁਫਤਮ ਪੇਸਿ ਤੋ ਦਰ ਗੋਸ ਕੁਨ ਕਰਤਾਰ ॥ ਹਕਾ ਕਬੀਰ ਕਰੀਮ ਤੂ ਬੇਐਬ ਪਰਵਦਗਾਰ ॥ ੧ ॥ ਦੁਨੀਆ ਮੁਕਾਮੇ ਫਾਨੀ ਤਹਕੀਕ ਦਿਲ ਦਾਨੀ ॥ ਮਮ ਸਰ ਮੁਇ ਅਜਰਾਈਲ ਗਿਰਫਤਹ ਦਿਲ ਹੇਚਿ ਨ ਦਾਨੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਨ ਪਿਸਰ ਪਦਰ ਬਿਰਾਦਰਾਂ ਕਸ ਨੇਸ ਦਸਤੰਗੀਰ ॥ ਆਖਿਰ ਬਿਅਫਤਮ ਕਸ ਨ ਦਾਰਦ ਚੂੰ ਸਵਦ ਤਕਬੀਰ ॥ ੨ ॥ ਸਬ ਰੋਜ ਗਸਤਮ ਦਰ ਹਵਾ ਕਰਦੇਮ ਬਦੀ ਖਿਆਲ ॥ ਗਾਰੇ ਨ ਨੇਕੀ ਕਾਰ ਕਰਦਮ ਮਮ ਈਂ ਚਿਨੀ ਅਹਵਾਲ ॥ ੩ ॥ ਬਦਬਖਤ ਹਮ ਚੁ ਬਖੀਲ ਗਾਫਿਲ ਬੇਨਜਰ ਬੇਬਾਕ ॥ ਨਾਨਕ ਬੁਗੋਯਦ ਜਨੁ ਤੁਰਾ ਤੇਰੇ ਚਾਕਰਾਂ ਪਾ ਖਾਕ ॥ ੪ ॥ ੧ ॥

I offer this one prayer to you; please listen to it, O! you are true, great, merciful and spotless, the cherisher Waheguru. || 1 || The world is a transitory place of mortality — know this for certain in your mind. **Azra-eel**, the messenger of death, will catch all by the hair on their head, and yet, they do not know it at all in their mind. || 1 || Rahau || Spouse, children, parents and kith and kin — none of them will be there to hold your hand. And when at last you fall, and the time of your last prayer come, there shall be no one to rescue you. || 2 || Night and day, you wandered around in greed, contemplating evil schemes. you never did good deeds; this is your condition. || 3 || You are unfortunate, miserable, negligent, shameless and without the fear of God. Do not forget that we all are Waheguru's humble servants, rather even the dust of the feet of his slaves. || 4 || 1 ||

Azra-eel

According to the Islamic faith, Azra-eel is the angel of death. In Arabic he is called 'Malkul Maut'. He collect from the offices of Allah, the addresses of those who are scheduled to die. He then knocks that their doors and take them away with him.

In the beginning when Allah created angels, he kept Azra-eel in hiding and did not present him to others. Once when other angels insisted in seeing Azra-eel, Allah brought him out from the hiding and presented him to others. His sight threw all of them in deep slumber, which lasted for 2,000 years

ਖਾਕ ਨੂਰ ਕਰਦੇ ਆਲਮ ਦੁਨੀਆਇ ॥ ਅਸਮਾਨ ਜਿਮੀ ਦਰਖਤ ਆਬ ਪੈਦਾਇਸਿ ਖੁਦਾਇ ॥ ੧ ॥ ਬੰਦੇ
ਚਸਮ ਦੀਦੇ ਫਨਾਇ ॥ ਦੁਨੀਆ ਮੁਰਦਾਰ ਖੁਰਦਨੀ ਗਾਫਲ ਹਵਾਇ ॥ ਰਹਾਉ ॥ ਗੈਬਾਨ ਹੈਵਾਨ ਹਰਾਮ
ਕੁਸਤਨੀ ਮੁਰਦਾਰ ਬਖੋਰਾਇ ॥ ਦਿਲ ਕਬਜ ਕਬਜਾ ਕਾਦਰੇ ਚੋਜਕ ਸਜਾਇ ॥ ੨ ॥ ਢਲੀ ਨਿਆਮਤਿ
ਬਿਰਾਦਰਾ ਦਰਬਾਰ ਮਿਲਕ ਖਾਨਾਇ ॥ ਜਬ ਅਜਰਾਈਲੁ ਬਸਤਨੀ ਤਬ ਚਿ ਕਾਰੇ ਬਿਦਾਇ ॥ ੩ ॥ ਹਵਾਲ
ਮਾਲੂਮੁ ਕਰਦੇ ਪਾਕ ਅਲਾਹ ॥ ਬੁਗੇ ਨਾਨਕ ਅਰਦਾਸਿ ਪੇਸਿ ਦਰਵੇਸ ਬੰਦਾਹ ॥ ੪ ॥ ੧ ॥

Waheguru infused his Light into the dust, and created the world, the universe. The sky, the earth, the trees, and the water — all are the creation of the Waheguru. || 1 || O! human being, whatever you can see with your eyes, shall perish. The world eats dead carcasses, living by neglect and greed. || Rahau || Like a goblin, or a beast, they kill and eat the forbidden carcasses of meat. So control your urges, or else you will be seized by Waheguru, and thrown into the tortures of **hell**. || 2 || Your benefactors, presents, companions, courts, lands and homes — when Azra-eel, the messenger of death seizes you, what good will these be to you then? || 3 || The pure and perfect God knows your condition. Recite your prayers in the company of the holy people. || 4 || 1 ||

Dozak

It is an Arabic word for hell. Seven divisions of hell have been described in Muslim commentaries:

1. Johunnam – purgatorial hell, a place of suffering before admittance into heaven.
2. Laza – blazing fire.
3. Al-Hutamah – an intense fire.
4. Saqar – a scorching fire.
5. Saeer – flaming fire.
6. Al-Jahim – a huge hot fire, and
7. Hawtyab – a bottomless pit

It is believed that different types of souls categorised by their actions are sent to different hells.

REVISION PAPER 14 (Raga Tilang)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. In this raga there are two shabads composed with heavy Persian influence. What is the theme of these two shabads. (Translation of the shabads is not required)
5. Explain the literal meaning of the first shabad of Bhagat Namdev.

REVISION PAPER 14 (Raga Tilang) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|-------------------------------|
| <i>At the start of the chapter</i> | <i>one</i> | <i>721</i> | <i>Full/complete</i> |
| <i>Other sections</i> | <i>seven</i> | <i>721-727</i> | <i>Ikongkar Satgur Prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------------------|----------------------|-----------------|--|
| <i>First three shabads of M:1</i> | <i>1</i> | | <i>With numerals, placed after first pada</i> |
| <i>Next two shabads of M:1</i> | <i>none</i> | | |
| <i>Next seven shabads</i> | | | <i>Without numerals, placed after first pada</i> |
| <i>Two specialist compositions</i> | <i>none</i> | | |
| <i>Bhagat bani</i> | <i>one</i> | | <i>With numerals, placed after first pada</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, it is named as Telanagi and is mentioned as a ragani of raga Hindol

4. In this raga there are two shabads composed with heavy Persian influence. What is the theme of these two shabads. (Translation of the shabads is not required)

The first shabad is composed by Guru Nanak and the second shabad is composed by Guru Arjan. The theme of both shabads is that the real truth of life was 'death'. It is bound to come sooner or later. Human must practise virtues in this life to escape the wrath of hell after death. The universe is created from one light. Except God everything else is perishable.

5. Explain the literal meaning of the first shabad of Bhagat Namdev.

The literal meaning of the shabad is as follows:

I am blind; your name, O! my Waheguru, is my only anchor and support. I am poor, and I am meek. Your name is my only support. || 1 || Rahau || O beautiful Waheguru, benevolent and merciful master, you are so wealthy and generous. You are present everywhere, within and before me. || 1 || You are the river of life, You are the giver of all bounties; You are so very wealthy. You alone give, and you alone take away; there is no other at all. || 2 || You are wise, you are the supreme seer; how could I make you an object of my thoughts? O! Master, you are the ever merciful and forgiver || 3 || 1 || 2 ||

TEST PAPER 14 – RAGA TILANG

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 2/2/7 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has this raga shabads with two rahau verse with numerals?

Yes

No

5. How many 2 padas *shabad/s* have been composed in this raga?

7

8

6. How many *Kafis* are there in this raga?

None

3

2

7. How many *Bhagats' shabads* are there in the raga?

None

3

2

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

3rd part of night

10. Deciper the numerals 22/2 recorded on page 726.

TEST PAPER 14 – suggested answers

RAGA TILANG

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|----------------|-----|-------------------|-----|-----|-----|-----|
| <i>Shabads</i> | xxx | <i>Specialist</i> | xxx | xxx | xxx | xxx |
|----------------|-----|-------------------|-----|-----|-----|-----|

3. Select composition 2/2/7 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|---------------------------|--------------------|----------------------|-------------------|
| <i>Asa ghar 4 Mehla 1</i> | 358 | <i>4 pada shabad</i> | <i>Guru Nanak</i> |

4. Has this raga shabads with two rahau verse with numerals?

Yes

5. How many 2 padas *shabad/s* have been composed in this raga?

8

6. How many *Kafis* are there in this raga?

3

7. How many *Bhagats' shabads* are there in the raga?

3

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd part of night

10. Decipher the numerals 22/2 recorded on page 726.

22=*padas in the specialist compositions*, 2=*total number of specialist compositions*.

Chapter 15

Raga Suhi

Raga Suhi (15)

Points to remember

1. This chapter opens with full mangal, ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| Shabads 4-6 padas | Shabad 8 padas Ashtpadis | Specialist titled | Chhants | xxxxx | Var | Bhagat bani |
|----------------------|-----------------------------|----------------------|---------|-------|-----|-------------|
|----------------------|-----------------------------|----------------------|---------|-------|-----|-------------|

3. This raga has bani of five Gurus: Nanak Dev, Angad Dev, Amardas, Ramdas and Arjan Dev

In Guru Granth Sahib there are 974 compositions of Guru Nanak in 19 ragas, Guru Angad's 63 sloaks included in 9 vars, Guru Amardas's 907 compositions in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is a var in this raga composed by Guru Amardas. It has 20 pauris and 47 sloaks

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---------------------|--|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |

| | | | |
|---|--|---|---|
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306.</i> <i>There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var(in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

5. This raga has 29 chhants, 5 composed by Guru Nanak, 7 composed by Guru Amardas, 6 by Guru Ramdas and 11 by Guru Arjan.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has 16 Ashtpadis, 5 composed by Guru Nanak, 4 composed by Guru Amardas (one ashtpadi has 34 padas), 2 composed by Guru Ramdas (first ashtpadi has 32 padas, while the second has 14 padas), and 5 composed by Guru Arjan.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages),

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are three titled specialist banis in this raga. Each composition is of **one pada**. First two compositions are composed by Guru Nanak (Suchajji & Kuchajji) and the third one is composed by Guru Arjan (Gunwanti)

*There are very few shabads of one pada in Guru Granth Sahib. In addition to the three shabads of one padas in this raga, other one pada shabads covered so far are:
Sodar tera keha – raga Asa, first shabad, pages 8, 347
Mori run jun – raga Wadhans, third shabad, page 557*

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

*Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929),
Sidh Gosht, (938), Baramah (1107)*

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

8. There is Bani of three Bhagats: Kabir, Ravidas, and Farid.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi)

9. This raga is listed in the ragamala as a consort of raga Megh and is titled as sohoo.
10. The recommended time of its recitation is the first part of the day from 6 a.m.- 9 a.m. and the season is **spring (Basant)**, during February - March.
11. This raga has also used instruction titled ‘Partal’, page 746, numeral reference 2/1/44. The instruction means that while singing the shabad/s the ‘tal’ rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (1). (Total =13)

12. One of the Ahstpadi has a title '**Kafi**' on it, the title reads: Ashtpadis Mehla 1 Kafi ghar 10, page 751.

In Guru Granth Sahib, the word 'Kafi' has been used in a dual sense. Firstly it depicts the name of a ragani and secondly it relates to the structure and wording of the composition.

Shabads with title 'Kafi' are in ragas: Asa (4), Tilang (3), Suhi (3) and Maru (1)

13. The raga has compositions in Ghars 1-7, 9-10.
14. The second chhant of Guru Ramdas, titled 'Raga Suhi Chhant Mehla 4 ghar 1' recorded on pages 773 – 774 has four padas which are popularly known as 'Four lavan'.
15. Third shabad of Guru Nanak (page 729) was addressed to 'Sajjan the Robber'. Who was reformed by Guru Nanak.
16. There are numerous shabads in Guru Granth Sahib which show both horizontal and vertical linkages of karmas. A selection of some of these hymns are produced as follows:

17

Selected hymns on the family linkage and Karmas

1. Raga Maj –Ashtpadis Mehla 3, Ashtpadi 24 pada 6, page 123-124

ਇਕਿ ਕੂੜਿ ਲਾਗੇ ਕੂੜੇ ਫਲ ਪਾਏ ॥ ਦੂਜੈ ਭਾਇ ਬਿਰਥਾ ਜਨਮੁ ਗਵਾਏ ॥ ਆਪਿ ਡੁਬੇ ਸਗਲੇ
ਕੁਲ ਡੋਬੇ ਕੂੜ੍ਹ ਬੋਲਿ ਬਿਖੁ ਖਾਵਣਿਆ ॥ ੬ ॥

Some are stuck in falsehood (artificial life), and negative (punishment) are the rewards they receive. In love with duality (gods), they waste away their lives in vain. They drown themselves, and drown their entire family; living immoral life, they eat poison. || 6 ||

2. Raga Maj –Ashtpadis Mehla 3, Ashtpadi 26 pada 3, page 125

ਗੁਰਮੁਖਿ ਹਰਿ ਦਰਿ ਸੋਭਾ ਪਾਏ ਗੁਰਮੁਖਿ ਵਿਚਹੁ ਆਪੁ ਗਵਾਏ ॥ ਆਪਿ ਤਰੈ ਕੁਲ ਸਗਲੇ
ਤਾਰੇ ਗੁਰਮੁਖਿ ਜਨਮੁ ਸਵਾਰਣਿਆ ॥ ੩ ॥

The Gurmukhs are honoured in the court of Waheguru. The Gurmukhs eradicate selfishness and conceit from within. They save themselves, and save all their families and ancestors as well. The Gurmukhs redeem their lives. || 3 ||

3. Raga Maj –Ashtpadis Mehla 5, Ashtpadi 35 pada 7, page 130

ਜਿਸੁ ਤੂੰ ਤੁਠਾ ਸੋ ਤੁਧੁ ਧਿਆਏ ॥ ਸਾਧ ਜਨਾ ਕਾ ਮੰਤ੍ਰੁ ਕਮਾਏ ॥ ਆਪਿ ਤਰੈ ਸਗਲੇ ਕੁਲ ਤਾਰੇ
ਤਿਸੁ ਦਰਗਹ ਠਾਕ ਨ ਪਾਵਣਿਆ ॥ ੨ ॥

Those who are pleasing to you (who live within your laws) and meditate upon you. They practise the Nam of the holy. They themselves swim across, and they save all their ancestors and families as well. In the court of the Waheguru, they meet with no obstruction. || 7 ||

4. Raga Gauri – Ashtpadis Mehla 3, Ashtpadi 3, pada 4, page 230

ਸੋ ਜਨੁ ਸਾਚਾ ਜਿ ਹਉਮੈ ਮਾਰੈ ॥ ਗੁਰ ਕੈ ਸਬਦਿ ਪੰਚ ਸੰਘਾਰੈ ॥ ਆਪਿ ਤਰੈ ਸਗਲੇ
ਕੁਲ ਤਾਰੈ ॥ ੪ ॥

Those humble beings are true, who conquer their ego. Through the word of God's shabad, they conquer the five evils (passion, anger, greed, attachment and ego). They save themselves, and save all their generations as well. || 4 ||

5. Raga Gauri – Sukhmani Mehla 5, Ashtpadi 7, pada 5, page 271

ਸਾਧ ਕੈ ਸੰਗਿ ਸਭ ਕੁਲ ਉਧਾਰੈ ॥ ਸਾਧਸੰਗਿ ਸਾਜਨ ਮੀਤ ਕੁਟੰਬ ਨਿਸਤਾਰੈ ॥

In the company of the holy, all one's family is saved. In the company of the holy, one's friends, acquaintances and relatives are redeemed.

6. Raga Gauri – Sukhmani Mehla 5, Ashtpadi 16, pada 8, page 285

ਬਿਸਮਨ ਬਿਸਮ ਭਏ ਬਿਸਮਾਦ ॥ ਜਿਨਿ ਬੂਝਿਆ ਤਿਸੁ ਆਇਆ ਸ੍ਰਾਦ ॥ ਪ੍ਰਭ ਕੈ ਰੰਗਿ ਰਾਚਿ
ਜਨ ਰਹੇ ॥ ਗੁਰ ਕੈ ਬਚਨਿ ਪਦਾਰਥ ਲਹੇ ॥ ਓਇ ਦਾਤੇ ਦੁਖ ਕਾਟਨਹਾਰ ॥ ਜਾ ਕੈ ਸੰਗਿ
ਤਰੈ ਸੰਸਾਰ ॥

Gazing upon His wondrous wonder, I am wonder-struck and amazed! One who realizes this, comes to taste this state of joy. God's humble servants remain absorbed in his Love. Following the Guru's (God's) teachings, they receive the four cardinal blessings. They are the givers, the dispellers of pain. In their company, the world is saved.

7. Raga Asa –Shabad Chaupada Mehla 1, Shabad no 4 pada 3, page 353

ਹਰਿ ਵਰੁ ਜਿਨਿ ਪਾਇਆ ਧਨ ਨਾਰੀ ॥ ਹਰਿ ਸਿਉ ਰਾਤੀ ਸਬਦੁ ਵੀਜਾਰੀ ॥ ਆਪਿ ਤਰੈ
ਸੰਗਤਿ ਕੁਲ ਤਾਰੈ ॥ ਸਤਿਗੁਰੁ ਸੇਵਿ ਤਤੁ ਵੀਜਾਰੈ ॥ ੩ ॥

Blessed is that bride, who has obtained the Waheguru as her husband. She is imbued with Waheguru, and she reflects upon the Word of his shabad. She saves herself, and saves her family and friends as well. She serves the true God, and contemplates the essence of reality. || 3 ||

8. Raga Jaitsir, Var , Pauri 18, page 710

ਪਉੜੀ ॥ ਜਾ ਪ੍ਰਭ ਭਏ ਦਇਆਲ ਨ ਬਿਆਪੈ ਮਾਇਆ ॥ ਕੋਟਿ ਅਘਾ ਗਏ ਨਾਸ ਹਰਿ ਇਕੁ
ਪਿਆਇਆ ॥ ਨਿਰਮਲ ਭਏ ਸਰੀਰ ਜਨ ਪੂਰੀ ਨਾਇਆ ॥ ਮਨ ਤਨ ਭਏ ਸੰਤੋਖ ਪੂਰਨ ਪ੍ਰਭੁ
ਪਾਇਆ ॥ ਤਰੇ ਕੁਟੰਬ ਸੰਗਿ ਲੋਗ ਕੁਲ ਸਬਾਇਆ ॥ ੧੯ ॥

Pauri: When God becomes merciful, maya (illusion) does not cling. Millions of sins are eliminated, by meditating on the Naam, the Name of one almighty God. The body is made immaculate and pure, bathing in the dust of the feet of God's humble servants. The mind and body become contented, finding omnipotent God. One is saved, along with his family, and all his ancestors. || 18 ||

9. Raga Tilang, Shabad Mehla 5, Shabad 2, pada 4, page 724

ਜਿਨਿ ਜਪਿਆ ਤਿਸ ਕਉ ਬਲਿਹਾਰ ॥ ਤਿਸ ਕੈ ਸੰਗਿ ਤਰੈ ਸੰਸਾਰ ॥ ਕਹੁ ਨਾਨਕ ਪ੍ਰਭ ਲੋਚਾ
ਪੂਰਿ ॥ ਸੰਤ ਜਨਾ ਕੀ ਬਾਛਉ ਪੂਰਿ ॥ ੮ ॥ ੨ ॥

I am a sacrifice to those who meditate on the name of God. Associating with them, the whole world is saved. God fulfills our hopes and aspirations. I long for the dust of the feet of the Saints. || 4 || 2 ||

10. Raga Suhi, Untitled specialist composition Mehla 3, Shabad 3, pada 5, page 755

ਦੁਸਟਾ ਨਾਲਿ ਦੋਸਤੀ ਨਾਲਿ ਸੰਤਾ ਵੈਰੂ ਕਰੰਨਿ ॥ ਆਪਿ ਡੁਬੇ ਕੁਟੰਬ ਸਿਉ ਸਗਲੇ ਕੁਲ
ਡੋਬੰਨਿ ॥ ੫ ॥

Those who make friendships with the wicked, and harbour animosity to the saints, shall drown themselves and will drown their families as well, and their entire lineage shall be obliterated. || 5 ||

11. Raga Bilawal, Shabad Mehla 5, Shabad 55, pada 3, page 814

ਬਿਲਾਵਲੁ ਮਹਲਾ ੫ ॥ ਤ੍ਰਿਸਨ ਬੁਝੀ ਮਮਤਾ ਗਈ ਨਾਠੇ ਤੈ ਭਰਮਾ ॥ ਬਿਤਿ ਪਾਈ ਆਨਦੁ ਭਇਆ
ਗੁਰਿ ਕੀਨੇ ਧਰਮਾ ॥ ੧ ॥ ਗੁਰੁ ਪੂਰਾ ਆਰਾਧਿਆ ਬਿਨਸੀ ਮੇਰੀ ਪੀਰ ॥ ਤਨੁ ਮਨੁ ਸਭੁ ਸੀਤਲੁ
ਭਇਆ ਪਾਇਆ ਸੁਖੁ ਬੀਰ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸੋਵਤ ਹਰਿ ਜਪਿ ਜਾਗਿਆ ਪੇਖਿਆ ਬਿਸਮਾਦੁ ॥
ਪੀ ਅੰਮ੍ਰਿਤੁ ਤ੍ਰਿਪਤਾਸਿਆ ਤਾ ਕਾ ਅਚਰਜ ਸੁਆਦੁ ॥ ੨ ॥ ਆਪਿ ਮੁਕਤੁ ਸੰਗੀ ਤਰੇ ਕੁਲ
ਕੁਟੰਬ ਉਧਾਰੇ ॥ ਸਫਲ ਸੇਵਾ ਗੁਰਦੇਵ ਕੀ ਨਿਰਮਲ ਦਰਬਾਰੇ ॥ ੩ ॥

Bilawal Mehla 5: Desire is stilled, and egotism is gone; fear and doubt have run away. I have found stability, and I am in utter happiness; the Guru has blessed me with his divine faith. || 1 || Worshipping the perfect Guru in adoration, my anguish is eradicated. My body and mind are totally cooled and soothed; I have found peace, O my brother. || 1 || Rahau || I have awakened from sleep, chanting the Name of God; gazing upon him, I am filled with wonder. Drinking the divine nectar, I am satisfied. How wondrous is its taste! || 2 || I myself am liberated, and along with me my companions also swim across; my family and ancestors are also saved. Service to the divine Guru is fruitful; it has made me pure in the court of Waheguru. || 3 ||

12. Raga Ramkali, Var M:3, Sloak Mehla 3, page 951

ਨਾਨਕ ਆਏ ਸੇ ਪਰਵਾਣੁ ਭਏ ਜਿ ਸਗਲੇ ਕੁਲ ਤਰੇਨਿ ॥ ੧ ॥

Nanak, their (the believers) coming into the world is approved; they redeem all their ancestors. || 1 ||

ਓਇ ਆਪਿ ਡੁਬੇ ਪਰ ਨਿੰਦਕਾ ਸਗਲੇ ਕੁਲ ਡੋਬੇਨਿ ॥

Slandering others, they drown themselves, and drown all their generations as well.

13. Raga Ramkali, Var M:3, Pauri 6, page 960

ਜਿਸੁ ਤੂ ਆਵਹਿ ਚਿਤਿ ਤਿਨਿ ਕੁਲ ਉਧਾਰਿਆ ॥ ੬ ॥

One who is conscious of You saves his ancestors. || 6 ||

14. Raga Ramkali, Var M:3, sloak Mehla 5, line 18, page 960

ਆਪਿ ਤਰਿਆ ਕੁਟੰਬ ਸਭਿ ਤਾਰੇ ਸਭਾ ਸਿਸਟਿ ਛਡਾਵੈ ॥ ੧ ॥

He (the blessed one) saves himself, and saves all his generations as well;

15. Raga Maru Var Mehla 5, pauri 16, page 1100

ਪਉੜੀ ॥ ਜਿਨਿ ਜਨਿ ਗੁਰਮੁਖਿ ਸੇਵਿਆ ਤਿਨਿ ਸਭਿ ਸੁਖ ਪਾਈ ॥ ਓਹੁ ਆਪਿ ਤਰਿਆ ਕੁਟੰਬ
ਸਿਉ ਸਭਿ ਜਗਤੁ ਤਰਾਈ ॥

PAURI: That humble being, who, as gurmukh (perfect human being), serves Waheguru, obtains all peace and pleasure. He himself is saved, along with his family, and all the world is saved as well.

16. Raga Bhairo, Mehla 5, shabad 45, page 1150

ਸੋ ਵਡਭਾਗੀ ਜਿਸੁ ਨਾਮਿ ਪਿਆਰੁ ॥ ਤਿਸ ਕੈ ਸੰਗਿ ਤਰੈ ਸੰਸਾਰੁ ॥ ੧ ॥ ਰਹਾਊ ॥

Very fortunate are those who love the *Nam*, the name of Waheguru. Associating with them, we cross over the world-ocean. || 1 || Rahau ||

17. Raga Bhairo, Mehla 3, Ashtpadis 3, page 1155

ਸੰਤ ਜਨਾ ਕਉ ਜਮੁ ਜੋਹਿ ਨ ਸਾਕੈ ਰਤੀ ਅੰਚ ਦੂਖ ਨ ਲਾਈ ॥ ਆਪਿ ਤਰਹਿ ਸਗਲੇ ਕੁਲ ਤਾਰਹਿ
ਜੋ ਤੇਰੀ ਸਰਣਾਈ ॥ ੨ ॥

The messenger of death cannot even touch the saints of Waheguru; it does not cause them even an iota of suffering or pain. Those who enter the

sanctuary of Waheguru they save themselves, and save all their ancestors as well. || 2 ||

18. Raga Kanra, Var Mehla 4, pauri 15, page 1318.

ਪਉੜੀ ॥ ਕੋਈ ਗਾਵੈ ਕੋ ਸੁਣੈ ਕੋ ਉਚਰਿ ਸੁਨਾਵੈ ॥ ਜਨਮ ਜਨਮ ਕੀ ਮਲੁ ਉਤਰੈ ਮਨ ਚਿੰਦਿਆ ਪਾਵੈ ॥ ਆਵਣੁ ਜਾਣਾ ਮੇਟੀਐ ਹਰਿ ਕੇ ਗੁਣ ਗਾਵੈ ॥ ਆਪਿ ਤਰਹਿ ਸੰਗੀ ਤਰਾਹਿ ਸਭ ਕੁਟੰਬੁ ਤਰਾਵੈ ॥ ਜਨ ਨਾਨਕੁ ਤਿਸੁ ਬਲਿਹਾਰਣੈ ਜੋ ਮੇਰੇ ਹਰਿ ਪ੍ਰਭ ਭਾਵੈ ॥ ੧੫ ॥ ੧ ॥ ਸੁਧੁ ॥

PAURI: Some sing, some listen, and some speak and preach. The filth and pollution of countless lifetimes is washed away, and the wishes of the mind are fulfilled. Coming and going in reincarnation ceases, singing the glorious praises of Waheguru. They save themselves, and save their companions; they save all their generations as well. We are a sacrifice to those who are pleasing to my Lord God. || 15 || 1 || Sudh ||

19. Raga Parbhati, Mehla 5, Ashtpadis 1, page 1348

ਜੇ ਹੋਵੈ ਭਾਗੁ ਤਾ ਦਰਸਨੁ ਪਾਈਐ ॥ ਆਪਿ ਤਰੈ ਸਭੁ ਕੁਟੰਬੁ ਤਰਾਈਐ ॥ ੧ ॥ ਰਹਾਉ ਦੂਜਾ ॥ ੨ ॥

If one has such good destiny, then the blessed vision of Waheguru's audience is obtained. He saves himself, and carries across all his family as well. || 1 || Rahau dooja || 2 ||

20. Sloak varan ton wadeek, Sloak Mehla 3, sloak 42, page 1418

ਗੁਰਮੁਖਾਂ ਕਰਾਂ ਉਪਰਿ ਹਰਿ ਚੇਤਿਆ ਸੇ ਪਾਇਨਿ ਮੋਖ ਦੁਆਰੁ ॥ ਨਾਨਕ ਆਪਿ ਓਹਿ ਉਧਰੇ ਸਭ ਕੁਟੰਬੁ ਤਰੇ ਪਰਵਾਰ ॥ ੪੨ ॥

The *Gurmukhs* dwell upon the name of Waheguru ; they find the door of salvation. They themselves are saved, and all their relatives are also carried across as well. || 42 ||

Mythological references

Raga Suhi (15)

Raga Suhi Mehla 4, shabad 14, page 735

ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹਾਦੇਉ ਤ੍ਰੈ ਗੁਣ ਰੋਗੀ ਵਿਚਿ ਹਉਮੈ ਕਾਰ ਕਮਾਈ ॥ ਜਿਨਿ ਕੀਏ ਤਿਸਹਿ ਨ ਚੇਤਹਿ ਬਪੁੜੇ
ਹਰਿ ਗੁਰਮੁਖਿ ਸੋਝੀ ਪਾਈ ॥ ੨ ॥

Brahma, Vishnu and Shiva suffer from the disease of the **three gunas** — the three qualities; they do their deeds in egotism. The poor fools do not remember the One who created them; this understanding of the Lord is only obtained by those who become Gurmukh. || 2 ||

Three Gunas

The three qualities are described as:

1. Rajas, Rajo Gun
2. Satik, Sato Gun
3. Tamas, Tamo Gun

Explanation 1:

Rajas means optimism

Satik means pessimism

Tamas means egotism

Explanation 2:

Rajas – desire to be big, it is the form of suffering

Satik – desire to do good deeds, it is the form of comfort

Tamas – desire to do bad deeds, it is the form of darkness

Explanation 3:

Waheguru has created both virtues and vices. Where union of virtues is called God, the union of vices is called *Maya*. As human are made of five elements: fire, water, air, earth and space (sky), *Maya* is made of five vices: passion, anger, greed, attachment and ego.

Maya from its own unison power has created three gunas: Rajas, Satik and Tamas. *Maya* takes you away from Waheguru.

Explanation 4:

The three gods of Hindu trinity are related to the three Gunas:

Rajas – creation ‘Brahma’

Satik – maintenance ‘Vishnu’

Tamas – destruction ‘Shiva’

Raga Suhi Mehla 5, shabad 49, page 747

ਦਸ ਅਉਤਾਰ ਰਾਜੇ ਹੋਇ ਵਰਤੇ ਮਹਾਦੇਵ ਅਉਪੂਤਾ ॥

There were ten regal incarnations of Vishnu; and then there was Shiva, the renunciation.

Dus Avtar

See raga Asa and Wadhans

Raga Suhi Mehla 4, shabad, 733

ਨੀਚ ਜਾਤਿ ਹਰਿ ਜਪਤਿਆ ਉਤਮ ਪਦਵੀ ਪਾਇ ॥ ਪੂਛਹੁ ਬਿਦਰ ਦਾਸੀ ਸੁਤੇ ਕਿਸਨੁ ਉਤਰਿਆ ਘਰਿ
ਜਿਸੁ ਜਾਇ ॥ ੧ ॥

When someone of low social class chants Waheguru’s Name, he obtains the state of highest dignity. Go and ask Bidar, the son of a maid; Krishna himself stayed in his house. || 1 ||

Bidar, Dasi sutae

King Shantanu’s (great-grand father of Pandavs and Kauravs) son Vachitra Virya, the husband of queens Ambika and Ambalika, passed away without any issue. To continue the royal line, rishi Vyas was sent to Ambika and Ambalika to conceive them. The sons born to them were, Dhritrashtra, who was blind and Pandav, who was anaemic. The queens had been terrified by the austere appearance of Vyas, Ambika had closed her eyes in awe and Ambalika had gone yellow in fear before cohabiting with Vyas, the result was a blind and an anaemic offspring.

Then to have a perfect son, without any defects, maid servant of widows was sent to the rishi Vyas to conceive. The son born to her was called Vidura, Dasi (maid-servant) sutae (son).

King Shantanu married Ganga and Bhisham Pitama was born. To fulfil a promise Bhisam renounced his right to throne and also took vow of celibacy. Shantanu then married Satyavati, who bore him two sons. The eldest son died young in a battle, and younger son Vachitra Virya ascended the throne. He also died young. Before marrying Shantanu, Satyavati was married to sage Parasara and had borne him a son Vyas. Thus Bhishan, Vachitra Virya and Vyas were half brothers.

Raga Suhi, Var Mehla 3, sloak 1 preceding pauri, page 787

ਸਲੋਕ ਮ: ੩ ॥ ਸਤੀਆ ਏਹਿ ਨ ਆਖੀਅਨਿ ਜੋ ਮਕਿਆ ਲਗਿ ਜਲੰਨਿ ॥ ਨਾਨਕ ਸਤੀਆ ਜਾਣੀਅਨਿ ਜਿ
ਬਿਰਹੇ ਚੋਟ ਮਰੰਨਿ ॥ ੧ ॥

Sloak Mehla 3: Do not call them 'satee', who burn themselves along with their husbands' corpses. They alone are known as 'satee', who live in Waheguru's hukam and bear the shock of separation. || 1 ||

Satee

In olden days the tradition of burning oneself at the corpse of husband was much prevalent in India and in many other countries. In Rome a tradition similar to India existed for many centuries, in Greece the widow was usually put to death at the fresh grave of her husband and in China widows used to hang themselves after their husbands' death.

In Prashar Smiriti and other Hindu scriptures it is written that a widow who burns herself alive with her husband's corpse would go straight to heaven and would live there for as many years as is the count of the hair of her husband.

Guru Amar Das was the first to put a ban on this tradition amongst his followers.

Raga Suhi, Mehla 5, shabad 50, page 747/748

ਖੜੀ ਬ੍ਰਾਹਮਣ ਸੂਦ ਵੈਸ ਉਪਦੇਸੁ ਚਹੁ ਵਰਨਾ ਕਉ ਸਾਡਾ ॥ ਗੁਰਮੁਖਿ ਨਾਮੁ ਜਪੈ ਉਧਰੈ ਸੋ ਕਲਿ ਮਹਿ
ਘਟਿ ਘਟਿ ਨਾਨਕ ਮਾਡਾ ॥ ੪ ॥ ੩ ॥ ੫੦ ॥

This advice is to all four castes — the Khshatriyas, Brahmins, Vaishyas and Sudras — that a believer who chants the Nam, the Name of Waheguru, is saved (there is distinction of castes in Waheguru's realm). In this dark age of Kalyuga, God is permeating the hearts of each and every being. || 4 || 3 || 50 ||

Varans

According to Hindu scriptures, the people are divided into four castes: Khshatriyas (kings and soldiers), Brahmins (teachers and religious leaders), Vaishyas (traders and farmers) and Sudras (servants).

Each caste is represented by a colour (varun). Brahmins represent white, Khshatriyas red, Vaishyas yellow and Sudras black.

Brahmins: wear janeo (a thread) made of cotton in the age of 8

Khshatriyas: wear janeo made of jute in the age of 11

Vaisyas: wear janeo of wool in the age of 12

Shudras: are not allowed to wear a janeo

Raga Suhi Mehla 1 ghar 7, shabad 8 , page 760

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਜੋਗੁ ਨ ਖਿੰਘਾ ਜੋਗੁ ਨ ਡੰਡੇ ਜੋਗੁ ਨ ਭਸਮ ਚੜਾਈਐ ॥ ਜੋਗੁ ਨ ਮੁੰਡੀ ਮੁੰਡਿ ਮੁਡਾਇਐ
ਜੋਗੁ ਨ ਸਿੱਖੀ ਵਾਈਐ ॥ ਅੰਜਨ ਮਾਹਿ ਨਿਰੰਜਨਿ ਰਹੀਐ ਜੋਗ ਜੁਗਤਿ ਇਵ ਪਾਈਐ ॥ ੧ ॥ ਗਲੀ ਜੋਗੁ ਨ ਹੋਈ ॥
ਏਕ ਦ੍ਰਿਸ਼ਟਿ ਕਰਿ ਸਮਸਰਿ ਜਾਣੈ ਜੋਗੀ ਕਹੀਐ ਸੋਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜੋਗੁ ਨ ਬਾਹਰਿ ਮੜੀ ਮਸਾਣੀ ਜੋਗੁ ਨ ਤਾੜੀ
ਲਾਈਐ ॥ ਜੋਗੁ ਨ ਦੇਸਿ ਦਿਸੰਤਰਿ ਭਵਿਐ ਜੋਗੁ ਨ ਤੀਰਥਿ ਨਾਈਐ ॥ ਅੰਜਨ ਮਾਹਿ ਨਿਰੰਜਨਿ ਰਹੀਐ ਜੋਗ ਜੁਗਤਿ
ਇਵ ਪਾਈਐ ॥ ੨ ॥ ਸਤਿਗੁਰ ਭੇਟੈ ਤਾ ਸਹਸਾ ਤੂਟੈ ਧਾਵਤੁ ਵਰਜਿ ਰਹਾਈਐ ॥ ਨਿਝਰੁ ਝਰੈ ਸਹਜ ਪੁਨਿ ਲਾਗੈ ਘਰ
ਹੀ ਪਰਚਾ ਪਾਈਐ ॥ ਅੰਜਨ ਮਾਹਿ ਨਿਰੰਜਨਿ ਰਹੀਐ ਜੋਗ ਜੁਗਤਿ ਇਵ ਪਾਈਐ ॥ ੩ ॥ ਨਾਨਕ ਜੀਵਤਿਆ ਮਰਿ
ਰਹੀਐ ਐਸਾ ਜੋਗੁ ਕਮਾਈਐ ॥ ਵਜੇ ਬਾਝਹੁ ਸਿੱਖੀ ਵਾਜੈ ਤਉ ਨਿਰਭਉ ਪਦੁ ਪਾਈਐ ॥ ਅੰਜਨ ਮਾਹਿ ਨਿਰੰਜਨਿ
ਰਹੀਐ ਜੋਗ ਜੁਗਤਿ ਤਉ ਪਾਈਐ ॥ ੪ ॥ ੧ ॥ ੮ ॥

Yoga is not the patched coat, yoga is not the walking stick. Yoga is not smearing the body with ashes. Yoga is not the ear-rings, and not the shaven head. Yoga is not the blowing of the horn. Remaining unblemished in the midst of the filth of the world — this is the way to attain Yoga. || 1 || By mere words, yoga is not attained. One who looks upon all with a single eye, and knows them to be one and the same — he alone is known as a yogi. || 1 || Rahau || Yoga is not wandering to the tombs of the dead; yoga is not sitting in trances. Yoga is not wandering through foreign lands; Yoga is not bathing at sacred shrines of pilgrimage. Remaining unblemished in the midst of the filth of the world — this is the way to attain yoga. || 2 || Meeting with the true Guru, doubt is dispelled, and the wandering mind is restrained. Nectar rains down, celestial music resounds, and deep within, wisdom is obtained. Remaining unblemished in the midst of the filth of the world — this is the way to attain yoga. || 3 || Remain absorbed in Waheguru's name while living amongst family — practice such a yoga. When the horn is blown without being blown, then you shall attain the state of fearless dignity. Remaining unblemished in the midst of the filth of the world — this is the way to attain yoga. || 4 || 1 || 8 ||

Yoga (Joga, Jogi)

Patanjli is the pioneer in the Yogic knowledge, specially the 'Raj yog'. This Yog is practised by eight means:

1. To avoid five acts: violence, lies, stealing, passion and greed.
2. To practise five acts: truth, compassion, meditation, study and recitation of Nam.
3. To practise certain postures: 84 postures.
4. To control breathing: inhaling , exhaling and stalling breath
5. To control the movement of organs
6. To control thoughts
7. To focus attention after controlling thoughts.
8. To sit still for infinite period with controlled and focussed thoughts.

Another type of yog is called 'Hathh yog' the author of which is Gorakh Nath. This type of yog recommends special external wearing e.g., earings, ash covered body, matted hair, a large bag, a walking stick and a special type of water container; and body penances e.g., standing on head, hanging upside down from a tree and/or in a well, fasting for longer periods etc.

Raga Suhi, Ravidas, shabad 1, page 793

ਦੁਖੀ ਦੁਹਾਗਨਿ ਦੁਇ ਪਖ ਹੀਨੀ ॥ ਜਿਨਿ ਨਾਹ ਨਿਰੰਤਰਿ ਭਗਤਿ ਨ ਕੀਨੀ ॥ ਪੁਰ ਸਲਾਤ ਕਾ ਪੰਜੁ
ਦੁਹੇਲਾ ॥ ਸੰਗਿ ਨ ਸਾਬੀ ਗਵਨੁ ਇਕੇਲਾ ॥ ੨ ॥

The discarded bride is miserable, and loses both worlds; for she has left her husband whom she should have worshipped does not worship her husband (Waheguru). The bridge over the fire of hell is difficult and treacherous. No one will accompany you there; you will have to go all alone. || 2 ||

Pur-salaat

According to the Muslim faith, every soul has to cross a bridge, which is narrow and dangerous, to reach its destination. Noble souls find it easy to cross the bridge, while bad souls find it very difficult.

Zoroastrians and Jews also believe in such a bridge.

Raga Suhi, Mehla 1, shabad no. 2 , page 764

ਪੰਚ ਸਬਦ ਪੁਨਿ ਅਨਹਦ ਵਾਜੇ ਹਮ ਘਰਿ ਸਾਜਨ ਆਏ ॥ ੧ ॥

The unstruck sound current of the Panch Shabad, the Five Primal Sounds, vibrates and resounds; my friends have come into my home. || 1 ||

Panch shabad

The sound of five different type of instruments is called ‘Panch shabad’. The five instruments are:

1. One which are made of string – sitar, tanpura, sarod, violin etc.
2. One which is made of leather cloth – tabla, dholak etc.
3. One which is made of metal – chhainas (ਛੈਨੇ)
4. One which create sound by tapping - tapping pitcher (ਪੜਾ ਵਜਾਣਾ)
5. One which create sound by puffing breath – flute, recorder etc.

It is believed that in the tenth door ‘daswa dwar’ (ਦਸਵਾਂ ਦਵਾਰ), there is a intermingling sound of conch, mirdang, kinguri, veena and flute.

When soul unites with Waheguru, the panch-shabad sound is created.

Raga Suhi Mehla 1, shabad no. 4, page 729

ਤੇਰਾ ਏਕੋ ਨਾਮੁ ਮੰਜੀਠੜਾ ਰਤਾ ਮੇਰਾ ਚੌਲਾ ਸਦ ਰੰਗ ਢੋਲਾ ॥ ੧ ॥ ਰਹਾਉ ॥

Your Name alone is the colour, in which the robe of my body is dyed. This colour is permanent, O my beloved. || 1 || Rahau ||

Raga Suhi Mehal 1, Ashtpad 2, page 751

ਕਤਾ ਰੰਗੁ ਕਸੁੰਭ ਕਾ ਥੋੜੜਿਆ ਦਿਨ ਚਾਰਿ ਜੀਉ ॥

The colour of safflower is transitory; it lasts for only a few days.

Majith & Kusamb

Majith is red colour which is prepared from a plant called ‘Majith’. It is a permanent colour and does not fade with washing.

Kusambah

Kusumb is also red colour which is prepared from safflower, but it is a transitory colour which fades with washing and sunheat.

REVISION PAPER 15 (Raga Suhi)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|-----------------------------|-----------------------|-----------------|------------------------|
| At the start of the chapter | | | |
| | | | |

2. How many rahau verses have been used in various compositions in this raga? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |

3. Is this raga included in the ragamala. If yes then explain the nature of this raga.
4. In this raga there are three one pada shabads. What is the theme of these shabads?
5. Which shabad/s of this raga are used in a Sikh marriage? Give the page numbers, structure, name of composers, the theme and the first line of the shabad/s so selected.

REVISION PAPER 15 (Raga Suhi) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|--|
| <i>At the start of the chapter</i> | <i>1</i> | <i>728</i> | <i>Full/complete</i> |
| <i>Other sections</i> | <i>42</i> | <i>728-794</i> | <i>Short: 'Ikongkar Satgur Prasad'</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|-----------------|---|
| <i>All compositions except three one pada shabads</i> | <i>One</i> | <i>728-794</i> | <i>With numerals, placed at the end of the first pada</i> |
| <i>Three shabads</i> | <i>Two</i> | <i>738, 759</i> | |

3. Is this raga included in the ragamala. If yes then explain the nature of this raga.

Yes, but is titled Suhoo and is classified as a ragini of raga Megh

4. In this raga there are three one pada shabads. What is the theme of these shabads?

First shabad : Kucchaji (762) The woman who forgets/deserts her husband

Second shabad: Succhaji (762) The woman who always remembers her husband.

Third shabad: Gunwanti (763) The woman (human) who walks on the path of righteousness is a 'Gursikh' and others must follow her.

5. Which shabad/s of this raga are used in a Sikh marriage? Give the page numbers, structure, name of composers, the theme and the first line of the shabad/s so selected.

First shabad: (764, M:1), arrival of barat, Chhant- hum ghar sajan aae -“Waheguru has united us with new friends, may Waheguru make this bond everlasting.”

Second shabad: (773, M:4), engagement, Chhant, kurm kumae aaea “The in-laws have come for engagement ceremony, may Waheguru himself witness the ceremony and fulfil every one’s wishes.”

Third shabad: (773, M:4), marriage, Chhant, Lavan – “Promise and vows to love for ever, to merge into each other, to be faithful and to share everything in happiness and adversity.”

TEST PAPER 15 – RAGA SUHI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 4/5/7 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. Has this raga shabads with two rahau verse with numerals?

Yes

No

5. How many 1 padas *shabad/s* have been composed in this raga?

2

3

6. How many *Kafis* are there in this raga?

None

3

2

7. How many *Bhagats' shabads* are there in the raga?

None

3

2

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

3rd part of night

10. Deciper the numerals 4/6/7/5/7/12 recorded on page 772.

TEST PAPER 15 – suggested answers

RAGA SUHI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads</i> | <i>Ashtpadis</i> | <i>Specialist</i> | <i>Chhants</i> | <i>Specialist</i> | <i>Vars</i> | <i>Bhagat Bani</i> |
|----------------|------------------|-------------------|----------------|-------------------|-------------|--------------------|
|----------------|------------------|-------------------|----------------|-------------------|-------------|--------------------|

3. Select composition 4/5/7 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|--------------------------|--------------------|------------------|-----------------|
| <i>Raga Suhi Mehla 1</i> | 730 | 4 pada shabad | Guru Nanak |

4. Has this raga shabads with two rahau verse with numerals?

Yes

5. How many 1 padas *shabad/s* have been composed in this raga?

None

6. How many *Kafis* are there in this raga?

4

7. How many *Bhagats' shabads* are there in the raga?

10

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

10. Deciper the numerals 4/6/7/5/7/12 recorded on page 772.

4=padas in the last shabad, 6=chhants in Ghar 3 of Guru Amardas 7=chhants of Guru Amardas, 12=Total chhants of Guru Nanak (5) and Guru Amardas (7).

Chapter 16

Bilawal

Raga Bilawal (16)

Points to remember

1. This chapter opens with full mangal, ‘ਉਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| Shabads 2-5 padas | Shabad 8 padas Ashtpadis | Specialist titled | Chhants | xxx | Var | Bhagat bani |
|----------------------|-----------------------------|----------------------|---------|-----|-----|-------------|
|----------------------|-----------------------------|----------------------|---------|-----|-----|-------------|

3. This raga has bani of five Guru Nanak Dev, Guru Amardas, Guru Ramdas, Guru Arjan Dev and Guru Tegh Bahadur.

In Guru Granth Sahib there are 974 compositions of Guru Nanak in 19 ragas, Guru Angad's 63 sloaks included in 9 vars, Guru Amardas's 907 compositions in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is a var in this raga composed by Guru Ramdas. It has 13 pauris and 27 sloaks

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri .

The number of vars composed by different composers is as follows:

Guru Nanak=3, Guru Amardas = 4, Guru Ramdas = 8, Guru Arjan =6, Satta & Balwand = 1

Only 17 raga chapters have 'vars' in them, of which four ragas –Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|-----------------------|--|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| | | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keehey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31,</i> | <i>Pauri 31 titled as</i> |

| | | | |
|--|---|---|--|
| | | <i>pages 315-317</i> | <i>'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. This raga has 9 chhants, 2 composed by Guru Nanak, 2 by Guru Ramdas and 5 by Guru Arjan.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has 11 Ashtapadis, 2 composed by Guru Nanak, 1 composed by Guru Amardas, 6 composed by Guru Ramdas and 2 composed by Guru Arjan. First 10 ashtapadis are of 8 padas, while the last ashtpadi of Guru Arjan is of 10 padas.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas. Please check previous ragas: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages), Raga Suhi (pages 755- 758)

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are two titled specialist banis in this raga. First one is ‘thithe’ (20 padas) (pages 838 – 840) composed by Guru Nanak, and ‘var-sat’ by Guru Amardas. (10 padas) (pages 841 –842).

There are Banis of similar titles: see pages 296 – 297 ‘Thithe’ of Guru Arjan and Bhagat Kabir; and ‘var sat’ pages 344 –345 of Bhagat Kabir.

The ‘thithe’ has a special instruction of singing which is given in its heading. It reads: ‘Bilawal Mehla 1 Thithe, ghar 10, Jat ਜਾਤਿ. Jat is an instruction to play tabla (drums) in a specified style. When the right hand fingers thump the edge of the tabla and the left hand thumps strongly and freely all over the tabla, it is known as ‘Jat’.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929), Sidh Gosht, (938), Baramah (1107)

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

8. There is Bani of three Bhagats: Namdev, Ravidas and Sadhna..

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

*There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Sadhana has only one hymn (page 858). Six bhagats out of 15 bhagats have only one hymn in Guru Granth Sahib, they are: Pamanand, Pipa, Ramanand, **Sadhana**, Sain and Surdas.*

9. This raga is listed in the ragamala as a son of raga Bharav.
10. The recommended time of its recitation is the first part of the day from 6 a.m. – 9 a.m. and the season is spring (**Basant**), during February – March.
11. This raga has also used instruction titled ‘Partal’, page 800. The instruction means that while singing the shabad/s the ‘tal’ rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (1). (Total =13)

12. The raga has compositions in Ghar 1-13.
13. First chhant of Guru Nanak has an additional title ‘dakhni’, which means that the chhant is to be sung in raga Bilawal after mixing it with the local Southern (Dakhni) tune.

First chhant of Guru Ramdas and fourth chhant of Guru Arjan have additional titles ‘Mangal’ with them. The literal meaning of the word ‘mangal’ is happiness, which means that these two chhants have a special message of happiness in them

Mythological references

Raga Bilawal (16)

Raga Bilawal Mehla 1 Thithe, shabad 14, page 839

ਆਪੇ ਸਚੁ ਕੀਆ ਕਰ ਜੋਤਿ ॥ ਅੰਡਜ ਫੋਤਿ ਜੋਤਿ ਵਿਛੋਤਿ ॥ ਧਰਤਿ ਅਕਾਸ਼ ਕੀਏ ਬੈਸਣ ਕਉ ਥਾਉ ॥
ਰਾਤਿ ਦਿੰਨੁ ਕੀਏ ਭਉ ਭਾਉ ॥ ਜਿਨਿ ਕੀਏ ਕਰਿ ਵੇਖਣਹਾਰਾ ॥ ਅਵਰੁ ਨ ਦੂਜਾ ਸਿਰਜਣਹਾਰਾ ॥ ੩ ॥

Waheguru himself created the universe, joining the elements together. Breaking the cosmic egg, he united, and separated. He made the earth and the sky into places to live. He created day and night, fear and love. The One who created the universe, also watches over it. There is no other creator. || 3 ||

Cosmic Egg

According to Rig Veda, Brahma himself was born from the golden egg, and afterwards he created the universe. He is the god of gods. (Please note that other Hindu scriptures state that Brahma was born from the navel of Vishnu, and he is not a popular god as he tried to seduce his own daughter).

Guru Nanak talks about the creation of the universe by referring to the cosmic egg, and the mode it was broken and the creation came into being.

Raga Bilawal Mehla 3 Var-sat, pada 8, page 841

ਛਨਿਛਰਵਾਰਿ ਸਉਣ ਸਾਸਤ ਬੀਚਾਰੁ ॥ ਹਉਮੈ ਮੇਰਾ ਭਰਮੈ ਸੰਸਾਰੁ ॥ ਮਨਮੁਖੁ ਅੰਧਾ ਦੂਜੈ ਭਾਇ ॥ ਜਮ
ਦਰ ਬਾਧਾ ਚੋਟਾ ਖਾਇ ॥ ਗੁਰ ਪਰਸਾਦੀ ਸਦਾ ਸੁਖੁ ਪਾਏ ॥ ਸਚੁ ਕਰਣੀ ਸਾਚਿ ਲਿਵ ਲਾਏ

Saturday: Contemplating good omens and Saun's Shaastras, in egotism and self-conceit, the world wanders in delusion.

Saun

Saun also known as Saunaka was a great sage. He is said to be a scholar of Athar Ved, which contains superstitions, omens and multitude of other incantations. It was Saunaka who established the distinction of the four castes.

ਸਾਕਤ ਮੂੜ ਮਾਇਆ ਕੇ ਬਧਿਕ ਵਿਚਿ ਮਾਇਆ ਫਿਰਹਿ ਫਿਰੰਦੇ ॥ ਤ੍ਰਿਸਨਾ ਜਲਤ ਕਿਰਤ ਕੇ ਬਧੇ ਜਿਉ
ਤੇਲੀ ਬਲਦ ਭਵੰਦੇ ॥ ੨ ॥

The foolish *sakat* cynics are held captive by Maya; in Maya, they continue wandering, wandering around. Burnt by desire, and bound by the karma of their past actions, they go round and round, like the ox at the mill press. || 2 ||

Sakat

The worshipper of Shakti are popularly known as *Sakat*.

Gayatri

It is a Vedic hymn which is the basic doctrine (*Mantara*) of the Hindus. It is recorded in Rig Veda. It is a very powerful tool with the Hindus to wash off their sins. It is believed that the recitation of this *Mantara* cancels the sins of the wrongdoer.

According to a Puranic story, when Vishwamitar was killing the sons of sage Vishisht, he would recite Gayatri *Mantara* after every killing to wash off his sins. Vishist in anger removed a complete verse from the *Mantara* to dilute its power.

REVISION PAPER 16 (Raga Bilawal)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

3. Is this raga included in the ragamala. If yes then explain the nature of this raga.
4. In this raga there is a titled specialist composition of Guru Nanak, name the composition and briefly explain its theme.
5. A composition of Guru Amardas deals with the seven days of the week. Write the title of the composition, its page number/s and also give the literal meaning of this composition.

REVISION PAPER 16 (Raga Bilawal)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|-------------------------------|
| <i>At the start of the chapter</i> | <i>One</i> | <i>795</i> | <i>Full</i> |
| <i>Other sections/sub sections</i> | <i>30</i> | <i>796-858</i> | <i>Ikongkar satgur prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|--|
| <i>Shabads</i> | <i>one</i> | | <i>First 80 shabads, numbered, after first pada</i> <i>Next 52 shabads, numbered, start of the shabad</i> |
| <i>Ashtpadis</i> | <i>one</i> | | <i>Numbered, some after first pada, some in the beginning.</i> |
| <i>Specialist</i> | <i>one</i> | | <i>Numbered, after the first pada</i> |
| <i>Bhagat bani</i> | <i>one</i> | | <i>Numbered, some after first pada, some in the beginning.</i> |

3. Is this raga included in the ragamala. If yes then explain the nature of this raga.

Yes, as a son of raga Bharav.

4. In this raga there is a titled specialist composition of Guru Nanak, name the composition and briefly explain its theme.

The name of the bani is 'Thithe'. The backdrop of the hymn is the lunar calendar and hymns deal with the realisation of God and his creation.

The theme verse states, “Whose name should I recite, and meditate upon, except the Master of the Universe? Through the word of the Guru’s shabad, the palatial dwelling of Waheguru is revealed within the home of one’s own heart. || 1 || Rahau ||”

A composition of similar title is also composed by Guru Arjan and Bhagat Kabir, raga Gauri pages 296 – 297, 343 – 344.

5. A composition of Guru Amardas deals with the seven days of the week. Write the title of the composition, its page number/s and also give the literal meaning of this composition.

The name of the composition is ‘sat var’ the seven days of a week. It is recorded on page 841 and has 10 padas.

The literal meaning of the composition is as follows:

“Sunday: Waheguru, is the primal being. He is self illuminated; there is no parallel to him. Through and through, he is woven into the fabric of the world (he is omnipresent) . Whatever the creator himself does, that alone happens. Imbued with the Name of Waheguru, one is forever in peace, but how rare are the one, who, as true devotees, understand this. || 1 || Within my heart, I recite his name, the treasure of virtue. He is inaccessible, unfathomable and unlimited. Grasping the feet of Waheguru, humble servants like me, meditate on him, and become the slave of his slaves. || 1 || Rahau || Monday: Waheguru is omnipresent. His value cannot be described. Talking and speaking about him, all keep themselves lovingly focused on him. Devotion falls into the laps of those whom he so blesses. He is inaccessible and unfathomable; He cannot be seen. Through the Word of the Guru’s shabad, Waheguru is seen to be permeating and pervading everywhere. || 2 || Tuesday: Waheguru himself has created both love and attachment to maya. He himself has enjoined each and every being to their tasks. He alone understands, whom Waheguru causes to understand. Through the word of the Guru’s shabad, one understands his heart and home. He worships Waheguru in loving devotion. His egotism and self-conceit are burnt away by the shabad. || 3 || Wednesday: He Himself bestows sublime understanding. The Gurmukh does good deeds, and contemplates the word of the shabad. Imbued with the Nam, the mind become pure and immaculate. He sings the praises of Waheguru, and washes off the filth of egotism. In the court of the true Master,

he obtains lasting glory. Imbued with the Nam, he is embellished with the Word of the Guru's shabad. || 4 || The reward of the Nam is obtained through the door of the Guru. The great giver himself gives it. I am a sacrifice to the one who gives it. By Guru's grace, self-conceit is eradicated. Enshrine the Nam within your heart. I celebrate the victory of the Master, the great giver. || 5 || Thursday: The fifty-two warriors were deluded by doubt. All the goblins and demons are attached to duality. God himself created them, and sees each one distinct. O! creator, you are the support of all. The beings and creatures are under your protection. He alone meets you, whom you Yourself meet. || 6 || Friday: God is permeating and pervading everywhere. He himself created all, and appraises the value of all. One who becomes a true devotee, he only contemplates Waheguru. He practices truth and self-restraint. Without genuine understanding, all fasts, religious rituals and daily worship services lead only to the love of duality. || 7 || Saturday: contemplating good omens and the Shastras, in egotism and self-conceit, the world wanders in delusion. The blind, self-willed non-believers are engrossed in the love of duality. Bound and gagged at death's door, they are beaten and punished. By Guru's grace, one finds lasting peace. He practices truth, and lovingly focuses on the truth. || 8 || Those who serve the true Guru are very fortunate. Conquering their ego, they embrace love for the true Master. They are automatically imbued with Waheguru's love.

You are the giver of peace; you merge them into yourself. Everything comes from the one and only Master; there is no other at all. The true devotee realizes this, and understands. || 9 || The fifteen lunar days, the seven days of the week, the months, seasons, days and nights, come over and over again; so the world goes on. Coming and going were created by the Creator. Waheguru remains steady and stable, by his almighty power. How rare are the devotees who understand, and contemplate the Nam. || 10 || 1 ||

A composition of similar title is also composed by Bhagat Kabir, raga Gauri pages 344 – 345.

TEST PAPER 16 – RAGA BILAWAL

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 4/2/7 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist banis are there in this raga?

2

None

5. How many compositions titled '*Partal*' are there in this raga?

2

1

6. How many *Kafis* are there in this raga?

None

3

2

7. How many *Bhagats' shabads* are there in the raga?

None

3

2

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

1rd part of day

10. Deciper the numerals 2/9/125 recorded on page 829.

TEST PAPER 16 – suggested answers

RAGA BILAWAL

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads</i> | <i>Ashtpadis</i> | <i>Specialist</i> | <i>Chhants</i> | <i>xxx</i> | <i>Vars</i> | <i>Bhagat Bani</i> |
|----------------|------------------|-------------------|----------------|------------|-------------|--------------------|
|----------------|------------------|-------------------|----------------|------------|-------------|--------------------|

3. Select composition 4/2/7 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|-------------------|
| <i>Bilawal Mehla 5</i> | 803 | 4 pada shabad | <i>Guru Arjan</i> |

4. How many specialist banis are there in this raga?

2

5. How many compositions titled '*Partal*' are there in this raga?

2

6. How many *Kafis* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

16

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

10. Deciper the numerals 2/9/125 recorded on page 829.

2=padas in last shabad, 9=shabads in Ghar 8, 125=total shabads of Guru Arjan.

Chapter 17

Gaund

Raga Gaund (17)

Points to remember

1. This chapter opens with full mangal, 'ਇਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|-----------------------------|-----|-----|-----|----|-------------|
| Shabads 2-5 padas | Shabad 8 padas Ashtpadis | xxx | xxx | xxx | xx | Bhagat Bani |
|-------------------|-----------------------------|-----|-----|-----|----|-------------|

3. This raga has bani of two Gurus, Guru Ramdas and Guru Arjan Dev

In Guru Granth Sahib there are, 679 compositions of Guru Ramdas in 30 ragas, and 2218 compositions of Guru Arjan in 30 ragas.

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while other have Bhagat-bani with them.

The analysis of these ragas is as follows:

*Bani of only Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kanra, Kalyan
Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari, Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)
Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara*

4. There is no var in this raga.

5. There are no chhants in this raga.

6. The raga has one Ashtpadi of Guru Arjan.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are no specialist banis in raga.
8. There is Bani of three Bhagats: Kabir, Namdev and Ravidas.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks , 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Sdhana has only one hymn (page 858). Six bhagats out of 15 bhagats have only one hymn in Guru Granth Sahib, they are: Pamanand, Pipa, Ramanand, Sadhana, Sain and Surdas.

9. This raga is listed in the ragamala as a son of Sriraga
10. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is **winter (hemant)**, during November - December.
11. The raga has compositions in Ghar 1-2.
12. On page 875 the cumulative total 49 represents the total of both Guru compositions (29) and the Bhagat compositions (20). This is the first raga where such a total is shown.
13. The word ‘chhaka 1’ has again been used for Guru Ramdas’s group of six shabads (page 862), though no such word is used for Guru Arjan’s 22 shabads which follow.

Mythological references

Raga Gaund (17)

Raga Gaund Namdev, shabad 6 pada 4, page 874

ਸਿਵ ਸਿਵ ਕਰਤੇ ਜੋ ਨਰੁ ਪਿਆਵੈ ॥ ਬਰਦ ਚਢੇ ਡਉਰੂ ਚਮਕਾਵੈ ॥ ੨ ॥ ਮਹਾ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ ॥
ਨਰ ਸੈ ਨਾਰਿ ਹੋਇ ਅਉਤਰੈ ॥ ੩ ॥ ਤੂ ਕਰੀਅਤ ਹੀ ਆਦਿ ਭਵਾਨੀ ॥ ਮੁਕਤਿ ਕੀ ਬਰੀਆ ਕਹਾ
ਛਪਾਨੀ ॥ ੪ ॥ ਗੁਰਮਤਿ ਰਾਮ ਨਾਮ ਗਹੁ ਮੀਤਾ ॥ ਪ੍ਰਣਵੈ ਨਾਮਾ ਇਉ ਕਰੈ ਗੀਤਾ ॥ ੫ ॥ ੨ ॥ ੬ ॥

That man who chants “Shiva, Shiva”, and meditates on him, like Shiva he will be shaking a tambourine and ride a bull. || 2 || A man who worships the great goddess Maya will be reincarnated as a woman, and not a man. || 3 || You (goddess Maya) are called the primal goddess, but at the time of liberation, where you go on hiding? || 4 || Follow the perfect Guru’s teachings, and hold tight to Waheguru’s name, O! friend. This is what Gita says. || 5 || 2 || 6 ||

Maha Mai

Mahai Mai or Maha Maya is an epithet for Parvati, wife of Shiva.

Ad Bavani

The word ‘Ad’ means ‘from the beginning’ and Bhavani is the other name of Parvati/Durga.

Raga Gaund Namdev, shabad 6 pada 1, page 874

ਭੈਰਉ ਭੂਤ ਸੀਤਲਾ ਧਾਵੈ ॥ ਖਰ ਬਾਹਨੁ ਉਹੁ ਛਾਰੁ ਉਡਾਵੈ ॥ ੧ ॥

Chanting the name of Waheguru, all diseases and doubts are dispelled.

Bhairav

Bhairav is another name of god Shiv in his abhorrent form. In this form Shiv has the head of a dog. There are eight different forms of Bhairavs:

Astinga (black-limbed), Sanhara (destruction), Ruru (a dog), Kala (black), Krodha (anger), Tamra-chuda (red-crested), Chandra-chuda (moon crested) and Maha (great).

Sitla

Sitla is the deity of the disease called ‘small-pox’. She wears red clothes and rides an ass. She is worshipped to save victim of small-pox.

Raga Gaund Namdev, shabad 5 padas 2-4, page 874

ਹਰਿ ਹਰਿ ਕਰਤ ਪੂਤਨਾ ਤਰੀ ॥ ਬਾਲ ਘਾਤਨੀ ਕਪਟਹਿ ਭਰੀ ॥ ਸਿਮਰਨ ਦ੍ਰੋਪਦ ਸੁਤ ਉਧਰੀ ॥ ਗਊਤਮ
ਸਤੀ ਸਿਲਾ ਨਿਸਤਰੀ ॥ ੩ ॥ ਕੇਸੀ ਕੰਸ ਮਖਨ ਜਿਨਿ ਕੀਆ ॥ ਜੀਅ ਦਾਨੁ ਕਾਲੀ ਕਉ ਦੀਆ ॥ ਪ੍ਰਣਵੈ
ਨਾਮਾ ਐਸੋ ਹਰੀ ॥ ਜਾਸੁ ਜਪਤ ਭੈ ਅਪਦਾ ਟਰੀ ॥ ੪ ॥ ੧ ॥ ੫ ॥

Chanting the name of Waheguru, Putna was saved, even though she was a deceitful child-killer. Contemplating Waheguru, Dropadi was saved. Gautam’s wife (Ahilya), turned to stone, was saved. || 3 || Waheguru, who killed Kaysee and Kans, gave the gift of life to Kali (snake). Meditating on Waheguru, fear and suffering are dispelled. || 4 || 1 || 5 ||

Putna

Putna was a female demon and daughter of Bali. She was sent by Kansa to kill Krishna. She applied poison to her breasts and attempted to suckle child Krishna to death, but Krishna sucked her to death by his own divine powers.

Dropdi

Dropdi also called Panchali was the daughter of king Drupada of Panchal. She was the common wife of five Pandav brothers. She became a slave when Yudhishtira, the eldest brother of Pandav lost her in a gambling bout with Kauravs. One day she was dragged by her hair, by Dushasan second eldest of the Kaurav brothers, and brought into the court where all elders were sitting. She was asked to undress, on her refusal Dushasan started unrolling her sari to make her naked. At that difficult moment she prayed to Waheguru and He came to her rescue and saved her honour.

Once she was kidnapped by Jayadratha, the king was Sindhu, Bhim and Arjan punished Jayadratha and rescued her. On another occasion Kichaka, the commander-in-chief of Virata sexually harassed her. Bhim killed Kichaka and saved Draupadhi.

She had five sons, one from each Pandav brothers. On the last night of the battle of Mahabharat they were all killed by Aswathaman.

When Pandavs retired from the world scene and went towards Himalayas, she accompanied them but she was the first to die on the way.

ਪਾਂਡੇ ਤੁਮਰੀ ਗਾਇਤ੍ਰੀ ਲੇਧੇ ਕਾ ਖੇਤੁ ਖਾਤੀ ਥੀ ॥ ਲੈ ਕਰਿ ਠੇਗਾ ਟਗਰੀ ਤੋਰੀ ਲਾਂਗਤ ਲਾਂਗਤ ਜਾਤੀ ਥੀ ॥ ੧ ॥

O! Pandit, religious scholar, your Gayatri was grazing in the fields. Taking a stick, the farmer broke her leg, and now she walks with a limp. || 1 ||

Gayatri

In this shabad the reference to ‘Gayatri’ is not ‘Gayatri mantra’ but Gyatri the woman. According to one myth, Satarupa, Brahmani and Gayatri are said to be the names of Sarasvati, the wife of Brahma. According to another story, Gayatri was the second wife of Brahma. At the time of a Yajna, Sarasvati was absent. She was called by Brahma but she could not reach the ceremony in time as she was busy in dressing herself. Brahma in great rage married Gayatri, daughter of a sage, in order to perform the Yajna. When Saraswati reached, there was a great row. Saraswati cursed Gayatri to become a cow. Once when she was grazing in the field of a Lodha Jat, he hit her with a staff and broke her leg.

ਜੇ ਓਹੁ ਅਠਸਿਠ ਤੀਰਬ ਨਾਵੈ ॥ ਜੇ ਓਹੁ ਦੁਆਦਸ ਸਿਲਾ ਪੁਜਾਵੈ ॥ ਜੇ ਓਹੁ ਕੁਪ ਤਟਾ ਦੇਵਾਵੈ ॥ ਕਰੈ ਨਿੰਦ ਸਭ
ਬਿਰਬਾ ਜਾਵੈ ॥ ੧ ॥ ਸਾਧ ਕਾ ਨਿੰਦਕੁ ਕੈਸੇ ਤਰੈ ॥ ਸਰਪਰ ਜਾਨਹੁ ਨਰਕ ਹੀ ਪਰੈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜੇ ਓਹੁ ਗੁਹਨ
ਕਰੈ ਕੁਲਖੇਤਿ ॥ ਅਰਪੈ ਨਾਰਿ ਸੀਗਾਰ ਸਮੇਤਿ ॥ ਸਗਲੀ ਸਿੰਮ੍ਰਿਤਿ ਸ੍ਰਵਨੀ ਸੁਨੈ ॥ ਕਰੈ ਨਿੰਦ ਕਵਨੈ ਨਹੀ
ਗੁਨੈ ॥ ੨ ॥ ਜੇ ਓਹੁ ਅਨਿਕ ਪ੍ਰਸਾਦ ਕਰਵੈ ॥ ਭੂਮਿ ਦਾਨ ਸੋਭਾ ਮੰਡਪਿ ਪਾਵੈ ॥ ਅਪਨਾ ਬਿਗਾਰਿ ਬਿਰਾਂਨਾ ਸਾਂਵੈ ॥
ਕਰੈ ਨਿੰਦ ਬਹੁ ਜੋਨੀ ਹਾਂਵੈ ॥ ੩ ॥ ਨਿੰਦਾ ਕਹਾ ਕਰਹੁ ਸੰਸਾਰਾ ॥ ਨਿੰਦਕ ਕਾ ਪਰਗਟਿ ਪਾਹਾਰਾ ॥ ਨਿੰਦਕੁ ਸੋਧਿ ਸਾਧਿ
ਬੀਚਾਰਿਆ ॥ ਕਹੁ ਰਵਿਦਾਸ ਪਾਪੀ ਨਰਕਿ ਸਿਧਾਰਿਆ ॥੪ ॥ ੨ ॥ ੧੧ ॥ ੨ ॥ ੨ ॥ ੪੯ ॥ ਜੋੜੁ ॥

Someone may bathe at the sixty-eight sacred shrines of pilgrimage, and worship the twelve **Shiva-lingam stones**, and dig wells and pools, but if he indulges in slander, then all of this is useless. || 1 || How can the slanderer of the holy saints be saved? Know for certain, that he shall go to hell. || 1 || Rahau || Someone may bathe at **Kuruk-shaytra** during a solar eclipse, and give his decorated wife in offering, and listen to all the **Simritees**, but if he indulges in slander, these are of no account. || 2 || Someone may give countless feasts, and donate land, and build splendid buildings; he may neglect his own affairs to work for others, but if he indulges in slander, he shall wander in countless incarnations. || 3 || Why do you indulge in slander, O people of the world? The emptiness of the slanderer is soon exposed. Slanderer is a sinner; he shall go to hell. || 4 || 2 || 11 || 7 || 2 || 49 Total.

Twelve Shiv-lings

This refers to twelve places where original Shivalings brought from skies are lying. The places are: Somanath, Kishkindha, Ujjain, Narbada, Devgarh, Puna, Rameshwaran, Dwarka, Kashi (Varanashi), Gudavri, Aurangabad and Puri.

These places are most sacred to the worshippers of Shiva.

Kurukshaytra

This is the place where the great war of Mahabharat was fought and the great epic 'Geeta' was composed. It is situated in erstwhile Punjab and the modern Haryana. The place is famous for solar eclipses.

Smirities

The word Smiriti means to remember. Here Smirities refer to the Hindu scriptures which have come down century after century by the word of mouth. Where Vedas contain the spiritual hymns of the Hindus, Puranas contain the history of the Hindus and Smirities contain the laws of the Hindus. There are 27 books of law, the most important of them are three: Manu Smiriti, Prashar Smiriti and Yagwalk Smiriti.

REVISION PAPER 17 (Raga Gaund)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-ar� pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. In this raga there is only one Ashtpad, name its composer, write its page number and briefly explain its theme.
5. In the shabads of Bhagat Namdev there is mention of a large number Hindu mythological characters. Make a list of these names (description and detail is not required).

REVISION PAPER 17 (Raga Gaund) suggested answer

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|------------------|--------------------------------------|
| <i>At the start of the chapter</i> | <i>One</i> | <i>859</i> | <i>complete</i> |
| <i>Other sections/sub sections</i> | <i>Eight</i> | <i>860 - 875</i> | <i>Short: Ikongkar Satgur prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------------|----------------------|-----------------|---|
| <i>All Guru-compositions</i> | <i>One</i> | <i>various</i> | <i>With number (except shabad 21) placed after the first pada</i> |
| <i>Bhagat bani</i> | <i>One</i> | <i>various</i> | <i>With number, placed after the first pada (except shabad 7 which has no number and placed in the beginning)</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, son of Srirag

4. In this raga there is only one Ashtpadi, name its composer, write its page number and briefly explain its theme.

The composer is Guru Arjan, the page number is 869, and the theme is:

"The Guru-God is the Master of the Universe, He is the sustainer of the World. He is the saviour of his devotees. || 1 || Rahau ||

5. In the shabads of Bhagat Namdev there is mention of a large number Hindu mythological characters. Make a list of these names (description and detail is not required)

The list is as follows:

- a. *Harnakhash*
- b. *Ajamal*
- c. *Ganika*
- d. *Putna*
- e. *Daropdi*
- f. *Gautam*
- g. *Kesi*
- h. *Kans*
- i. *Kali*
- j. *Bhairav*
- k. *Sitla*
- l. *Shiv*
- m. *Maha Mai*
- n. *Bhavani*
- o. *Gayatri*
- p. *Mahadev*
- q. *Ramchand*
- r. *Ravan*

TEST PAPER 17 – RAGA GAUND

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 4/17/19 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist banis are there in this raga?

2

None

5. How many compositions titled '*Partal*' are there in this raga?

None

1

6. How many *Chhants* are there in this raga?

None

3

2

7. How many *Bhagats' shabads* are there in the raga?

None

30

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

3rd part of day

10. Deciper the numerals 4/2/11/7/2/49 recorded on page 875.

TEST PAPER 17 – suggested answers

RAGA GAUND

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|-----|-----|-----|-----|-----|
| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | Xxx | xxx | xxx | xxx | xxx |
|--------------------------|------------------|-----|-----|-----|-----|-----|

3. Select composition 4/17/19 recorded in this raga and give the following details of the shabads.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|-------------------|
| <i>Gaund Mehla 5</i> | 468 | <i>4 pada shabad</i> | <i>Guru Arjan</i> |

4. How many specialist banis are there in this raga?

None

5. How many compositions titled '*Partal*' are there in this raga?

None

6. How many *Chhants* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd part of day

10. Deciper the numerals 2/9/125 recorded on page 829.

4=padas in 49th shabad, 2=shabads of Ravidas, 11=shabads of Kabir, 7=shabads of Namdev, 2=shabads of Ravidas, 49=cumulative total of all compositions in this raga.

Chapter 18

Raga Ramkali

Raga Ramkali (18)

Points to remember

1. This chapter opens with full mangal, 'ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੇ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga, Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| Shabads 2-5 padas | Shabad 8 padas Ashtpadis | Specialist Titled | Chhant | Spicialist titled | Var | Bhagat Bani |
|----------------------|-----------------------------|----------------------|--------|----------------------|-----|----------------|
|----------------------|-----------------------------|----------------------|--------|----------------------|-----|----------------|

3. This raga has bani of all Guru-composers.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There are two Guru-vars in this raga, first composed by Guru Amardas (21 pauris and 50 sloaks) and second composed by Guru Arjan (22 pauris and 44 sloaks). There is also a third var by mistrels Satta & Balwand (see para 9 below)

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shúd' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as Vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------------|--|---------------------------|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Maru, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechay</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali*</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>*this raga also has a var composed by</i> | | | |

| | | | |
|---|---|---|---|
| <i>minstrels 'Satta & Balwand' (966)</i> | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. There are six chhants, all of Guru Arjan, in this raga. One of the chhants is titled 'Ruti' (seasons) (927), it has 8 padas and 16 sloaks, 2 sloaks preceding each pada.

Chhant no 5, though no. 5 is not written with it, is of only 2 tukas. This makes it the second shortest verse in Guru Granth Sahib, the first being one tuka verse of bhagat Surdas, page 1253.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers is as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has 22 Ashtpadi of Guru-composers (9 of Guru Nanak, 5 of Guru Amardas and 8 of Guru Arjan Dev), and 2 Ashtpadis of Bhagats (1 of Kabir and 1 of Beni)

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are 5 titled specialist banis in this raga viz., Anand Sad (ਸਦ), Rutti, Dakhni Onkar and Sidh Gosht. There is also a titled chhant, see para 5.

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1), Sodar (8) (Asa), Patti (432) (Asa), Dakhni Onkar (Ramkali) (929), Sidh Gosht (Ramkali) (938), Baramah (1107) (Tukhari)

Guru Amardas : Patti (434) (Asa), Anand (917) (Ramkali)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133) (Raga Majh), Bawan Akhri (Raga Gauri) (250), Sukhmani (Raga Gauri) (262)

8. There is Bani of four Bhagats: Kabir, Namdev, Ravidas and Beni.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi). Six bhagats out of 15 bhagats have only one hymn in Guru Granth Sahib, they are: Pamanand, Pipa, Ramanand, Sadhana, Sain and Surdas.

Bhagat Beni has only three hymns one each in ragas Sri, Ramkali and Parbhati.

9. There is a shabad of six padas titled ‘Sad’ ਸਾਦ by Baba Sundar, a great grandson of Guru Amardas (page 923), and a var of 8 pauris jointly composed by Satta and Balwand, minstrels in the court of Guru Arjan Dev (page 966)

These compositions along with 3 sloaks of Mardana (raga Bihagra) and Bhatt Swaya (pages 1389 – 1409) are compositions which cannot be counted either as Guru-bani or Bhagat-bani.

10. This raga is not listed in the ragamala.
11. The recommended time of its recitation is the first part of the day from 6 a.m.- 9 a.m. and the season is *spring (Basant)*, during February - March.
12. The raga has compositions in Ghar 1, 2 and 3.
13. This raga has also used instruction titled ‘*Partial*’, page 901. The instruction means that while singing the shabad/s the ‘tal’ rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total =14)

14. There is an ashtpadi in this raga (page 216) (ashtpadi 2), which starts with a sloak. Perhaps this is the first example of its kind so far.

Mythological references

Raga Ramkali (18)

Raga Ramkali Var Mehla 3, Sloak Mehla 1 preceding pauri 14, page 953

ਸਲੋਕੁ ਮਃ ੧ ॥ ਸਹੰਸਰ ਦਾਨ ਦੇ ਟਿੰਦੂ ਰੋਆਇਆ ॥ ਪਰਸ ਰਾਮੁ ਰੋਵੈ ਘਰਿ ਆਇਆ ॥ ਅਜੈ ਸੁ ਰੋਵੈ
ਭੀਖਿਆ ਖਾਇ ॥ ਐਸੀ ਦਰਗਹ ਮਿਲੈ ਸਜਾਇ ॥ ਰੋਵੈ ਰਾਮੁ ਨਿਕਾਲਾ ਭਇਆ ॥ ਸੀਤਾ ਲਖਮਣੁ
ਵਿਛੁੜਿ ਗਇਆ ॥ ਰੋਵੈ ਦਹਸਿਰੁ ਲੰਕ ਗਵਾਇ ॥ ਜਿਨ ਸੀਤਾ ਆਦੀ ਡਉਰੁ ਵਾਇ ॥ ਰੋਵਹਿ ਪਾਂਡਹ
ਭਏ ਮਜ਼ੂਰ ॥ ਜਿਨ ਕੈ ਸੁਆਮੀ ਰਹਤ ਹਦੂਰਿ ॥ ਰੋਵੈ ਜਨਮੇਜਾ ਖੁਇ ਗਇਆ ॥ ਏਕੀ ਕਾਰਣਿ ਪਾਪੀ
ਭਇਆ ॥ ਰੋਵਹਿ ਸੇਖ ਮਸਾਇਕ ਪੀਰ ॥ ਅੰਤਿ ਕਾਲਿ ਮਤੁ ਲਾਗੈ ਭੀੜ ॥ ਰੋਵਹਿ ਰਜੇ ਕੰਨ ਪੜਾਇ ॥
ਘਰਿ ਘਰਿ ਮਾਗਹਿ ਭੀਖਿਆ ਜਾਇ ॥ ਰੋਵਹਿ ਕਿਰਪਨ ਸੰਚਹਿ ਧਨੁ ਜਾਇ ॥ ਪੰਡਿਤ ਰੋਵਹਿ ਗਿਆਨੁ
ਗਵਾਇ ॥ ਬਾਲੀ ਰੋਵੈ ਨਾਹਿ ਭਤਾਰੁ ॥ ਨਾਨਕ ਦੁਖੀਆ ਸਭੁ ਸੰਸਾਰੁ ॥ ਮੰਨੇ ਨਾਉ ਸੋਈ ਜਿਣਿ ਜਾਇ ॥
ਅਉਰੀ ਕਰਮ ਨ ਲੇਖੈ ਲਾਇ ॥ ੧ ॥

Sloak Mehla 1: Branded with a thousand marks of disgrace, **Indra** cried in shame. **Paras Ram** returned home crying. **Ajai** cried and weeped, when he was made to eat the manure he had given, pretending it was charity. Such is the punishment received in the court of Waheguru. **Ram** weeped when he was sent into exile, and separated from **Sita** and **Lakhshman**. The ten-headed Ravan, who stole away Sita with the beat of his tambourine, wept when he lost Sri Lanka. The Pandavas once lived in comforts and luxuries; they were made slaves, and wept. **Janmayja** wept, that he had lost his way. One mistake, and he became a sinner. The Sheikhs, Pirs and spiritual teachers weep; at the very last instant, they suffer in agony. The kings weep — their ears are cut; they go begging from house to house. The miser weeps; he has to leave behind the wealth he has gathered. The Pandit, the religious scholar, weeps when his learning is gone. The young woman weeps because she has no husband. The whole world is suffering. He alone is victorious, who believes in Waheguru's Name. No other action is of any account. || 1 ||

Indra

Indra is the king of gods. He is in-charge of environment and controls weather and seasons. He carries his weapon of thunderbolt in his right hand. The name of his

wife is Sachi. His dwelling is called heaven - 'swarg'. He is the father of Arjuna by Kunti and for him, he is said to have cheated Karna of his divine coat of armour.

Parasrama

Parasrama is the sixth incarnation of Vishnu. He is the son of sage Jamadagni and Renuka. When the thousand armed Kshatriya king Kartavirya forcibly took away Kamadhenu cow from the hermitage of his father, Parasrama pursued him and killed him. The sons of the king killed sage Jamadagni. Parasrama vowed to kill the whole Kshatriya clan. He fought 21 battles and killed most of them.

Rama Chander, the seventh incarnation of Vishnu, deprived Parasrama of his divine axe and his strength.

Ajae (Aja)

Aja was the grand father of Ram Chander, and a popular king of the solar dynasty. Once he gave to a hermit horse-dung in charity to ridicule him. After many years, when his wife died as a result of a crude joke by him (to test the fidelity of his wife he sent her a false message that she had become a widow; queen full of sorrow and grief burnt herself as a 'sati') he left his kingdom and went to a forest to repent. There he met the same hermit whom he had given horse-dung as a charity. A little horse-dung had by now become a mountain of horse-dung. The hermit gave that heap back to Aja who felt ashamed of his past irresponsible acts and jokes.

Ramchander

He was the seventh incarnation of Vishnu and was born in Ayudhaya. His parents were King Dasrath and queen Kaushalya. He had academic education from sage Vishisht, religious education from Vasudev and weaponry from Vishwamitar. He married Sita after bending the great arrow of Shiva. He lived in exile for 14 years and fought a bloody battle with Ravana to rescue his wife Sita. He deserted Sita because of a slanderous remark by a washerman, who then lived with sage Valmiki in Amritsar. There she gave birth to two sons Luv and Kush, after whose names the cities of Lahore and Kasur were established.

Sita

Sita, wife of Rama Chander, was the daughter of king Janak of Mithila. All her married life she lived in agony, first in exile, then in the prison of Ravana and then in the hermit of Valmiki.

Lakhsman

He was a younger brother of Ram Chander. He lived in exile with him. While in exile he cut off Srupanakha' nose for her sexual advances towards him. Srupnakha was Ravana sister, who then kidnapped Sita to revenge his sister's insult.

Laksman was married to Sita's sister Urmilla and had two sons Angada and Chandera-ketu.

Once Lakhshman interrupted Ram Chander's interview with the god of death 'Kal', and as a result Laksman had to die

Pandava

The five sons of Kunti are known as Pandava. They were all conceived by different deities, because Pandu, the husband of Kunti was cursed by a deer not to bear any children.

Yudhishtira was the son of Dharamraj (god-Chief Justice), Arjan was the son of Indra (god-King of Swarg), Bhim was the son of god Vyau, and Nakul and Sahdev were the sons of god Ashwini. Kunti had conceived of a son by god-Surya before her marriage to Pandu, he was *danveey Karn*.

Pandava brothers had to suffer a lot at the hands of their counsins Kaurav, before they (Pandavs) finally killed all of them (Kauravs) in the great war of Mahabharat fought in the plains of Kurukhshatra in the erstwhile Punjab.

Pandavas had a common wife Dropdi in addition to many individual wives.

Janmeja

See raga Gauri

ਅਸੁਮੇਧ ਜਗੁ ਕੀਜੈ ਸੋਨਾ ਗਰਭ ਦਾਨੁ ਦੀਜੈ ਰਾਮ ਨਾਮ ਸਰਿ ਤਉ ਨ ਪੂਜੈ ॥ ੧ ॥

One may perform the horse-sacrifice ceremony, or give donations of gold covered over, but none of these is equal to the worship of Waheguru's Name. || 1 ||

Aswamedha

In order to qualify as a king of kings (Emperor), a king had to perform a Yajna called Aswamedha Yajna. In this Yajna a white horse was let loose followed by an equipped army of the king. The army had to make sure that the horse was not captured by any enemy.

Thus all lands wandered by the horse were annexed by the king, and if the horse returned triumphantly the king was declared as an emperor.

All known renowned Brahmins were invited to join the Yajna and were fed in gold utensils, which were given to Brahmins along with many other offerings.

It was believed that one who could successfully perform 100 such Yajna he could overthrow the throne of Indra and become the king of the Swarg.

Raga Ramkali Mehla 1, Sidh Gosht, page 942

ਗੁਰਮੁਖਿ ਬਾਂਧਿਓ ਸੇਤੁ ਬਿਧਤੈ ॥ ਲੰਕਾ ਲੂਟੀ ਦੈਤ ਸੰਤਾਪੈ ॥ ਰਾਮਚੰਦਿ ਮਾਰਿਓ ਅਹਿ ਰਾਵਣੁ ॥ ਭੇਦ
ਬਭੀਖਣ ਗੁਰਮੁਖਿ ਪਰਚਾਇਣੁ ॥ ਗੁਰਮੁਖਿ ਸਾਇਰਿ ਪਾਹਣ ਤਾਰੇ ॥ ਗੁਰਮੁਖਿ ਕੌਠਿ ਤੇਤੀਸ ਉਧਾਰੇ
॥ ੪੦ ॥

The Gurmukh is the bridge, built by the architect of destiny. The demons of passion which plundered Sri Lanka — the body — have been conquered. Ram Chander — the mind — has slaughtered Ravan — pride; the Gurmukh understands the secret revealed by Babhekhan. The Gurmukh carries even stones across the ocean. The Gurmukh saves millions of people. || 40 ||

Babhekhan

Babhekhan was the younger brother of king Ravana. He was a righteous person and

had advised his older brother Ravana many a times to release Sita and not to fight with Ram Chander. Once when Babhekhan was pleading for Sita, Ravan kicked him. Babhekhan then left Lanka and sided with Ram Chander. After the victory of Lanka when Ravana was killed, Ram Chander installed Babhekhan as the king of Lanka.

Raga Ramkali Var Satta & Balwand, pauri 6, tuka 3, page 968

ਸੇ ਟਿਕਾ ਸੇ ਬੈਹਣਾ ਸੋਈ ਦੀਬਾਣੁ ॥ ਪਿਛੂ ਦਾਏ ਜੇਵਿਹਾ ਪੇਤਾ ਪਰਵਾਣੁ ॥ ਜਿਨਿ ਬਾਸਕੁ ਨੇਤ੍ਰੈ ਘਤਿਆ
ਕਰਿ ਨੇਹੀ ਤਾਣੁ ॥ ਜਿਨਿ ਸਮੁੰਦੁ ਵਿਰੋਲਿਆ ਕਰਿ ਮੇਰੁ ਮਧਾਣੁ ॥ ਚਉਦਹ ਰਤਨ ਨਿਕਾਲਿਆਨੁ ਕੀਤੋਨੁ
ਚਾਨਾਣੁ ॥

The same mark on the forehead, the same throne, and the same royal court. Just like the father and grandfather, the son is approved. He took the thousand-headed serpent as his churning string, and with the force of devotional love, he churned the ocean of the world with his churning stick, the Sumayr mountain. He extracted the fourteen jewels, and brought forth the divine light.

Basaka

Basaka is the king of serpents of nether-regions. He was used as a rope around the mountain Sumaer (Mandara), when the milk-ocean was churned. He is also called Shesh Nag. He has a thousand hoods and on his coils Vishnu reposes.

Chauda Rattan- see Amrit in raga Bihagra

Raga Ramkali Mehla 3, shabad, page 909

ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹੇਸੁ ਤ੍ਰੈ ਮੁਰਤਿ ਤ੍ਰਿਗੁਣਿ ਭਰਮਿ ਭੁਲਈ ॥ ੧੬ ॥

The three forms of Brahma, Vishnu and Shiva are trapped in the three qualities, lost in confusion. || 16 ||

Triad

The three gods of Hindu trinity, Brahma, Vishnu and Shiva represent the three *gunas* of *Rajas, Sattva and Tamas*. These three *gunas* together constitute *Maya*, hence they cannot see Waheguru, their creator and master.

REVISION PAPER 18 (Raga Ramkali)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. In this raga there are five titled compositions, name the compositions and their composers; write the page numbers and briefly explain their theme.
5. Give a literal translation of the var of Satta & Balwand.

REVISION PAPER 18 (Raga Ramkali)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|---|
| <i>At the start of the chapter</i> | <i>One</i> | <i>876</i> | <i>Full/complete</i> |
| <i>Other sections/sub sections</i> | <i>One</i> | <i>25</i> | <i>Short. 'Ikongkar Satgur Prasad'.</i> |

2. How many rahau verses have been used in various compositions in this/raga section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|----------------------------|--|
| <i>First 54 shabads & Ashtpadis, and Bhagat bani</i> | <i>one</i> | <i>various</i> | <i>Numerals, end of first pada</i> |
| <i>All remaining shabads</i> | <i>one</i> | <i>various</i> | <i>Numerals, start of the shabad</i> |
| <i>Sidh gosht and Dakni Onkar</i> | <i>one</i> | | <i>Numeral, at the end of the first pada</i> |
| <i>Anand, Sad</i> | <i>None</i> | | |
| <i>Shabads</i> | <i>Two</i> | <i>877(3), 886(12)</i> | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

No it is not listed in the ragamala.

4. In this raga there are five titled compositions, name the compositions and their composers; write the page numbers and briefly explain their theme.

Anand: Guru Amardas, page 917, Bliss follows the entry of God in our hearts

*Dakhni Onkar: Guru Nanak, 929, Alphabet-backdrop for praises of God.
"Listen, O! Pandit, O! religious scholar, why are you writing about worldly*

debates for God realisation? The true devotees write only the Name of Waheguru and realise him. || 1 || Rahau ||

Sidh Gosht: *Guru Nanak, 938, A dialogue with the Sidhs regarding the Sikh way of God realisation*

"What is the use of wandering around? Purity comes only through truth. Without the true word of the Shabad, no one finds liberation. || 1 Rahau ||

Ruti: *Guru Arjan, page 927, Season-backdrop for praises of God.*

Sad: *Baba Sundar, page 923, Everyone is to leave this world one by one.*

5. Give a literal translation of the var of Satta & Balwand.

"One who chants the Name of the almighty creator — how can his words be judged? His divine virtues are the true sisters and brothers; through them, the gift of supreme status is obtained. Nanak established the kingdom; He built the true fortress on the strongest foundations. He installed the royal canopy over Lehna's head; chanting Waheguru's praises, He drank in the nectar. The Guru implanted the almighty sword of the teachings to illuminate his soul. The Guru bowed down to his disciple, while Nanak was still alive. The King, while still alive, applied the ceremonial mark to Lehna's forehead. || 1 ||

Nanak proclaimed Lehna's succession — he earned it. They shared the One light and the same way; the King just changed his body. The immaculate canopy waves over him, and he sits on the throne in the Guru's shop.

He does as the Guru commands; He tasted the tasteless stone of yoga. The Langar — the kitchen of the Guru's Shabad has been opened, and its supplies never run short. Whatever his master gave, he spent; he distributed it all to be eaten. The praises of the Master were sung, and the Divine light descended from the heavens to the earth. Gazing upon you, O! true King, the filth of countless past lives is washed away. The Guru gave the true command; why should we hesitate to proclaim this? His sons did not obey his word; they turned their backs on him as Guru. These evil-hearted ones became rebellious; they carry loads of sin on their backs. Whatever the Guru said, Lehna did, and so he was installed on the throne. Who has lost, and who has won?|| 2 ||

He who did the work, is accepted as Guru; so which is better — the thistle or the rice? The righteous judge of dharma considered the arguments and made the decision. Whatever the true Guru says, Waheguru does; it comes to pass instantaneously. Guru Angad was proclaimed, and the true creator confirmed it. Nanak merely changed his body; He still sits on the throne, with hundreds of branches reaching out. Standing at his door, His followers serve him; by this service, their rust is scraped off. He is the dervish — the saint, at the door of the Master; He loves the true Name, and the bani of the Guru's word. Balwand says that Khivi, the Guru's wife, is a noble woman, who gives soothing, leafy shade to all. She distributes the bounty of the Guru's langar; the kheer — the rice pudding and ghee, is like sweet ambrosia. The faces of the Guru's Sikhs are radiant and bright; the self-willed manmukhs are pale, like straw. The Master gave His approval, when Angad exerted himself heroically. Such is the husband of mother Khivi; he sustains the world. || 3 ||

It is as if the Guru made the Ganges flow in the opposite direction, and the world wonders: what has he done? Nanak, the Guru, spoke the words out loud. Making the mountain his churning stick, and the snake-king his churning string, He has churned the word of the Shabad. From it, He extracted the fourteen jewels, and illuminated the world. He revealed such creative power, and touched such greatness. He raised the royal canopy to wave over the head of Lehna, and raised his glory to the skies. His light merged into the light, and he blended him into himself. Guru Nanak tested his Sikhs and his sons, and everyone saw what happened. When Lehna alone was found to be pure, then he was set on the throne. || 4 ||

Then, the true Guru, the son of Pheru, came to dwell at Khadoor. Meditation, austerities and self-discipline rest with you, while the others are filled with excessive pride. Greed ruins mankind, like the green algae in the water. In the Guru's court, the divine light shines in its creative power. You are the cooling peace, whose depth cannot be found. You are overflowing with the nine treasures, and the treasure of the Nam. Whoever slanders you will be totally ruined and destroyed. People of the world can see only what is near at hand, but you can see far beyond. Then the true Guru, the son of Pheru, came to dwell at Khadoor. || 5 ||

The same mark on the forehead, the same throne, and the same royal court. Just like the father and grandfather, the son is approved. He took the thousand-headed serpent as his churning string, and with the force of

devotional love, he churned the ocean of the world with his churning stick, the Sumayr mountain. He extracted the fourteen jewels, and brought forth the divine light. He made intuition his horse, and chastity his saddle. He placed the arrow of Waheguru's praise in the bow of truth. In this dark age of Kaliyuga, there was only pitch darkness. Then, He rose like the sun to illuminate the darkness. He farms the field of truth, and spreads out the canopy of truth. Your kitchen always has ghee and flour to eat. You understand the four corners of the universe; in your mind, the word of the Shabad is approved and supreme. You eliminate the comings and goings of reincarnation, and bestow the insignia of your glance of grace. You are the Avatar, the incarnation of the all-knowing Waheguru. You are not pushed or shaken by the storm and the wind; you are like the Sumayr mountain. You know the inner state of the soul; You are the knower of knowers. How can I praise You, O! true supreme king, when you are so wise and all-knowing? Those blessings granted by the pleasure of the true guru — please bless Satta with those gifts. Seeing Nanak's canopy waving over your head, everyone was astonished. The same mark on the forehead, the same throne, and the same royal court. Just like the father and grandfather, the son is approved. || 6 ||

Blessed, blessed is Guru Ram Das; He who created you, has also exalted you. Perfect is your miracle; Waheguru himself has installed you on the throne. The Sikhs and all the congregation recognize you as the supreme human, and bow down to you. You are unchanging, unfathomable and immeasurable; You have no end or limitation. Those who serve you with love — You carry them across. Greed, envy, sexual desire, anger and emotional attachment — You have beaten them and driven them out. Blessed is your place, and true is your magnificent glory. You are Nanak, you are Angad, and you are Amar Das; so do I recognize you. When I saw the Guru, then my mind was comforted and consoled. || 7 ||

The four Gurus enlightened the four ages; Waheguru himself assumed the fifth form. He created himself, and he himself is the supporting pillar. He himself is the paper, he himself is the pen, and he himself is the writer. All his followers come and go; He alone is fresh and new. Guru Arjun sits on the throne; the royal canopy waves over the true Guru. From east to west, he illuminates the four directions. Those self-willed manmukhs who do not serve the Guru die in shame. Your miracles increase two-fold, even four-fold; this is Waheguru's true blessing. The four Gurus enlightened the four ages; Waheguru himself assumed the fifth form. || 8 || 1 ||

TEST PAPER 18 – RAGA RAMKALI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 4/17/28 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist banis are there in this raga?

5

4

5. How many compositions titled '*Partal*' are there in this raga?

None

1

6. How many *Chhants* are there in this raga?

None

6

2

7. How many *Bhagats' shabads* are there in the raga?

None

18

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

1st part of day

10. Deciper the numerals 8/3/8/22 recorded on page 916.

TEST PAPER 18 – suggested answers

RAGA RAMKALI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | <i>Specialist</i> | <i>Chhants</i> | <i>Specialist</i> | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|-------------------|----------------|-------------------|------------|--------------------|
| | | | | | | |

3. Select composition 4/17/28 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|-------------------|
| <i>Ramkali Mehla 5</i> | 891 | <i>4 pada shabad</i> | <i>Guru Arjan</i> |

4. How many specialist banis are there in this raga?

3+1

5. How many compositions titled '*Partal*' are there in this raga?

2

6. How many *Chhants* are there in this raga?

6

7. How many *Bhagats' shabads* are there in the raga?

18

8. Is this raga mentioned in the ragamala?

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

10. Deciper the numerals 8/3/8/22 recorded on page 916.

8=*padas in last composition*, 3=*3 Ashtpadi under the present heading*, 8=*8 total ashtpadis of Guru Arjan*, 22=*Cumulative total of Ashtpadis of all Gurus*.

Chapter 19

Raga Nut Narain

Raga Nut Narain (19)

Points to remember

1. This chapter opens with full mangal, 'ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327).

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|--------------------------|-----|-----|-----|-----|-----|
| Shabads 2-4 padas | Shabad 8 padas Ashtpadis | xxx | xxx | xxx | xxx | xxx |
|-------------------|--------------------------|-----|-----|-----|-----|-----|

3. This raga has bani of Guru Ramdas and Guru Arjan..

In Guru Granth Sahib there are 679 compositions of Guru Ramdas in 29 ragas, and 2218 compositions of Guru Arjan in 30 ragas.

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while other have Bhagat-bani with them.

The analysis of these ragas is as follows:

Bani of only Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kalyan.

Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari, Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)

Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara

4. There is no var in this raga.
5. There is no chhant in this raga.

6. The raga has 6 Ashtpadis of Guru Ramdas.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are no specialist banis in this raga.

8. There is no Bhagat Bani in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

9. This raga is listed in the ragamala as a son of raga Megh.

10. The recommended time of its recitation is the third part of the night from 12 mid night - 3 a.m. and the season is *rainy (Varsha)*, during July - August.

11. There is no mention of ghars in this raga.

12. Guru Arjan's shabads, pages 978-980, has a title 'Do padas' whereas the last shabad under this title is of 3 padas. There are many such examples in Guru Granth Sahib, where the actual padas of the shabads do not match with the padas mentioned in the title.

13. The 'chhaka 1' has again been used for the group of six Ashtpadis of Guru Ramdas (page 983)

14. This raga has also used instruction titled '*Partial*', pages 977, 980. The instruction means that while singing the shabad/s the 'tal' rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, Dhansri, Suhi, Bilawal, Ramkali, Nut Narain, Bhairo, Sarang, Malar, Kaanara and Parbhatee.

Mythological references

Raga Nut Narain (19)

Raga Nut Narain 4, Ashtpadi 2, page 981

ਜਗੰਨਾਥ ਸਭਿ ਜੰਤ੍ਰ ਉਪਾਏ ਨਕਿ ਖੀਨੀ ਸਭ ਨਘਹਾਰੇ ॥ ਨਾਨਕ ਪ੍ਰਭੁ ਖਿੰਚੈ ਤਿਵ ਚਲੀਐ ਜਿਓ ਭਾਵੈ ਰਾਮ
ਪਿਆਰੇ ॥ ੮ ॥ ੨ ॥

All the beings which the Master of the universe created — he puts the rings through their noses, and leads them all along. As God drives us on, so do we follow; it is all the will of the beloved Waheguru. || 8 || 2 ||

Jagannath

The word Jagannath is made of two syllables- Jagan means universe and Nath means Master, thus the word means the Master of the world.

In Hindu scriptures, Jagannath is the other name of Krishna. According to a legend Krishna was killed by a hunter called Jara, and his (Krishna) body was left in the forest to wrought. Many years after, when king Indradyumna was passing through the forest he recognised the remains of Krishna by recognising his (Krishna's) royal ring which was still stuck in his figure. He brought Krishna's remains with honour to his kingdom and asked Vishkarma, the divine architect, to make a large statue of Krishna. Vishkarma began the construction on the condition that no one would look at the image until the work is completed. The queen being impatient went to see the image when it was still incomplete. Vishkarma got angry and left the work unfinished. This is the reason why the image installed in the shrine has no hands or feet. According to another legend, on the request of the disappointed king Indradyumna Brahma himself descended on earth and acted as the high priest to install the image. The temple where the image was installed is called Jagananth Temple.

Raga Nut Narain Mehla 4, Ashtpadi 6, pada 4, page 983

ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਿ ਲਗੀ ਪ੍ਰਭ ਕੇਰੀ ਜਿਵ ਸੂਰਜੁ ਕਮਲੁ ਨਿਹਾਰੇ ॥ ਮੇਰ ਸੁਮੇਰ ਮੇਰੁ ਬਹੁ ਨਾਚੈ ਜਬ ਉਨਵੈ ਘਨ
ਘਨਹਾਰੇ ॥ ੮ ॥

In love with the beloved Waheguru, one looks at Him as the lotus looks at the sun.
The peacock dances on the mountain, when the clouds hang low and heavy. || 4 ||

Meru

Meru mountain is situated in the centre of mythological island Jambu. It is 84,000 yojanas high and 16000 yojanas deep. It is also called golden mountain or the mountain of the gods. The swarg of Indra is situated there. On the peak of it is the city of Brahma. Gandharvas and Siddhs live in its foothills and demons live in the valley down below.

REVISION PAPER 19 (Raga Nut Narain)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. In this raga there is a group of compositions called 'chhaka 1', name the structure of the compositions and its composer; write the page numbers and briefly explain their common theme.
5. Give the literal translation of the shabad no. 2/1/10/19.

REVISION PAPER 19 (Raga Nut Narain)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|-------------------------------|
| <i>At the start of the chapter</i> | <i>One</i> | <i>975</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>Five</i> | <i>975-983</i> | <i>Ikongkar Satgur Prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|-----------------|---|
| <i>All compositions except ashtpadi no. 6</i> | <i>One</i> | <i>Various</i> | <i>With numerals, placed in the beginning of the compositions</i> |
| <i>Ashtpadi no. 6</i> | <i>One</i> | <i>983</i> | <i>No numeral, placed in the beginning of the ashtpadi</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, son of raga Megh

4. In this raga there is a group of compositions called 'chhaka 1', name the structure of the compositions and its composer; write the page numbers and briefly explain their common theme.

Ashtpadis, Guru Ramdas, 980 – 983.

*Common theme: **The thirst to realise 'Nam'**. Firstly Guru Ramdas longs for the closeness of Waheguru and then he asks for his most sweet 'Shabad' which takes one to the household of Waheguru. He also highlights the importance of a true Guru.*

5. Give the literal translation of the shabad no. 2/1/10/19

"Is there any friend or companion of mine, who will constantly share Waheguru's Name with me? Will he rid me of my pains and evil tendencies? I would surrender my mind, body, consciousness and everything. || 1 || Rahau || How rare is that one whom Waheguru makes his own, and whose mind is sewn into Waheguru's lotus feet. Granting his grace, Waheguru blesses him with his own qualities. || 1 || Vibrating, meditating on Waheguru, he is victorious in this precious human life, and millions of sinners are sanctified. We are a sacrifice to our Waheguru. || 2 || 1 || 10 || 19 ||f

TEST PAPER 19 – RAGA NUT NARAIN

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with: Full Short
2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 4/17/28 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist banis are there in this raga? None 4
5. How many compositions titled '*Partal*' are there in this raga? None 3
6. How many *Chhants* are there in this raga? None 6 2
7. How many *Bhagats' shabads* are there in the raga? None 18 20
8. Is this raga mentioned in the ragamala? Yes No
9. At which pehr of the day or night this raga is recommended to be sung ? 2nd part of day 3rd part of night
10. Deciper the numerals 8/6/chhaka 1 recorded on page 983.

TEST PAPER 19 – suggested answers

RAGA NUT NARAIN

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|-----|-----|-----|-----|-----|
| <i>Shabads 2-4 padas</i> | <i>Ashtpadis</i> | xxx | xxx | xxx | xxx | xxx |
|--------------------------|------------------|-----|-----|-----|-----|-----|

3. Select composition 4/17/28 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|-------------------|
| <i>Nut Mehla 5</i> | 980 | <i>3 pada shabad</i> | <i>Guru Arjan</i> |

4. How many specialist banis are there in this raga?

None

5. How many compositions titled '*Partal*' are there in this raga?

3

6. How many *Chhants* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd part of night

10. Deciper the numerals 8/6/chhaka 1 recorded on page 983.

8=padas in the sixth Ashtpadi of Guru Ramdas, 6=total ashtpadis of Guru Ramdas.

Chapter 20

Raga Mali Gaura

Raga Mali Gaura (20)

Points to remember

1. This chapter opens with full mangal, ‘॥ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: *Kafi* (a ragini, mixed with many ragas), *Asawari* (a ragini mixed with raga Asa, see page 369), *Lalit* (a ragini mixed with raga Suhi, see page 793) *Hindol* (a raga mixed with raga Basant, page 1171), *Bhopali* (a ragini mixed with raga Kalyan, see page 1321), *Vibas* (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|-----|-----|-----|-----|-----|-------------|
| Shabads 2-4 padas | xxx | xxx | xxx | xxx | xxx | Bhagat Bani |
|-------------------|-----|-----|-----|-----|-----|-------------|

3. This raga has bani of Guru Ramdas and Guru Arjan..

In Guru Granth Sahib there are 679 compositions of Guru Ramdas in 29 ragas, and 2218 compositions of Guru Arjan in 30 raga.

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while other have Bhagat-bani with them.

The analysis of these ragas is as follows:

Bani of only Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kanra, Kalyan

Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari, Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)

Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara

4. There is no var in this raga.

5. There is no chhant in this raga.

6. The raga has no Ashtpadis.
7. There are no specialist banis in this raga.
8. There is Bani of only one Bhagat – Bhagat Namdev.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them. Total compositions of Bhagat Namdev are 60 composed in 18 ragas. Namdev was a tailor by profession and hailed from Maharashtra. He was born in 1270, and his compositions have influence of Marathi, Persian and Arabic languages.

9. This raga is not listed in the ragamala.
10. The recommended time of its recitation is the third part of the night from 12 mid night - 3 a.m. and the season is winter (**Sharad**), during October - November
11. There is no mention of ghars in this raga.
12. The ending word ‘chhaka 1’ has again been used for the group of six shabads of Guru Ramdas (page 986).

The word ‘chhaka’ has been used mostly for Guru Ramdas’s compositions – raga Devgandhari (528), raga Gaund (862); in raga Devgandhari it has also been used for Guru Arjan’s compositions (page 530).

Mythological references

Raga Mali Gaura (20)

Raga Mali Gaura Namdev, shabad 2 pada 2, page 988

ਦੁਹਸਾਸਨ ਕੀ ਸਭਾ ਦ੍ਰੋਪਤੀ ਅੰਬਰ ਲੇਤ ਉਥਾਰੀਅਲੇ ॥ ੧ ॥

In the court of Duhsaasan, you saved the honour of Dropati, when her clothes were being removed. || 1 ||

Dushasan

Dushasan was the younger brother of Duryodhan. When Pavdavs lost their wife Dropdi in a gamble game with Kauravs. Dushasan dragged her in the court by her hair and tried in vain to strip her by removing her saree. She prayed to Krishna who came to her rescue and by divine powers he released infinite length of saree-cloth to keep her covered. Seeing her plight Bhim vowed to drink the blood of Dushasan. This vow he fulfilled in the battle of Mahabharat when he killed Dushasan with his mace.

Raga Mali Gaura Mehla 5, shabad 3 pada 3, page 987

**ਗਰੂੜ ਮੁਖਿ ਨਹੀ ਸਰਪ ਤ੍ਰਾਸ ॥ ਸੂਆ ਪਿੰਜਰਿ ਨਹੀ ਖਾਇ ਬਿਲਾਸੁ ॥ ਜੈਸੋ ਆਂਡੇ ਹਿਰਦੇ ਮਾਹਿ ॥ ਜੈਸੋ
ਦਾਨੇ ਚਕੀ ਦਰਾਹਿ ॥ ੩ ॥**

As with the magic spell of Garuda *Mantara*, the eagle, upon one's lips, one does not fear the snake; as the cat cannot eat the parrot in its cage; as the bird cherishes her eggs in her heart; as the grains are spared by sticking to the central post of the mill; || 3 ||

Garuda

Garuda is the vehicle of Vishnu. He is half man and half bird and is the younger brother of Aruna, the charioteer of the sun-god. Garuda is the son of Kashayapa and Vanita and the staunch enemy of snakes. Vanita's sister Kadru is the mother of the snakes.

According to a story in Mahabharat, once Vanita lost a wager to Kadru and became her slave. Kadru promised to free her if Garuda could bring *Amrit* from the Moon. Garuda went to Moon, had a number of fights with god Indra and other gods before he could accomplish his task. In this struggle he had to surrender to god Vishnu, who made him his permanent vehicle.

All this made Garuda a staunch enemy of the snakes. Any one who could recite Garuda mantar had no fear of snakes.

REVISION PAPER 20 (Raga Mali Gaura)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-artha pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |
| | | | |
| | | | |
| | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga?
4. In this raga there is a group of compositions called 'chhaka 1', name the structure of the compositions and its composer; write the page numbers and briefly explain their common theme.
5. Give the literal translation of the rahau verse of Guru Arjan's second shabad.

REVISION PAPER 20 (Raga Mali Gaura)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>984</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>One</i> | <i>986-988</i> | <i>Short, 'Ikongkar satgur prasad'</i> |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|-----------------|---|
| <i>All compositions</i> | <i>One</i> | <i>984-988</i> | <i>Numerals, placed in the beginning of the shabads</i> |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga?

No, this raga is not listed in the ragamala.

4. In this raga there is a group of compositions called 'chhaka 1', name the structure of the compositions and its composer; write the page numbers and briefly explain their common theme.

Four pada shabads of Guru Ramdas, pages 984 – 986,

Common theme:

"We are sinners and keep fighting with each other over insignificant matters. Waheguru is the saviour and is realisable through meditation. He is forgiver and if we feel sorry for our wrongs, he will definitely save us."

5. Give the literal translation of the rahau verse of Guru Arjan's second shabad.

" I humbly bow to the Nam and Shabad of Waheguru. Reciting it, one is saved. || 1 || Rahau ||

TEST PAPER 20 – RAGA MALI GAURA

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 2/3/8 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist banis are there in this raga?

None

4

5. How many compositions titled '*chhaka 1*' are included in this group?

4

6

6. How many *Chhants* are there in this raga?

None

6

2

7. How many *Bhagats' shabads* are there in the raga?

None

18

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

3rd part of night

10. Deciper the numerals 2/2/7 recorded on page 988.

TEST PAPER 20 – suggested answers

RAGA MALI GAURA

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|-----|-----|-----|-----|-----|-----|
| <i>Shabads 2-4 padas</i> | xxx | xxx | xxx | xxx | xxx | xxx |
|--------------------------|-----|-----|-----|-----|-----|-----|

3. Select composition 2/3/8 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|-------------------|
| <i>Mehla 5</i> | 980 | <i>3 pada shabad</i> | <i>Guru Arjan</i> |

4. How many specialist banis are there in this raga?

None

5. How many compositions titled '*chhaka 1*' are included in this group?

6

6. How many *Chhants* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

No

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd part of night

10. Deciper the numerals 2/2/7 recorded on page 988.

2=*padas in the last shabad*, 2=*shabads under present heading*.

7=*cumulative total of Guru Arjan's shabads so far recorded*.

Chapter 21

Raga Maru

Raga Maru (21)

Points to remember

1. This chapter opens with full mangal, ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| Shabads 2-5 padas | Shabad 8 padas Ashtpadis | Specialist Titled/untitled | xxx | Spcialist Titled/untitled | Vars | Bhagat Bani |
|----------------------|-----------------------------|-------------------------------|-----|------------------------------|------|----------------|
|----------------------|-----------------------------|-------------------------------|-----|------------------------------|------|----------------|

3. This raga has bani of all Guru-composers.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There are two Guru-vars in this raga, first composed by Guru Amardas (22 pauris and 45 sloaks) and second composed by Guru Arjan (23 pauris and 69 sloaks).

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---------------------|--|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| | | | |

| | | | |
|---|---|---|---|
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. There are no chhants in this raga.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers is as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has 20 Ashtpadis of Guru-composers (11 of Guru Nanak, 1 of Guru Amardas, 2 of Guru Ramdas and 6 of Guru Arjan Dev), and 1 Ashtpadis of Bhagats Kabir

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There are 4 compositions titled Anjalian. Two are counted in shabads (page 1007) and two are counted in Ashtpadis (page 1019 – 1020). .

There are 32 titled specialist banis in Guru Granth Sahib in addition to many untitled long compositions. A few most read titled-specialist banis are:

Guru Nanak : Japji (1) Sodar (8) Patti (432), Dakhni Onkar (929) , Sidh Gosht, (938), Baramah (1107)

Guru Amardas : Patti (434), Anand (917)

Guru Ramdas : Sopurkh (11)

Guru Arjan : Baramah (133), Bawan Akhri (250), Sukhmani (262)

8. There is Bani of four Bhagats: Kabir, Namdev, Jaidev, and Ravidas..

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 2 compositions of Jaidev in 2 ragas.

9. In this raga there are 62 *shabads* titled '**Sohle**', i.e., shabads of 16 padas, though a few compositions under this heading are of different length. Sixteen padas shabads are recorded only in this raga.
10. There is a heading of '**Kafi**' on page 1014, and three compositions are recorded under this heading. Kafi is the name of one of the raginis as well as a special type of composition (structure style). The three **kafis** have then been totalled in Guru Nanak's Ashtpadis (page 1016).

Shabads with title Kafi have appeared in ragas as : Asa (4), Tilang (3), Suhi (2), and Maru (3) (Total = 12)

11. This raga is listed in the ragamala as a son of raga Malkaus.
12. The recommended time of its recitation is the third part of the day from 12 noon – 3 p.m. and the season is *winter (shisher)*', during December – January.
13. The raga has compositions in Ghar 1-8.
14. This raga has also used instruction titled '*Partal*', page 901. The instruction means that while singing the shabad/s the 'tal' rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Āsa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total =14)

15. This is the first raga where a title '*shabad*' has been used for general purpose compositions (page 989 composition no. 1 and page 990 composition no.5)
16. It is also for the first time that '*Sloaks*' have been inserted in shabad compositions. Both *shabads*, no. 1 and no. 5, start with a sloak and then followed by *shabads* of four padas, these *shabads* have been composed by Guru Nanak.

Mythological references

Raga Maru (21)

Raga Maru Mehla 4, shabad 1 pada 1, page 995

ਜਪਿਓ ਨਾਮੁ ਸੁਕ ਜਨਕ ਗੁਰ ਬਚਨੀ ਹਰਿ ਹਰਿ ਸਰਣਿ ਪਰੇ ॥ ਦਾਲਦੁ ਭੰਜਿ ਸੁਦਾਮੇ ਮਿਲਿਓ ਭਗਤੀ
ਭਾਈ ਤਰੇ

Suk-deva and Janak meditated on the Nam; following the teacher-guru's teachings, they sought the sanctuary of Waheguru. God blessed Sudama and removed his poverty; through loving devotional worship he crossed over the worldly ocean of fire.

Suk (Sukdeva)

Suk was son of sage Vyas and a follower of King Janak.

Janak

Refer to raga Ramkali

Sudama

Sudama was a classmate and a friend of Krishna. Once Sudama, who was very poor, went to see his friend Krishna when the later was the king of Dwarka. Sudama's wife gave him a handful of boiled rice to take them as a gift for Krishna.. When Sudama reached Dwarka he was stunned to see the grandeur of his friend. Reluctantly he sent in the palace a message of his arrival. Krishna came running to the gates of the palace to receive his dearest friend. For quite some time they talked about the old golden days, then abruptly Krishna asked Sudama that what gift he had brought for him. Sudama was reluctant to tell him about the handful of rice lying in his bag. Krishna judging his reluctance, snatched the bag, took out the rice and started eating them with his bare hands and said that it was the best feast he ever had. When Sudama reached back n his village he found to his astonishment that his old small hut had been miraculously transformed into a big house.

ਬਾਲਮੀਕੁ ਸੁਪਚਾਰੇ ਤਰਿਓ ਬਧਿਕ ਤਰੇ ਬਿਚਾਰੇ ॥ ਏਕ ਨਿਸਥ ਮਨ ਮਾਹਿ ਅਰਾਧਿਓ ਗਜਪਤਿ ਪਾਰਿ
ਉਤਾਰੇ ॥ ੨ ॥

Balmik the outcaste was saved, and the poor hunter Badik was saved as well. The elephant remembered Waheguru in his mind for an instant, and so was carried across. || 2 ||

Balmik (Valmik)

He was a robber who became a hermit and later a great scholar. He is the author of Ramayana. He gave refuge to Sita when she was ordered out from Ram Chnader's palace in Ayudhaya. Balmik was living at a site very close to present day Harimandir (Golden Temple). It was here that Sita gave birth to her two sons Luv and Kush.

Badik

Badika is the name of the hunter who killed Krishna by his arrow. In fact he mistook the sparkling divine seal in Krishna's foot as an eye of a deer. When he came to know about his mistake he begged Waheguru for forgiveness.

ਪੰਚਾਲੀ ਕਉ ਰਾਜ ਸਭਾ ਮਹਿ ਰਾਮ ਨਾਮ ਸੁਧਿ ਆਈ ॥ ਤਾ ਕੋ ਦੂਖ ਹਰਿਓ ਕਰੁਣਾ ਮੈ ਅਪਣੀ ਪੈਜ
ਬਚਾਈ ॥ ੧ ॥

Dropadi the princess of Panchala remembered the Lord's Name in the royal court. Waheguru the embodiment of mercy, removed her suffering; thus His own glory was increased. || 1 ||

Panchali (Dropdi)

Panchali was the daughter of king of Panchal and a common wife of Pandav brothers.

Raga Maru Mehla 1, sohle no. 2, page 1022

ਗੰਗਾ ਜਮੁਨਾ ਕੇਲ ਕੇਦਾਰਾ ॥ ਕਾਸੀ ਕਾਂਤੀ ਪੁਰੀ ਦੁਆਰਾ ॥ ਗੰਗਾ ਸਾਗਰੁ ਬੇਣੀ ਸੰਗਮੁ ਅਠਸਠਿ ਅੰਕਿ
ਸਮਾਈ ਹੋ ॥ ੯ ॥

The Ganges, the Yamuna, Kedar Nath, Benares, Kanchivaram (Mathura) , Puri, Dwarkaa, Ganga Sagar where the Ganges empties into the ocean; Trivanee where the three rivers (Ganga, Yamuna, and Sraswati) come together, and the sixty-eight sacred shrines of pilgrimage, are all merged in Waheguru. || 9 ||

Kedar Nath

Kedar Nath is one of the twelve holy places where Shiv-lingams which were directly descended from heavens are established. It is situated in the North in the Himalayan range.

Raga Maru Mehla 1, sohle no. 20, pada 10, 1041

ਗੁਰਮਤਿ ਕ੍ਰਿਸਨਿ ਗੋਵਰਧਨ ਧਾਰੇ ॥ ਗੁਰਮਤਿ ਸਾਇਰਿ ਪਾਹਣ ਤਾਰੇ ॥ ਗੁਰਮਤਿ ਲੇਹੁ ਪਰਮ ਪਦੁ ਪਾਈਐ
ਨਾਨਕ ਗੁਰਿ ਭਰਮੁ ਚੁਕਾਇਆ ॥ ੧੦ ॥

Through Waheguru's blessings, Krishna lifted up the mountain of Govardhan. Through Waheguru's teachings, Rama floated stones across the ocean. Accepting Waheguru's rules, the supreme status is obtained; Waheguru eradicates all doubts.
|| 10 ||

Govardhan

Govardhan is a mountain in Vindravana near Meerut. Once Krishna, annoyed with god Indra, asked the local inhabitants to stop worshipping Indra. Indra got enraged and to teach inhabitants a lesson, he caused a heavy rain to fall on them to drown them. Krishna lifted the Govardhan mountain on his little finger and used it as an umbrella for seven days to shelter the innocent people from drowning. Indra then fell at Krishna's feet.

Raga Maru Mehla 5, Sohle no. 7, pada 6, page 1078

ਪਾਰਜਾਤੁ ਲੋੜਹਿ ਮਨ ਪਿਆਰੇ ॥ ਕਾਮਯੇਨੁ ਸੋਹੀ ਦਰਬਾਰੇ ॥ ਤ੍ਰਿਪਤਿ ਸੰਤੋਖੁ ਸੇਵਾ ਗੁਰ ਪੂਰੇ ਨਾਮ
ਕਮਾਇ ਰਸਾਇਣਾ ॥ ੬ ॥

O my beloved mind, if you wish for the ‘tree of life’; if you wish for Kamadhen, the wish-fulfilling cow to adorn your court; if you wish to be satisfied and contented, then serve the Almighty Waheguru, and practise the Nam (shabad), the source of nectar. || 6 ||

Parjaat

See raga Asa

Kamdhenu

Kamdhenu is the name of wish-fulfilling cow, who came out from the milk-ocean when it was churned by both gods and the demons. She belongs to sage Vashist, but the sage and his son Parushrama had to fight a number of battles to keep her safe from various other claimers. Her other names are Nandini, Surabhi and Shabala.

Raga Maru Mehla 5, Sohle no. 12, pada 5, page 1083-1084

ਮਕਾ ਮਿਹਰ ਰੋਜਾ ਪੈ ਖਾਕਾ ॥ ਭਿਸਤੁ ਪੀਰ ਲਫਜ਼ ਕਮਾਇ ਅੰਦਾਜਾ ॥ ਹੂਰ ਨੂਰ ਮੁਸਕੁ ਖੁਦਾਇਆ ਬੰਦਰੀ
ਅਲਹ ਆਲਾ ਹੁਜਰਾ ॥ ੫ ॥

Let compassion be your Mecca, and the dust of the feet of the holy your fast. Let paradise be your practice of the Prophet’s Word. God is the beauty, the light and the fragrance. Meditation on Allah is a secluded meditation chamber. || 5 ||

Mecca

Mecca is to the Muslim world as Amritsar is to Sikhs. In Mecca stands the holiest of the Muslim shrines called ‘Kakah’ which was first built by Adam and later rebuilt by Abraham and Ismael. Prophet Mohammed was born in Mecca. A visit to Mecca once in the lifetime of a Muslim is an essential pre-requisite to enter *Bahist* (heaven) after death. A visit to Mecca is also one of the five pillars of Islam.

Raga Maru Kabir, shabad 1 pada 4, page 1103

ਨਾਰਦ ਬਚਨ ਵਿਆਸੁ ਕਹਤ ਹੈ ਸੁਕ ਕਉ ਪੁਛਹੁ ਜਾਈ ॥ ਕਹਿ ਕਬੀਰ ਰਾਮੈ ਰਾਮੀ ਰਾਮ੍ ਛੂਟਹੁ ਨਾਹਿ ਤ ਬੂੜੇ
ਭਾਈ ॥ ੪ ॥ ੧ ॥

Naarad and Vyaasa say these things; go and ask Suk Dayv as well. Says Kabeer, chanting Waheguru's Name, you shall be saved; otherwise, you shall drown, brother. || 4 || 1 ||

Narad

See raga Asa

Vyas (Byas)

Vyas was a renowned sage. His parents were Parasara and Machhadari (born from a fish), later known as Yojana Gandhari. Yojana later married King Shantanu and was renamed Queen Satyavati. As a queen she gave birth to two sons who were married to Ambika and Ambalika. The sons died without having any issues. Vyasa was then persuaded to have *niyoga* with the widows and one of their maids, who then gave birth to Dhritrashtra, Pandu and Vidur respectively.

Raga Maru Namdev, shabad 1, pada 3, page 1105

ਅੰਬਰੀਕ ਕਉ ਦੀਓ ਅਭੈ ਪਦੁ ਰਾਜੁ ਭਭੀਖਨ ਅਧਿਕ ਕਰਿਓ ॥

Waheguru blessed Ambreek with fearless dignity

Ambreek

Ambreeka was the king of Ayodhaya. He was a very devout and God fearing person. He was very regular in observing fasts on Hindu festivals. Once when he was fasting on an Ikadhshi day, sage Durvasha came to him to dine. When he saw the king doing his prayers he decided to go to the nearest stream to take a bath and then to return for the meals. When the king broke his fast, Durvasha was still taking his bath. On return from the stream, when Durvasha heard that the king had already broken his fast without entertaining him first, out of rage he created a female demon and ordered her to kill the king. King Ambreek prayed to Waheguru to save him. God sent one of his divine weapons (*discuss*) to protect the king. On seeing God's discuss the sage ran over all the three worlds for safety. At the end he prayed to God and asked for forgiveness. God asked him to go king Amreek and ask for his forgiveness.

REVISION PAPER 21 (Raga Maru)

Time allowed one hour

(It is an open book test. Students are allowed to consult their notes and Guru Granth Shabad-arth pothis)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|------------------------------|------------------------|-------------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------------|-----------------------------|------------------------|--|
| | | | |
| | | | |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga?
4. In this raga there are compositions called ‘Sohle’, name the structure of the compositions, total count and their composers; write the page numbers and briefly explain the theme of 10th pada of first ‘sohla’ of Guru Nanak..
5. Give the literal translation of the shabad no. 2/1 of Guru Tegh Bahadur.

REVISION PAPER 21 (Raga Maru) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-------------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>989</i> | <i>Full/complete</i> |
| <i>Other sections/sub sections</i> | <i>36</i> | <i>989 - 1106</i> | <i>Short, 'Ikongkar Satgur Prasad'</i> |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|--------------------------------|--|
| <i>All Guru compositions except Guru Tegh Bahadur</i> | <i>One</i> | <i>Various pages</i> | <i>With numerals, placed at the end of the first pada.</i> |
| <i>Guru Tegh Bahadur</i> | <i>One</i> | <i>Various pages</i> | <i>With numerals, placed at the beginning</i> |
| <i>In specialist hymn Anjali</i> | <i>None</i> | | |
| <i>All ashtpadis except one at page 1018 which has no rahau verse</i> | <i>One</i> | <i>Various pages</i> | <i>With numerals, at the end of the first pada</i> |
| <i>Sohle</i> | <i>None</i> | | |
| <i>Two compositions</i> | <i>Two</i> | <i>1002 (11) 1003 (15)</i> | |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga?

Yes, mentioned as a son of Malkaus

4. In this raga there are compositions of 16 padas, name the structure of the compositions, total count of them and the name of their composers; write the page numbers and briefly explain the theme of 10th pada of first 'sohla' of Guru Nanak..

Sohle, 62, Guru Nanak (22) (pages 1020 – 1042), Guru Amardas (24)(pages 1043 – 1068), Guru Ramdas (2)(pages 1069 – 1070), Guru Arjan (14) (pages 1071 – 1085)

Theme:

Air (wind) is the teacher-guru, and water is known to be the father. The womb of the great mother earth gives birth to all. Night and day are the two nurses, male and female; the world plays in this play. || 10 || (please compare this pada with the second sloak recorded at the end of Japji Sahib)

5. Give the literal translation of the shabad no. 2/1 of Guru Tegh Bahadur.

"The Name of Waheguru is forever the giver of peace. Meditating in remembrance on it, Ajamal was saved, and Ganika the prostitute was emancipated. || 1 || Rahau || Dropadi the princess of Panchala remembered Waheguru's Name in the royal court. Waheguru, the embodiment of mercy, removed her suffering; thus his own glory was increased. || 1 || That man, who sings the praise of Waheguru, the treasure of mercy, has the help and support of him. We all have come to rely on this. We seek the sanctuary of Waheguru || 2 || 1 ||

TEST PAPER 21 – RAGA MARU

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 8/2/8/12/20 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist titled banis are there in this raga?

None

4

5. How many compositions referred as 'Kafis' are included in this group?

4

3

6. How many *Chhants* are there in this raga?

None

6

2

7. How many *Bhagats' shabads* are there in the raga?

None

17

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

3rd part of day

10. Deciper the numerals 7/3/11 recorded on page 1016.

TEST PAPER 21 – suggested answers

RAGA MARU

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | <i>Specialist Sohle</i> | <i>xxx</i> | <i>Specialist</i> | <i>Vars</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|-------------------------|------------|-------------------|-------------|--------------------|
| | | | | | | |

3. Select composition 8/2/8/12/20 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|--|--------------------|------------------------|-------------------|
| <i>Maru Mehla 5 ghar 8 Anjlian</i> | 1019 | <i>Titled Ashtpadi</i> | <i>Guru Arjan</i> |

4. How many specialist titled banis are there in this raga?

4

5. How many compositions referred as '*Kafis*' are included in this group.

3

6. How many *Chhants* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

17

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

3rd part of day

10. Deciper the numerals 7/3/11 recorded on page 1016.

7=no. of padas in the 11th compositions, 3=no. of Kafis, 11=total Ashtpadis recorded so far.

Chapter 22

Raga Tukhari

Raga Tukhari (22)

Points to remember

1. This chapter opens with a short mangal, 'Ikongkar Satgur prasad'. 'ਇੰਕੋ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ'॥

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-----|-----|-----|---------|-----|-----|-----|
| xxx | xxx | xxx | Chhants | xxx | xxx | xxx |
|-----|-----|-----|---------|-----|-----|-----|

3. This raga has bani of three Guru-composers, Guru Nanak, Guru Ramdas and Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is no var in this raga.
5. There are 11 chhants in this raga (6 of Guru Nanak, 4 of Guru Ramdas and 1 of Guru Arjan)

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers is as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhaus | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitisiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has no Ashtpadis.
7. First Chhant of Guru Nanak is titled ‘Baramah’ and has 17 padas. Guru Arjan has also composed a long hymn titled ‘Baramah’ in raga Maj (pages 133 – 136) and has 14 padas. Both compositions have twelve calendar months as the backdrop.

Second Chhant of Guru Nanak has five padas and the backdrop is ‘Pehre’ (division of day and night). *Four shabads with similar backdrop are also recorded in Srirag, first two are of Guru Nanak (pages 74 – 76), one by Guru Ramdas (pages 76 – 77) and one by Guru Arjan (pages 77 – 78).*

Other chhants have different themes but no specific title.

8. There is no Bhagat Bani in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

9. This raga is not listed in the ragamala.
10. The recommended time of its recitation is the first part of the day i.e., 6 a.m. – 9 a.m. and the season is winter (**sharad**), during October and November.

Mythological references

Raga Tukhari (22)

Raga Tukhari Mehla 1, Baramah pada 8, page 1108

ਆਸਾੜੁ ਭਲਾ ਸੁਰਜੁ ਗਗਨਿ ਤਪੈ ॥ ਧਰਤੀ ਦੂਖ ਸਹੈ ਸੋਖੈ ਅਗਨਿ ਭਖੈ ॥

The sun blazes in the sky. The earth suffers in pain, parched and roasted in the fire.

Aagan (Agni)

Agni is a Vedic god. He lives in every house. He is a mediator between gods and men and a witness of human actions.

He (Agni) is made a witness in every Hindu ceremony and most of the hymns which are chanted at various ceremonies belong to him.

Raga Tukhari Chhant Mehla 4 chhant no. 4 tuka no. 1, page 1116

ਨਾਵਣੁ ਪੁਰਬੁ ਅਭੀਚੁ ਗੁਰ ਸਤਿਗੁਰ ਦਰਸੁ ਭਇਆ ॥

To receive the blessed vision of the audience of Waheguru, the teacher-guru, is to truly bathe at the Abhaijot (Abhich) festival. (Here the union of a true teacher is the *Abhich* festival)

According to fortune-telling books there are in total 27 Zodiac signs. *Abhich* refers to that time of the moment of stars when the victory of the doers is guaranteed. This is one reason that *Abhich* is popularly called *Abhaijot* (invincible).

REVISION PAPER 22 (Raga Tukhari)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga.
4. In this raga there is a long composition of Guru Nanak, name the structure of the compositions, total count of its padas; write the page numbers and briefly explain the history and theme of the composition..
5. Give the literal translation of the shabad no. 4/1/11.

REVISION PAPER 22 (Raga Tukhari)

suggested answers

1. How many and which type of mangals have been used in this raga?

| The composition | No. of mangals | Page no. | Type of mangals |
|------------------------------------|-----------------------|----------------------|---|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1107</i> | <i>Short, 'Ikongkar Satgur Prasad.'</i> |
| <i>Other sections/sub sections</i> | <i>Two</i> | <i>Various pages</i> | <i>Short, 'Ikongkar Satgur Prasad.'</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| The composition | No. of rahaus | Page no. | Placing with or without numerals |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | <i>none</i> | | |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga.

No, this raga is not listed in the ragamala

4. In this raga there is a long composition of Guru Nanak, name the structure of the compositions, total count of its padas; write the page numbers and briefly explain the history and theme of the composition..

The composition is titled 'Baramah' (twelve months), 17 padas, pages 1107-1110.

It is believed that this composition was written in the last years of Guru Nanak's life. The scenario of the composition has the following important points:

- i. *The first scene depicts the condition of a woman who is ready to go back to her husband after spending a few months in her parental house.*
- ii. *The other scenes depict the condition of both separation and union.*

- iii. *Where there is thirst of meeting the husband, there is the pain of leaving parents, relations and friends behind.*
- iv. *The scenes pass through childhood and youth period in Nankana – the fields he had ploughed with his father, the greenery, the flowers; the cows he had grazed with his mates, the trees under which he had slept, played and composed hymns.*

5. Give the literal translation of the shabad no. 4/1/11

“O! my beloved, I am a sacrifice to you. Through the teacher-guru, I have dedicated my mind to you. Hearing the Word of your Shabad, my mind has blossomed. My mind is blossomed, like a fish in the water; it is lovingly attached to Waheguru. Your attributes cannot be described, O! my Master; your mansion is incomparable and unrivalled. O! giver of all virtues, please hear the prayer of this humble person. Please bless me with the blessed vision of your audience. I am a sacrifice, my soul is a sacrifice, a sacrifice to you. || 1 || This body and mind are yours; all virtues are yours. I am a sacrifice, every little bit, to your audience. Please hear me, O! my God; I live only by seeing your vision, even if only for an instant. I have heard that your Name is the holy nectar; please bless me with your mercy, that I may drink it. My hopes and desires rest in you, O my husband-Waheguru; like the sparrow-hawk, I long for the rain-drop. My soul is a sacrifice to you; please bless me with your audience, O! my God. || 2 || You are my true Master, O! infinite king. You are my dear beloved, so dear to my life and consciousness. You bring peace to my soul; you are known to the Gurmukh. All are blessed by your love. The mortal does only those deeds which you ordain. One who is blessed by your grace, O! designer of the universe, conquers his mind in the Sadh Sangat. My soul is a sacrifice to you; You gave me my soul and body. || 3 || I am unworthy, but you saved me, for you save your saints. The true Guru has covered my faults; I am such a sinner. God has always stood for me; He is the giver of the soul, life and peace. My Master is eternal and unchanging, ever-present; He is the perfect creator, the architect of destiny. Your praises cannot be described; who can say where you are? We are a sacrifice to Waheguru who has blessed us with his Shabad. || 4 || 1 || 11 ||

TEST PAPER 22 – RAGA TUKHARI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 5/6 recorded in this raga and give the following details of the shabād.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist titled banis are there in this raga?

2

4

5. How many compositions referred as '*Kafis*' are included in this group?

None

6

6. How many *Chhants* are there in this raga?

None

11

2

7. How many *Bhagats' shabads* are there in the raga?

None

17

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

3rd part of day

10. Deciper the numerals 6/4/10 recorded on page 1117.

TEST PAPER 22 – suggested answers

RAGA TUKHARI

1. Which type of *Mangal* this raga opens with:

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|-----|-----|-----|----------------|-----|-----|-----|
| xxx | xxx | xxx | <i>Chhants</i> | xxx | xxx | xxx |
|-----|-----|-----|----------------|-----|-----|-----|

3. Select composition 5/6 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|-------------------|
| <i>Tukhari Mehla 1</i> | 1112 | <i>Chhant</i> | <i>Guru Nanak</i> |

4. How many specialist titled banis are there in this raga?

None

5. How many compositions referred as '*Kafis*' are included in this group?

None

6. How many *Chhants* are there in this raga?

11

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

10. Deciper the numerals 6/4/10 recorded on page 1117.

6=*padas in the 10th chhant*, 4=*no. of chhants Guru Ramdas*

10=*cumulative total of chhants of Guru Nanak (6) and Guru Ramdas*.

Chapter 23

Raga Kedara

Raga Kedara (23)

Points to remember

1. This chapter opens with a short mangal 'Ikongkar Satgur Prasad', 'ਇੰਕੋਂਕਾਰ ਸਤਗੁਰ ਪ੍ਰਸਾਦਿ' ||

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|-----|-----|-----|-----|-----|-------------|
| Shabads 2-4 padas | xxx | xxx | xxx | xxx | xxx | Bhagat Bani |
|-------------------|-----|-----|-----|-----|-----|-------------|

3. This raga has bani of two Guru-composers, Guru Ramdas and Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while other have Bhagat-bani with them.

The analysis of these ragas is as follows:

*Bani of only Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kanra, Kalyan
Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari, Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)
Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara*

4. There is no var in this raga.

5. There is one chhant of Guru Arjan in this raga (1122).

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhangs, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers is as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhangs | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has no Ashtpadis.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is Bani of Bhagat Kabir and Ravidas in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj Devghandhari, Bihagra, Wadhaus, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 41 compositions of Bhagat Ravidas in 16 ragas.

8. This raga is listed as a son of raga Meg in the ragamala.
9. The recommended time of its recitation is the fourth part of the day i.e., 3-6 p.m. and the season is ‘summer (grikham)’, during May and June.

Mythological references

Raga Kedara (23)

Raga Kedara Ravidas, shabad 1 pada 3 , page 1124

**ਅਜਾਮਲੁ ਪਿੰਗੁਲਾ ਲੁਭਤੁ ਕੁੰਚਰੁ ਗਏ ਹਰਿ ਕੈ ਪਾਸਿ ॥ ਐਸੇ ਦੁਰਮਤਿ ਨਿਸਤਰੇ ਤੂ ਕਿਉ ਨ ਤਰਹਿ
ਰਵਿਦਾਸ ॥ ੩ ॥ ੧ ॥**

Ajamal, Pingula, Lodhia and the elephant went to Waheguru. Even such evil-minded beings were emancipated. Why should we not also be saved? || 3 || 1 ||

Ajamal

See previous chapters.

Pingula

Pingala was a prostitute. One day she waited all day for her customers but no one came. By midnight, in despair, she shut the door of her room and looked deep into her sins. A light dawned into her mind, sage Dattatreya came to her thoughts and advised her to lead a pure and pious life. By morning she was completely changed, she gave away her sinful life, became a devotee of Waheguru and attained emancipation.

Lodhia (Lughata)

Lodhia was a hunter. One day he presented one of his preys to a holy man. The holy man told him that it was of no use to him, rather he asked him to bring a special type of game for him. Lodhia wandered all day but could not find the special game so asked for by the holy man. The holy man then advised Lodhia to lead a pious life and to love animals rather than to kill them. Lodhia then became a great worshipper of God, saved and nursed animals and birds and attained his mukti.

Kunchar

Gaj, the elephant, see raga Sorath.

REVISION PAPER 23 (Raga Kedara)

- How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

- How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

- Is this raga included in the ragamala? If yes then explain the nature of this raga.
- In this raga there is one composition of Guru Arjan in addition to his 15 do-pada shabads, name the structure of the compositions, total count of its padas, tukas in each pada; write the page numbers and briefly explain the theme of the composition.
- Give the literal translation of the shabad no. 4/2 in Bhagat bani.

REVISION PAPER 23 (Raga Kedara)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1118</i> | <i>Short, 'Iknoegkar Satgur Prasad'.</i> |
| <i>Other sections/sub sections</i> | <i>Eight</i> | <i>Various pages</i> | <i>Short, 'Ikongkar Satgur Prasad'.</i> |

2. How many rahau verses have been used in various compositions in this raga/ section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---------------------------|----------------------|----------------------|---|
| <i>First four shabads</i> | <i>None</i> | | |
| <i>Next all shabads</i> | <i>one</i> | <i>Various pages</i> | <i>No numeral, placed in the beginning of the shabads</i> |
| <i>Bhagat-bani</i> | <i>one</i> | <i>1123 – 1124</i> | <i>Numerals, placed at the end of the first pada</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, as a son of raga Megh.

4. In this raga there is one composition of Guru Arjan in addition to his 15 do-pada shabads, name the structure of the composition , total count of its padas, tukas in each pada; write the page numbers and briefly explain the theme of the composition.

The composition is a chhant of 4 padas, each pada has 6 tukas, pages 1122-1123.

The theme is:

"Please meet me, O! my beloved Waheguru. You are all-pervading, residing amongst all of us. You are the architect of destiny.

5. Give the literal translation of the shabad no. 4/2 in Bhagat Bani.

Some deal in bronze and copper, some in cloves and betel nuts. The true Saints deal in the Nam, the Name of the Master of the Universe. Such is my merchandise as well. || 1 || I am a trader in the Name of Waheguru. The priceless diamond has come into my hands. I have left the world behind. || 1 || Rahau || When the true Guru wanted me to be attached , then I was attached to the truth. I am an agent of Waheguru . I have loaded the commodity of Truth in the stock of goods I sell; I am standing at the door steps of Waheguru, the treasure of all bounties. || 2 || He himself is the pearl, the jewel and the ruby; and he himself is the jeweller. He himself spreads out in the ten directions. He as the divine Merchant is eternal and unchanging. || 3 || My mind is the bull, and meditation is the road; I have filled my packs with spiritual wisdom, and loaded them on the bull. Listen, O! true Saints: my merchandise has reached its destination! || 4 || 2 ||

TEST PAPER 23 – RAGA KEDARA

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 2/6 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist titled banis are there in this raga?

None

4

5. How many compositions referred as ‘Kafis’ are included in this group?

None

6

6. How many *Chhants* are there in this raga?

None

1

2

7. How many *Bhagats’ shabads* are there in the raga?

None

7

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

4th part of day

10. Deciper the numerals 2/7/15 recorded on page 1122.

TEST PAPER 23 – suggested answers

RAGA KEDARA

1. Which type of *Mangal* this raga opens with:

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|-----|-----|----------------|-----|-----|-----|
| <i>Shabads 2-4 padas</i> | xxx | xxx | <i>Chhants</i> | xxx | xxx | xxx |
|--------------------------|-----|-----|----------------|-----|-----|-----|

3. Select composition 2/6 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|--|--------------------|----------------------|-----------------|
| <i>Raga Kedara Bani Kabir Jeo Ki</i> | 1124 | <i>2 pada shabad</i> | <i>Kabir</i> |

4. How many specialist titled banis are there in this raga?

None

5. How many compositions referred as '*Kafis*' are included in this group?

None

6. How many *Chhants* are there in this raga?

1

7. How many *Bhagats' shabads* are there in the raga?

7

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

4th part of day

10. Deciper the numerals 2/7/15 recorded on page 1122.

2=number of padas in 15th shabad, 7=shabads of Guru Arjan in Ghar 5

15=cumulative total of Guru Arjan's shabads.

Chapter 24

Raga Bhairav

Raga Bhairav (24)

Points to remember

1. This chapter opens with full mangal, ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | |
|-------------------|----------|-----|-----|-----|-------------|
| Shabads 2-6 padas | Ashtpadi | xxx | xxx | xxx | Bhagat Bani |
|-------------------|----------|-----|-----|-----|-------------|

3. This raga has bani of four Guru-composers, Guru Nanak, Guru Amardas, Guru Ramdas and Guru Arjan.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is no var in this raga.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

The number of vars composed by different composers is as follows:

Guru Nanak=3, Guru Amardas = 4, Guru Ramdas = 8, Guru Arjan =6, Satta & Balwand = 1

Only 17 raga chapters have ‘vars’ in them, of which four ragas –Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

5. There is no chhant in this raga.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

6. The raga has six Ashtpadis of Guru-composers, one composed by Guru Nanak, two composed by Guru Amardas and three composed by Guru Arjan two Ashtpadis are of Bhagat Kabir.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is Bani of Bhagats: Kabir, Namdev and Ravidas in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 60 compositions of Bhagat Namdev in 18 ragas, and 41 compositions of Bhagat Ravidas in 16 ragas.

8. This raga is listed as a raga in the ragamala.
9. The recommended time of its recitation is the fourth part of the night i.e., 3-6 a.m. and the season is ‘winter (sharad)’, during October – November.

Mythological references

Raga Bhairav (24)

Raga Bhairav Kabir, shabad 15, page 1161

ਤੇਤੀਸ ਕਰੋੜੀ ਹੈ ਖੇਲ ਖਾਨਾ ॥ ਚਉਗਸੀ ਲਖ ਫਿਰੈ ਦਿਵਾਨਾਂ ॥ ਬਾਬਾ ਆਦਮ ਕਉ ਕਿਛੁ ਨਦਰਿ ਦਿਖਾਈ ॥
ਊਨਿ ਭੀ ਭਿਸਤਿ ਘਨੇਰੀ ਪਾਈ ॥ ੨ ॥

Waheguru has 33,000,000 play-houses. His beings wander insanely through 8.4 million incarnations. He first bestowed his grace on Adam, the father of mankind, but when he disobeyed, he was thrown out (from the Garden of Eden). || 2 ||

Adam

The story of Adam is a Biblical story. According to this story God first created Adam, a man, in his own image from the dust of the earth. He lived in the Garden of Eden. God had given him all the comforts of life. For his company God then created Eve, a woman, from Adam's rib. God had given them permission to eat whatever they liked except the fruit of knowledge tree. One day, on the incitement of devil, they both ate the fruit of the knowledge tree and thus disobeyed God. As a punishment of disseverance they were both ordered to leave the Garden of Eden.

Raga Bhairav Kabir, shabad 16, page 1161

ਸਭੁ ਕੋਈ ਚਲਨ ਕਹਤ ਹੈ ਊਹਾਂ ॥ ਨਾ ਜਾਨਉ ਬੈਕੰਠੁ ਹੈ ਕਹਾਂ ॥ ੧ ॥ ਰਹਾਉ ॥ ਆਪ ਆਪ ਕਾ ਮਰਮ੍ਹ ਨ
ਜਾਨਾਂ ॥ ਬਾਤਨ ਹੀ ਬੈਕੰਠੁ ਬਖਾਨਾਂ ॥ ੧ ॥ ਜਬ ਲਗੁ ਮਨ ਬੈਕੰਠ ਕੀ ਆਸ ॥ ਤਬ ਲਗੁ ਨਾਹੀ ਚਰਨ
ਨਿਵਾਸ ॥ ੨ ॥ ਖਾਈ ਕੋਟੁ ਨ ਪਰਲ ਪਗਾਰਾ ॥ ਨਾ ਜਾਨਉ ਬੈਕੰਠ ਦੁਆਰਾ ॥ ੩ ॥ ਕਹਿ ਕਸੀਰ ਅਬ
ਕਹੀਐ ਕਾਹਿ ॥ ਸਾਧਸੰਗਤਿ ਬੈਕੰਠੈ ਆਹਿ ॥ ੪ ॥ ੮ ॥ ੧੬ ॥

Everyone speaks of going there, but I do not even know where heaven is. || 1 ||
Rahau || One who does not even know the mystery of his own self, speaks of heaven, but it is only a talk. || 1 || As long as the mortal hopes for heaven, he will not dwell at Waheguru's feet. || 2 || Heaven is not a fort with moats and ramparts, and walls plastered with mud; I do not know what heaven's gate is like. || 3 || The Sadh Sangat, the company of the holy, is heaven itself. || 4 || 8 || 16 ||

Baikuntha (Vaikuntha)

Baikuntha is the heaven of god Vishnu and is said to be situated at mount Meru. Its base-ground is made of gold and all buildings are studded with jewels. Its circumference is eighty thousand miles.

Raga Bhairo Kabir, page 1162

ਕੋਟ ਸੂਰ ਜਾ ਕੈ ਪਰਗਾਸ ॥ ਕੋਟ ਮਹਾਦੇਵ ਅਰੁ ਕਬਿਲਾਸ ॥ ਦੁਰਗਾ ਕੋਟ ਜਾ ਕੈ ਮਰਦਨ ਕਰੈ ॥ ਬ੍ਰਹਮ
ਕੋਟ ਬੇਦ ਉਚਰੈ ॥ ੧ ॥ ਜਉ ਜਾਚਉ ਤਉ ਕੇਵਲ ਰਾਮ ॥ ਆਨ ਦੇਵ ਸਿਉ ਨਾਹੀ ਕਾਮ ॥ ੧ ॥ ਰਹਾਉ ॥

Millions of suns shine for Waheguru, and there are millions of Shivas and Kailash mountains. Millions of Durga goddesses massage Waheguru's feet. Millions of Brahmans chant the Vedas for him. || 1 || When I beg, I beg only from Waheguru. I have nothing to do with any other deity. || 1 || Rahau ||

Durga

Durga is the consort of Shiva. She is a different form of Parvati. She has ten hands and rides a tiger. In her hands she carries: a discus (given by Vishnu), a trident (given by Shiva), a quiver full of arrows (given by god Sun), a bow (given by god Vayu), a thunderbolt (given by god Indra), a mace (given by Kuvera), a shield and sword (given by Kala), a battle axe (given by Vishkarma), a conch shell (given by Varuna), a rosary and a water-pot (given by Brahma). She descends for the destruction of demons.

Raga Bhairav Mehla 3, ashtpadi no 2., page 1154

ਸੰਡੈ ਮਰਕੈ ਕੀਣੀ ਪੂਕਾਰ ॥ ਸਭੇ ਦੈਤ ਰਹੇ ਭਖ ਮਾਰਿ ॥ ਭਗਤ ਜਨਾ ਕੀ ਪਤਿ ਰਾਖੈ ਸੋਈ ॥ ਕੀਤੇ ਕੈ
ਕਹਿਐ ਕਿਆ ਹੋਈ

Sanda and Marka, his teachers, made the complaint. All the demons kept trying in vain. Waheguru protected His humble devotee, and preserved his honour. What can be done by mere created beings? || 5 ||

Sanda, Marka

They were two teachers assigned by Harnakash to teach Bhagat Prehlad.

REVISION PAPER 24 (Raga Bhairav)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|-----------------|---|
| <i>As all compositions are chhants.</i> | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

4. In this raga there is one composition of three padas of Guru Arjan, name the structure of the composition, tukas in each pada and briefly explain the theme of the composition.

5. Give the literal translation of Guru Arjan's shabad no. 4/43/56.

REVISION PAPER 24 (Raga Bhairav)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|---|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1125</i> | <i>Complete</i> |
| <i>Other sections/sub sections</i> | <i>16</i> | <i>Various pages</i> | <i>Short, 'Ikongkar satgur prasad'.</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|----------------------|---|
| <i>All Guru-compositions (except two shabads on pages 1151, 1153).</i> | <i>one</i> | <i>Various pages</i> | <i>Numerals, placed at the end of the first pada; the other two shabads, numerals placed in the beginning of the shabad.</i> |
| <i>Bhagat-compositions (except one shabad on page 1157)</i> | <i>one</i> | <i>Various pages</i> | <i>Numerals, placed at the end of the first pada; one shabad (page 1157) numbered, placed at the beginning of the shabad.</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
Yes, this is one of the main raga of ragamala.
4. In this raga there is one composition of three padas of Guru Arjan, name the structure of the composition, tukas in each pada and briefly explain the theme of the composition.

It is a shabad of 3 padas and each pada has 2 tukas.

The theme of the shabad is, "Waheguru, my Master, is my protector and saviour at all the places. He is the inner-knower, the searcher of hearts. || 1 || Rahau ||

5. Give the literal translation of Guru Arjan's shabad no. 4/43/56.

The true Guru (Waheguru) has listened to my prayer. All my affairs have been resolved. Deep within my mind and body, I meditate on God. The perfect Guru has dispelled all my fears. || 1 || The All-powerful divine Guru is the greatest of all. Serving him, I obtain all comforts. || Rahau || Everything is controlled by him. No one can erase his eternal decree. The supreme Waheguru, the transcendent Waheguru, is incomparably beautiful. The Guru is the image of fulfilment, the embodiment of supremacy. || 2 || The Name of Waheguru abides deep within me. Wherever I look, I see the wisdom of Waheguru. My mind is totally enlightened and illuminated with his name. Within me, the supreme God abides. || 3 || I humbly bow to Waheguru forever. I am forever a sacrifice to him. I wash his feet and meditate on his name forever. || 4 || 43 || 56 ||

TEST PAPER 24 – RAGA BHAIKAV

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 4/43/56 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many untitled long banis are there in this raga?

None

1

5. How many compositions referred as 'Kafis' are included in this group?

None

6

6. How many *Ashtpadis* are there in this raga?

None

6

2

7. How many *Bhagats' shabads* are there in the raga?

None

32

20

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

4th part of night

10. Deciper the numerals 2/1/57/8/21/7/57/93 recorded on page 1153.

TEST PAPER 24 – suggested answers

RAGA BHAIKAV

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|-----|-----|--------------------------|-----|------------------------|
| <i>Shabads 2-6 padas</i> | <i>Ashtpadis</i> | xxx | xxx | <i>Long untitled</i> | xxx | <i>Bhagat Bani</i> |
|--------------------------|------------------|-----|-----|--------------------------|-----|------------------------|

3. Select composition 4/43/56 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|-------------------|
| <i>Bhairav Mehla 5</i> | 1152 | <i>4 pada shabad</i> | <i>Guru Arjan</i> |

4. How many untitled long banis are there in this raga?

1

5. How many compositions referred as '*Kafis*' are included in this group?

None

6. How many *Ashtpadis* are there in this raga?

6

7. How many *Bhagats' shabads* are there in the raga?

32

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

4th part of night

10. Decipher the numerals 2/1/57/8/21/7/57/93 recorded on page 1153.

2=*padas in the 93rd shabad*, 1=*shabad of Guru Arjan in ghar 3*, 57=*shabads of Guru Arjan*, 8=*Shabads of Guru Nanak*, 21=*Shabads of Guru Amardas*, 7=*Shabads of Guru Ramdas*, 57=*repeat no.* 93=*cumulative total of all shabads*.

Chapter 25

Raga Basant

Raga Basant (25)

Points to remember

1. This chapter opens with full mangal, ‘ਉਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafsi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|----------|-----|-----|-----|-----|-------------|
| Shabads 2-5 padas | Ashtpadi | xxx | xxx | xxx | Var | Bhagat Bani |
|-------------------|----------|-----|-----|-----|-----|-------------|

3. In its vertical sequence, like raga Asa (page 348, where Guru Nanak's shabad *Sodar* is followed by Guru Ramdas's shabad *Sopurk* and again followed by the shabads of Guru Nanak), this raga also has a deviation from the norm. The sequence is as follow:

Three shabads of Guru Nanak

One shabad of Guru Amardas

Three shabads of Guru Nanak

One shabad of Guru Amardas

Four shabads of Guru Nanak

Shabads of Guru Amardas.....after this the sequence follows its norm.

4. This raga has bani of Guru-composers, Guru Nanak, Guru Amardas, Guru Ramdas, Guru Arjan, and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

5. There is one var in this raga. This is the shortest var amongst all the vars in Guru Granth Sahib. It has only 3 pauris.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri .

The number of vars composed by different composers is as follows:

Guru Nanak=3, Guru Amardas = 4, Guru Ramdas = 8, Guru Arjan =6, Satta & Balwand = 1

Only 17 raga chapters have 'vars' in them, of which four ragas –Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------|---|---------------------------|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Ramkali, Jaitsiri</i> | <i>Gujri, Maru,</i> <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |

| | | | |
|---|---|---|---|
| <i>Raga Ramkali*</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| *this raga also has a var composed by minstrels 'Satta & Balwand' (966) | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

6. There is no chhant in this raga.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

7. The raga has eleven Ashtpadis of Guru-composers, eight composed by Guru Nanak, one composed by Guru Amardas and two composed by Guru Arjan.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

8. There is Bani of Bhagats: Kabir, Namdev, Ravidas and Ramanand in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 60 compositions of Bhagat Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 raga and one composition of Bhagat Ramanand in raga Basant.

9. This raga is listed as a son of raga Hindol in the ragamala.
10. The recommended time of its recitation is any time of the day or night and the season is **spring (Basant)**, during February – March.

Mythological references

Raga Basant (25)

Raga Basant Namdev, shabad 15, page 1196

ਗੰਗਾ ਗਇਆ ਗੋਦਾਵਰੀ ਸੰਸਾਰ ਕੇ ਕਾਮਾ ॥ ਨਾਗਇਣੁ ਸੁਪੁਸੰਨ ਹੋਇ ਤ ਸੇਵਕੁ ਨਾਮਾ ॥ ੩ ॥ ੧ ॥

Pilgrimages to the Ganges, the Gaya and the Godawari are merely worldly affairs. If Waheguru was totally pleased, then He would let us be His servant. || 3 || 1 ||

Gaya

It is one of the seven sacred places of Hindus. It is a popular belief that Hindus have to pass through a narrow passage here in order to destroy all their sins. This place is also sacred for Buddhists, it was here that Buddha attained Nirvana.

Godavari

Godavari is a river, originating from the hills of Nasik (Bombay). The town of Nanded is situated at the banks of this river.

Raga Basant Kabir, shabad 16, page 1194

ਉਇ ਪਰਮ ਪੁਰਖ ਦੇਵਾਧਿ ਦੇਵ ॥ ਭਗਤਿ ਹੇਤਿ ਨਰਸਿੰਘ ਭੇਵ ॥ ਕਹਿ ਕਬੀਰ ਕੋ ਲਖੈ ਨ ਪਾਰ ॥
ਪ੍ਰਹਲਾਦ ਉਧਾਰੇ ਅਨਿਕ ਬਾਰ ॥ ੫ ॥ ੮ ॥

The Supreme Master, the divinity of the divine, for the sake of his devotee, assumed the form of the man-lion. No one can know Waheguru's limits. He saves his devotees like Prahlaad over and over again. || 5 || 4 ||

Narsingh

Vishnu assumed the form of man-lion (Narsingh Avtar) in order to kill Hiranyakashipu the father of Prehlad.

ਸਾਲ ਗ੍ਰਾਮ ਬਿਪ ਪੂਜਿ ਮਨਾਵਹੁ ਸੁਕ੍ਰਿਤੁ ਤੁਲਸੀ ਮਾਲਾ ॥ ਰਾਮ ਨਾਮੁ ਜਪਿ ਬੇੜਾ ਬਾਂਧਹੁ ਦਇਆ ਕਰਹੁ
ਦਇਆਲਾ ॥ ੧ ॥

O! Brahmin, why waste time in worshiping your stone-god, and wearing your *tulsi* rosary beads. Instead recite the Name of Waheguru and he will manifest to build your rescue boat, and shower mercy upon you. || 1 ||

Saligram

Saligram is a black stone sacred to the Hindus. It is found on the bed of river Gandaki.

Jalandhar was an asura (inferior god) and his wife was Vrinda. On account Jalandhar's great austerities he got a boon of invincibility as long as his wife remained faithful to him. Once there was a fight between Jalandhar and god Indra over the possession of jems which Indra had got when the milk-ocean was churned. To defeat Jalandhar, who had the boon of invincibility, Vishnu disguised as Jalandhar and seduced Vrinda and thus violated her virginity. When Vrinda discovered Vishnu's trick she cursed him to become a stone. Vishnu in turn cursed Vrinda to become *Tulsi* plant. Brahmins worship Vishnu as Saligram in their daily rituals and women worship *Tulsi* plant.

REVISION PAPER 25 (Raga Basant)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/ section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

4. In this raga there is one composition of three padas (popularly called pauris) of Guru Arjan, name the structure of the composition, tukas in each pada and briefly explain the theme of the composition?

5. Give the theme of the shabad no. 4/1/18/12/18/30.

REVISION PAPER 25 (Raga Basant) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1168</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>Twenty one</i> | <i>Various pages</i> | <i>Short, 'Ikongkar satgur prasad'</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|----------------------|---|
| <i>All Guru-compositions (except one shabad at page 1185)</i> | <i>One</i> | <i>Various pages</i> | <i>Numbered, placed at the end of the first pada</i> |
| <i>Shabad at page 1185</i> | <i>One</i> | <i>1185</i> | <i>Un-numbered, placed at the beginning of the shabad</i> |
| <i>Shabads of Guru Tegh Bahadur</i> | <i>One</i> | <i>1186 - 1187</i> | <i>Numbered, placed at the beginning of the shabad</i> |
| <i>Bhagat bani (except shabad of Ramanand)</i> | <i>One</i> | <i>Various pages</i> | <i>Numbered, placed at the end of the first pada</i> |
| <i>Bhagat Rmanand</i> | <i>One</i> | <i>1195</i> | <i>Numbered, placed at the beginning of the shabad</i> |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.

Yes, a son of raga Hindol

4. In this raga there is one composition of three padas (popularly called pauris) of Guru Arjan, name the structure of the composition, tukas in each pada and briefly explain the theme of the composition.

The composition is 'Var', each pada has five tukas in it. The theme is as follows:

ਬਸੰਤ ਕੀ ਵਾਰ ਮਹਲ ੫ ੧੭੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਹਰਿ ਕਾ ਨਾਮੁ ਧਿਆਇ ਕੈ ਹੋਹ ਹਰਿਆਂ¹ ਭਾਈ ॥ ਕਰਮਿ² ਲਿਖੰਤੈ³ ਪਾਈਐ ਇਹ ਰੁਤਿ ਸੁਹਾਈ⁴ ॥
ਵਣੁ⁵ ਤ੍ਰਿਲੰਦੁ⁶ ਤ੍ਰਿਭਵਣੁ⁷ ਮਉਲਿਆਂ⁸ ਅੰਮ੍ਰਿਤ ਫਲੁ ਪਾਈ ॥ ਮਿਲਿ ਸਾਧੁ ਸੁਖੁ ਉਪਜੈ ਲਥੀ ਸਭ ਛਾਈ⁹ ॥
ਨਾਨਕੁ ਸਿਮਰੈ ਏਕੁ ਨਾਮੁ ਫਿਰਿ ਬਹੁਤ੍ਰਿ¹⁰ ਨ ਧਾਈ¹¹ ॥ ੧ ॥

ਪੰਜੇ ਬਧੇ ਮਹਾਬਲੀ¹² ਕਰਿ ਸਚਾ ਢੋਆ¹³ ॥ ਆਪਣੇ ਚਰਣ ਜਪਾਇਅਨੁ ਵਿਚਿ ਦਯੁ¹⁴ ਖੜੋਆ ॥ ਰੋਗ
ਸੋਗ ਸਭਿ ਮਿਟਿ ਗਏ ਨਿਤ ਨਵਾ ਨਿਰੋਆ ॥ ਦਿਨੁ ਰੈਣਿ ਨਾਮੁ ਧਿਆਇਦਾ ਫਿਰਿ ਪਾਇ ਨ ਮੌਆ¹⁵ ॥
ਜਿਸ ਤੇ ਉਪਜਿਆ ਨਾਨਕਾ ਸੋਈ ਫਿਰਿ ਹੋਆ ॥ ੨ ॥

ਕਿਥਹ ਉਪਜੈ¹⁶ ਕਹ ਰਹੈ ਕਹ ਮਾਹਿ ਸਮਾਵੈ¹⁷ ॥ ਜੀਅ ਜੰਤ ਸਭਿ ਖਸਮ ਕੇ ਕਉਣੁ ਕੀਮਤਿ ਪਾਵੈ ॥
ਕਹਨਿ¹⁸ ਧਿਆਇਨਿ¹⁹ ਸੁਣਨਿ ਨਿਤ ਸੋ²⁰ ਭਗਤ ਸੁਹਾਵੈ ॥ ਅਗਮ ਅਗੋਚਰੁ²¹ ਸਾਹਿਬੇ ਦੂਸਰੁ ਲਵੈ²² ਨ
ਲਾਵੈ ॥ ਸਚ ਪੁਰੈ ਗਰਿ ਉਪਦੇਸਿਆ²³ ਨਾਨਕ ਸੁਣਾਵੈ ॥ ੩ ॥ ੧ ॥

¹ To become greener, blossomed

² destiny

³ ordained, writ

⁴ beauteous

⁵ vegetation

⁶ grass

⁷ three worlds: sky, earth, underworld

⁸ blossomed

⁹ darkness, grief, pain

¹⁰ again and again

¹¹ transmigration

¹² chain the five vices: passion, anger, greed, attachment, ego

¹³ support

¹⁴ Waheguru

¹⁵ to die again and again

¹⁶ From where and how born?

¹⁷ Where will you go and merge?

¹⁸ utter

¹⁹ contemplate

²⁰ those

Basant ki Var Mehla 5

As the season of spring (Basant) brings greenery and colours in every park, garden and orchard, similarly human life brings an opportunity to fill divine colours in both your body and soul. See all the three worlds in bloom, and obtain the fruit of Nectar. Meeting with the holy saints, peace wells up, and all sinful residues are erased. Remember in meditation the One Name, and you shall never again be consigned to the womb of reincarnation. || 1 ||

The five powerful desires are bound down, when you lean on Waheguru. God himself leads us to dwell with him (at his feet). He stands right in our midst. All sorrows and sicknesses are eradicated, and you become ever-fresh and rejuvenated. Night and day, meditate on Nam, and you shall never again experience the pain of death. With Waheguru's grace the one, from whom we came, into him we will merge|| 2 ||

Where do we come from? Where do we live? Where do we go in the end? All creatures belong to God, our Master. Who can place a value on him? Those who meditate, listen and recite, those devotees are blessed and beautified. God is inaccessible and unfathomable; there is no other equal to him. The perfect Guru has taught this truth and he proclaims it to the world. || 3 || 1 ||

Basant ki Var

Main features:

1. This is the shortest var amongst the 22 vars recorded in Guru Granth Sahib.
2. Unlike other vars the var has no sloaks preceding the pauries and the title of 'pauri' is not given at the start of the stanzas.
3. Unlike many vars it has no comment 'shud' or 'shud keechae' at the end.
4. The numerals at the end of the var is 3/1. This is proof enough that the var is complete and not incomplete as suggested by many scholars. The number '1' testifies that the composition is complete and has three stanzas.
5. In the title of the 'var' the heading 'Mehl' is given instead of 'Mehla' as used for Guru-bani all over Guru Granth Sahib. The difference is not very significant as it does not change the meaning of the title.

²¹ beyond reach, beyond apprehension

²² equal

²³ Whatever instructions the Perfect Guru (Waheguru) has given

6. A Sakhi given in the shabad-arth states that Guru Arjan left the 'Var' incomplete as he was called into the langar to dine. The same Sakhi has been quoted by many scholars.

The irony of the Sakhi is that sometimes writers give such a naïve argument even for the divine pronouncements. The Guru-bani is the word of God, spoken through Gurus. Then how it is comprehensible that God would make an incomplete pronouncement, or that Guru Arjan would stop receiving God's word for dining purposes. There is no doubt that we all understand the importance of langar, its timing and operations, but the descending of God's word is above all rules or laws howsoever important they are..

7. This is the last var of Guru Arjan and it has highlighted three highly powerful themes in its three stanzas:
 - i. The importance of Nam-simran
 - ii. The control of desires
 - iii. The emergence and re-emergence of soul.
8. Each stanza of the var has five tukas, making it a var of total 15 tukas.
9. Unlike many stanzas of other 'vars', stanzas of this var end with the name 'Nanak' as the composer.
10. The spelling of the Nanak in three vars is different.
 - i. First stanza - the name reads ਨਾਨਕ
 - ii. Second stanza – the name reads ਨਾਨਕਾ
 - iii. Third stanza – the name reads ਨਾਨਕ

The grammatical importance of the symbols is as follows: aunkar (-) makes a noun masculine and singular and kanna (') makes a noun plural.

5. Give the theme of the shabad no. 4/1/18/12/18/30.

O! my mind, focus your consciousness on Waheguru. Your mind and body shall blossom forth in lush greenery, and you shall obtain the fruit of the Shabad of One Almighty || I || Rahau ||

TEST PAPER 25 – RAGA BASANT

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 4/1/18/12/18/30 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many untitled long banis are there in this raga?

None

2

5. How many compositions are in raga Hindol within this raga?

None

22

6. How many *Ashtpadis* are there in this raga?

None

11

2

7. How many *Bhagats' shabads* are there in the raga?

None

11

13

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

Any time of day

4th part of night

10. Deciper the numerals 4/5/7/12/18/7/37 recorded on page 1179.

TEST PAPER 25 – suggested answers

RAGA BASANT

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | xxx | xxx | xxx | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|-----|-----|-----|------------|--------------------|
|--------------------------|------------------|-----|-----|-----|------------|--------------------|

3. Select composition 4/1/18/12/18/30 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|---|--------------------|----------------------|-------------------|
| <i>Basant Hindol Mehla 3 ghar 2</i> | 1177 | <i>4 pada shabad</i> | <i>Guru Arjan</i> |

4. How many untitled long banis are there in this raga?

None

5. How many compositions are in raga Hindol within this raga?

22

6. How many *Ashtpadis* are there in this raga?

11

7. How many *Bhagats' shabads* are there in the raga?

13

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

Any time of day

10. Deciper the numerals 4/5/7/12/18/7/37 recorded on page 1179.

4=*padas in the last shabad*, 5=*shabads of Guru Ramdas in ghar 2*, 7=*total shabads of Guru Ramdas*, 18=*shabads of Guru Amardas*, 12=*shabads of Guru Nanak*, 37=*cumulative total of shabads of Guru Nanak, Guru Amardas and Guru Ramdas*.

Chapter 26

Raga Sarang

Raga Sarang (26)

Points to remember

1. This chapter opens with full mangal, ‘ਉਚਿ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafī (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|----------|-----|--------|-----|-----|------------|
| Shabads 2-5 padas | Ashtpadi | xxx | Chhant | xxx | Var | Bhagatbani |
|-------------------|----------|-----|--------|-----|-----|------------|

3. This raga has bani of all Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, Guru Arjan, and Guru Tegh Bahadur.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is one var in this raga composed by Guru Ramdas. It has 36 pauris and 74 sloaks.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

The number of vars composed by different composers is as follows:

Guru Nanak=3, Guru Amardas = 4, Guru Ramdas = 8, Guru Arjan =6, Satta & Balwand = 1

Only 17 raga chapters have 'vars' in them, of which four ragas –Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|--|--|---|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Gujri, Ramkali, Maru, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali*</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>*this raga also has a var composed by minstrels 'Satta & Balwand' (966)</i> | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Ramdas</i> | <i>Guru</i> | <i>Pauris 27- 31, pages 315-317</i> |
| | | | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12</i> |

| | | | |
|---|---|---|---|
| | | | <i>composed by Guru Ramdas page 306. There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri'</i> → | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang. It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. There is only one chhant of Guru Arjan in this raga.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has seven Ashtpadis of Guru-composers, two composed by Guru Nanak, three composed by Guru Amardas and two composed by Guru Arjan.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is Bani of Bhagats: Kabir, Namdev, Ravidas, Parmanand and Surdas in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks, 60 compositions of Bhagat Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 raga, one composition of Bhagat Parmanand, and one line hymn of Surdas in raga Sarng.

8. This raga is listed as a son of raga Sri in the ragamala.
9. The recommended time of its recitation is second part of the day 9 a.m. – 12 noon and the season is *rainy (Varsha)*, during July -August.
10. This raga has also used instruction titled '*Partal*', pages 1200/1229. The instruction means that while singing the shabad/s the 'tal' rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total =14)

Mythological references

Raga Sarang (26)

Raga Sarang Mehla 5, Ashtpadi 7 pada 7, page 1236

ਅਨਿਕ ਬਰਨ ਅਨਿਕ ਕਨਿਕ ਸੁਮੇਰ ॥

Many gods of water, many mountains of gold

Barana

Barna is a Vedic deity. He is the god of ocean and master of waters. He carries a noose to bind offender. His dwelling is at flower mountain (Pushpa-giri) and in the town called Vasudha Nagar.

Sumer

Refer to Japji.

Raga Sarang Mehla 5, Ashtpadi 7 pada 7, page 1236

ਅਨਿਕ ਧਰਮ ਅਨਿਕ ਕੁਮੇਰ ॥

Many righteous judges of Dharma, many gods of wealth.

Kubera (Kumera)

Kuber was the half brother of Ravan. He was expelled from Lanka by Ravan. By his meditation on Brahma he became immortalised and became god of the treasure of wealth. Brahma also gave him a self moving aerial car called 'Pushpaka', which was later seized by Ravana. His dwelling is in Kuber situated in Himalayas.

REVISION PAPER 26 (Raga Sarang)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|---|----------------------|-----------------|---|
| <i>As all compositions are chhants...</i> | | | |

3. Is this raga included in the ragamala. If yes then explain the nature of this raga.
4. Analyse composition no. 2/51/74: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.
5. Give the theme of the shabad no. 2/90/113.

REVISION PAPER 26 (Raga Sarang)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|-------------------------------|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1197</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>Twenty one</i> | <i>Various pages</i> | <i>Ikingkar Satgur Prasad</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------------|----------------------|----------------------|---|
| <i>As all compositions .</i> | <i>one</i> | <i>Various pages</i> | <i>Numbered, placed in the beginning of the shabads</i> |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga.
4. Analyse composition no. 2/51/74: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

Two pada shabad, page 1218, two tukas in each pada,

The theme is, "O! my Master, I have come to your sanctuary. The anxiety of my mind departed, when I gazed upon the blessed vision of your audience. || 1 || Rahau ||

5. Give the theme of the shabad no. 2/90/113.

The theme is: "This holy book (Guru Granth Sahib) is the home of the transcendent God. Whoever sings the glorious praises of the Master, written in there, in the company of the holy (Sadh Sangat), will gain the inside knowledge of God. || 1 || Rahau ||

TEST PAPER 26 – RAGA SARANG

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 2/10/139/3/13/155 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many specialist titled banis are there in this raga?

None

4

5. How many compositions titled *partal* are there in this group?

22

2

6. How many *Ashtpadis* are there in this raga?

None

7

9

7. How many *Bhagats' shabads* are there in the raga?

None

7

8

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

2nd part of day

10. Deciper the numerals 2/4/3/13/139/4/159 recorded on page 1232.

TEST PAPER 26 – suggested answers

RAGA SARANG

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | <i>xxx</i> | <i>Chhants</i> | <i>xxx</i> | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|------------|----------------|------------|------------|--------------------|
|--------------------------|------------------|------------|----------------|------------|------------|--------------------|

3. Select composition 2/10/139/3/13/155 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|-----------------|
| <i>Sarang Mehla 5</i> | 1231 | 2 pada shabad | Guru Arjan |

4. How many specialist titled banis are there in this raga?

None

5. How many compositions titled *partal* are there in this group.

6+10

6. How many *Ashtpadis* are there in this raga?

7

7. How many *Bhagats' shabads* are there in the raga?

8

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

2nd part of day

10. Decipher the numerals 2/4/3/13/139/4/159 recorded on page 1232.

2=no. of padas in the 159th shabad, 4=shabads of Guru Tegh Bahadur, 3=shabads of Guru Nanak, 13=shabads of Guru Ramdas, 139=shabads of Guru Arjan, 4=shabads of Guru Tegh Bahadur (repeat), 159=cumulative total of all shabads.

Chapter 27

Raga Malar

Raga Malar (27)

Points to remember

1. This chapter opens with full mangal, 'ਉਥੈ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਡੀ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|----------|-----|--------|-----|-----|------------|
| Shabads 2-5 padas | Ashtpadi | xxx | Chhant | xxx | Var | Bhagatbani |
|-------------------|----------|-----|--------|-----|-----|------------|

3. This raga has bani of five Guru-composers, Guru Nanak, Guru Angad, Guru Amardas, Guru Ramdas, and Guru Arjan, and Guru.

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is one var in this raga composed by Guru Nanak. It has 27 pauris and 58 sloaks (the longest sloak of 26 tukas is in this var, pages 1289 –1290, composed by Guru Nanak)

In total there are 22 vars in Guru Granth Sahib of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga.

Gauri.

The number of vars composed by different composers is as follows:

Guru Nanak=3, Guru Amardas = 4, Guru Ramdas = 8, Guru Arjan =6, Satta & Balwand = 1

Only 17 raga chapters have 'vars' in them, of which four ragas -Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

| Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same | Raga | | |
|--|--|--|--|
| Five vars of Guru Arjan | <i>Gauri, Gujri, Ramkali, Maru, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| One var of Guru Amardas | <i>Raga Gujri</i> | | |
| One var of Guru Ramdas | <i>Raga Kanra</i> | | |
| | | | |
| Four Ragas with two vars | First var | Second var | Remarks |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keechey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali*</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| *this raga also has a var composed by minstrels 'Satta & Balwand' (966) | | | |
| Three Vars where Guru Arjan's pauris appear with the pauris of the main composer | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru</i> |

| | | | |
|--|--|--|--|
| | | | Ramdas page 306. There is remark 'Sudh at the end' |
| Raga Sarang | Var Guru Ramdas | Pauri 35 (page 1251) | Sudh |
| Raga Malhar | Var Guru Nanak | Pauri 27 (page 1291) | Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end. |
| The spelling of the word Pauri | | | |
| Generally the heading is 'Pauri' | Exceptionally it is headed as 'Pavri' → | See pages: 139 (pauri 4), pages 142, 143, 1097 | Pages 250, 251, 253, 255, 259 (in Bawan Akhri) |
| Longest and shortest Guru-Vars | | | |
| Longest var is of Guru Ramdas in raga Sarang. It has 36 pauris and 74 sloaks | Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. There is only one chhant of Guru Arjan in this raga.

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has eight Ashtpadis of Guru-composers, five composed by Guru Nanak, and three composed by Guru Amardas.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is Bani of Bhagats Namdev and Ravidas in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Bhagat Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 raga.

8. This raga is listed as a consort of raga Megh in the ragamala.
9. The recommended time of its recitation is all parts of the day, and the season is *rainy (Varsha)*', during July -August.
10. This raga has also used instruction titled '*Partal*', pages 1265/1271. The instruction means that while singing the shabad/s the 'tal' rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total =14)

Mythological references

Raga Malar (27)

Raga Malar Namdev, shabad 1 pada 5, page 1292

ਜਾਂ ਚੈ ਘਰਿ ਨਿਕਟ ਵਰਤੀ ਅਰਜਨੁ ਧੂ ਪ੍ਰਹਲਾਦੁ ਅੰਬਰੀਕੁ ਨਾਰਦੁ ਨੇਜੈ ਸਿਧ ਬੁਧ ਗਣ ਗੰਧਰਥ ਬਾਨਵੈ
ਹੇਲਾ ॥ ਏਤੇ ਜੀਅ ਜਾਂ ਚੈ ਹਹਿ ਘਰੀ ॥ ਸਰਬ ਬਿਆਪਿਕ ਅੰਤਰ ਹਰੀ ॥ ਪ੍ਰਣਵੈ ਨਾਮਦੇਉ ਤਾਂ ਚੀ ਆਣਿ ॥
ਸਗਲ ਭਗਤ ਜਾ ਚੈ ਨੀਸਾਣਿ ॥ ੫ ॥ ੧ ॥

In God's home are Arjuna, Dhroo, Prahlaad, Ambreek, Naarad, Nayjaa, the Siddhas and Buddhas, the ninety-two heavenly heralds and celestial singers in their wondrous play. All the creatures of the world are in his house. Waheguru is diffused in the inner beings of all. Seek His protection. All the devotees are his banner and insignia. || 5 || 1 ||

Arjuna

Arjuna was a Pandav brother, younger to Yudhister and Bhim. He was son of Kunti by god Indra. He was the best in the use of arrows and bow. He learnt his skill from Dronacharya. He was very close to Krishna and was chosen as the recipient of the great epic Geeta. Krishna was his charioteer in the great war of Mahabharat.

Nejai

Nejai was a sage. He was the son of Dharma by Kriya.

Raga Malar Mehla 4, Shabad 2, pada 2, page 1263

ਜਾਹਰਨਵੀ ਤਪੈ ਭਾਗੀਰਥਿ ਆਣੀ ਕੇਦਾਰੁ ਬਾਪਿਓ ਮਹਸਾਣੀ ॥

Bhaageerath the penitent brought the Ganges (Jaharnavi) down, and Shiva established Kedar (Nath).

Bhageerath

Bhageerath was the son of king Dilipa. He meditated on Brahma and Shiva and brought river Ganges on earth from heavens. Once when sage Kapila had reduced 6,000 thousand sons of king Sagara to ashes, the water of Ganges was needed to bring them back to life. Bhageerath did that and sons of Sagara came back to life.

Ganga

Ganga is the daughter of Himavat, the king of mountains. When Bhageerath brought Ganges on earth, to check its flow it had to come through the locks of Shiva. Ganges then flowed in seven streams and followed the chariot of Bhageerath. On way the water was drunk by sage Jhanu Muni, who was performing a sacrifice on the route of the flow of the river. He was prevailed upon to release the water through his ears. That is why Ganges is also called Jahnavi or Jaharnavi.

Raga Malar Mehla 4, Shabad 2, pada 1, page 1263

ਗੰਗਾ ਜਮੁਨਾ ਗੋਦਾਵਰੀ ਸਰਸਤੀ ਤੇ ਕਰਹਿ ਉਦਮੁ ਧੂਰਿ ਸਾਧੂ ਕੀ ਤਾਈ ॥

The Ganges, the Jamunaa, the Godaavari and the Saraswati — these rivers strive for the dust of the feet of the Holy.

Jamuna

River Jamuna is the daughter of god Surya (son). Krishna played on its banks during his childhood.

Sarasvati

It was a sacred river of the early Aryans. As a river goddess, Sarasvati is said to be the bestower of fertility and wealth. In a later tradition Saraswati is depicted as the goddess of arts, knowledge, speech, music, learning and skills, and is the wife of Brahma.

REVISION PAPER 27 (Raga Malar)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

3. Is this raga included in the ragamala? If yes then explain the nature of this raga.
4. Analyse composition no. 5/4/13/9/13/22: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.
5. Give the theme of the shabad no. 4/1 page 1254.

REVISION PAPER 27 (Raga Malar) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|----------------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1254</i> | <i>Full/complete</i> |
| <i>Other sections/sub sections</i> | <i>Eighteen</i> | <i>Various pages</i> | <i>Short, 'Ikongkar Satgur Prasad'</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|-----------------|---|
| <i>First 35 shabads</i> | <i>one</i> | <i>various</i> | <i>Numbered, placed at the end of the first pada</i> |
| <i>Next 18 shabads</i> | <i>one</i> | <i>various</i> | <i>Numbered, placed in the beginning of the shabad</i> |
| <i>Next 4 shabads</i> | <i>one</i> | <i>various</i> | <i>Numbered, placed at the end of the first pada</i> |
| <i>Last 8 shabads</i> | <i>one</i> | <i>various</i> | <i>Numbered, placed in the beginning of the shabad</i> |
| <i>All ashtpadis</i> | <i>one</i> | <i>various</i> | <i>Numbered, placed at the end of the first pada</i> |
| <i>Bhagat Bani</i> | <i>one</i> | <i>various</i> | <i>Numbered (except the last shabad), placed in the beginning of the shabad</i> |

3. Is this raga included in the ragamala, if yes then explain the nature of this raga.

Yes, as a consort of raga Meg

4. Analyse composition no. 5/4/13/9/13/22: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

Page no. 1262, 5 pada shabad, 4 tukas in each pada.

The theme is as follows:

O my mind, why are you angry? In this dark age of Kalyuga, Waheguru's Name is the only source of comfort. Contemplate and appreciate the Guru's teachings within your heart, night and day. || 1 || Rahau ||

5. Give the theme of the shabad no. 4/1 page 1254.

Intoxicated in excessive eating, drinking, laughing and sleeping, the mortal forgets about the end of life – the dying, the day of judgment. Forgetting Waheguru, the greatest Master, the mortal is ruined, and his life is cursed. He/she cannot remain, in this world forever. || 1 || O! mortal, meditate on one Master and you shall go to your true home with honour. || 1 Rahau ||

TEST PAPER 27 – RAGA MALAR

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with: Full Short
2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 2/2/9/9/13/9/31 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many long banis are there in this raga? None 4
5. How many compositions titled *partal* are there in this group? 4 2
6. How many *Ashtpadis* are there in this raga? None 7 8
7. How many *Bhagats' shabads* are there in the raga? None 5 8
8. Is this raga mentioned in the ragamala? Yes No
9. At which pehr of the day or night this raga is recommended to be sung ? Any time of the day 2nd part of day
10. Deciper the numerals 3/8/30 recorded on page 1273.

TEST PAPER 27 – suggested answers

RAGA MALAR

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|------------|----------------|------------|------------|--------------------|
| <i>Shabads 2-5 padas</i> | <i>Ashtpadis</i> | <i>xxx</i> | <i>Chhants</i> | <i>xxx</i> | <i>Var</i> | <i>Bhagat Bani</i> |
|--------------------------|------------------|------------|----------------|------------|------------|--------------------|

3. Select composition 2/2/9/9/13/9/31 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|----------------------|--------------------|
| <i>Malar Mehla 4</i> | 1266 | <i>2 pada shabad</i> | <i>Guru Ramdas</i> |

4. How many long banis are there in this raga?

None

5. How many compositions titled *partal* are there in this group?

2+8

6. How many *Ashtpadis* are there in this raga?

8

7. How many *Bhagats' shabads* are there in the raga?

5

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

Any time during day

10. Deciper the numerals 3/8/30 recorded on page 1273.

3=no. of padas in the 30th shabad, 8=shabads of Guru Arjan in ghar 3,
30=cumulative total of Guru Arjan's compositions.

Chapter 28

Raga Kanra

Raga Kanra (28)

Points to remember

1. This chapter opens with full mangal, ‘ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ’

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|-----------|-----|--------|-----|-----|-------------|
| Shabads 2-4 padas | Ashtpadia | xxx | Chhant | xxx | Var | Bhagat Bani |
|-------------------|-----------|-----|--------|-----|-----|-------------|

3. This raga has bani of two Guru-composers, Guru Ramdas, and Guru Arjan,

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is one var in this raga composed by Guru Ramdas. It has 15 pauris and 30 sloaks. This is the third shortest var, after var of Guru Arjan in raga Basant (3 pauris) and var of Guru Ramdas in raga Bilawal (13 pauris).

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri .

The number of vars composed by different composers is as follows.

Guru Nanak=3, Guru Amardas = 4, Guru Ramdas = 8, Guru Arjan =6, Satta & Balwand = 1

Only 17 raga chapters have 'vars' in them, of which four ragas –Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|--|--|---|
| <i>Five vars of Guru Arjan</i> | <i>Gauri, Gujri, Ramkali, Maru, Jaitsiri</i> | <i>Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing</i> | |
| <i>One var of Guru Amardas</i> | <i>Raga Gujri</i> | | |
| <i>One var of Guru Ramdas</i> | <i>Raga Kanra</i> | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| <i>Raga Gauri</i> | <i>Guru Ramdas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh keehey</i> |
| <i>Raga Gujri</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Ramkali*</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, Sudh</i> |
| <i>Raga Maru</i> | <i>Guru Amardas</i> | <i>Guru Arjan</i> | <i>Sudh, no remarks</i> |
| <i>*this raga also has a var composed by minstrels 'Satta & Balwand' (966)</i> | | | |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| <i>Raga Gauri</i> | <i>Var Guru Ramdas</i> | <i>Pauris 27- 31, pages 315-317</i> | <i>Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306.</i> |

| | | | |
|---|---|---|---|
| | | | <i>There is remark 'Sudh at the end'</i> |
| <i>Raga Sarang</i> | <i>Var Guru Ramdas</i> | <i>Pauri 35 (page 1251)</i> | <i>Sudh</i> |
| <i>Raga Malhar</i> | <i>Var Guru Nanak</i> | <i>Pauri 27 (page 1291)</i> | <i>Pauri is titled as 'Pauri navin (new) M: 5. There is a remark 'Shud' at the end.</i> |
| <i>The spelling of the word Pauri</i> | | | |
| <i>Generally the heading is 'Pauri'</i> | <i>Exceptionally it is headed as 'Pavri' →</i> | <i>See pages: 139 (pauri 4), pages 142, 143, 1097</i> | <i>Pages 250, 251, 253, 255, 259 (in Bawan Akhri)</i> |
| <i>Longest and shortest Guru-Vars</i> | | | |
| <i>Longest var is of Guru Ramdas in raga Sarang. It has 36 pauris and 74 sloaks</i> | <i>Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks</i> | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. There is only one chhant of Guru Arjan in this raga. (This is the third consecutive raga with only one chhant composition in it)

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. The raga has six Ashtpadis, all of Guru Ramdas.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is Bani of only Bhagat Namdev in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Bhagat Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 raga.

8. This raga is listed as a son of raga Deepak in the ragamala.
9. The recommended time of its recitation is the first part of the day 6 a.m. – 9 a.m., and the season is summer (**Grikgham**), during May - June.
10. This raga has also used instruction titled '*Partial*', page 1296. The instruction means that while singing the shabad/s the 'tal' rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhi (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairo (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total = 14)

11. In this raga comment '**chhaka 1**' has been used only with Guru Ramdas's group of six Ashtpadis (page 1312), though Guru Ramdas has six shabads of 2 padas (page 1298) and six shabads of 4 padas (page 1296) where such comment is not added.
12. In this raga shabads of Guru Arjan in consecutive ghars 2-11 (pages 1298 – 1307) have been composed. There are also shabads in ghar 1 (pages 1294, 1308).

Mythological references

Raga Kanra (28)

Raga Kanra Mehla 4, Ashtpadi 2 pada 6, page 1309

**ਬ੍ਰਹਮ ਕਮਲ ਪੁਤੁ ਮੀਨ ਬਿਆਸਾ ਤਪੁ ਤਾਪਨ ਪੂਜ ਕਰਾਵੈਗੇ ॥ ਜੋ ਜੋ ਭਗਤੁ ਹੋਇ ਸੋ ਪੂਜਹੁ ਭਰਮਨ ਭਰਮੁ
ਚੁਕਾਵੈਗੇ ॥**

Brahma, the son of the lotus, and Vyaas, the son of the fish, practiced austere penance and became true devotees. Whoever is a true devotee — respect and adore that person. Get rid of your doubts and superstitions in this respect. || 6 ||

Kamal Put

Brahma was born in the navel-lotus of Vishnu, therefore he is called ‘kamal-puta’. In order to know Waheguru he travelled downwards in the lotus tube for 18 yugas and then travelled upwards for another 18 yugas but he still could not know Waheguru.

REVISION PAPER 28 (Raga Kanra)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.

4. Analyse composition no. 2/5/50/12/62: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

5. Give the theme of the shabad no. 2/1/46 page 1307.

REVISION PAPER 28 (Raga Kanra) suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|------------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1294</i> | <i>Full/complete</i> |
| <i>Other sections/sub sections</i> | <i>Fifteen</i> | <i>1296-1318</i> | <i>Short, 'Ikongkar satgur prasad'</i> |

2. How many rahau verses have been used in various compositions in this raga/s section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|----------------------|---|
| <i>All compositions</i> | <i>One</i> | <i>Various pages</i> | <i>Numbered, placed in the beginning of the shabads</i> |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.
Yes, as a son of raga Deepak.
4. Analyse composition no. 2/5/50/12/62: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.
Page 1308, 2 pada shabad, 2 tukas each pada,

The theme:

"The arrogant debaters debate and argue their irrelevant arguments. The fake yogis, religious and spiritual teachers roam and ramble, wandering endlessly all over the earth. || 1 || Rahau || As they are egotistical, self-centred and conceited, foolish, stupid, idiotic and insane,. wherever they go and wander, falsehood and fear of death is always with them, forever and ever|| 1 || Give up your pride and stubborn self-conceit; for death, yes, death, is always close and near at hand. Vibrate and meditate on Waheguru. Listen you fool: without vibrating, and meditating, and dwelling on Him, your life is uselessly wasting away. || 2 || 5 || 50 || 12 || 62

5. Give the theme of the shabad no. 2/1/46 page 1307.
"Waheguru himself has come to me, in his own way. I know nothing, and I show nothing. I have realised him through my innocent faith, and he has blessed me with peace and happiness. || 1 || Rahau ||

TEST PAPER 28 – RAGA KANRA

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 2/13/32 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many long banis are there in this raga?

None

4

5. How many compositions titled *partal* are there in this group?

6

2

6. How many *Ashtpadis* are there in this raga?

None

6

8

7. How many *Bhagats' shabads* are there in the raga?

None

5

1

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

Any time of the day

1st part of day

10. Deciper the numerals 2/4/49 recorded on page 1308.

TEST PAPER 28 – suggested answers

RAGA KANRA

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|-----|----------------|-----|-----|--------------------|
| <i>Shabads 2-4 padas</i> | <i>Ashtpadis</i> | xxx | <i>Chhants</i> | xxx | xxx | <i>Bhagat Bani</i> |
|--------------------------|------------------|-----|----------------|-----|-----|--------------------|

3. Select composition 2/13/32 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-----------------------------|--------------------|----------------------|-------------------|
| <i>Kanra Mehla 5 ghar 5</i> | 1304 | <i>2 pada shabad</i> | <i>Guru Arjan</i> |

4. How many long banis are there in this raga?

None

5. How many compositions titled *partal* are there in this group?

6

6. How many *Ashtpadis* are there in this raga?

6

7. How many *Bhagats' shabads* are there in the raga?

1

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

1st Part of the Day

10. Deciper the numerals 2/4/49 recorded on page 1308.

2=number of padas in 49th shabad, 4=shabads of Guru Arjan in ghar 11,
49=cumulative number of shabads of Guru Arjan.

Chapter 29

Raga Kalyan

Raga Kalyan (29)

Points to remember

1. This chapter opens with full mangal, 'ਇਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara).

In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|--------------------|----------|-----|-----|-----|-----|-----|
| Shabads 2, 4 padas | Ashtpadi | xxx | xxx | xxx | xxx | Xxx |
|--------------------|----------|-----|-----|-----|-----|-----|

3. This raga has bani of two Guru-composers, Guru Ramdas, and Guru Arjan,

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

In 11 out of total 31 raga chapters there is Guru-bani of only Guru Ramdas and Arjan; some of these ragas do have bani of Guru Tegh Bahadur as well while other have Bhagat-bani with them.

The analysis of these ragas is as follows:

Bani of Guru Ramdas and Guru Arjan- Ragas Berari, Nutnarain, Kalyan

Bani of Guru Ramdas, Guru Arjan and Guru Tegh Bahadur: Ragas Devghandhari, Bihagra, Jaitsiri (Bhagat-bani as well), Todi (Bhagat bani as well)

Bani Guru Ramdas, Guru Arjan and Bhagat-bani: Ragas Gaund, Mali Gaura, Kedara, Kanra

4. There is no *var* in this raga.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

5. There is no chhant in this raga

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitisiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

6. The raga has six Ashtpadis, all of Guru Ramdas.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is no Bhagat Bani in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

8. This raga is listed as a son of raga Deepak in the ragamala.
9. The recommended time of its recitation is the fourth part of the day 3 p.m. – 6 p.m., and the season is rainy (*Varsha*), during July - August.
10. In this raga comment '**chhaka 1**' has been used for both Guru Ramdas's group of six shabads (page 1321) and group of six Ashtpadis (page 1326).

REVISION PAPER 29 (Raga Kalyan)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|----------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.

4. Analyse composition no. 2/1/7: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition?

5. Give the theme of the shabad no. 2/7/10.

REVISION PAPER 29 (Raga Kalyan)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|--------------------|--|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1319</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>Four</i> | <i>1321 - 1323</i> | <i>Short, 'Ikongkar Satgur Prasad'</i> |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|----------------------|---|
| <i>All compositions</i> | <i>One</i> | <i>Various pages</i> | <i>Numbered, placed in the beginning of the composition</i> |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.

Yes, as a son of raga Deepak

4. Analyse composition no. 2/1/7: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

Page no. 1321, shabad of 2 padas, 2 tukas per pada:

The theme is as follows:

"O! supreme Waheguru, transcendent Master, destroyer of pain, all your devotees beg of you. Ocean of peace, carry us across the terrifying world-ocean; you are the wish-fulfilling Jewel. || 1 || Rahau ||

5. Give the theme of the shabad no. 2/7/10.

Page 1323,

The theme is:

"The sanctuary of Waheguru's feet bring salvation. His Name is the purifier of sinners. || 1 || Rahau ||

TEST PAPER 29 – RAGA KALYAN

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

3. Select composition 8/6/chhaka 1 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many long banis are there in this raga?

None

4

5. How many compositions titled *partal* are there in this group?

None

2

6. How many *Ashtpadis* are there in this raga?

None

6

8

7. How many *Bhagats' shabads* are there in the raga?

None

5

1

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

4th part of day

1st part of day

10. Deciper the numerals 4/6/chhaka 1.

TEST PAPER 29 – suggested answers

RAGA KALYAN

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|-----|-----|-----|-----|-----|
| <i>Shabads 2-4 padas</i> | <i>Ashtpadis</i> | xxx | xxx | xxx | xxx | Xxx |
|--------------------------|------------------|-----|-----|-----|-----|-----|

3. Select composition 8/6/chhaka 1 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|--------------------|
| <i>Kalyan Mehla 4</i> | 1326 | <i>Ashtpadi</i> | <i>Guru Ramdas</i> |

4. How many long banis are there in this raga?

None

5. How many compositions titled *partal* are there in this group?

None

6. How many *Ashtpadis* are there in this raga?

6

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

Yes

9. At which pehr of the day or night this raga is recommended to be sung ?

4th part of day

10. Deciper the numerals 4/6/chhaka 1.

4=no. of padas in the sixth shabad of Guru Ramdas, 6=cumulative total Guru Ramdas's shabads. The word Chhaka means a group of six compositions.

Chapter 30

Raga Prabhati

Raga Prabhati (30)

Points to remember

1. This chapter opens with full mangal, 'ਹਉ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara). In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

2. The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-------------------|----------------------------|-----|-----|-----|----|-------------|
| Shabads 2-6 padas | Shabad 8 padas Ashtpadi | xxx | xxx | xxx | xx | Bhagat Bani |
|-------------------|----------------------------|-----|-----|-----|----|-------------|

3. This raga has bani of four Guru-composers, Guru Nanak Dev, Guru Amardas, Guru Ramdas, and Guru Arjan,

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

4. There is no var in this raga.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one by Satta & Balwand. Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of pauris.

On the other hand there are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri .

The number of vars composed by different composers is as follows:

Guru Nanak=3, Guru Amardas=4, Guru Ramdas=8, Guru Arjan=6, Satta & Balwand=1 Only 17 raga chapters have 'vars' in them, of which four ragas -Raga Gauri, raga, Gujri, raga Ramkali and raga Maru have two vars whereas other 13 ragas have only one var. These ragas are: Sri, Maj, Asa, Bihagra, Wadhans, Sorath, Jaitsiri, Suhi, Bilawal, Basant, Sarang, Malar and Kanra.

5. There is no chhant in this raga

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

6. The raga has twelve Ashtpadis, seven of Guru Nanak, two of Guru Amardas and three of Guru Arjan Dev.

The literal meaning of the word Ashtpadi is: a composition which consists 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is Bhagat Bani of Bhagats Kabir, Namdev and Beni in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Bhagat Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 raga. There are 3 compositions of Bhagat Beni, one each in ragas Sri, Ramkali and Parbhati)

8. This raga is not listed in the ragamala.

9. The recommended time of its recitation is first part of the day 6 a.m. – 9 a.m., and the season is spring (*Basant*), during February - March.

10. In this raga comment '**chhaka I**' has been used for Guru Ramdas's group of six shabads (page 1337).

11. This raga has also used instruction titled '*Partal*', page 11337/1341. The instruction means that while singing the shabad/s the 'tal' rhythm is to be changed at many intervals.

In Guru Granth Sahib this type of instruction has appeared in many ragas e.g., Asa, (1) Dhansri (1), Suhri (1), Bilawal (1), Ramkali (1), Nut Narain (1), Bhairav (1), Sarang (2), Malar (2), Kaanara (1) and Parbhatee (2). (Total = 14)

Mythological references

Raga Parbhati (30)

Raga Parbhati Kabir, shabad 4 pada 3, page 1350

ਜਉ ਦਿਲ ਮਹਿ ਕਪਟੁ ਨਿਵਾਜ ਗੁਜਾਰਹੁ ਕਿਆ ਹਜ ਕਾਬੈ ਜਾਇਆ ॥ ੩ ॥

And what good are your purifications? Why do you bother to wash your face?
And why do you bother to bow your head in the mosque? Your heart is full of
hypocrisy; what good are your prayers or your pilgrimage to Kaba? || 3 || |

Kaba

Kaba is a rectangular shrine, 40 feet long and 33 feet wide, in the city of Mecca. It was first built by Adam (the first creation of God), and then rebuilt by Abraham (the father of Jews, Christians and Muslims). Abraham also put in the north corner of the shrine the legendary ‘Black stone’ given to him by angel Gabriel. Near by is the Zamzam well from where Hagar drew water to save the life of her son (Ishamael). The present building was built by Sultan Murad of Usman in 1040.

Prophet Mohammed cleaned the shrine from all the idols put there by Meccan tribes, and declared the shrine to be the holiest of the holy for the Muslims. Every Muslim is believed to visit Kaba at least once in their life time (Hajj). Muslims recite their prayer facing Kaba wherever in the world they live in.

During Hajj every Muslim takes seven circles (rounds) of the shrine and then kisses the Black stone. There is another stone on the southern side of the shrine, called ‘Ruknan yaman’, every Muslim touches it with his right hand. The shrine has only one door and no windows or ventilators. It is always covered with black cloth.

REVISION PAPER 30 (Raga Parbhati)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.
4. Analyse composition no. 2/2/15: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.
5. Give the theme of composition no. 8/3/2/7/12.

REVISION PAPER 30 (Raga Parbhati)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|--------------------|---|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1327</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>Four</i> | <i>1332 - 1351</i> | <i>Short, 'Ikongkar Satgur Prasad'.</i> |

2. How many rahau verses have been used in various compositions in this section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|----------------------|--|
| <i>All compositions</i> | <i>One</i> | <i>Various pages</i> | <i>Numbered, a few placed in the beginning and a few placed after the first pada</i> |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.

No, it is not listed in the raga mala.

4. Analyse composition no. 2/2/15: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

Page no. 1341, 2 pada shabad of Guru Arjan, first pada of 1 tuka and second pada of 2 tukas.

The theme is:

"I have taken the shelter and support of Waheguru's lotus feet. He is lofty and exalted, grand and infinite, O! my Master; you alone are above all. || 1 Rahau ||

5. Give the theme of composition no. 8/3/2/7/12.

Page 1348, Ashtpadi Guru Arjan Dev,

The theme is:

"Dwelling on my Master, I have found peace. His devotees seek the sanctuary of his divine feet. || 1 || Rahau ||

TEST PAPER 30 – RAGA PARBHATI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 4/6/chhaka 1 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many long banis are there in this raga?

None

4

5. How many compositions titled *partal* are there in this group?

None

2

6. How many *Ashtpadis* are there in this raga?

None

12

8

7. How many *Bhagats' shabads* are there in the raga?

None

5

1

8. Is this raga mentioned in the ragamala?

Yes

No

9. At which pehr of the day or night this raga is recommended to be sung ?

4th part of day

1st part of day

10. Deciper the numerals 8/2/7/2/9.

TEST PAPER 30 – suggested answers

RAGA PARBHATI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|--------------------------|------------------|-----|-----|-----|-----|-----|
| <i>Shabads 2-6 padas</i> | <i>Ashtpadis</i> | xxx | xxx | xxx | xxx | Xxx |
|--------------------------|------------------|-----|-----|-----|-----|-----|

3. Select composition 4/6/chhaka 1 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|-------------------------|--------------------|------------------|--------------------|
| <i>Parbhati Mehla 4</i> | 1337 | 4 pada shabad | <i>Guru Ramdas</i> |

4. How many long banis are there in this raga?

None

5. How many compositions titled *partal* are there in this group?

1+2

6. How many *Ashtpadis* are there in this raga?

12

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

10. Deciper the numerals 8/2/7/2/9.

8=*padas in the ninth ashtpadis*, 2=*Ashtpadis of Guru Amardas*, 7=*Ashtpadis of Guru Nanak*, 2=*repeat number*, 9=*Total ashtpadis of Guru Nanak and Guru Amardas*.

Chapter 31

Raga Jaijaiwanti

Raga Jaijaiwanti (31)

Points to remember

- This chapter opens with full mangal, 'ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੁਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ'

There are 31 raga-chapters in Guru Granth Sahib of which 26 chapters open with complete Mool-mantar and only 5 with a short mangal (Sri, Jaitsiri, Berari, Tukhari and Kedara). In addition there are compositions in six other ragas mixed with the 31 ragas mentioned above. The six ragas are: Kafi (a ragini, mixed with many ragas), Asawari (a ragini mixed with raga Asa, see page 369), Lalit (a ragini mixed with raga Suhi, see page 793) Hindol (a raga mixed with raga Basant, page 1171), Bhopali (a ragini mixed with raga Kalyan, see page 1321), Vibas (a ragini mixed with raga Parbhati, see page 1327)

- The chapter has the following banis to complete the horizontal sequence of compositions.

| | | | | | | |
|-----------------|-----|-----|-----|-----|-----|-----|
| Shabads 2 padas | Xxx | xxx | xxx | xxx | xxx | xxx |
|-----------------|-----|-----|-----|-----|-----|-----|

- This raga has bani of Guru Tegh Bahadur only

In Guru Granth Sahib there are, 974 compositions of Guru Nanak in 19 ragas, 63 sloaks of Guru Angad included in 9 vars (9 ragas), 907 compositions of Guru Amardas in 17 ragas, 679 compositions of Guru Ramdas in 30 ragas, 2218 compositions of Guru Arjan in 30 ragas and 115 compositions of Guru Tegh Bahadur in 15 ragas.

- There is no var in this raga.

In total there are 22 vars in Guru Granth Sahib, of which 21 are composed by the Sikh Gurus and one jointly by minstrels Satta & Balwand.

Where 20 vars have a format of sloaks and pauris, one var of Guru Arjan, in raga Basant, and a var of Satta & Balwand, in raga Ramkali, have no sloaks and stanzas are also without any caption of 'pauris'.

The composers of the Guru-vars in the ascending order are:

Guru Nanak = 3, Guru Amardas = 4, Guru Arjan = 6, Guru Ramdas = 8

Only 17 raga-chapters have vars in them.

Four ragas (Gauri, Gujri, Ramkali and Maru) have 2 vars each.

16 vars have a comment 'Shud' at the end.

1 var has a comment of 'Shud kechay' at the end.

4 vars have no comment – Shud/Shud Keechay- at the end.

Guru Arjan's vars have only his own sloaks in them.

There are also banis which have a format of sloaks and pauris but which are not titled as vars e.g., Bawan Akhri and Thithe in raga Gauri.

| <i>Seven Vars where the composer of the var and of the sloaks, inserted therein, is the same</i> | <i>Raga</i> | | |
|--|---------------------------------------|---|---|
| Five vars of Guru Arjan | Gauri, Gujri, Ramkali, Maru, Jaitsiri | Sixth var of Guru Arjan in raga Basant has only three pauris and has no sloaks. The title of 'pauri' on the stanzas is also missing | |
| One var of Guru Amardas | Raga Gujri | | |
| One var of Guru Ramdas | Raga Kanra | | |
| <i>Four Ragas with two vars</i> | <i>First var</i> | <i>Second var</i> | <i>Remarks</i> |
| Raga Gauri | Guru Ramdas | Guru Arjan | Sudh, Sudh keechey |
| Raga Gujri | Guru Amardas | Guru Arjan | Sudh, Sudh |
| Raga Ramkali | Guru Amardas | Guru Arjan | Sudh, Sudh |
| Raga Maru | Guru Amardas | Guru Arjan | Sudh, no remarks |
| <i>Three Vars where Guru Arjan's pauris appear with the pauris of the main composer</i> | | | |
| Raga Gauri | Var Guru Ramdas | Pauris 27- 31, pages 315-317 | Pauri 31 titled as 'Pauri M: 5' is similar to pauri 12 composed by Guru Ramdas page 306. There is remark 'Sudh at the end' |
| Raga Sarang | Var Guru Ramdas | Pauri 35 (page 1251) | Sudh |

| | | | |
|---|--|--|---|
| The spelling of the word Pauri | | | |
| Generally the heading is 'Pauri' | Exceptionally it is headed as 'Pavri' → | See pages: 139 (pauri 4), pages 142, 143, 1097 | Pages 250, 251, 253, 255, 259 (in Bawan Akhri) |
| Longest and shortest Guru-Vars | | | |
| Longest var is of Guru Ramdas in raga Sarang It has 36 pauris and 72 sloaks | Shortest var (in addition to var in raga Basant which has only 3 pauris) is also of Guru Ramdas in raga Bilawal. It has 13 pauris with 27 sloaks | | |

One explanation of the comment 'shud' is that Guru-bani recorded in this raga, selected at random, was found to be correct on the first proof reading.

At another place the comment 'shud keehey' has been used. It means that there were some errors in the first proof reading and were corrected in the subsequent proof reading.

The ragas where there is a recording of such comments were probably chosen at random. Thus ragas which have no comments were not so chosen.

The other point of view regarding the above remarks is that the comments 'Shud' and 'Shud keehey' relate only to the proof reading of the 'Vars' and not to the whole Guru Bani of that raga.

5. There is no chhant in this raga

According to one count there are 145 Chhants in Guru Granth Sahib. Most of the Chhants are of 4 padas and each pada contains 4-6 tukas, though majority of the Chhants are of 6 tukas. Some Chhants of Guru Arjan in ragas Asa, Wadhans, Jaitisiri, Bilawal and Ramkali have sloaks as their starting verse. A Chhant of Guru Ramdas in raga Bilawal (page 845) also has a sloak in the beginning. The Chhants of the other Gurus have no sloak verses in them.

The count of chhants in different ragas and according to their composers are as follows:

| Raga | Guru Nanak | Guru Amardas | Guru Ramdas | Guru Arjan | Total |
|--------------|------------|--------------|-------------|------------|------------|
| Sri | x | x | 1 | 2 | 3 |
| Gauri | 2 | 5 | x | 4 | 11 |
| Asa | 5 | 2 | 14 | 14 | 35 |
| Bihagra | x | x | 6 | 9 | 15 |
| Wadhans | 2 | 6 | 4 | 3 | 15 |
| Dhanasri | 3 | x | 1 | 1 | 5 |
| Jaitsiri | x | x | x | 3 | 3 |
| Suhi | 5 | 7 | 6 | 11 | 29 |
| Bilawal | 2 | x | 2 | 5 | 9 |
| Ramkali | x | x | x | 5 | 5 |
| Tukhari | 6 | x | 4 | 1 | 11 |
| Kedara | x | x | x | 1 | 1 |
| Sarang | x | x | x | 1 | 1 |
| Malar | x | x | x | 1 | 1 |
| Kanara | x | x | x | 1 | 1 |
| Total | 25 | 20 | 38 | 62 | 145 |

6. There are no Ashtpadis in this raga.

The literal meaning of the word Ashtpadi is a composition which consists of 8 stanzas; but in Guru Granth Sahib there are examples of numerous compositions which are headed as Ashtpadis but which have more or less than 8 padas.

A few examples are: Raga Sri (pages 60, 62 and other pages), Raga Maj (page 127, 131) Raga Gauri (page 223, 224 and other pages)- Asa (pages 415- 418 and many other pages),

There are 311 Ashtpadis in Guru Granth Sahib composed as: Guru Nanak 119, Guru Amardas 87, Guru Ramdas 31+1 (many scholars have counted one ashtpadi of Guru Ramdas in the total of chhants), Guru Arjan 64, Kabir 6, Farid 1, Ravidas 1 and Beni 1

7. There is no Bhagat Bani in this raga.

There are 31 raga-chapters in Guru Granth Sahib, of which 9 ragas (Maj, Devghandhari, Bihagra, Wadhans, Berari, Nutnarain, Tukhari, Kalyan and Jaijaiwanti) have no Bhagat Bani in them.

Majority of the Bhagat compositions are composed by Kabir, Namdev, Ravidas and Farid.

There are 541 compositions of Bhagat Kabir in 17 ragas (of which 243 are sloaks), 60 compositions of Namdev in 18 ragas, 41 compositions of Bhagat Ravidas in 16 ragas and 134 compositions of Farid (including 130 sloaks) in 2 ragas (ragas Asa and Suhi).

8. This raga is not listed in the ragamala.
9. The recommended time of its recitation is first part of the night 6 p.m. – 9 p.m., and the season is summer (*grikham*), during May - June.

REVISION PAPER 31 (Raga Jaijaiwanti)

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|------------------------|----------------------|-----------------|---|
| | | | |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.

4. Analyse composition no. 2/4: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

5. Give the theme of composition no. 2/1.

REVISION PAPER 31 (Raga Jaijaiwanti)

suggested answers

1. How many and which type of mangals have been used in this raga?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | <i>One</i> | <i>1352</i> | <i>Complete/full</i> |
| <i>Other sections/sub sections</i> | <i>None</i> | | |

2. How many rahau verses have been used in various compositions in this raga/section? List any shabad/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|------------------|--|
| <i>All compositions</i> | <i>One</i> | <i>1352-1353</i> | <i>Numbered, placed in the beginning of the shabads.</i> |

3. Is this raga included in the Raga Mala? If yes then explain the nature of this raga.
No, it is not listed.
4. Analyse composition no. 2/4: give the page number, name the structure, count the no. of tukas in each pada and briefly explain the theme of the composition.

Page 1353, 2 padas shabad, each pada has 2 tukas.

The theme:

"Slipping away — your life is uselessly slipping away. Night and day, you listen to the Puraanas, but you do not understand them, you ignorant fool! death has arrived; now where will you run? || 1 || Rahau ||

5. Give the theme of composition no. 2/1.

Page 1352,

The theme:

"Meditate in remembrance on the Name of Waheguru; this alone shall be of use to you. Abandon your association with Maya, and take shelter in the sanctuary of Waheguru. Remember that the pleasures of the world are false; this whole show is just an illusion. || 1 || Rahau||

TEST PAPER 31 – RAGA JAIJAIWANTI

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with: Full Short
2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3. Select composition 2/3 recorded in this raga and give the following details of the shabad.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many *chhants* are there in this raga? None 4
5. How many compositions titled *partial* are there in this group? None 2
6. How many *Ashtpadis* are there in this raga? None 12 8
7. How many *Bhagats' shabads* are there in the raga? None 5 1
8. Is this raga mentioned in the ragamala? Yes No
9. At which pehr of the day or night this raga is recommended to be sung ? 4th part of day 1st part of day
10. Deciper the numerals 2/2.

TEST PAPER 31 – suggested answers

RAGA JAIJAIWANTI

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| | | | | | | |
|------------------------|-----|-----|-----|-----|-----|-----|
| <i>Shabads 2 padas</i> | xxx | xxx | xxx | xxx | xxx | Xxx |
|------------------------|-----|-----|-----|-----|-----|-----|

3. Select composition 2/3 recorded in this raga and give the following details of the shabad.

| <i>Name of the Bani</i> | <i>Page number</i> | <i>Structure</i> | <i>Composer</i> |
|----------------------------|--------------------|------------------|-------------------|
| <i>Jaijaiwanti Mehla 9</i> | 1352 | 2 pada shabad | Guru Tegh Bahadur |

4. How many *chhants* are there in this raga?

None

5. How many compositions titled *partal* are there in this group?

None

6. How many *Ashtpadis* are there in this raga?

None

7. How many *Bhagats' shabads* are there in the raga?

None

8. Is this raga mentioned in the ragamala?

No

9. At which pehr of the day or night this raga is recommended to be sung ?

1st part of day

10. Deciper the numerals 2/2.

2=number of padas in the 2nd shabad, 2=total shabads recorded so far.

Concluding Section

Concluding Section

Points to remember

A. Sloak Sahiskriti

1. There are 4 sloaks of Guru Nanak and all these sloaks are repeated elsewhere in the Granth. Three of these sloaks appear under the authorship of Guru Angad. (refer to pages 148 (Var Maj), 469, 470 (Var Asa))
2. The last tuk of First sloak is similar to a tuk of Bhagat Beni's shabad on page 1351.
3. There are 67 sloaks of Guru Arjan, these are not repeated in the Granth.
4. The language of all 71 sloaks is 'Sahiskriti' which is a mixture of Sanskriti and Hindi languages.
5. In the Kartarpuri bir and old birs (copies of Damdami bir) a short mangal 'Ikongkar' (ੴੴ) is recorded at the start of sloak 2 of Guru Nanak. This is the only example of this mangal in the whole Granth. Due to some unknown reasons this mangal has not been printed in the recently printed birs.

The repeated use of Guru Nanak's sloaks in other compositions:

1. Sloak 1 – it is used in Asa di var, page 470, preceding pauri 14.
2. Sloak 1 – the last tuk 'bin satgur....' is also the last tuk of Bhagat Beni's shabad on page 1351.
3. Sloak 2 – It is used in Var Maj under the authorship of Guru Angad (M:2), on page 148. It precedes pauri 23.
4. Sloak 3 & 4 – They are used in Asa-di-var under the authorship of Guru Angad (M:2), page 469. They precedes pauri 12.

B. Sloaks titled 'Gatha', 'Phuney' and 'Chaubole'

6. All these compositions are composed by Guru Arjan.
7. Gatha means a fable, under this heading there are 24 sloaks; Phuney is a specialist chhant, it has 23 sloaks and Chaubole means a conversation of four speakers, it has 11 sloaks under this heading. Thus in total there are 58 sloaks under these three group headings.

C. Sloaks of Bhagat Kabir and Sheikh Farid

8. There are 243 sloaks of Kabir and 130 sloaks of Farid.
9. Within these sloaks there is also a mention of Guru-names and Guru sloaks. These are recorded either to comment on a Bhagat's sloak or to answer a question raised by the Bhagat.
10. Some of these sloaks are also repeated elsewhere in the Granth.

The repeated use of Bhagat Kabir's present sloaks in other compositions:

1. Out of 243 sloaks of Kabir , sloaks 209, 210, 211, 214 and 221 are sloaks of Guru Arjan Dev. The last four sloaks of Kabir are repeated elsewhere in Guru Granth Sahib.
2. On page 965 of Guru Granth Sahib, two sloaks recorded after pauri 19 are the same as sloaks 210 and 211 as mentioned above in section (1).
3. On page 965, one sloak recorded after pauri 18 is sloak 214 as mentioned above in section (1).
4. Regarding sloak 209, which also has caption of Mehla 5, this sloak is recorded only within sloaks of Kabir and it does not appear anywhere else in Guru Granth Sahib.
5. Sloak 33, is repeated on page 948, as sloak 1 of pauri 4.
6. Sloak 65 is repeated on page 947 as sloak 1 of pauri 2.

The repeated use of Sheikh Farid's sloaks in other compositions:

1. Sloak no. 32 is repeated on page 1088 in Var Maru, Sloak M:1, preceding pauri 6
2. Sloaks 82, 83 are repeated on page 966 in Var Ramkali, Sloak M: 5, preceding pauri 21
3. Sloak no. 113 is repeated on page 83 in Var Srirag , M: 1, preceding pauri 2
4. Sloak no. 120 is repeated on page 1411, sloak 18 M: 1
5. Sloak no. 124 is repeated on page 91 in Var Srirag, Sloak M:1, preceding pauri 20.
6. Sloak no. 122 is repeated on page 585 in Wadhans ki var, Sloak M:3, preceding pauri 1
7. Sloak no. 123 is repeated on page 585 in Wadhans ki var, Sloak M:3, preceding pauri 1
8. Sloak no. 121 is repeated on page 1318 in Kanra Var, Sloak M:4, preceding pauri 15

D. Swayas of Guru Arjan and Bhatts

11. There are 20 swayas of Guru Arjan and 123 swayas of Bhatts.
12. It is said that the Bhatt Swayas are an eulogy of the first five Guru – composers, but it is not true. Bhatt Swayas introduce Guru-composers to the readers of the Granth. The text of Swayas is the glory of Waheguru.

In Guru Granth Sahib there are recorded 123 Swayas (verses of undefined length and size) composed by 11 Bhatts¹, the court poets.

Since the compilation of the Granth there has been a debate amongst the scholars that whether these compositions should or should not have been included in the Granth Sahib.

What are these compositions? Some scholars have classified them as eulogy of the Gurus rather than praises of God and have suggested that these should not have formed a part of the Granth. Some scholars have even questioned the status of the Bhatts and have asked that how could they stand at par with the other composers e.g., the Gurus and the Saints.

The answer of the above queries is included in the statements which follow:

Firstly, a close study of these Swayas suggests that these compositions have been recorded in the 'first person' and the praises are of Almighty God as He was seen and understood by the Gurus and, in no way, they are the direct praises of the Sikh Gurus.

Secondly, the Swayas introduce the Guru-composers, lived up to the times of Guru Arjan, to the readers of the Granth Sahib, and thus can be viewed and read under the modern caption of 'about the author/s' as included in most of the present day publications.

Finally, the hymns which have been included in Guru Granth Sahib have been done so by the Divine orders and thus the mortals have no right to question regarding their inclusion in the Granth. These questions amount to blasphemy which is an unpardonable sin. All great works include in them a write up on the 'Author/s', the Bhatt Swayas fulfil that gap.

¹ Professor Sahib Singh, 'Steak Bhatta de Swayas', page 52

According to Giani Gurdit Singh², the Bhatts were Brahmins and were descendants of great Rishi Kaushak. They belonged to Sultanpur, district Karnal, Punjab. They were 11 in number and their leader was Bhatt Kalshar. They all came together as a group to Guru Arjan Dev and sang hymns to introduce the author-Gurus for future readers of the great epic³ and Guru Arjan Dev was pleased to include them in the Granth Sahib.

The Bhatt Swayas can be grouped as follows:

| Swayas to introduce Sikh Gurus | Guru Nanak | Guru Angad | Guru Amardas | Guru Ramdas | Guru Arjan | Total of Bhatts |
|--|------------|------------|--------------|-------------|------------|-----------------|
| BHATTS | | | | | | |
| 1. Nal | | | | 16 | | 16 |
| 2. Kalshar*, Kal Tal | 10 | 10 | 9 | 13 | 12 | 54 |
| 3. Jalap | | | 5 | | | 5 |
| 4. Kirat | | | 4 | 4 | | 8 |
| 5. Bhikhey | | | 2 | | | 2 |
| 6. Sal | | | 1 | 2 | | 3 |
| 7. Bhal | | | 1 | | | 1 |
| 8. Gayandh | | | | 13 | | 13 |
| 9. Mathura | | | | 7 | 7 | 14 |
| 10. Bal | | | | 5 | | 5 |
| 11. Harbans | | | | | 2 | 2 |
| Total to introduce the Sikh Gurus | 10 | 10 | 22 | 60 | 21 | 123 |

* Includes names Kal and Tal

E. Sloak Varan te Vadeek

13. There are 211 sloaks recorded under this heading, including the last two sloaks of Mundavni and 'Tera kita jato nahin'
14. Sloaks in the Granth were not included only in vars, but were also included in some chhants, in a few shabads, and in a few specialist compositions.

² Monthly Alochana, August 1961

³ Professor Sahib Singh, ibid , pages 10-13

In the Nitnem Section of the Granth (pages 1 – 13) there are two sloaks, which are included in the specialist composition titled Japji.

In the Raga section of the Granth (pages 14 - 1353), there are 1015 sloaks spread as follows:

1. **In Chhants** – 16 Sloaks have been included in some selected Chhants. All of these chhants have been composed by Guru Arjan Dev.
2. **In some Specialist Compositions** - 144 Sloaks have been included in some of the specialist compositions as : Sukhmani (24 Sloaks), Bawan Akhri (57 Sloaks), Thithe (17 Sloaks) and Rutti (16 Sloaks). All these compositions have been composed by Guru Arjan Dev.
3. **In Vars** – 853 sloaks have been included in 20 Vars composed by Guru Nanak Dev, Guru Amardas, Guru Ramdas and Guru Arjan Dev. Though there are 22 Vars in total, one var of Guru Arjan in raga Basant and one var by Satta and Balwand in raga Ramkali have no sloaks in them.
4. **In Shabads** – In raga Maru 2 sloaks have been added, one in the beginning of shabads no. 1 (page 989), and one in the beginning of shabad no. 5 (page 990)

Repetition of Sloaks recorded under the heading of ‘Sloak Varan te Wadeek’ at other places in Guru Granth Sahib:

1. 15th Sloak of Guru Nanak Dev also appears at pages 1245 – 46 preceding pauri 22
2. 18th Sloak of Guru Nanak also appears at page 1384, as Sloak 120 of Sloak Farid.
3. 1st Sloak of Guru Amardas also appears at page 949 as two sloaks preceding pauri 6.
4. 5th Sloak of Guru Amardas also appears at page 1090 preceding pauri 6. At page 1090 it has two additional verses in it.
5. 1st Sloak of Guru Ramdas also appears at page 309 preceding pauri 16.
6. 30th Sloak of Guru Ramdas also appears at page 642 preceding pauri 1. At page 642 the opening line of the sloak has more words than the same sloak at page 1424 i.e., the 30th Sloak of Guru Ramdas.

Mixture of Sloaks of one Guru with another Guru:

1. 27th Sloak of Guru Nanak is followed by a Sloak of Guru Amardas numbered as sloak 28th

Sloak titled ‘Mundavni’ : A seal or a riddle

Mundavni is a sloak of Guru Arjan Dev placed at the end of the last section of Guru Granth Sahib containing compositions titled ‘Sloaks, Swayas and Sloaks varan of wadeek’. This sloak is followed by another sloak ‘tera kita jato nahin...’

Scholars differ as to the meaning and explanation of the word ‘Mundavni’. Many are of the opinion that ‘Mundanvi stands for ‘seal or stamp’ and represents the end of the compositions of Guru Granth Sahib, while other describe it as a ‘riddle’ - meaning that the whole ‘Granth Sahib’ is a riddle about Waheguru and the devotees have to decipher the meaning and the underlining truth contained in the hymns.

The different meanings of the word Mundavni given by different scholars is as follows:

1. Bhai Sahib Dr. Vir Singh: Mundavni = riddle
2. Khalsa Tract Society: Mundavni = an object which gives pleasure
3. Bhai Kahn Singh (of Mahan Kosh): Mundavni = stamp/seal
4. Bhai Sahib Bhai Randhir Singh: Mudavni (Sloak of Guru Amardas) = an object which gives pleasure; and Mundavni (Guru Arjan) = seal/stamp

To understand the most appropriate meaning of the word ‘Mundavni’, let us examine the Granth in its right perspective:

- a. The last section of Guru Granth Sahib is arranged as :
 - i. Sloak Shaskriti Mehla 1
 - ii. Sloak Shaskriti Mehla 5
 - iii. Swayas Mehla 5
 - iv. Swayas – Bhatts
 - v. Sloak Varan to wadeek:
Mehla 1
Mehla 3
Mehla 4
Mehla 5
Mehla 9

- b. The hymn of ‘Mundavni’ is placed at the end of the concluding section and before ‘Ragmala’, which is only a list of ragas and not a part of holy hymns (Bani).
- c. Mundavni is composed by Guru Arjan and is classified as a sloak. Though the title sloak is not written as a caption but if this hymn is compared with a similar hymn of Guru Amardas, recorded in Var Sorath then it can be confirmed that the hymn is a sloak.
- d. If it were an ordinary sloak and not an ending seal then it would have been placed by Guru Arjan along with his sloaks in ‘Varan to wadeek’ as mentioned above.
- e. Its placement at the end after the sloaks of all the Gurus, is a proof enough that it is the ending hymn and the meaning of Mundavni as ‘Seal’ or ‘Stamp’ is appropriate enough.
- f. Many scholars further query regarding the placement of another sloak after Mundavni and thus argue that Mundavni sloak is not the ending sloak, hence the meaning ‘Seal/stamp’ is questionable. This point is answered hereunder in the conclusion.

The conclusion of the above debate can be summarised as follows:

- a. The word ‘Mundavni’ definitely refers to ‘seal/stamp’ and is the last hymn of Guru Granth Sahib.
- b. The meaning of Mundavni as a ‘riddle’ also refers to ‘seal/stamp’ or the end composition. The riddle is posed at the end of the Granth to ask the devotee to read the whole Granth and then answer: Who is He who has created the Universe?, who has sustained it from the beginning of the time and who would ultimately destroy it when he would so wish?
- c. The sloak which follows the hymn of Mundavni is only a thanks-giving prayer saying:

“O! Almighty God I have completed the Granth, but I do not know how could I do it?

It is only you who has given me wisdom and strength to complete it.
I have no qualifications and no learning skills making me capable of completing such a technical and gigantic task.

You have chosen me amongst millions to undertake and complete this task. I will forever preserve the treasure of your name in my heart.”

- d. Mundavni gives the essence of Guru Granth Sahib, making it a magic-mirror to look through it the whole text of Guru Granth Sahib and is indeed the last composition of the Granth, concluding the *bani* contained therein.

The Sloak of Mundavni was first composed by Guru Amardas when he had completed the compilation of Goindwal Pothis, known as Mohan Pothis. These pothis include works of Guru Nanak, Guru Angad and Guru Amardas. Unfortunately most of these pothis are untraceable and only two of such pothis are available which contain only 5% of the bani of the first three Gurus. It is believed that a third pothi is now in the possession of Dr. C.S. Chan who resides in Coventry, U.K.

Let us now look at two similar sloaks of Mundavni, first composed by Guru Amardas and second composed by Guru Arjan Dev:

SHABAD - SLOAK GURU AMARDAS

This sloak is included in Var Sorath of Guru Ramdas at page 645, it reads as follows:

ਸਲੋਕੁ ਮਃ ੩ ॥ ਥਾਲੈ ਵਿਚਿ ਤੈ ਵਸਤੂ ਪਈਓ ਹਰਿ ਭੋਜਨੁ ਅੰਮ੍ਰਿਤੁ ਸਾਰੁ ॥ ਜਿਤੁ ਖਾਧੈ ਮਨੁ ਤ੍ਰਿਪਤੀਐ ਪਾਈਐ
ਮੇਖ ਦੁਆਰੁ ॥ ਇਹੁ ਭੋਜਨੁ ਅਲਭੁ ਹੈ ਸੰਤਹੁ ਲਬੈ ਗੁਰ ਵੀਚਾਰਿ ॥ ਏਹ ਮੁਦਾਵਣੀ ਕਿਉ ਵਿਚਹੁ ਕਢੀਐ ਸਦਾ
ਰਖੀਐ ਉਰਿ ਧਾਰਿ ॥ ਏਹ ਮੁਦਾਵਣੀ ਸਤਿਗੁਰੂ ਪਾਈ ਗੁਰਸਿਖਾ ਲਧੀ ਭਾਲਿ ॥ ਨਾਨਕ ਜਿਸੁ ਬੁਝਾਏ ਸੁ ਬੁਝਸੀ
ਹਰਿ ਪਾਇਆ ਗੁਰਮੁਖਿ ਘਾਲਿ ॥ ੧ ॥

Meaning of difficult words:

| Word | Meaning in Panjabi | Meaning in English |
|----------|-----------------------|--------------------|
| ਥਾਲੈ | ਥਾਲ | Platter |
| ਸਾਰ | ਸ੍ਰੇਸ਼ਟ | Supreme, great |
| ਤ੍ਰਿਪਤੀਐ | ਰਜ ਜਾਨਾ, ਸੰਤੁਸ਼ਟ ਹੋਣਾ | Satisfied |
| ਅਲਭ | ਮੁਸ਼ਕਲ ਨਾਲ ਮਿਲਨਾ | Difficult to get |
| ਮੁਦਾਵਣੀ | ਬੁਝਾਰਤ | Riddle |
| ਉਰਿ | ਦਿਲ | Heart |
| ਧਾਰ | ਵਿਚ | In |
| ਘਾਲਿ | ਕਰਤੀ ਸੇਵਾ | Rigorous service |

SLOAK MEHLA 3: On the plate (Pothis), three things have been placed⁴; these are of the greatest spiritual value (sublime), they represent the ambrosial food (food for gods)⁵. Eating⁶ this, the mind is satisfied, and the door of salvation is found. It is

⁴ The names of the three things is not given

⁵ Representing the 'Word' of God

very difficult to obtain this food, O saints; it is obtained only by contemplating on Waheguru. Why should we cast this riddle out of our minds? We should keep it ever enshrined in our hearts. God has posed this riddle and the devotees have to find its solution. Only those understand this, whom the Waheguru inspires to understand. The Gurmukhs (the believers) work hard, and find the secrets of Waheguru. || 1 ||

SHABAD – SLOAK GURU ARJAN DEV

It is recorded at the end of the bani on page 1429, it reads:

ਮੰਦਾਵਣੀ ਮਹਲਾ ੫ ॥ ਥਾਲ ਵਿਚਿ ਤਿੰਨਿ ਵਸਤੂ ਪਈਓ ਸਤ੍ਰ ਸੰਤੋਖੁ ਵੀਚਾਰੇ ॥ ਅੰਮ੍ਰਿਤ ਨਾਮੁ ਠਕੁਰ ਕਾ ਪਈਓ
ਜਿਸ ਕਾ ਸਭਸੁ ਅਧਾਰੇ ॥ ਜੇ ਕੋ ਖਾਵੈ ਜੇ ਕੋ ਭੁੱਚੈ ਤਿਸ ਕਾ ਹੋਇ ਉਪਾਰੇ ॥ ਏਹ ਵਸਤੂ ਤਜੀ ਨਹ ਜਾਈ ਨਿਤ
ਨਿਤ ਰਖੁ ਉਰਿ ਪਾਰੇ ॥ ਤਮ ਸੰਸਾਰੁ ਚਰਨ ਲਗਿ ਤਰੀਐ ਸਭੁ ਨਾਨਕ ਬ੍ਰਹਮ ਪਸਾਰੇ ॥ ੧ ॥

Meaning of difficult words:

| Word | Meaning in Panjabi | Meaning in English |
|--------|--------------------|--------------------------|
| ਸਤ੍ਰ | ਸਚ | Truth |
| ਸੰਤੋਖ | ਸੰਤੁਸ਼ਟਤਾ | Satisfaction |
| ਵੀਚਾਰੇ | ਸਿਮਰਨ | Meditation |
| ਕੋ | ਕੋਈ | Those |
| ਭੁੱਚੈ | ਸਵਾਦ ਮੰਣਾ | Taste |
| ਤਜੀ | ਤਿਆਗੀ | Sacrifice |
| ਉਰਿ | ਦਿਲ | Heart |
| ਪਾਰੇ | ਅੰਦਰ ਟਿਕਾ ਕੇ ਰਖਣਾ | To keep inside the heart |
| ਤਮ | ਹਨੇਰਾ | Darkness |
| ਪਸਾਰੇ | ਵਿਸਥਾਰ | Vast |

MUNDAVNI MEHLA 5 : On this plate (Granth Sahib), three things⁷ have been placed: **Truth**,⁸ **Contentment**⁹ and **Contemplation**.¹⁰ The nectar of the Nam (God's love) has also been placed; the unison of these has created the foundation and

⁶ Meditating

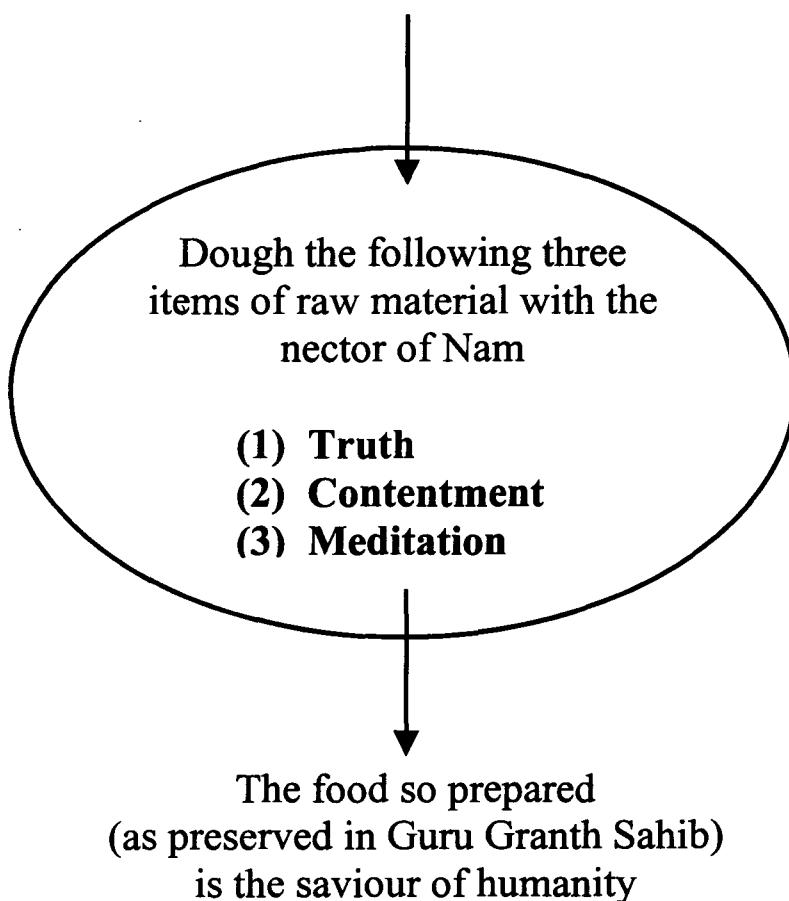
⁷ The names of the three objects is given in this sloak

⁸ Secrets about God

⁹ Secrets about humankind

¹⁰ Secrets to unite humankind with God

existence of humankind. One who eats it (meditates) and enjoys it (and applies it in life) shall be saved. This advice should never be forsaken; preserve it always and forever in your mind. The dark world-ocean is crossed over, by grasping the feet of Waheguru; God always manifests himself in his creation through his Word || 1 ||



A VIEW OF A FEW SELECTED SLOAKS HIGHLIGHTING THE GLORY OF GRACE AND ARDAS

1.

ਜਿਸ ਨੋ ਬਖਸੇ ਸਿਫਤਿ ਸਾਲਾਹ ॥ ਨਾਨਕ ਪਾਤਿਸਾਹੀ ਪਾਤਿਸਾਹੁ (Japji, pauri 25 page 5).

One who is blessed by the greatest of the Great, he becomes the king of kings. ||25||

2.

ਸੁਖਦਾਤਾ ਭੈ ਭੰਜਨੋ ਤਿਸੁ ਆਗੈ ਕਰਿ ਅਰਦਾਸਿ ॥ ਮਿਹਰ ਕਰੇ ਜਿਸੁ ਮਿਹਰਵਾਨੁ ਤਾਂ ਕਾਰਜੁ ਆਵੈ ਰਾਸਿ ॥੩॥
(Guru Arjan Dev, Raga Sri, Shabad 77, pada no. 3, page 44)

Offer your prayers to the giver of peace and to the destroyer of fear. Showing his mercy, the merciful master will resolve your affairs.

3.

ਸਲੋਕੁ ॥ ਧਰ ਜੀਅਰੇ ਇਕ ਟੇਕ ਤੂ ਲਾਹਿ ਬਿਡਾਨੀ ਆਸ ॥ ਨਾਨਕ ਨਾਮੁ ਧਿਆਈਐ ਕਾਰਜੁ ਆਵੈ ਰਾਸਿ ॥੧॥
(Guru Arjan Dev, raga Gauri, Bawan Akhri, Sloak preceding pauri 35, page 257)

SLOAK: O mortal, grasp the support of one Waheguru and give up the following (going after) of all others. Meditating on the Name of Waheguru all your affairs shall be automatically resolved. || 1 ||

4.

॥ ਸਲੋਕੁ ॥ ਲੇਖੈ ਕਤਹਿ ਨ ਛੂਟੀਐ ਖਿਨੁ ਖਿਨੁ ਭੂਲਨਹਾਰ ॥ ਬਖਸਨਹਾਰ ਬਖਸਿ ਲੈ ਨਾਨਕ ਪਾਰਿ ਉਤਾਰ ॥੧॥
(Guru Arjan Dev, raga Gauri, Bawan Akhri, Sloak preceding pauri 52, page 261)

SLOAK: Until there remains unconsumed *karmas*, one can never get *mukti*. Humans make mistakes each and every moment while performing new *karmas*. O forgiving Master, please forgive us, and carry us across the world ocean. || 1 ||

5.

ਸਲੋਕ ਮਃ ੫ ॥ ਸਤਿਗੁਰਿ ਪੂਰੈ ਸੇਵਿਐ ਦੂਖਾ ਕਾ ਹੋਇ ਨਾਸੁ ॥ ਨਾਨਕ ਨਾਮਿ ਅਰਧਿਐ ਕਾਰਜੁ ਆਵੈ ਰਾਸਿ
॥ ੧ ॥

(Guru Arjan Dev, raga Gauri, Var Mehla 5, Sloak 1 preceding pauri 10, page 320)

SLOAK MEHLA 5: Serving the perfect true Guru, suffering ends. Worshipping the Name of Waheguru in adoration, one's affairs come to be resolved. || 1 ||

6.

ਸਲੋਕੁ ਮਃ ੫ ॥ ਧਰਣਿ ਸੁਵੰਨੀ ਖੜ ਰਤਨ ਜੜਾਵੀ ਹਰਿ ਪ੍ਰੇਮ ਪੁਰਖੁ ਮਨਿ ਝੁਠਾ ॥ ਸਭੇ ਕਾਜ ਸੁਹੇਲੜੇ ਥੀਏ
ਗੁਰੁ ਨਾਨਕੁ ਸਤਿਗੁਰੁ ਤੁਠਾ ॥ ੧ ॥

(Guru Arjan Dev, raga Gauri, Var Mehla 5, Sloak 1, preceding pauri 17, page 322)

SLOAK MEHLA 5: Like the beautiful earth, adorned with jewels of grass — such is the mind, within which the love of the Waheguru abides. All affairs are easily resolved when the Guru, the true Guru, is pleased. || 1 ||

7.

ਤੀਨੇ ਤਾਪ ਨਿਵਾਰਣਹਾਰਾ ਦੁਖ ਹੰਤਾ ਸੁਖ ਰਾਸਿ ॥ ਤਾ ਕਉ ਬਿਘਨੁ ਨ ਕੋਊ ਲਾਗੈ ਜਾ ਕੀ ਪ੍ਰਭ ਆਗੈ ਅਰਦਾਸਿ
॥ ੧ ॥

(Guru Arjan Dev, raga Todi, Shabad 13, pada 1, page 714)

Waheguru is the only one who can remove all types of grief and pain of humans; he is the destroyer of pain, the fountain of happiness. No obstacles can block the path of one who prays before Him. || 1 ||

8.

ਸਤਿਗੁਰ ਅਪੁਨੇ ਸੁਨੀ ਅਰਦਾਸਿ ॥ ਕਾਰਜੁ ਆਇਆ ਸਗਲਾ ਰਾਸਿ ॥.... ॥ ੧ ॥

(Guru Arjan Dev, raga Bhairo, Shabad 56, pada 1, page 1152)

BHAIRO MEHLA 5: The true Guru has listened to my prayers. All my affairs have been resolved satisfactorily

9.

ਗੁਰੂ ਪੂਰਾ ਜਿਨ ਸਿਮਰਿਆ ਸੇਈ ਭਏ ਨਿਹਾਲ ॥ ਨਾਨਕ ਨਾਨ੍ਹ ਅਰਾਪਣਾ ਕਾਰਜੁ ਆਵੈ ਰਾਸਿ ॥ ੯ ॥

(Guru Arjan Dev, Sloak vara te vadeek, sloak no 8, page 1425)

Those who meditate in remembrance on the perfect Guru, are exalted and uplifted. Dwelling on the Name of Waheguru all affairs are automatically resolved. || 8 ||

E. Ragamala

15. It is a list of 84 ragas, raginis and their sons.

Ragamala means a list of ragas. In the literature of Indian music there are available a number of such ragamalas composed by different authors.

According to Dr. Bhai Vir Singh, the ragamala recorded at the end of Guru Granth Sahib was, probably, composed by Guru Nanak Dev. Some authors state that the composition is of Guru Arjan. Still others argue that the list was made by one Muslim author called 'Alam' and was included in the Granth at a later date. They argue that it was not a part of 'Kartarpuri Bir' as prepared by Guru Arjan. It was included in the Granth by an unknown scribe at a very later date in history.

Despite all the above thoughts, Ragamala is a part of Guru Granth Sahib and is read by the devotees along with other banis recorded in the Granth Sahib. The Sikh Rehat Maryada has listed it as an optional reading.

Ragamala must not be confused with the title index of ragas, as in no way it is an index of ragas used in Guru Granth Sahib. Firstly, ragas included in this ragamala are not all the ragas used in Granth Sahib, and secondly, there are ragas used in the Granth Sahib which are not listed in the ragamala.

Indeed 'Ragamala' is a list of some popular Indian ragas and have been included in the Granth Sahib for the general information of the readers. Its reading is not mandatory. It is a fact that for many years in history it was not read at 'Akal Takhat Sahib'.

Tables of the description of ragas mentioned in ragamala and their linkage with the compositions recorded in Guru Granth Sahib are produced below:

RAGMALA (Pages 1429-1430)

| | List of Raags, Reginis and their sons as mentioned in Ragmaala | | | | | Raags, Reginis, Raag's sons used in Guru Granth Sahib (31) | | | Others mentioned (6) | |
|---|--|---|--------------|--|------|--|------|---------------|-----------------------|--|
| | Raag | | Wives | | Sons | | Raag | Wives | Sons | |
| 1 | Bhairo | 1 | Bhairvi | | 1 | Pancham | | Bhairo | | |
| | | 2 | Bilawali | | 2 | Herkh | | | | |
| | | 3 | Punia | | 3 | Disakh | | | | |
| | | 4 | Bangli | | 4 | Bang-galum | | | | |
| | | 5 | Aslekhi | | 5 | Madhu | | | | |
| | | | | | 6 | Madhav | | | | |
| | | | | | 7 | Lalit | | | ⁺ Lalit | |
| | | | | | 8 | Bilawal | | | Bilawal | |
| | | | | | | | | | | |
| 2 | Malkausak | 1 | Gaudkari | | 1 | Maru | | | Maru | |
| | | 2 | Devghandhari | | 2 | Mast Ang | | | Devghandhari | |
| | | 3 | Gandhari | | 3 | Mewara | | | | |
| | | 4 | Seehuti | | 4 | Parbal-chand | | | | |
| | | 5 | Dhanasri | | 5 | Kausak | | | Dhanasri | |
| | | | | | 6 | Ubhara | | | | |
| | | | | | 7 | Khaukhhat | | | | |
| | | | | | 8 | Bhauranad | | | | |
| | | | | | | | | | | |
| 3 | Hindol | 1 | Telangi | | 1 | Sumanand | | Hindol | Tilang | |
| | | 2 | Devkari | | 2 | Bhaskar | | | | |
| | | 3 | Basanti | | 3 | Chander Bimb | | | | |
| | | 4 | Sandhur | | 4 | Mangian | | | | |
| | | 5 | Sahs-Ahiri | | 5 | Sarsban | | | | |
| | | | | | 6 | Binoda | | | | |
| | | | | | 7 | Basant | | | Basant | |
| | | | | | 8 | Kamoda | | | | |
| | | | | | | | | | | |
| 4 | Deepak | 1 | Kecheli | | 1 | Kalnka | | | | |
| | | 2 | Patmangri | | 2 | Kuntal | | | | |
| | | 3 | Todi | | 3 | Rama | | Todi | | |
| | | 4 | Kamodi | | 4 | Kamal Kusam | | | | |

| | | | | | | | | | | |
|---|--|---|---------------|---|---------------|--|------------------------------|----------------|---------------|--|
| | | 5 | Gujri | 5 | Chapak | | | Gujri | | |
| | | | | 6 | Gaura | | | | | |
| | | | | 7 | Kanra | | | | Kanra | |
| | | | | 8 | Kalana | | | | Kalyan | |
| | | | | | | | | | | |
| 5 | Sri | 1 | Berari | 1 | Salu | | Sri | Berari | | |
| | | 2 | Karnati | 2 | Sarang | | | | Sarang | |
| | | 3 | Gavri | 3 | Sagra | | | Gauri | | |
| | | 4 | Asawari | 4 | Gaund | | | Asawari | Gaund | |
| | | 5 | Sindhvi | 5 | Gambir | | | | | |
| | | | | 6 | Gund | | | | | |
| | | | | 7 | Kumb | | | | | |
| | | | | 8 | Hamir | | | | | |
| | | | | | | | | | | |
| 6 | Meg | 1 | Sorath | 1 | Beradhar | | | Sorath | | |
| | | 2 | Gaud | 2 | Gajdhar | | | | | |
| | | 3 | Malari | 3 | Kedara | | | Malar | | |
| | | 4 | Asa | 4 | Jablidhar | | | Asa | Kedara | |
| | | 5 | Sohoo | 5 | Nut | | | | Nut | |
| | | | | 6 | Jaldhara | | | | | |
| | | | | 7 | Sankar | | | | | |
| | | | | 8 | Siama | | | | | |
| | | | | | | | Used out of this list | | | |
| | Total-Raags, Reginis and their sons | = | 84 | | | | | 21+3=24 | | |

Raags, Raagnis and their sons included in Guru Granth Sahib but not included in the List of raagas in Raagmala

| | Used in the main Text | | |
|--|------------------------------|--|--|
| 1 | Maj | | |
| 2 | Bihagra | | |
| 3 | Wadhans | | |
| 4 | Jaitsiri | | |
| 5 | Suhi | | |
| 6 | Ramkali | | |
| 7 | Mali Gaura | | |
| 8 | Tukhari | | |
| 9 | Parbhati | | |
| 10 | Jaijaiwanti | | |
| Mentioned or referred otherwise | | | |
| 11 | Bhopali | | |
| 12 | Vibas | | |
| 13 | Kaffee | | |
| Total | 15 | | |

REVISION PAPER 32 (Concluding Section)

- How many and which type of mangals have been used in this section?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|------------------------------------|-----------------------|-----------------|------------------------|
| <i>At the start of the chapter</i> | | | |
| <i>Other sections/sub sections</i> | | | |

- How many rahau verses have been used in various compositions in this section? List any composition/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|--|--------------------------|-----------------|---|
| <i>As all compositions are chhants</i> | | | |

- Make an academic division of compositions recorded in this section
- What is the purpose of including or mixing Gurubani with the Sloaks of Bhagat Kabir and Sheikh Farid?
- Comment briefly on the inclusion of Bhatt Swayas and Ragmaala in Guru Granth Sahib.

REVISION PAPER 32 (Concluding Section)

suggested answers

1. How many and which type of mangals have been used in this section?

| <i>The composition</i> | <i>No. of mangals</i> | <i>Page no.</i> | <i>Type of mangals</i> |
|---|---|---|--|
| <i>Sloak Sahiskriti Mehla 1</i> | <i>Two</i> | <i>1353</i> | <i>First – complete/full Second – Ikongkar (not in the currently printed birs)</i> |
| <i>Sloak Sahiskriti Mehla 5</i> | <i>One</i> | <i>1353</i> | <i>Complete/full</i> |
| <i>Gatha, Phuney, Chabole, Sloak Kabir, Sloak Farid</i> | <i>One each</i> | <i>various</i> | <i>Short, 'Ikongkar Satgur Prasad'</i> |
| <i>Swaya Mukhvak Patshai 5</i> | <i>One One</i> | <i>1385 1387</i> | <i>Complete Short, 'Ikongkar Satgur Prasad'</i> |
| <i>Swayas Bhatts</i> | <i>Five</i> | <i>1389, 1391, 1392, 1396, 1406</i> | <i>All short, 'Ik ongkar Satgur Prasad'</i> |
| <i>Sloak Varav te Vadeek</i> | <i>First one Second Third Fourth Fifth*</i> | <i>1410 1413 1421 1424 1426</i> | <i>Complete Short Short Short short</i> |
| <i>Ragamala</i> | <i>one</i> | <i>1429</i> | <i>Short. 'Ikongkar Satgur Prasad'</i> |

*Note that there is no 'Mangal' before the start of 'Mundavni' though it is recorded in a separate stanza. Perhaps this is the only sub-heading in Guru Granth Sahib which is not preceded with a 'Mangal'

2. How many rahau verses have been used in various compositions in this section? List any composition/s which has/have more than one rahau.

| <i>The composition</i> | <i>No. of rahaus</i> | <i>Page no.</i> | <i>Placing with or without numerals</i> |
|-------------------------|----------------------|-----------------|---|
| <i>All compositions</i> | <i>None</i> | | |

3. Make an academic division of compositions recorded in this section

a. *Sloaks* –

- i. *Sahaskriti Mehla 1*
- ii. *Sahaskriti Mehla 5*
- iii. *Gatha Mehla 5*
- iv. *Phunae Mehla 5*
- v. *Chaubole Mehla 5*

b. *Sloaks*

- i. *Kabir*
- ii. *Farid*

c. *Swayas*

- i. *Mukhvak Patshahi 5*
- ii. *Bhatts*

d. *Sloak Vara te Wadeek*

- i. *Mehla 1*
- ii. *Mehla 3*
- iii. *Mehla 4*
- iv. *Mehla 5*
- v. *Mehla 9*

e. *Mundavni*

- i. *Mundavni Mehla 5*
- ii. *Sloak Mehla 5*

f. *Ragamala*

4. What is the purpose of including or mixing Gurubani with the Sloaks of Bhagat Kabir and Sheikh Farid.
 1. *To answer questions raised by the Bhagats*
 2. *To comment on the statements made by the Bhagats.*
5. Comment briefly on the inclusion of Bhatt Swayas and Ragmala in Guru Granth Sahib.
 1. *Bhatt sways are included to introduce the Guru authors.*
 2. *Ragamala is included to give a list of popular ragas, raginis and their sons used at that period of time.*

TEST PAPER 32 – CONCLUDING SECTION

Either write short explanation or put a circle or a tick for the correct answer as appropriate.

Question 1

1. Which type of *Mangal* this raga opens with:

Full

Short

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| Sloaks | Sloaks | Sloaks | Swayas | Swayas | Sloaks | Ragamala |
|--------|--------|--------|--------|--------|--------|----------|
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |

3. Select composition 57/1 recorded in section ‘Sloak varan te Vadeek’ and give the following details of the composition.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|----------|
| | | | |

4. How many sloaks are there in Sloak Varan te Vadeek section? 199 211
5. How many Bhagat Kabir’s sloaks are recorded under his name? 239 243
6. How many sloaks of Farid are recorded? 130 89 136
7. How many *Bhatt* names are mentioned in Bhatt Swayas? 17 11 8
8. How many Swayas are composed by Guru Arjan? 20 11

9. Where will a reader find most of the sloaks composed by the Gurus?

In Vars

In Chhants

10. Decipher the numerals 67/4 given on page 1360.

TEST PAPER 32 – suggested answers

CONCLUDING SECTION

1. Which type of *Mangal* this raga opens with:

Full

2. Fill-in the following table showing the horizontal sequence of the *bani* recorded in this raga

| Sloaks | Sloaks | Sloaks | Swayas | Swayas | Sloaks | Ragamala |
|--------|--------|--------|--------|--------|---------|-----------------------|
| Nanak | Arjan | Kabir | Farid | Arjan | Nanak | List of Popular ragas |
| | | | | Bhhats | Amardas | |
| | | | | | Ramdas | |
| | | | | | Arjan | |

3. Select composition 57/1 recorded in section ‘Sloak varan te Vadeek’ and give the following details of the composition.

| Name of the Bani | Page number | Structure | Composer |
|------------------|-------------|-----------|-------------------|
| Sloak Mehla 9 | 1429 | Sloaks | Guru Tegh Bahadur |

4. How many sloaks are there in Sloak Varan te Vadeek section?

211

5. How many Bhagat Kabir's sloaks are recorded under his name?

243

6. How many sloaks of Farid are recorded?

130

7. How many *Bhatt* names are mentioned in Bhatt Swayas?

11

8. How many Swayas are composed by Guru Arjan?

20

9. Where will a reader find most of the sloaks composed by the Gurus?

In Vars

10. Decipher the numerals 67/4 given on page 1360.

67 = Sloaks of Guru Arjan

4 = Sloaks regarding the concept of Grace.

PART-II

Additional Practical Tests

ADDITIONAL PRACTICAL TEST I

Maximum marks: 50

1.

Find out a shabad which has been recorded 3 times in Guru Granth Sahib

| <i>Recording</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|------------------|-----------------|------------------------|
| First | | |
| Second | | |
| Third | | |

2.

Where in Guru Granth Sahib is found the first exception to the horizontal sequence rule of recording bani?

Page no. _____

The shabads _____

The variation noticed: _____

3.

Find one shabad where rahau verse is placed after the first pada in the nitnem section but the same verse is recorded as the opening verse in the raga section.

Group name under which the shabad is recorded in the nitnem section:

Sequential no. of the shabad: _____

Page no in the nitnem section: _____

Page no. in the raga section: _____

4. Define the word 'Shud' as suggested by different authors _____

5. Define the word 'Shud keechay' as suggested by different scholars.

ADDITIONAL PRACTICAL TEST I suggested answers

1.

Find out a shabad which has been recorded 3 times in Guru Granth Sahib

| <i>Recording</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|------------------|-----------------|--------------------------------|
| First | 6 | <i>Jap ji, Pauri 27</i> |
| Second | 8 | <i>Sodar</i> |
| Third | 347 | <i>Raga Asa Mehla 1 Ghar 1</i> |

2.

Where in Guru Granth Sahib is found the first exception to the horizontal sequence rule of recording bani?

Page no. 347/348

The shabads: Sodar / Sopurkh

The variation noticed: Guru Nanak's first shabad (Sodar) is followed by Guru Ramdas's shabad (Sopurkh) and again followed by Guru Nanak's shabads.

3.

Find one shabad where rahau verse is placed after the first pada in the nitnem section but the same verse is recorded as the opening verse in the raga section.

Group name under which the shabad is recorded in the nitnem section: *Sohila*

Sequential no. of the shabad: *4/5*

Page no in the nitnem section: *13*

Page no. in the raga section: *205*

4. Define the word 'Shud' as suggested by different authors:

All Guru hymns found correct in the first reading; Only Var found correct in the first reading

5. Define the word 'Shud keechay' as suggested by different scholars.

All Guru hymns were corrected after the first reading; Only Var was corrected after the first reading

ADDITIONAL PRACTICAL TEST 2**Maximum marks: 100**

1.

Find out hymns/shabads from the *Nitnem* section which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|--|-----------------|------------------------|
| True love is eternal | | |
| That house is blessed where God's kirtan is sāng | | |
| This birth (body) is the time to be one with Waheguru | | |
| No one can ever gauge Waheguru's greatness | | |

2.

Write in one short sentence the theme (rahan verse) of 76th shabad of raga Sri.

3.

Write in one short para of the central idea of the 21st pauri of Var Sri rag Mehla 4.

ADDITIONAL PRACTICAL TEST 2 suggested answers

1.

Find out hymns/shabads from the nitnem section which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|--|------------------------|---|
| <i>True love is eternal</i> | 1 | <i>Aad sach....</i> |
| <i>That house is blessed where God's kirtan is sung</i> | 12 | <i>Rag Gauri Deepki Mehla 1. "Jai ghar kirat...."</i> |
| <i>This birth (body) is the time to be one with Waheguru</i> | 12 | <i>Rag Asa Mehla 5 "Bhae prapat manukh...."</i> |
| <i>No one can ever gauge Waheguru's greatness</i> | 10 | <i>Rag Asa Mehla 4 "So purkh....."</i> |

2.

Write in one short sentence the theme (rahan verse) of 76th shabad of raga Sri.

It is Whaeguru's grace which gives people happiness and status/power

3.

Write in one short para of the central idea of the 21st pauri of Var Sri rag Mehla 4.

I am a minstrel of my Waheguru and my Master; I have come to Waheguru's door. Waheguru has heard my sad cries which have risen from within me and has called me, his minstrel, into his presence. Then Waheguru asked me, "Why have you come here?", I replied "O! merciful God, please grant me the gift of continual meditation on your Name." And so Waheguru, the great giver of all the boons, taught me to chant his Name, and blessed me with robes of honour.

ADDITIONAL PRACTICAL TEST 3**Maximum marks: 100**

Time allowed 15 minutes

1.

Find out hymns/shabads from the nitnem section which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|--|------------------------|-------------------------------|
| Everyone is responsible for his/her actions | | |
| The house where God resides and looks after his creation | | |
| The Arti of the Master of the world | | |
| You are the Creator and my husband (master) | | |

2.

Write the meaning of the theme (rahanu verse) of 11th Ashtpadi of raga Sri. Who is the composer of this ashtpadi?

3.

Write in one short sentence the central idea of the 8th shabad of raga Maj, write also the name of the composer of this shabad.

ADDITIONAL PRACTICAL TEST 3 suggested answers

1.

Find out hymns/shabads from the nitnem section which have the following text references.

| Text reference | Page no. | Heading/caption |
|---|-----------------|----------------------------------|
| <i>Everyone is responsible for his/her actions</i> | 8 | <i>Sloak, karmi aapo aapni..</i> |
| <i>The house where God resides and looks after his creation</i> | 8 | <i>Sodar tera keha...</i> |
| <i>The Arti of the Master of the world</i> | 13 | <i>Gagan mein thaal.....</i> |
| <i>You are the Creator and my husband (master)</i> | 11 | <i>Tu karta sachiar.....</i> |

2.

Write the meaning of the theme (rahan verse) of 11th ashtpadi of raga Sri. Who is the composer of this ashtpadi?

O! my mind, do not give away the boon of true love. God dwells in the hearts of those who love truly. He then blesses them with endless bounties.

Guru Nanak is the composer of the ashtpadi

3.

Write in one short sentence the central idea of the 8th shabad of raga Maj, write also the name of the composer of the shabad.

My heart is fluttering to have a glimpse of my teacher-Guru, as Chatrik longs for a drop of rain water.

Guru Arjan is the composer of this shabad.

ADDITIONAL PRACTICAL TEST 4

Maximum marks: 100

Time allowed 15 minutes

1

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|--|------------------------|-------------------------------|
| There are countless methods of meditation and countless methods of showing love..... | | |
| Waheguru has made provision even for worms who live in stones..... | | |
| We all have to cross an ocean of fire..... | | |
| Every day messages of departure from this mortal world comes....(and countless people go to their beloved's house) | | |

2.

Write the meaning of the theme (*rahau* verse) of 7th *shabad* of Guru Nanak in raga Sri. Write the page number where the *shabad* is found.

3.

Write in one short sentence the central idea of the first *tuk* of the first *pada* of *Baramah* in raga Maj, write also the name of the composer of the *tuka*.

ADDITIONAL PRACTICAL TEST 4 suggested answers

1.

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption</i> |
|--|------------------------|--|
| There are countless methods of meditation and countless methods of showing love..... | 3 | <i>Jap ji – pauri 17</i> <i>Asunkh jap, asunkh bhau, asunkh pooja asunlh taptao</i> |
| Waheguru has made provision even for worms who live in stones..... | 10 | <i>Sodar – shabad 5</i> <i>Kahe re man chitvey udham.....sael pathar mein junt upay...</i> |
| We all have to cross an ocean of fire..... | 12 | <i>Sopurkh – shabad 3</i> <i>Tit sarvarae.....</i> |
| Every day messages of departure from this mortal world comes....(and countless people go to their beloved's house) | 13 | <i>Sohila – Shabad 1</i> <i>Ghar ghar eho pahuncha</i> |

2.

Write the meaning of the theme (*rahan* verse) of 7th *shabad* of Guru Nanak in raga Sri. Write the page number where the *shabad* is found.

There are four rahaus in this verse, the theme of them is that the food, the apparel, the living (ride) and the sleep which give rise to passions and which are detrimental to health must always be avoided. It is the name of Waheguru which one must cherish.

3.

Write in one short sentence the central idea of the first *tuk* of the first *pada* of *Baramah* in raga Maj, write also the name of the composer of the *tuka*.

The composer of the tuka is Guru Arjan.

Central idea:

The people get separated from their beloved-ones due to their own bad karmas. Pray to Waheguru to forgive you for your sins. Without Waheguru the worldly comforts are of no avail.

ADDITIONAL PRACTICAL TEST 5

Maximum marks: 100

Time allowed 15 minutes

1.

Find out hymns/shabads from the **Nitnem section** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/first line of the shabad</i> |
|--|------------------------|--|
| How can the truth prevail and the wall of falsehood be smashed | | |
| Everyone call Waheguru the greatest but none have in fact seen him | | |
| You are the creator, the truth and my Master.. | | |
| In the house where the glories of Waheguru are sung, in that house the creator dwells..... | | |

2.

Write the meaning of the theme of 11th Ashtpadhi in raga Sri. Write the page number where the Ashtpadi is found.

3.

Write the philosophical meaning of 31st shabad of raga Maj.

ADDITIONAL PRACTICAL TEST 5 suggested answers

1.

Find out hymns/shabads from the *Nitnem section* which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/first line of the shabad</i> |
|--|-----------------|---|
| How can the truth prevail and the wall of falsehood be smashed | 1 | <i>Japji - Pauri 1</i> <i>Kiv sachiaran hoeae...</i> |
| Everyone call Waheguru the greatest but none have in fact seen him | 9 | <i>Sodar – shabad no. 2</i> <i>Sun wada akhae sub koe..</i> |
| You are the creator, the truth and my Master.. | 11 | <i>Sopurkh – shabad no. 2</i> <i>Tu karta sachiar.....</i> |
| In the house where the glories of Waheguru are sung, in that house the creator dwells..... | 12 | <i>Sohila – shabad no. 1</i> <i>Jai ghar kirat aakhiae....</i> |

2.

Write the meaning of the theme of 11th Ashtpadhi in raga Sri. Write the page number where the Ashtpadi is found.

Srirag Ashtpadi Mehla 1, page 59.

A person must love and love truly like lotus and water, fish and water, milk and water, chatrik and rain drop and chakvi and sun. Waheguru dwells in true love.

3.

Write the philosophical meaning of 31st shabad of raga Maj.

Waheguru is our saviour at all the places, O! mortal love him in any relationship. Worship him either as your father, or mother, or a friend or a brother. In fact, the label of a particular relationship is not important, it is the depth of true love which counts.

ADDITIONAL PRACTICAL TEST 6

Maximum marks: 100

Time allowed 15 minutes

1.

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|--|--|
| Waheguru's laws (Hukam) cannot be described | | | |
| I live when I recite Waheguru's name, I die when I forget him | | | |
| The world (town) is filled with passion and anger..... | | | |
| If I get hundred thousand tongues, or many times of that, I will still sing the glories of Waheguru | | | |

2.

Write the meaning of the 'rahan verse' of shabad 108th shabad of Guru Arjan in raga Gauri. Give also the page number of the shabad.

3.

There is a shabad of Guru Nanak Dev, in raga Asa, which is composed on the backdrop of Babar's invasion. Write the page number and numerals of this shabad and the meaning of its 'rahan' verse.

ADDITIONAL PRACTICAL TEST 6 suggested answers

1.

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|--|--|
| Waheguru's laws (Hukam) cannot be described | 1 | Jap ji, pauri 2 | Hukam na keha jai.... ਹੁਕਮ ਨ ਕਹਿਆ ਜਾਈ. |
| I live when I recite Waheguru's name, I die when I forget him | 9 | Sodar, shabad 3 | Aakha jiwan, visrae mar jao... ਆਖਾ ਮਹਲਾ ੧ ॥ ਆਖਾ ਜੀਵਾ ਵਿਸਰੈ ਮਰਿ ਜਾਉ ॥ |
| The world (town) is filled with passion and anger..... | 13 | Sohila, shabad no. 4 | Kam krodh..... ॥ ਕਾਮ ਕਰੋਧਿ ਨਗਰੁ ਬਹੁ ਭਰਿਆ |
| If I get hundred thousand tongues, or many times of that, I will still sing the glories of Waheguru | 7 | Jap ji, pauri no. 32 | Ikdoor jibo..... ਇਕ ਦੂਜੀਤੌ ਲਖ ਹੋਹਿ ਲਖ ਹੋਵਹਿ ਲਖ ਵੀਸ ॥ ਲਖ ਲਖ ਗੇੜਾ ਆਪੀਅਹਿ ਏਕੁ ਨਾਮੁ ਜਗਦੀਸ ॥ |

2.

Write the meaning of the 'rahanu verse' of shabad 108th shabad of Guru Arjan in raga Gauri. Give also the page number of the shabad.

GAURI MEHLA 5 (page 201): , O! beloved devotee of Waheguru remain steadfast in the home of your own self. The true Guru shall resolve all your affairs. || 1 || Rahau ||

3.

There is a shabad of Guru Nanak Dev, in raga Asa, which is composed on the backdrop of Babar's invasion. Write the page number and numerals of this shabad and the meaning of its 'rahanu' verse.

ਕਰਤਾ ਤੂੰ ਸਭਨਾ ਕਾ ਸੋਈ ॥ ਜੇ ਸਕਤਾ ਸਕਤੇ ਕਉ ਮਾਰੇ ਤਾ ਮਨਿ ਰੋਸੁ ਨ ਹੋਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ॥
ਸਕਤਾ ਸੀਹੁ ਮਾਰੇ ਪੈ ਵਗੈ ਖਸਮੈ ਸਾ ਪੁਰਸਾਈ ॥

O! Creator Waheguru, you are the Master of all. If some powerful man strikes out against another man, then no one feels any grief in their mind. || 1 || Rahau || | But if a powerful tiger attacks a flock of sheep and kills them, then its master must answer for it.

The shabad is at page 360, numerals of the shabad are: 3/5/3

ADDITIONAL PRACTICAL TEST 7

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the *nitnem section* which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|---------------------------------|
| If hands, feet and body gets dirty it can be washed with water..... | | | |
| Oh! The devotee of Waheguru make a formal request to him.... | | | |
| This birth is your chance to be one with Waheguru.. | | | |
| There are six scriptures, six authors and six teachings..... | | | |

2.

Write the meaning of the 'rahan verse' of 47th shabad of raga Devghandhari. Give also the name of the composer and page number of the shabad.

3.

There is a shabad of Bhagat Trilochan, somewhere in the first five raga-chapters, which discusses the concept of transmigration. What is the theme of this shabad? Does the Sikh theology endorse his views? Comment very briefly. Give also the page number of the shabad.

ADDITIONAL PRACTICAL TEST 7 suggested answer

1.

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|--|--|
| If hands, feet and body gets dirty it can be washed with water..... | 4 | Japji, pauri no. 20 | Bharea hath paer tan deh..... |
| Oh! The devotee of Waheguru make a formal request to him.... | 10 | Sodar, shabad no. 4 | Her kae jan satgur satpurkha.. |
| This birth is your chance to be one with Waheguru.. | 12 | Sopurkh, shabad no. 4 | Bhae prapat manukh de huria.. |
| There are six scriptures and six authors and six teachings..... | 12 | Sohila, shabad no. 2 | Che ghar che gur..... |

2.

Write the meaning of the ‘rahan verse’ of 47th shabad of raga Devghandhari. Give also the name of the composer and age number of the shabad.

Composer of the shabad is Guru Tegh Bahadur, the shabad is recorded on page 536.

The theme of the shabad is, “Every one seems to be unfaithful in love; whatever is the relationship whether wife or friend, they are all engrossed in their own selfish ends.”

3.

There is a shabad of Bhagat Trilochan somewhere in the first five raga-chapters. What is the theme of this shabad? Does the Sikh theology endorse his views? Comment very briefly. Give also the page number of the shabad.

The shabad is recorded on page 526.

The shabad deals with the form and quality of life which one would get after death based on the present life karmas. It is the last pada of the shabad which highlights the Sikh theology i.e., the one who dies with the name of Waheguru on his lips he/she is the one who qualifies for mukti, the liberation.

ADDITIONAL PRACTICAL TEST 8

Maximum marks: 100

Time allowed 20 minutes

1

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|--|--|
| O! yogi make compassion as your earings..... | | | |
| In the realm of knowledge, intellect prevails.. | | | |
| Every one calls him the greatest, but no one has seen him.... | | | |
| The only wish I have is that let Waheguru make me the dust of the holy..... | | | |

2.

Write the meaning of the 'rahanu verse' of 3rd shabad of Guru Arjan in raga Wadhans. Give also the name of the composer and page number of the shabad.

3.

Write the theme of the three sloaks assigned to Bhai Mardana in Bihagrae di Var Mehla 4.

ADDITIONAL PRACTICAL TEST 8 suggested answers

1.

Find out hymns/shabads from the ***nitnem section*** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|--------------------------------------|
| O! yogi make compassion as your earings..... | 6 | <i>Japji, pauri no. 28</i> | <i>Manda santokh saram....</i> |
| In the realm of knowledge, intellect prevails.. | 7 | <i>Japji, pauri no. 35</i> | <i>Dharam Khand.....</i> |
| Every one calls him the greatest, but no one has seen him..... | 9 | <i>Sodar, shabad no. 2</i> | <i>Sun wada aakhae sub koe...</i> |
| The only wish I have is that let Waheguru make me the dust of the holy..... | 13 | <i>Sohila, shabad no. 5 last tuk</i> | <i>Mo ko kar santan ki dhurae...</i> |

2.

Write the meaning of the 'rahanu verse' of 3rd shabad of Guru Arjan in raga Waduhan. Give also the name of the composer and page number of the shabad.

The composer of the shabad is Guru Arjan and the shabad is recorded on pages 562/563. The theme of the rahau verse is that the devotee offered prayers to the beloved Waheguru that I have lived by meditating on your name.

3.

Write the theme of the three sloaks assigned to Bhai Mardana in Bihagrae di Var Mehla 4.

Sloak, Mardana 1: The dark age of Kalyuga is the vessel, filled with the wine of sex; the mind is the drinker. Anger is the cup, filled with emotional attachment; egotism is the bar-tender. Drinking too much in the company of falsehood and greed, one is ruined. So let good deeds be your distillery, and let truth be the molasses you ferment; make the most excellent wine of truth. Make virtue your bread, good conduct the ghee, and modesty the dish of meat. As Gurmukh, these are obtained, consuming them, evil and corruption depart. || 1 ||

Mardana 1: The body is the bottle, self-conceit is the wine, and desire is the company of drinking buddies. The glass of the mind's longing is filled to overflowing

with falsehood; the messenger of death is the bar-tender. Drinking in this wine, one takes on countless vices and corruption. So make spiritual wisdom your molasses, and the praise of God your bread; let the fear of God be the dish of meat. This is the true food; let the true name be your only Support. || 2 ||

If the human body is the pitcher, and self-realization is the wine, then the ambrosial nectar streams down. Joining the Sadh Sangat, the glass of Waheguru's love is filled with this divine nectar; drinking it in, one's evil and corruption are eradicated. || 3 ||

ADDITIONAL PRACTICAL TEST 9

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Maj** which have the following text references.

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|---|-----------------|---|---------------------------------|
| My mind longs to see my Guru | | | |
| Due to our bad karmas we have been separated .. | | | |
| All diseases attack when Waheguru is forgotton | | | |

2.

Write the meaning of 24th shabad of Mehla 5 in raga Majh. Give also the name of the composer Guru and page number of the shabad.

3.

The second sloak recorded at the end of Japji is also recorded in 'Var Majh'. Write the page number and number of the pauri it precedes. What is its authorship of this sloak in this raga? Show also the words which are different in the two recordings. Is this difference in spellings significant? Comment.

ADDITIONAL PRACTICAL TEST 9 suggested answers

1.

Find out hymns/shabads from the **Raga Majh** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|---|
| My mind longs to see my Guru | 96 | Shabad Mehla 5 | Mera man lochae.... |
| Due to our bad karmas we have been separated .. | 133 | Baramah Majh Mehla 5 | Kirat karam kae vicchrae... |
| All diseases attack when Waheguru is forgotten | 135 | Month of Kartik | Parmeshwar dae bhulaean viapan sabae rog..... |

2.

Write the meaning of 24th shabad of Guru Arjan in raga Majh. Give also the name of the composer and page number of the shabad.

The composer is Guru Arjan, the page number is 103.

The meaning of the shabad is as follows:

MAJH MEHLA 5: Waheguru, you are my father, and you are my mother. You are my relative, and you are my brother. You are my protector everywhere; why should I feel any fear or anxiety? || 1 ||

By your grace, I recognize You. You are my shelter, and you are my honour. Without you, there is no other in my life; the entire universe is the arena of your play. || 2 ||

You have created all beings and creatures. As it pleases you, you assign tasks to one and all. All things are your doing; we can do nothing ourselves. || 3 ||

Meditating on the Nam, I have found great peace. Singing the praises of Waheguru, my mind is cooled and soothed. Through the perfect Guru, congratulations are pouring in—and we are victorious on the arduous battlefield of life! || 4 || 24 || 31 ||

3.

The second sloak recorded at the end of Japji is also recorded in ‘Var Majh’. Write the page number and number of the pauri it precedes. What is its authorship of this sloak in this raga? Show also the words which are different in the two recordings. Is this difference in spellings significant? Comment

The sloak is recorded on page 146, it precedes pauri 18. The authorship in this raga is cited as M: 2 i.e., Guru Angad.

The difference in the spellings is as follows

Sloak as recorded in Jap ji, page 8:

ਸਲੋਕ ॥ ਪਵਣੁ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ ॥ ਦਿਵਸੁ ਰਾਤਿ ਦੁਇ ਦਾਈ ਦਾਇਆ ਖੇਲੈ ਸਗਲ ਜਗਤੁ ॥
ਚੰਗਿਆਈਆ ਬੁਰਿਆਈਆ ਵਾਚੈ ਧਰਮੁ ਹਦੂਰਿ ॥ ਕਰਮੀ ਆਪੋ ਆਪਣੀ ਕੇ ਨੇੜੈ ਕੇ ਦੂਰਿ ॥ ਜਿਨੀ ਨਾਮੁ ਧਿਆਇਆ
ਗਏ ਮਸਕਤਿ ਘਾਲਿ ॥ ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ ਕੇਤੀ ਛੁਟੀ ਨਾਲਿ ॥ ੧ ॥

Sloak as recorded in Var Maj, page 146

ਮ: ੨ ॥ ਪਉਣੁ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ ॥ ਦਿਨਸੁ ਰਾਤਿ ਦੁਇ ਦਾਈ ਦਾਇਆ ਖੇਲੈ ਸਗਲ
ਜਗਤੁ ॥ ਚੰਗਿਆਈਆ ਬੁਰਿਆਈਆ ਵਾਚੇ ਧਰਮੁ ਹਦੂਰਿ ॥ ਕਰਮੀ ਆਪੋ ਆਪਣੀ ਕੇ ਨੇੜੈ ਕੇ ਦੂਰਿ ॥ ਜਿਨੀ
ਨਾਮੁ ਧਿਆਇਆ ਗਏ ਮਸਕਤਿ ਘਾਲਿ ॥ ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ ਹੋਰ ਕੇਤੀ ਛੁਟੀ ਨਾਲਿ ॥ ੨ ॥

The differences in spelling have been highlighted. Three words have been differently spelt and one new word has been included in var Maj, but these differences do not, in any way, change the meaning of sloaks. The difference in the spelling is not at all significant and it does not change the text of the sentences.

ADDITIONAL PRACTICAL TEST 10

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads of Guru Arjan from the **Raga Gauri** 's rahau verses which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| Waheguru will resolve all your affairs..... | | Between shabads 100-113 | |
| How can we get comforts (ਪਾ)? How can we get Waheguru's support? | | Between shabads 1-10 | |
| Waheguru is our mother, our father, our master and our lord... | | Specialist | |

2.

Write the meaning of the rahau verse of 19th shabad of Guru Nanak in raga Gauri. Give also the page number of the shabad.

3.

Give the total number of shabads recorded in Gauri Majh. Give the meaning of the rahau verse of the 5th shabad under this heading.

ADDITIONAL PRACTICAL TEST 10 suggested answers

1.

Find out hymns/shabads of Guru Arjan from the *Raga Gauri*'s rahau verses which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|--|
| Waheguru will resolve all your affairs..... | 201 | Between shabads 100-113 | <i>Thir ghar baeh so harjan piarae, satgur tumrae kaj swarae....</i> |
| How can we get comforts (ਪ੍ਰਭ)? How can we get Waheguru's support? | 175 | Between shabads 1-10 | <i>Kin bin kusal hot mere bhai, kio pae her nam sahai.....</i> |
| Waheguru is our mother, our father, our master and our lord... | 250 | Specialist, Bawan Akhri sloak 1 | <i>Gurdev mata, Gurdev pita, Gurdev swami, Parmeshvara</i> |

2.

Write the meaning of the rahau verse of 19th shabad of Guru Nanak in raga Gauri. Give also the page number of the shabad.

The page no. is 157.

The meaning is as follows:

*I am a wandering merchant of Waheguru. His Name is my merchandise and trade.
|| 1 || Rahau||*

3.

Give the total number of shabads recorded in Gauri Majh. Give the meaning of the rahau verse of the 5th shabad under this heading.

The total of number of shabads are seven.

The meaning of the rahau verse is as follows:

The destroyer of sorrow is your Name, my Waheguru; the destroyer of sorrow is your Name. Twenty-four hours a day, dwell upon the wisdom of the perfect true Guru.|| 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 11

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Asa** which have the following text references.

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|--|--|
| Waheguru has sent him into this world | | Shabads Guru Arjan between 100-120 | |
| If hundred moons shine and thousand suns rise | | Composer Guru Angad | |
| Dadda dos na deo kisae dos karama apnae..... | | Composer Guru Nanak | |

2.

Kirtani Asa di Var (Mehla 1) is sung with six addition compositions. Give the name of the author, structure of bani and the page numbers of such a composition/s.

3.

Explain the meaning of the first pada of Guru Arjan's shabad with numeral reference 2/42/93. Give at least one cross reference to prove your point.

ADDITIONAL PRACTICAL TEST 11 suggested answer

1.

Find out hymns/shabads from the **Raga Asa** which have the following text references.

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|--|-----------------|--|---|
| Waheguru has sent him into this world | 396 | <i>Shabads Guru Arjan between 100-120 Shabad no. 101</i> | <i>Satgur sachae dea bheg.....</i> |
| If hundred moons shine and thousand suns rise | 463 | <i>Composer Guru Angad, Asa di var sloak 2</i> | <i>Je sau chanda ugvae, suraj charae hazar.....</i> |
| Do not blame others for your wrongdoing, blame your own karmas | 433 | <i>Composer Guru Nanak, Patti, hymn 21</i> | <i>Dadda dos na deo kisae dos karama apnae.....</i> |

2.

Kirtani Asa di Var (Mehla 1) is sung with six addition compositions. Give the name of the author, structure of bani and the page numbers of such a composition/s.

The author is Guru Ramdas; the compositions are chhants, and the page number is 448-451. There are six chhants of four padas each making a total of 24 padas.

Asa di var had 24 pauris, thus before every pauri of the Asa di var a pada of the chhants is sung.

This tradition of singing these chhants dates back to Arjan's times.

3.

Explain the meaning of the first pada of Guru Arjan's shabad with numeral reference 2/42/93. Give at least one cross reference to prove your point.

The meaning of the pada is :

Those who meditate on the name of Waheguru they, not only themselves, swim the life-ocean of fire without a burn, but also rescue their kith and kin.

In Guru Granth Sahib there are numerous compositions to prove this point. For some references refer to the following:

Selected hymns on the family linkage and Karmas

1. Raga Maj –Ashtpadis Mehla 3, Ashtpadi 24 pada 6, page 123-124

ਇਕਿ ਕੂੜਿ ਲਾਗੇ ਕੂੜੇ ਫਲ ਪਾਏ ॥ ਦੂਜੈ ਭਾਇ ਬਿਰਬਾ ਜਨਮੁ ਗਵਾਏ ॥ ਆਪਿ ਭੁਬੇ ਸਗਲੇ
ਕੁਲ ਡੋਬੇ ਕੂੜੁ ਬੋਲਿ ਬਿਖੁ ਖਾਵਣਿਆ ॥ ੬ ॥

Some are stuck in falsehood (artificial life), and negative (punishment) are the rewards they receive. In love with duality (gods), they waste away their lives in vain. They drown themselves, and drown their entire family; living immoral life, they eat poison. || 6 ||

2. Raga Maj –Ashtpadis Mehla 3, Ashtpadi 26 pada 3, page 125

ਗੁਰਮੁਖਿ ਹਰਿ ਦਰਿ ਸੋਭਾ ਪਾਏ ਗੁਰਮੁਖਿ ਵਿਚਹੁ ਆਪੁ ਗਵਾਏ ॥ ਆਪਿ ਤਰੈ ਕੁਲ ਸਗਲੇ ਤਾਰੇ ਗੁਰਮੁਖਿ
ਜਨਮੁ ਸਵਾਰਣਿਆ ॥ ੩ ॥

The Gurmukhs are honoured in the court of Waheguru. The Gurmukhs eradicate selfishness and conceit from within. They save themselves, and save all their families and ancestors as well. The Gurmukhs redeem their lives. || 3 ||

3. Raga Maj –Ashtpadis Mehla 5, Ashtpadi 35 pada 7, page 130

ਜਿਸੁ ਤੂੰ ਤੁਠਾ ਸੋ ਤੁਧੁ ਧਿਆਏ ॥ ਸਾਧ ਜਨਾ ਕਾ ਮੰਤ੍ਰੁ ਕਮਾਏ ॥ ਆਪਿ ਤਰੈ ਸਗਲੇ ਕੁਲ ਤਾਰੇ ਤਿਸੁ ਦਰਗਹ
ਠਾਕ ਨ ਪਾਵਣਿਆ ॥ ੭ ॥

Those who are pleasing to you (who live within your laws) and meditate upon you. They practise the Nam of the holy. They themselves swim across, and they save all their ancestors and families as well. In the court of Waheguru, they meet with no obstruction. || 7 ||

4. Raga Gauri – Ashtpadis Mehla 3, Ashtpadi 3, pada 4, page 230

ਸੋ ਜਨੁ ਸਾਚਾ ਜਿ ਹਉਮੈ ਮਾਰੈ ॥ ਗੁਰ ਕੈ ਸਬਦਿ ਪੰਚ ਸੰਘਰੈ ॥ ਆਪਿ ਤਰੈ ਸਗਲੇ
ਕੁਲ ਤਾਰੈ ॥ ੮ ॥

Those humble beings are true, who conquer their ego. Through the word of God's shabad, they conquer the five evils (passion, anger, greed, attachment and ego). They save themselves, and save all their generations as well. || 4 ||

5. Raga Gauri – Sukhmani Mehla 5, Ashtpadi 7, pada 5, page 271

ਸਾਧ ਕੈ ਸੰਗ ਸਭ ਕੁਲ ਉਧਾਰੈ ॥ ਸਾਧਸੰਗਿ ਸਾਜਨ ਮੀਤ ਕੁਟੰਬ ਨਿਸਤਾਰੈ ॥

In the company of the holy, one's family is saved. In the company of the holy, one's friends, acquaintances and relatives are redeemed.

6. Raga Gauri – Sukhmani Mehla 5, Ashtpadi 16, pada 8, page 285

**ਬਿਸਮਨ ਬਿਸਮ ਭਏ ਬਿਸਮਾਦ ॥ ਜਿਨਿ ਬੂਝਿਆ ਤਿਸੁ ਆਇਆ ਸ੍ਰਾਦ ॥ ਪ੍ਰਭ ਕੈ ਰੰਗਿ ਰਾਚਿ ਜਨ ਰਹੇ ॥ ਗੁਰ
ਕੈ ਬਚਨਿ ਪਦਾਰਥ ਲਹੇ ॥ ਓਇ ਦਾਤੇ ਦੁਖ ਕਾਟਨਹਾਰ ॥ ਜਾ ਕੈ ਸੰਗਿ ਤਰੈ ਸੰਸਾਰ ॥**

Gazing upon Waheguru's wondrous wonder, I am wonder-struck and amazed! One who realizes this, comes to taste this state of joy. God's humble servants remain absorbed in his love. Following the Guru's (God's) teachings, they receive the four cardinal blessings. They are the givers, the dispellers of pain. In their company, the world is saved.

7. Raga Asa –Shabad Chaupada Mehla 1, Shabad no 4 pada 3, page 353

**ਹਰਿ ਵਰੁ ਜਿਨਿ ਪਾਇਆ ਧਨ ਨਾਰੀ ॥ ਹਰਿ ਸਿਉ ਰਾਤੀ ਸਬਦੁ ਵੀਚਾਰੀ ॥ ਆਪਿ ਤਰੈ ਸੰਗਤਿ ਕੁਲ
ਤਾਰੈ ॥ ਸਤਿਗੁਰੁ ਸੇਵਿ ਤਤੁ ਵੀਚਾਰੈ ॥ ੩ ॥**

Blessed is that bride, who has obtained Waheguru as her husband. She is imbued with Waheguru, and she reflects upon the Word of his shabad. She saves herself, and saves her family and friends as well. She serves the true God, and contemplates the essence of reality. || 3 ||

8. Raga Jaitsir, Var , Pauri 18, page 710

**ਪਉੜੀ ॥ ਜਾ ਪ੍ਰਭ ਭਏ ਦਇਆਲ ਨ ਬਿਆਪੈ ਮਾਇਆ ॥ ਕੋਟਿ ਅਧਾ ਗਏ ਨਾਸ ਹਰਿ ਇਕੁ ਧਿਆਇਆ ॥
ਨਿਰਮਲ ਭਏ ਸਰੀਰ ਜਨ ਧੂਰੀ ਨਾਇਆ ॥ ਮਨ ਤਨ ਭਏ ਸੰਤੋਖ ਪੂਰਨ ਪ੍ਰਭ ਪਾਇਆ ॥ ਤਰੇ ਕੁਟੰਬ ਸੰਗ
ਲੋਗ ਕੁਲ ਸਬਾਇਆ ॥ ੧੯ ॥**

Pauri: When God becomes merciful, maya (illusion) does not cling. Millions of sins are eliminated, by meditating on the Naam, the Name of one almighty God. The body is made immaculate and pure, bathing in the dust of the feet of God's humble servants. The mind and body become contented, finding omnipotent God. One is saved, along with his family, and all his ancestors. || 18 ||

ADDITIONAL PRACTICAL TEST 12

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Gujri** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|---------------------------------|
| Son! Mother gives you her blessings | | Shabad –Guru Arjan | |
| Waheguru's kirtan is our 'Rehras' | | Composer Guru Ramdas | |
| At the time of death one who contemplates wealth he/she would be born as a snake..... | | | |

2.

Explain the central theme of the first shabad of Bhagat Namdev. (literal translation of the shabad is not required)

3.

Two shabads of this raga are a part of '*nitnem bani*'. Name the shabads, their composers and page numbers. Give the theme of their rahau verses.

ADDITIONAL PRACTICAL TEST 12 suggested answers

1.

Find out hymns/shabads from the **Raga Gujri** which have the following text references

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|---|-----------------|---|---|
| Son! Mother gives you her blessings | 496 | Shabad –Guru Arjan | Jis simrat sab kilvikh nasae.....puta mata ki asis.. |
| Waheguru's kirtan is our 'Rehras' | 492 | Composer Guru Ramdas | Her ke jan Satgur satpurkha....her kirat hamri Rehras |
| At the time of death one who contemplates wealth he/she would be born as a snake..... | 526 | Bhagat Trilochan | Ant kal jo lachmi simrae... |

2.

Explain the central theme of the first shabad of Bhagat Namdev. (literal translation of the shabad is not required)

Worship only one Almighty God and leave the futile worship of stones and images (the shabad is recorded on page 525)

3.

Two shabads of this raga are a part of 'nitnem bani'. Name the shabads, their composers and page numbers. Give the theme of their rahau verses.

Both shabads are a part of 'Sodar' grouping and are shabads 4 and 5 of that group. Where shabad number 4 is composed by Guru Ramdas, shabad number 5 is composed by Guru Arjan.

Rahau verse shabad 4:

O! my best friend, O! divine Guru, please enlighten me with the name of Waheguru. The Guru's teachings have taught me that the Naam was my breath of life. The kirtan (singing) of hymns of Waheguru's praises is my life line. || 1 || Rahau ||

Rahau verse shabad 5

O! my dear Master of souls, I now know that one who joined in the Sadh Sangat, was saved by you. By your grace, the supreme status is obtained, and the dry wood blossoms forth again in lush greenery. || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 13 (16)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Devghandhari** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|--|---------------------------------|
| Having been defeated (ਜਾਫ), now I am going to my Waheguru... | | Shabad –Guru Ramdas | |
| Waheguru is very near to you | | Shabad - Guru Arjan (look in 2 nd chhaka) | |
| All relationship are while one is alive..... | . | Shabad – Guru Tegh Bahadur | |

2.

Explain the central theme of the last shabad of Guru Tegh Bahadur. (literal translation of the shabad is not required)

3.

Write the theme (rahan verse) of Guru Arjan's shabad, numeral reference 2/1.

ADDITIONAL PRACTICAL TEST 13 (16) suggested answers

1.

Find out hymns/shabads from the **Raga Devghandhari** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|---|--|
| Having been defeated (ਹਾਰ), now I am going to my Waheguru.... | 527 | <i>Shabad -Guru Ramdas. Shabad no. 4</i> | <i>Ab hum chali thakur pae haar</i> |
| Waheguru is very near to you | 530 | <i>Shabad - Guru Arjan (look in 2nd chhaka), shabad no. 12</i> | <i>So prab narae hun te narae</i> |
| All relationship are while one is alive..... | 536 | <i>Shabad - Guru Tegh Bahadur, shabad no. 47</i> | <i>Jagat maen jhooti dekhi preet</i> |

2.

Explain the central theme of the last shabad of Guru Tegh Bahadur. (Literal translation of the shabad is not required)

Every one is engrossed in his/her own comfort, and are not bothered about others. Their love is selfish and their relationship is egoistic. The only true friend in this greedy world is Waheguru.

3.

Write the theme (rahan verse) of Guru Arjan's shabad, numeral reference 2/1.

O! my friend (mother), let us concentrate on the name of Waheguru. Let us beg him for the dust of his feet. If and when he blesses the happiness comforts enter devotees' life without conditions. Why should not we always meditate on his name?

ADDITIONAL PRACTICAL TEST 14 (17)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Wadhans** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|---------------------------------|
| This is the Ardas of your devotee (sewak) | | Shabad –Guru Arjan (rahau verse) | |
| Faithful women enjoy with their husbands and unfaithful cry... | | Shabad - Guru Nanak | |
| The mind runs on all ten directions, how can glories of Whaeguru be sung..... | | Ashtpadi – Guru Amardas | |

2.

Explain the central theme of shabad no. 2/15/43 of Guru Arjan in raga Sorath. (literal translation of the shabad is not required)

3.

Write the theme (rahau verse) of Guru Arjan's shabad, numeral reference 2/14/45 in raga Dhanasri

ADDITIONAL PRACTICAL TEST 14 (17) suggested answers

1.

Find out hymns/shabads from the *Raga Wadhangs* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|--------------------------------------|
| This is Ardas of your devotee (sewak) | 562/563 | Shabad –Guru Arjan (rahau verse) | Sewak ki Ardas piarae |
| Faithful women enjoy with their husbands and unfaithful cry... | 557 | Shabad – Guru Nanak | Gunwanti sau ravae, nirgun kukae kai |
| The mind runs on all ten directions, how can glories of Whaeguru be sung..... | 865 | Ashtpadi – Guru Amardas | Manua dehdis dawda... |

2.

Explain the central theme of shabad no. 2/15/43 of Guru Arjan in raga Sorath. (literal translation of the shabad is not required)

My Guru is the giver of all comforts, he is omnipotent and omniscient.

3.

Write the theme (rahau verse) of Guru Arjan's shabad, numeral reference 2/14/45 in raga Dhanasri

Waheguru is the saviour of all; he embraces us and forgives our sins, he is the most benevolent and merciful Master.

ADDITIONAL PRACTICAL TEST 15 (18)***Maximum marks: 100******Time allowed 20 minutes***

1.

Find out hymns/shabads from the ***Raga Dhanasri*** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| The sky is a platter, sun and moon are the candles... | | Shabad –Guru Nanak | |
| Whatever you ask of Waheguru, he will give you that... | | Shabad - Guru Arjan | |
| Your 'Nam' is Arti..... | | Shabad - Ravidas | |

2.

Explain the central theme of shabad no. 3/12 of Guru Arjan in this raga. (literal translation of the shabad is not required)

3.

Write the theme (rahai verse) of Guru Nanak's shabad, numeral reference 5/2/4 in raga Dhanasri

ADDITIONAL PRACTICAL TEST 15 (18) suggested answer

1.

Find out hymns/shabads from the **Raga Dhanasri** which have the following text references

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|---|-----------------|---|--------------------------------------|
| <i>The sky is a platter, sun and moon are the candles...</i> | 663 | <i>Shabad –Guru Nanak</i> | <i>Gagan mae thal rav chand.....</i> |
| <i>Whatever you ask of Waheguru, he will give you that...</i> | 681 | <i>Shabad - Guru Arjan</i> | <i>Chatar disa kino bal apna</i> |
| <i>Your 'Nam' is Arti.....</i> | 694 | <i>Shabad - Ravidas</i> | <i>Nam tero arti majan murarae</i> |

2.

Explain the central theme of shabad no. 3/12 of Guru Arjan in this raga. (literal translation of the shabad is not required)

I have only one tongue — which of your virtues can I describe? Unlimited, infinite Master — no one knows your limits. || 1 || Rahau ||

3.

Write the theme (rahau verse) of Guru Nanak's shabad, numeral reference 5/2/4 in raga Dhanasri

By teacher-Guru's teachings, Waheguru is found. One's consciousness is attached to the Master, and so death does not devour him. || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 16 (19)

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Dhanasri** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|------------------------|--|--|
| The sky is a platter, sun and moon are the candles... | | Shabad -Guru Nanak | |
| Whatever you ask of Waheguru, he will give you that... | | Shabad - Guru Arjan | |
| Your 'Nam' is Arti..... | | Shabad - Ravidas | |

2.

Explain the central theme of shabad no. 4/1/3 of Guru Nanak in this raga. (literal translation of the shabad is not required)

3.

Write the theme (rahau verse) of Guru Tegh Bahadur's shabad, numeral reference 2/1

ADDITIONAL PRACTICAL TEST 16 (19) suggested answers

1.

Find out hymns/shabads from the *Raga Tilang* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|--|
| Kind, kind, my master is very kind..... | 724 | <i>Shabad –Guru Arjan</i> | <i>Mehrvan, mehrvan, sahib mera mehrvan.....</i> |
| All are born by the command (ਹੁਕਮਿ) and his <i>hukam</i> prevails | 723 | <i>Shabad - Guru Ramdas</i> | <i>Sab aae hukam khasam, hukam sab vartani</i> |
| O! Lalo whichever word I receive from my husband I reveal that word to all..... | 722 | <i>Shabad – Guru Nanak</i> | <i>Jaisi mae avae khasum ki bani taesra giyan kari veh Lalo...</i> |

2.

Explain the central theme of shabad no. 4/1/3 of Guru Nanak in this raga. (literal translation of the shabad is not required)

I am a sacrifice, O! dear merciful Master; I am a sacrifice to you. I am a sacrifice to all those who take to your Name, unto those who take to your Name, I am forever a sacrifice. || 1 || Rahau ||

3.

Write the theme (rahau verse) of Guru Tegh Bahadur's shabad, numeral reference 2/1.

O! mortal if you are conscious, then be conscious of Waheguru night and day. Each and every moment, your life is passing away, like water from a cracked pitcher. || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 17 (20)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Raga Berari** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|------------------------|--|--|
| Waheguru's servants sing his glories | | | |
| O! mind recite the name of Waheguru and you will be emancipated | | | |
| Those who sing Waheguru's glories in the company of saints their agony of many ages will be eradicated | | | |

2.

Explain the central theme of shabad no. 2/1 of Guru Ramdas in this raga. (literal translation of the shabad is not required)

3.

Write the theme of Guru Arjan's shabad, numeral reference 2/1/7

ADDITIONAL PRACTICAL TEST 17 (20) suggested answers

1.

Find out hymns/shabads from the **Raga Berari** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---|
| Waheguru's servants sing his glories | 719/720 | <i>Shabad no. 3 of Guru Ramdas</i> | <i>Har jan Ram nam gun gavae..</i> |
| O! mind recite the name of Waheguru and you will be emancipated | 720 | <i>Shabad no. 4 of Guru Ramdas</i> | <i>Jap man Ram nam nistara...</i> |
| Those who sing Waheguru's glories in the company of saints their agony of many ages will be eradicated | 720 | <i>Shabad no. 1 of Guru Arjan</i> | <i>Sant jina mil har jas gaeo kot janam kae dukh gavaeo</i> |

2.

Explain the central theme of shabad no. 2/1 of Guru Ramdas in this raga. (literal translation of the shabad is not required)

Listen, O! mind, to the unspoken speech of Waheguru's Name. Riches, wisdom, supernatural spiritual powers and peace are obtained, by vibrating, meditating on Waheguru, under teacher-Guru's instruction. || 1 || Rahau ||

3.

Write the theme of Guru Arjan's shabad, numeral reference 2/1/7

Meeting with saints, sing the praises of Waheguru. The pains of millions of lives shall be eradicated. || 1 || Rahau || Whatever your mind desires, that you shall obtain. By his kind Mercy, Waheguru blesses us with his Shabad. || 1 || All happiness and greatness are in his Shabad. By teacher-Guru's grace understanding is gained. || 2 || 1 || 7 ||

ADDITIONAL PRACTICAL TEST 18 (21)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **Sukhi** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|---------------------------------|
| How many and which qualities of your I sing, you are the treasure of qualities..... | | Guru Ramdas | |
| You are the support of your bhagats, you are the hope of your saints.... | | Guru Arjan - Rahau verse | |
| On whose head you put your hand of protection, as the Master (swami), what type of pain he/she can get? | | Guru Arjan | |

2.

Explain the central theme of shabad no. 4/2/9 of Guru Nanak in this raga. (literal translation of the shabad is not required)

3.

Write the theme of the first pauri of the var in this raga.

ADDITIONAL PRACTICAL TEST 18 (21) suggested answers

1.

Find out hymns/shabads from the *Suhi* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|--|
| How many and which qualities of your I sing, you are the treasure of qualities..... | 734/735 | Guru Ramdas, shabad 12, ghar 7 | Tere kavan kavan gun keh keh gavan..... |
| You are the support of your bhagats, you are the hope of your saints.... | 746 | Guru Arjan - Rahau verse, shabad 47 | Bhagtan ki tek tu santa ki oat tu..... |
| On whose head you put your hand as the Master (swami), what type of pain he/she can get? | 749 | Guru Arjan, shabad no. 57 | Jis ke sir upar tu swami so dukh haisa pavae.... |

2.

Explain the central theme of shabad no. 4/2/9 of Guru Nanak in this raga. (literal translation of the shabad is not required)

Page 731,

"O! my dear beloved Waheguru, your limits are not known. You pervade the water, the land, and the sky; you yourself are all-pervading. || 1 || Rahau ||

3.

Write the theme of the first pauri of the var in this raga.

"He himself established his throne, in the sky (ethers) and the nether-worlds (patal ਪਤਲ). By the Hukam (law) of his command, He created the earth, the true home of dharma. He himself creates and destroys; He is the true Master, merciful to the meek. He gives sustenance to all; how wonderful and unique is the Hukam of his command! He himself is permeating and pervading; he himself is the cherisher. || 1 ||

ADDITIONAL PRACTICAL TEST 19 (22)

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the **raga Bilawal** which have the following text references

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|---|-----------------|---|---------------------------------|
| You are the king (sultan), if I call you mian (ਮਿਨ), how would this address elevate you.....? | | Guru Nanak | |
| One whom Waheguru himself colours with love, in his/her house the raga Bilawal is played | | Guru Ramdas | |
| The true (ਪੜ੍ਹ) Guru has blessed me with peace and tranquillity. | | Guru Arjan | |

2.

Explain the central theme of shabad no. 2/15/79 of Guru Arjan in this raga. (literal translation of the shabad is not required)

3.

Write the theme of 80th shabad in this raga.

ADDITIONAL PRACTICAL TEST 19 (22) suggested answers

1.

Find out hymns/shabads from the *raga Bilawal* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---|
| You are the king (sultan), if I call you mian (ਮੀਆ), how would this address elevate you.....? | 795 | Guru Nanak, shabad no. 1 | Tu sultan kaha hau mia teri kavan vedae.... |
| One whom (ਗੁਰਮੁਖ) Waheguru himself colours with love (ਪਰੀਤ), in his/her house the raga Bilawal is played | 798 | Guru Ramdas, shabad no. 4/5 | Gurmukh preet jisnu aapae laae..... |
| The true (ਪੜ੍ਹੇ) Guru has blessed me with peace and tranquillity (ਸਿਵਾ) | 806 | Guru Arjan, shabad no. 2/3/21 | Saant pae gur satgur purae... |

2.

Explain the central theme of shabad no. 2/15/79 of Guru Arjan in this raga. (literal translation of the shabad is not required)

The grief (hot wind) does not even touch one who is under the protection of the supreme Waheguru. On all four sides I am surrounded by Waheguru's circle of protection; pain does not afflict me. || 1 || I have met the perfect true-Guru, who has done this deed. He has given me the medicine of his Shabad, and I enshrine my love for him. || 1 || Rahau ||

3.

Write the theme of 80th shabad in this raga.

"The supreme God, through the teacher-Guru, has himself protected and preserved his children. Celestial peace, tranquillity and bliss have come to pass; my service has been perfected. || 1 || Rahau ||"

ADDITIONAL PRACTICAL TEST 20 (23)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **raga Ramkali** which have the following text references

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|--|-----------------|---|---------------------------------|
| O! my mother, I am very delighted (ਅੰਦੇ), I have realised my Waheguru | | Guru Amardas | |
| Bless me with your grace (ਫ਼ਿਰ), O! the giver to the universe.... | | Guru Arjan..... | |
| Some read Sahiskriti, some read Puranas, few recite his name by using a rosary.... | | Guru Arjan | |

2.

Explain the central theme of the **shabad** no. 3/3/81 in this raga. (literal translation of the shabad is not required)

3.

Write the history and theme (about two lines) of first specialist composition after the end of Ashtpadis in this raga.

ADDITIONAL PRACTICAL TEST 20 (23) suggested answers

1.

Find out hymns/shabads from the **raga Ramkali** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---|
| O! my mother, I am very delighted (ਅਨੰਦ), I have realised my Waheguru | 917, | Guru Amardas, Anand Sahib. First pauri | Anand paea meri maie..... |
| Bless me with your grace (ਕ੍ਰਿਪਾ), O! the giver to the universe.... | 882 | Guru Arjan, shabad no. 4/1 | Kirpa karo din ke datae, mera gun avgun na bicharo koi..... |
| Some read Sahiskriti, some read Puranas, few recite his name by using a rosary.... | 876 | Guru Arjan | Koi parta sahiskriti koi parta Puran; koi japae japmali lagae tisae dhian.... |

2.

Explain the central theme of the **shabad** no. 3/3/81 in this raga. (literal translation of the shabad is not required)

Page 902, last shabad of Guru Arjan,

Theme, “: O mortal, focus your thoughts on Almighty Waheguru. Moment by moment, your life is running out; night and day, your body is passing away in vain. || 1 Rahau ||

3.

Write the theme (about two lines) of first specialist composition after the end of Ashtpadis in this raga.

The composition is called ‘Anand’, composed by Guru Amardas, page 917,

The theme is,

Listen to the composition of Anand, O! most fortunate one, and all your longings shall be fulfilled. I have obtained the supreme Waheguru, and all sorrows have vanished.

ADDITIONAL PRACTICAL TEST 21 (24)

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the *raga Maru* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| Pardon me for my previous sins, (ਗੁਣਹ) and show me the righteous way | | Guru Amardas | |
| The egg of superstition has broken | | Guru Arjan (amongst first of his five shabads) | |
| Waheguru's name always gives comfort (ਸੁਖਦਾਈ) | | Guru Tegh Bahadur | |

2.

Explain the central theme of the **shabad** no. 4/1 in this raga. (literal translation of the shabad is not required)

3.

Write the literal meaning of the last shabad of Bhagat Kabir.

ADDITIONAL PRACTICAL TEST 21 (24) suggested answers

1.

Find out hymns/shabads from the *raga Maru* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|--|
| Pardon me for my previous sins (ਗੁਨਹ), and show me the righteous way | 994 | Guru Ramdas, page 994, shabad no. 3 | Pichhlae gunaeh bakhsae jeo ab tu marag pae: ਪਿਛਲੇ ਗੁਨਹ ਬਖਸਾਇ ਜੀਉ ਅਬ ਤੂ ਮਾਰਗ ਪਾਇ..... |
| The egg of superstition has broken | 1002 | Guru Arjan (amongst first of his five shabads) shabad no 14 | Footo bhanda bharm ka..... ਫੁਟੋ ਆਂਡਾ ਭਰਮ ਕਾ..... |
| Waheguru's name always gives comfort (ਸੁਖਦਾਈ) | 1008 | Guru Tegh Bahadur, shabad no. 4 | Har ko nam sada sukh dai.. ਹਰਿ ਕੇ ਨਾਮ ਸਦਾ ਸੁਖਦਾਈ.. |

2.

Explain the central theme of the **shabad** no. 4/1 in this raga. (literal translation of the shabad is not required)

Sloak: O! my beloved, I shall forever remain the dust of your feet. I seek your protection, and behold you ever-present, here and now. || 1 ||

O! Father, I am unfortunate, a fraud. I have not found your Name; my mind is blind and deluded by doubt. || 1 || Rahau ||

3.

Write the literal meaning of the last shabad of Bhagat Kabir. (see page 1106)

Meditate in remembrance on Waheguru , or else you will regret it in the end, O! mind. O! sinful soul, you act in greed, but today or tomorrow, you will have to get up and leave. || 1 || Rahau || Clinging to greed, you have wasted your life, deluded in the doubt of Maya. Do not take pride in your wealth and youth; you shall crumble apart like dry paper. || 1 || When the messenger of death comes and grabs you by the hair, and knocks you down, on that day, you shall be powerless. You do not remember Waheguru, or vibrate upon him in meditation, and you do not practise compassion; you shall be beaten on your face. || 2 || When the Righteous Judge of dharma calls for your account, what face will you show him then? Says Kabir, listen, O! saints: in the company of the holy, you shall be saved. || 3 || 1 ||

ADDITIONAL PRACTICAL TEST 22 (25)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **raga Bhairav** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| Standing up I am happy (ਸਤੀਗੁਰ), sitting down I am happy.. | | Guru Arjan | |
| When He come in mind (ਚਿਤ ਆਵੇ), it is a great bliss | | Guru Arjan | |
| My Waheguru is not dependent on any one (ਬੇਮਹਤਾਜ) | | Guru Arjan | |

2.

Explain the central theme of the **shabad** no. 5/1 of Guru Amardas in this raga. (literal translation of the shabad is not required)

3.

Write the theme of the first shabad of Guru Ramdas (page 1134).

ADDITIONAL PRACTICAL TEST 22 (25) suggested answers

1.

Find out hymns/shabads from the *raga Bhairav* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|--|
| Standing up I am happy (ਸੁਖੀਆ), sitting down I am happy.. | 1136 | Guru Arjan, shabad no. 2 | Uthat sukchia, baithat sukhi... ਊਠਤ ਸੁਖੀਆ ਬੈਠਤ ਸੁਖੀਆ..... |
| When He come in mind (ਚਿਤ ਆਵੇ), it is great bliss | 1141 | Guru Arjan, shabad no. 21 | Cheet avae ta maha anand... ਚੀਤ ਆਵੇ ਤਾ ਮਹਾ ਅਨੰਦ |
| My Waheguru is not dependent on any one (ਬੇਮੁਹਤਾਜ) | 1142 | Guru Arjan | Satgur mera bemohtaj... ਸਤਿਗੁਰ ਮੇਰਾ ਬੇਮੁਹਤਾਜ.... |

2.

Explain the central theme of the **shabad** no. 5/1 of Guru Amardas in this raga. (literal translation of the shabad is not required)

*Do not be proud of your social class and status, you ignorant fool!
So much sin and corruption comes from this pride. || 1 || Rahau ||*

3.

Write the theme of the first shabad of Guru Ramdas (page 1134).

O! my mind, meditate on the Shabad of Waheguru. He, the giver of peace, grants His grace to his devotees; the Gurmukh crosses over the terrifying world-ocean by making His Name as their raft.|| 1 || Pause ||

ADDITIONAL PRACTICAL TEST 23 (26)**Maximum marks: 100**

Time allowed 20 minutes

1.

Find out hymns/shabads from the **ragas Nut Narain, & Mali Gaura** which have the following text references

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|---|-----------------|---|---------------------------------|
| I am many times sacrifice (ਵਾਰਿ ਵਾਰਿ) to the master of the universe (ਗੁਪਾਲ) | Nut Narain | Guru Arjan (shabad) | |
| O! my mind meditate on the Master (ਭਾਵਰ) who is the greatest (ਅਗਨਿ ਅਪਾਰੇ) | Nut Narain | Guru Ramdas (Ashtpadi) | |
| Waheguru (ਰਾਮ) speaks in everyone's heart (ਘੜ) | Mali Gaura | Bhagat Namdev | |

2.

Explain the central theme of the **shabad** no. 2/1/10/19 of Guru Arjan in raga Nut Narain. (literal translation of the shabad is not required)

3.

Write the theme of shabad no. 2/3/8/6/14 in raga Mali Gaura.

ADDITIONAL PRACTICAL TEST 23 (26) suggested answers

1.

Find out hymns/shabads from the **ragas Nut Narain, & Mali Gaura** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-------------------------------|--|---|
| I am many times sacrifice (ਵਾਰਿ ਵਾਰਿ) to the master of the universe (ਗੁਪਾਲ) | <i>Nut Narain</i> Page 980 | <i>Guru Arjan (shabad)</i> <i>Shabad no. 9</i> | <i>hau var var jao gur Gopal</i> ਹਉ ਵਾਰਿ ਵਾਰਿ ਜਾਊ..... |
| O! my mind meditate on the Master (ਠਾਕੁਰ) who is the greatest (ਅਗਮ ਅਪਾਰੇ) | <i>Nut Narain</i> 983 | <i>Guru Ramdas (Ashtpadi)</i> <i>Ashtpadi no. 6</i> | <i>Mere mun bhaj thakur</i> <i>agam aparae...</i> ਮੇਰੇ ਮਨ ਭਜੁ ਠਾਕੁਰ ਅਗਮ ਅਪਾਰੇ |
| Waheguru (ਰਾਮ) speaks in everyone's heart (ਘਟ) | <i>Mali Gaura</i> 988 | <i>Bhagat Namdev</i> <i>Shabad no. 3</i> | <i>Sabhae ghat Ram bole</i> |

2.

Explain the central theme of the **shabad** no. 2/1/10/19 of Guru Arjan in raga Nut Narain. (literal translation of the shabad is not required)

Is there any friend or companion of mine, who will constantly share Waheguru's Name with me? Will he rid me of my pains and evil tendencies? I would surrender my mind, body, consciousness and everything. || 1 || Rahau ||

3.

Write the theme of shabad no. 2/3/8/6/14 in raga Mali Gaura.

Waheguru, the Master of the World abides in my mind and body. He is the friend of the meek, true lover of his devotees, forever and ever merciful. || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 24 (27)**Maximum marks: 100****Time allowed 20 minutes**

1.

Find out hymns/shabads from the *ragas Tukhari, & Kedara* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| Chet..... | Tukhari | Guru Nanak | |
| Phalagun..... | Tukhari | Guru Nanak | |
| O! my lovely beloved (ਪ੍ਰਿਯ ਪੁਸ਼ਟੀ..), come and be with me.... | Kedara | Guru Arjan | |

2.

Explain the central theme of the last pada of Guru Nanak's Baramah in raga Tukhari.

3.

Write the theme of shabad no. 4/1 in raga Kedara.

ADDITIONAL PRACTICAL TEST 24 (27) suggested answers

1.

Find out hymns/shabads from the **ragas Tukhari & Kedara** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|--|
| Chet..... | Tukhari | Guru Nanak, Baramah, page 1108 | Chet Basant Bhala bhavar suhavrae.... |
| Phalagun..... | Tukhari | Guru Nanak, Baramah, page 1109 | Phalgun mun rehsi prem subhaea..... |
| O! my lovely beloved (ਪ੍ਰਿਤਮ ਪੁਆਵਾ..), come and be with me.... | Kedara | Guru Arjan, Chhant, page 1122 | Mil mere pritam piayarea.... |

2.

Explain the central theme of the last pada of Guru Nanak's Baramah in raga Tukhari

The twelve months, the seasons, the weeks, the days, the hours, the minutes and the seconds are all sublime, when Waheguru comes and meets her with natural ease. God, my beloved, has met me, and my affairs are all resolved. The Creator knows all ways and means. I am loved by the One who has embellished and exalted me; I have met Him, and I cherish his love. The bed of my heart becomes beautiful, when my God-husband ravishes me.

As true believer, the destiny on my forehead has been awakened and activated. Day and night, my beloved cuddles me; with God- husband, my marriage is eternal. || 17

3.

Write the theme of shabad no. 4/1 in raga Kedara.

O! my mind, sing continually the Shabad of Waheguru. The inaccessible, unfathomable Waheguru cannot be seen; meeting with the teacher-Guru, he is seen. || Rahau ||

ADDITIONAL PRACTICAL TEST 25 (28)

Maximum marks: 100

Time allowed 20 minutes

1.

Find out hymns/shabads from the ***raga Basant*** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---------------------------------------|-----------------|---|---------------------------------|
| Blessed is the month of Basant... | | Guru Nanak | |
| Happiest is the month of Basant | | Guru Amardas | |
| Today, Basant had come into our house | | Guru Arjan | |

2.

Explain the central theme of the first shabad of Guru Amardas, which has been included (mixed up) with the shabads of Guru Nanak (page 1170), the numeral reference is 4/8

3.

Write the theme of shabad no. 3/5 of Guru Tegh Bahadur in this raga.

ADDITIONAL PRACTICAL TEST 25 (28) suggested answers

1.

Find out hymns/shabads from the *raga Basant* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---------------------------------------|-----------------|---|--|
| Blessed is the month of Basant... | 1168 | Guru Nanak, shabad no. 1 | Maha mah mumarkhi charaea (ਮਾਮਕਿ) sada Basant..... |
| Happiest is the month of Basant | 1172 | Guru Amardas, shabad no. 1 | Maha ruti meh sad (ਮਾਰੂਤੀ) Basant.... |
| Today, Basant had come into our house | 1180 | Guru Arjan, shabad no. 1, rahau verse | Aaj hamarae greh Basant.... |

2.

Explain the central theme of the first shabad of Guru Amardas, which has been included (mixed up) with the shabads of Guru Nanak (page 1170), the numeral reference is 4/8

When it pleases the Master, his servant serves him. The true devotee remains alive even when dead, and redeems all his ancestors along with him/her || 1 || I shall not renounce your devotional worship, O! Master; what does it matter if people laugh at me? The true Shabad abides within my heart. || 1 || Rahau ||

3.

Write the theme of shabad no. 3/5 of Guru Tegh Bahadur in this raga.

Page 1187.

"Why do you wander lost, O! mortal, attached to falsehood and greed? Nothing has been lost yet — there is still time to wake up! || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 26 (29)**Maximum marks: 100****Time allowed 20 minutes**

1.

Find out hymns/shabads from the *raga Sarang* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|---|---------------------------------|
| My beloved Waheguru is not far away..... | | Guru Nanak's shabads | |
| O! son why do you fight with your father... | | Guru Ramdas: Reference first ten shabads | |
| O! mind leave the company of non believers | | Bhagat Bani | |

2.

Explain the central theme of the last shabad of Guru Ramdas, the numeral reference is 2/6/13

3.

Write the theme of shabad titled 'Sarang Mehla 5 Surdas'.

ADDITIONAL PRACTICAL TEST 26 (29) suggested answers

1.

Find out hymns/shabads from the *raga Sarang* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|--|--|
| My beloved Waheguru is not far away..... | 1197-1198 | Guru Nanak's shabads; Shabad no. 3 | Dur nahin mero prab piayara ਦੂਰਿ ਨਹੀਂ ਮੇਰੋ ਪ੍ਰਭ ਪਿਆਰਾ |
| O! son why do you fight with your father... | 1200 | Guru Ramdas Reference first ten shabads; shabad no. 7 | ਕਾਰੇ ਪੂਤ ਝਗਰਤ ਹਉ ਸੰਗ ਬਾਪ kahe poot jagrat hau sang baap.. |
| O! mind leave the company of non believers | 1253 | Bhagat Bani, bhagat Surdas | ਛਾਡਿ ਮਨ ਹਰਿ ਬਿਮਖਨ ਕੇ ਸੰਗ. Chhad man her bimkhan kae sang |

2.

Explain the central theme of the last shabad of Guru Ramdas, the numeral reference is 2/6/13

Page 1202,

"O! my mind, meditate on the supreme Waheguru. The Master all-pervading. True is the Master. O! child of destiny, chant the Name of Waheguru forever. He is omnipresent. || 1 || Rahau ||

3.

Write the theme of shabad titled 'Sarang Mehla 5 Surdas'.

The devotees of Waheguru dwell with him. They dedicate their minds and bodies to him; they dedicate everything to him. They are intoxicated with the celestial melody of intuitive ecstasy. || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 27 (30)**Maximum marks: 100****Time allowed 20 minutes**

1.

Find out hymns/shabads from the ***ragas Malar/Kanra*** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| Make a request (ਬਿਨਉ) to your beloved (ਪ੍ਰੀਤਮ) to get a quick union with him | Malar | Guru Nanak's first five shabads | |
| O! Master of the world (ਗੋਬਿੰਦ), O! my beloved (ਗੋਪਲ), O! my benefactor (ਦਇਆਲ) | Malar | Guru Arjan, last five shabads | |
| My mind meditates Ram Gopal... | Kanra | Guru Ramdas, Partal | |

2.

Explain the central theme of the 61st shabad of Guru Arjan in raga Kanra.

3.

Write the page number, composer and the theme of the longest Sloak of all sloaks recorded in Guru Granth Sahib.

ADDITIONAL PRACTICAL TEST 27 (30) suggested answers

1.

Find out hymns/shabads from the ***ragas Malar/Kanra*** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|------------------------|--|---|
| Make a request (ਬਿਨੁਹੁ) to your beloved (ਪ੍ਰੀਤਮ) to get a quick union with him | Malar | <i>Guru Nanak's first five shabads</i> <i>Shabad no. 2, page 1254</i> | <i>Karo bino Gur apnae....</i> <i>ਕਰਹੁ ਬਿਨੁਹੁ ਗੁਰ ਅਪਨੇ....</i> |
| O! Master of the world (ਗੋਬਿੰਦ), O! my beloved (ਗੋਪਾਲ), O! my benefactor (ਦਇਆਲ) | Malar | <i>Guru Arjan, last five shabads</i> <i>Shabad no. 30, page 1273</i> | <i>Hey Gobind, hey Gopal.</i> <i>Hey Dayal lal.....</i> |
| My mind meditates Ram Gopal... | Kanra | <i>Guru Ramdas, Partal</i> <i>Shabad no. 7, page 1296</i> | <i>ਮਨ ਜਾਪਹੁ ਰਾਮ ਗੁਪਾਲ....</i> <i>Man japo Ram Gopal....</i> |

2.

Explain the central theme of the 61st shabad of Guru Arjan in raga Kanra.

Page 1307-1308.

Theme: "God's humble devotee is in true love with him. He is my best friend, my dearest friend; I find everything in his shelter. || 1 || Rahau ||

3.

Write the page number, composer and the theme of the longest Sloak of all sloaks recorded in Guru Granth Sahib.

Raga Malar, Var Mehla 1, sloak 2 preceding pauri 25

The fools argue and fight over flesh and meat, but they know nothing about the true wisdom and meditation. What is called meat, and what is called green vegetables? What leads to sin? No one knows, as life exists in both meat and saag (vegetables).

ADDITIONAL PRACTICAL TEST 28 (31)***Maximum marks: 100******Time allowed 20 minutes***

1.

Find out hymns/shabads from the *ragas Kalyan/Parbhati/Jaijaiwanti* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| Supreme (ਪਾਰਬ੍ਰਹਮ), transcendent Master (ਪਰਮੇਸ਼ਰ), destroyer of pain | Kalyan | Guru Ramdas | |
| I am unworthy (ਤਿਨਗੁਣੀਆਰੇ); forgive me and bless me | Parbhati | Guru Amardas | |
| Recite (ਸਿਮਰ) Ram, recite Ram.... | | Guru Tegh Bahadur | |

2.

Explain the central theme of the 7th shabad of Guru Ramdas in raga Kalyan Bhopali.

3.

Write the page number, composer and the theme of the first pada of the 12th Ashtpad recorded in this raga.

ADDITIONAL PRACTICAL TEST 28 (31) suggested answers

1.

Find out hymns/shabads from the *ragas Kalyan/Parbhati/Jaijaiwanti* which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|---|-----------------|--|--|
| Supreme (ਪਾਰਬ੍ਰਹਮ), transcendent Master (ਪਰਮੇਸ਼ੁਰ), destroyer of pain | Kalyan | Guru Ramdas, numeral reference 2/1/7, page 1321 | Parbram, parmeshar swami.. ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸ਼ੁਰ ਸੁਆਮੀ..... |
| I am unworthy (ਨਿਰਗੁਣੀਅਰੇ); forgive me and bless me | Parbhati | Guru Amardas, numeral reference no. 4/2, page 1333 | Nirgunarae bakhs lae swami.. ਨਿਰਗੁਣੀਅਰੇ ਬਖਸਿ ਲੈ ਸੁਆਮੀ.... |
| Recite (ਸਿਮਰ) Ram, recite Ram.... | Jaijaiwanti | Guru Tegh Bahadur | Ram simar, Ram simar.. ਰਾਮ ਸਿਮਰ, ਰਾਮ ਸਿਮਰ..... |

2.

Explain the central theme of the 7th shabad of Guru Ramdas in raga Kalyan Bhopali.

Page 1321

"O! supreme Waheguru, transcendent Master, destroyer of pain, all Your devotees beg of you. Ocean of peace, carry us across the terrifying world-ocean; you are the wish-fulfilling jewel. || 1 || Rahau ||

3.

Write the page number, composer and the theme of first pada of the 12th Ashtpadi recorded in raga Parbhati.

Page no. 1348-1349, Guru Arjan.

Theme: "Meditating in remembrance on the Shabad, all the residues of sinful mistakes are erased. The accounts held by the righteous Judge Dharma are torn up. Joining the Saadh Sangat, I have found the sublime essence of Waheguru. The supreme Waheguru has entered into my heart. || 1 || Dwelling on him I have found peace. Your devotees seek the sanctuary of your divine feet. || 1 || Rahau ||

ADDITIONAL PRACTICAL TEST 29 (32)***Maximum marks: 100******Time allowed 20 minutes***

1.

Find out hymns from the ***Sloak Vara te Vadeek*** which have the following text references

| <i>Text reference</i> | <i>Page no.</i> | <i>Heading/caption/ no. of the shabad/pauri</i> | <i>First line of the shabad</i> |
|--|-----------------|---|---------------------------------|
| If you want to fall in love, then you better stake your life for the consequences | | <i>Guru Nanak,</i> | ... |
| If wings are for sale, I will buy them by giving away even the last drop of my blood | | <i>Guru Arjan,</i> | |
| If you need happiness, then go in the refuge of Waheguru | | <i>Guru Tegh Bahadur</i> | |

2.

Explain the central theme of Sloak titled' 'Mundavni'.

3.

Write the page number, composer and the theme of Ragamala.

ADDITIONAL PRACTICAL TEST 29 (32) suggested answers

1.

Find out hymns from the **Sloak Vara te Wadeek** which have the following text references

| Text reference | Page no. | Heading/caption/ no. of the shabad/pauri | First line of the shabad |
|--|-----------------|---|---|
| If you want to fall in love, then you better stake your life for the consequences | 1412 | Guru Nanak, sloak no. 20 | Jau tau prem khelan ka chau.... ਜਾਊ ਤਾਊ ਪ੍ਰੇਮ ਖੇਲਣ ਕਾ ਚਾਊ... |
| If wings are for sale, I will buy them by giving away even the last drop of my blood | 1426 | Guru Arjan, sloak no. 21 | Khamb vikandrae je ਖੰਬ ਵਿਕਾਂਦਰੇ ਜੇ ਲਹਾਂ.... |
| If you need happiness, then go in the refuge of Waheguru | 1427 | Guru Tegh Bahadur, sloak no. 27 | Jo sukh ko chahae sada ਜਾਊ ਸੁਖ ਕਾਉ ਚਾਹੈ ਸਦਾ..... |

2.

Explain the central theme of Sloak titled' 'Mundavni'.

In Guru Granth Sahib there are discussed three major philosophical concepts:

1. *Truth*
2. *Contentment*
3. *Meditation*
4. *Shabads of Waheguru so revealed to Sikh Gurus and Bhagats*

3.

Write the page number, composer and the theme of Ragamala.

Page number 1429-1430, composer is unknown;

There is no theme of this composition. It is a mere list of 84 names: 6 ragas, 30 raginis and 48 raga-sons.

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| RAGAS | RECOMMENDED TIME OF RECITATION | SEASON | MONTHS |
|------------------|--------------------------------|--------|-----------|
| RAG SRI | 12 noon – 3 pm | WINTER | Nov, Dec |
| RAG MAJ | 12 noon – 3 pm | RAINY | July, Aug |
| RAG GAURI | 12 noon – 3 pm | WINTER | Dec, Jan |
| RAG ASA | 3 am – 6 am | WINTER | Nov, Dec |
| RAG GUJRI | 3 pm – 6 pm | RAINY | July, Aug |
| RAG DEVGHANDHARI | 6 am – 9 am | WINTER | Dec, Jan |
| RAG BIHAGRA | 9 pm – 12 midnight | WINTER | Nov, Dec |
| RAG WADHANS | 3 pm – 6 pm | WINTER | Dec, Jan |
| RAG SORATH | 12 midnight – 3 am | WINTER | Oct, Nov |
| RAG DHANASRI | 12 noon – 3 pm | WINTER | Dec, Jan |
| RAG JAITSIRI | 12 noon – 3 pm | WINTER | Dec, Jan |
| RAG TODI | 6 am – 9 am | WINTER | Dec, Jan |
| RAG BERARI | 12 noon – 3 pm | WINTER | Oct, Nov |
| RAG TILANG | 12 noon – 3 pm | RAINY | July, Aug |
| RAG SUHI | 6 am – 9 am | SPRING | Feb, Mar |
| RAG BILAWAL | 6 am – 9 am | SPRING | Feb, Mar |
| RAG GAUND | 12 noon – 3 pm | WINTER | Nov, Dec |
| RAG RAMKHALI | 6 am – 9 am | SPRING | Feb, Mar |
| RAG NUTNARAIN | 12 midnight – 3 am | RAINY | July, Aug |
| RAG MALIGAURA | 12 midnight – 3 am | WINTER | Oct, Nov |
| RAG MARU | 12 noon – 3 pm | WINTER | Dec, Jan |
| RAG TUKHARI | 6 am – 9 am | WINTER | Oct, Nov |
| RAG KEDERA | 3 pm – 6 pm | SUMMER | May, June |
| RAG BHAIKAV | 3 am – 6 am | WINTER | Oct, Nov |
| RAG BASANT | Anytime | SPRING | Feb, Mar |
| RAG SARANG | 9 am – 12 noon | RAINY | July, Aug |
| RAG MALAR | Anytime | RAINY | July, Aug |
| RAG KANRA | 6 am – 9 am | SUMMER | May, June |
| RAG KALYAN | 3 pm – 6 pm | RAINY | July, Aug |
| RAG PRABHATI | 6 am – 9 am | SPRING | Feb, Mar |
| RAG JAIJAIWANTI | 6 pm – 9 pm | SUMMER | May, June |