



The Circumstantial Influence on Given Raags in Sri Guru Granth Sahib Ji

Author: Amrit Kaur Kailey
July 30th, 2023

The Circumstantial Influence on Given Raags in Sri Guru Granth Sahib Ji

Amrit Kaur Kailey

Abstract

In this paper, Shree Raag, all six Dakhni raags, including Raag Gauri Dakhni, Raag Vadhans Dakhni, Raag Bilaval Dakhni, Raag Ramkali Dakhni, Raag Maru Dakhni, and Raag Prabhati Dakhni are discussed along with Raag Asa. The technical perspective of each raag is studied along with specific baani associated with each. The emotion elicited by each of the raags is also discussed further to highlight the depth and the intent behind the baani. The circumstantial influences of the time in which contributors to the raags wrote baani are examined to understand each raag further thoroughly.

Introduction

Numerous factors, including external circumstances impacted the bani (sacred hymns) written by the 6 Gurus, eleven Bhatts, fifteen Bhagats, and four Gursikhs in certain raags (melodic frameworks).¹⁶ The gurus carefully selected the raags that best complemented the mood and feelings associated with their message as they composed their bani to share spiritual teachings and experiences. Like the bani, the selection of raags in Guru's bani could have been influenced by various external factors.²⁵

During the time of the Gurus, they experienced a flourishing of Indian subcontinental classical music and poetry, including raags in the Keertan tradition highlights that they were prevalent in their time, such as the Hindustani and Carnatic systems.¹⁶ The Gurus infused their compositions with their unique spiritual insights and cultural elements from these traditions. Furthermore, each raag has a unique emotional atmosphere. The raags the Gurus would select would reflect the ideas and feelings they wished to express through their bani. For instance, raags like Shree and Bilaval communicated a sense of exhilaration and devotion. In contrast, somber and introspective raags like Todi and Maru were frequently used to indicate desire or grief.²⁰ The purpose of the Gurus' bani was to promote a strong bond between the human and the divine. They intended to inspire emotions such as adoration, love, and submission to the Creator. Raags would be chosen to evoke a spiritual atmosphere consistent with the composition's intended devotional objective.²⁰ The Gurus may have aimed to connect and communicate with people from different backgrounds. No matter a person's social or cultural

background, they wished for their teachings to be understandable to everybody. As stated in Sri Guru Granth Sahib Ji by Bhagat Kabir Ji,

"ਅਵਲਿ ਅਲਹ ਨੂਰੁ ਉਪਾਇਆ ਕੁਦਰਤਿ ਕੇ ਸਭ ਬੰਦੇ ॥
ਏਕ ਨੂਰ ਤੇ ਸਭੁ ਜਗੁ ਉਪਜਿਆ ਕਉਨ ਭਲੇ ਕੇ ਮੰਦੇ ॥੧॥,"²

which translates to "First, Allah created the Light; then, by His Creative Power, He made all mortal beings. From the One Light, the entire universe welled up. So who is good, and who is bad?"² The Gurus made sure that their bani appealed to a broad audience by using a variety of raags because each raag has its own emotions and connections within the prevailing musical traditions. Some raags in the Indian musical tradition have symbolic or cultural importance. The Gurus occasionally used these raags to communicate particular messages or invoke particular sentiments. Raags like Malhar, which are connected to the rainy season and are used to express longing and yearning, are examples of raags that are frequently employed to evoke a sense of awakening.¹¹ It is essential to note that while these circumstantial factors influenced the choice of raags, the Gurus' compositions transcend the limitations of any specific musical framework. Their bani's depth and spiritual essence go far beyond the raag alone, making them timeless and universally relevant.

INDIAN CLASSICAL RAAG

Shree Raag

Raag Shree, one of the most well-known Indian classical raags, is the first shudh raag that appears in Sri Guru Granth Sahib Ji and ranges from ang 14-93.¹⁹ In it is of the 22 vaars, the vaar in this raag contains no dhunni. Raag Shree has no mishrat form; the Mishrat is a variational form of a raag is influenced by the shudh raag, geographical region, or another raag.¹⁵ Contributions have been made from the first five gurus, Bhagat Kabir Ji, Bhagat Trilochan Ji, Bhagat Beni Ji, and Bhagat Ravidas Ji. This raag has an audav-sampooran jaati which means there are five notes in the aroh and seven notes in the avroh. The aroh is SrmPNS', and the avroh is S'NdPmGrS.¹⁹

A set notation is used for notating the surs used in a specific raag. For instance, the upper case surs highlight the shudh surs used that define the raag, and the lower case indicate that there is a variation of the shudh sur and is, therefore, vakrit. There are two types of vakrit surs, teevar and komal.¹⁹ Teevar are sharp surs that are after the shudh sur, and komal surs are before the shudh sur.¹⁷

The vakrit surs in the aroh of Raag Shree would be r and m. In the avroh, the vakrit surs would be r, m, and d. The anuvadi surs are SGmdN; they are all the other surs used besides the most used (vadi) and second most used (samvadi). The vadi is r, whereas the samvadi is P.¹⁹ The raag is sung during the 1st Pehar of the night, from 6pm to 9 pm.¹⁹ The

mukh ang of this raag are SrP, mGr, S, and some common phrases include mdP, PrGr, mPNdP, SrPmGrGr, mPNS'r'. Nr'NdPr, and mdrGrP.¹⁹ The thaat can be defined as standard features like specific surs played in multiple raags and therefore share similar features. The thaat of raag Shree is Poorvi where m, r, d are vakrit. This is a meend pardhan raag where you slide from one note to another. In raag Shree there is a slide (meend) from P to r (komal).¹⁹ Raag Shree is primarily sung in madhyam or taar saptak and is a tense raag that elicits a thought provoking sentiment due to its devotional nature.¹⁹ In Sri Guru Granth Sahib Ji, Guru Arjan Dev Ji writes,

*“Tere bharose pyare mai laad ladaiyaa; bhule chuke barak Tu Har Pita Maaiya.”*²⁴

This translates to “Relying on Your Mercy, Dear Lord, I have indulged in sensual pleasures.”²³ This invites Sangat to contemplate and reminisce about their real focus in life.

Baani in Raag Shree varies from shabads (2-6 padas), ashtpadis, pehre, chhants, wanjaras, and vaars.¹ This raag has undergone variations and adaptations in terms of melodic structure and performance style. The alap is the initial phase of a performance where the artist explores the melodic contours of the raga without a rhythmic accompaniment. In the evolution of Raag Shree, instrumentalists and vocalists have developed different compositions or compositions in specific rhythmic cycles called gats.²⁶ These gats are usually composed in a specific taal (rhythmic cycle), such as Teental (16 beats) or Ektal (12 beats). The gats help showcase the rhythmic and virtuosic aspects of the raga while maintaining the essence of Raag Shree.²⁶ With time, this raag has also been explored and adapted in various fusion genres and contemporary compositions. Artists have experimented with blending Raag Shree with other raags, Western music, jazz, and other global musical traditions. This experimentation has created new interpretations and expressions of Raag Shree, introducing diverse elements and instrumentation. India is a vast country with diverse musical traditions, and regional styles have influenced the interpretation of this raag.³⁷

Different gharanas (musical schools) have their unique approach to rendering the raag.¹⁴ For example, the Kirana gharana emphasizes the komal (flat) Re in Raag Shree, while the Patiala gharana explores its melodic phrases with a distinct flavor.²⁴ In modern times, Raag Shree continues to evolve through the interpretations of contemporary musicians. Artists experiment with different improvisational techniques, rhythmic patterns, and ornamentations while staying rooted in the fundamental structure and emotional essence of the raag. It is important to note that the evolution of Raag Shree is an ongoing process influenced by the creativity and innovation of musicians across generations.³² While the core characteristics of the raga remain intact, the variations and adaptations ensure its relevance and vitality in the ever-changing musical landscape.

The history of Raag Shree dates back several centuries and is deeply rooted in the rich traditions of Indian classical music. While precise details about its origins are difficult to ascertain, Raag Shree is believed to have evolved through the contributions of various musicians and scholars. Raag Shree is considered one of the oldest raags in Indian classical music.³² Its origins can be traced back to the Vedic period, which dates back more than 3,000 years. The concept of melodic scales and raags can be found in the ancient scriptures known as the Samaveda, where specific raags were associated with particular times of the day and seasons.²³ One of the most influential figures in the history of Raag Shree is Mian Tansen, a legendary musician in the court of Emperor Akbar during the 16th century. Tansen is credited with refining and popularizing several raags, including Raag Shree.³⁴ Tansen's rendition of Raag Shree was believed to be so powerful and captivating that it could create a mesmerizing ambiance.³⁴ Raag Shree also evolved in the Mughal courts. During the Mughal era, the courts of emperors such as Akbar, Jahangir, and Shah Jahan became centers of musical patronage and innovation.³⁵ Musicians from various regions and cultural backgrounds interacted and exchanged musical ideas, leading to the evolution and refinement of raags. Raag Shree gained prominence during this time and was often performed in the dhrupad and khayal styles.²⁵ In the 20th century, the tradition of Raag Shree continued to evolve with the contributions of renowned musicians and composers. Notable artists such as Ustad Bade Ghulam Ali Khan, Pandit Jasraj, and Pandit Bhimsen Joshi have left their imprint on the interpretation and popularization of Raag Shree.²⁰ Today, Raag Shree remains an integral part of the repertoire of Hindustani classical music and continues to be performed by musicians worldwide.³¹ While the exact historical trajectory of Raag Shree is challenging to trace the ancient origins and continuous evolution highlight its enduring significance in Indian classical music.

The poetic language of Raag Shree and other compositions in the Guru Granth Sahib is rich in metaphors, symbolism, and spiritual teachings. The verses often explore devotion, love, divine union, and the soul's journey toward spiritual enlightenment. The language and poetic expressions used in Raag Shree and the Guru Granth Sahib as a whole are meant to inspire and connect with the readers or listeners at a deep spiritual level.²⁸

DAKHNI RAAGS

Dakhni raags play a vital role in preserving cultural heritage, offering artistic expression, connecting with emotions and spirituality, and fostering musical education and exploration in India's Deccan (Dakhni) region. Thus, "Dakhni raags" refers to the raags that are associated with the Dakhni (Deccan) region of India, which includes parts of Maharashtra, Karnataka, and Telangana.²² In contrast, "shudh raags" refers to the pure or fundamental raags that form the core of Hindustani classical music.¹³ These raags

adhere strictly to the traditional rules and structures defined by the music system. They follow a specific pattern of ascending and descending notes, emphasizing melodic phrases and characteristic movements. While Dakhni raags are rooted in the broader framework of Hindustani classical music, they may have regional variations, distinctive flavors, and unique performance styles specific to the Dakhni tradition, reflecting that area's regional variations and characteristics.^{13,33} These raags might have local influences and nuances differentiating them from their counterparts in other regions. The six Dakhni raags include: Raag Gauri Dakhni, Raag Vadhans Dakhni, Raag Bilaval Dakhni, Raag Ramkali Dakhni, Raag Maru Dakhni, and Raag Prabhati Dakhni. Guru Nanak Dev Ji made a significant contribution to filling the gap between the Northern and South Indian music styles by composing Bani in the raags of the Dakhni Sangeet system.³⁵

Raag Gauri Dakhni

Raag Gauri Dakhni is typically performed late in the evening. The jaati of this raag is audav-sampooran and can be found on ang 152 in Sri Guru Granth Sahib Ji.²⁷ The vadi of the raag is r and the Samvadi is P. G and D are varjit in the aroh. Varjit surs are forbidden as they can alter the raag. The scale of Raag Gauri Dakhni consists of the following notes. Aroh, the ascending scale, is SrMPNS', and the avroh, the descending scale, is S'NdPMGrS.²⁷

The use of microtonal oscillations (gamakas) and subtle slides (meends) is common in the melodic improvisations of this raag.¹³ This is sung during the first pehar of the day. Raag Gauri Dakhni evokes a devotional and introspective mood, often expressing longing, contemplation, and spiritual yearning. Baani found in this raag relates to the worldly distractions humans are trapped by and eventually finding our way back to God.³⁵ As written by Guru Nanak Dev Ji in Sri Guru Granth Sahib Ji, “naam milai chalai mai naal”³ which translates to “I obtain the Naam, which shall go along with me in the end.”³

The evolution of specific raags, such as Raag Gauri Dakhni, can be challenging due to the oral tradition of Indian classical music and the lack of written records.²⁷ However, we can discuss the broader evolution of the Gauri family of raags to provide some context.³⁶ Raag Gauri and Raag Gauri Dakhni have similarities in the jati, vadi, thaata, samvadi, and swara. Raag Gauri Dakhni has aroh, Sr, Gr, MP, NS' and avroh, S'NdMP, dPMG, rGr, SN.S. The vadi of Raag Gauri is the same as Raag Gauri Dakhni.³⁵ Both forms of Raag Gauri have d varjit in the aroh. Differentiating the raags requires more attention so the unique forms of the raag can be maintained.²⁷

Raag Vadhans Dakhni

Raag Vadhans Dakhni is more disciplined and is a South Indian style expression. This raag can be found starting on ang 580 of Sri Guru Granth Sahib Ji. The aroh of the raag is SRMPDS'. The avroh of this raag is S'nDPMRMGSRnD S.³⁵ The shudh surs notated in uppercase is part of the seven natural surs and are S, R, G, M, P, D. In the avroh, n is vakrit, meaning it is a variation of the shudh sur. G and N are varjit in the aroh.³⁵ This raag is sung in the third pehar of the day between 12 pm and 3 pm. The vadi is P and the samvadi is S. The thaat of this raag is Khmaahj.³¹ Raag Vadhans Dakhni is believed to be a part of the Hari Kambhoji Thaats, which is similar to the Khmaajh thaats found in Northern classical music.³⁵ The language this raag contains relates a lot to the nature and the world around us that God has made and is able to recognize the eternal Waheguru within the world.³⁵ As Guru Nanak Dev Ji wrote in Sri Guru Granth Sahib Ji,

“dhue purr jorr vishhorrian gur bin ghor andhhaaro”⁵

which translates to “He brought together, and then separated, the two grinding stones of the earth and the sky; without the Guru, there is only pitch darkness.”⁵

Raag Bilaval Dakhni

Raag Bilaval Dakhni is a mishrat raag under Raag Bilaval. Raag Bilaval is a popular raga that belongs to the Bilaval thaats, one of the ten major musical scales in Indian classical music.³⁵ Raag Bilaval Dakhni can be found on ang 843 of Sri Guru Granth Sahib Ji.³⁵ The aroh is SRMPDS', and the avroh is S'NDPMgRS. The shudh surs used are S, R, M, P, D. g is vakrit in the avroh and varjit in the aroh.³⁵ G and N are varjit in aroh. This Bilaval thaats raag has a jaati of audav sampooran. It is sung during the third pehar of the day between noon and 3 pm, and the vadi is R and the samvadi is P.¹² Raag Bilaval Dakhni contains language that discusses knowledge concerning seeking the truth, which is Waheguru.³⁵ In Sri Guru Granth Sahib Ji, Guru Nanak Dev Ji expresses,

“dhhan saach sangoothee har sang soothee sang sakhee sehaeleaa”⁶

which translates to “The soul-bride is attuned to the Truth, and sleeps with the Lord, along with her companions and sister soul-brides.”⁶

Raag Ramkali Dakhni

Raag Ramkali Dakhni is found on ang 907 of Sri Guru Granth Sahib Ji. The aroh is SrGPdPdNS' and the avroh is S'NdPmGrS. The Vakrit surs used in this raag are r, m, and d. The shudh surs are S, G, P, N. M is varjit in aroh.³⁵ The thaats is Bhairav and the jaati is shaudav-sampooran which means there are six notes in the aroh and seven notes in the avroh.²¹ This raag is sung at the first pehar of the night from 6 pm to 9 pm. The vaadi is P and the samvaadi is R.²¹ Ramkali Dakhani evokes feelings of transformation from the old to the new. The South Indian rhythm and communication style draw attention to and emphasize these emotions.³³ Raag Ramkali Dakhni can only be found in Gurmat Sangeet,

not in any other musical traditions. This raag has the eighteenth place in the order of raags in Sri Guru Granth Sahib Ji. Ramkali is also verseless in the Dakhni form. The language in this dakhni raag discusses one's spiritual state.³⁵ As stated by Guru Nanak Dev Ji,

“ouankaar keeaa jin chith”

which translates to “He kept Ongkaar in his consciousness.”⁷

Raag Maru Dakhni

Raag Maru Dakhni can be located on ang 1033 of Sri Guru Granth Sahib Ji. The aroh of the raag is SGMPdNDPS' and the avroh is S'NdPMdMPMGrS. The shudh surs are S ,G, M, P, and N.³⁵ r and d are vakrit and re is varjit in aroh. The jaati of this raag is shaudav-sampooran. This raag is sung during the first pehar of the day between 6 am and 9 am. The vadi is d, and the samvadi is r.¹⁹ The South Indian style of speech and taal emphasize Maru Dakhani's bold, unrestrained expression of feelings of truth and reality.³³ The language bani in this raag discusses the theme of power.³⁵ As written by Guru Nanak Dev Ji,

*“sabh thaeree thoo guramukh jaathaa dhar sohai gun gaeidhaa”*⁸

which translates to “All belong to You; to the Gurmukhs, You are known. Singing Your Praises, they look beautiful in Your Court.”⁸

Raag Prabhati Dakhni

This raag is found on ang 1348 of Sri Guru Granth Sahib Ji, The aroh is SMRgMPndPS', and the avroh is S'ndPMgRS. The shudh surs used in both the aroh and avroh include SRM and P. The vakrit surs of raag Prabhati Dakhni are g, d, and n.³⁵ The jaati of this raag is audav-sampooran which means there are five notes in the aroh and seven notes in the avroh, and is sung during the first pehar of the day. The vadi of the raag is d, and the samvadi is g.²⁹ Besides the structural deviations, the major difference between Prabhati Dakhani and Parbhati is the degree of disciplined devotion. Raag Prabhati has varjit surs, M, N in aroh and M in avroh, which differentiates itself from the Dakhni form. The aroh of raag Prabhati is SRGPDS' and the avroh is S'NDNPGRS. There are no vakrit surs in the shudh form of this raag.³⁰ This discipline results from the raag's South Indian expressive style.³³ The language of Raag Prabhati Dakhni focuses on the fabrication of the mind.³⁶ In Guru Granth Sahib Ji, Guru Nanak Dev Ji writes,

*“so bhoolai jis aap bhulaaeae boojhai jisai bujhaae”*⁹

which translates to “He alone is mistaken, whom the Lord Himself makes so. He alone understands, whom the Lord causes to understand.”⁹

Raag Asa

Raag Asa is the fourth shudh raag in Sri Guru Granth Sahib Ji, ranging from ang 347 to 488. This raag has three mishrat forms - Raag Asa Kafi, Raag Asavari, Raag Asavari Sudhang. The aroh of the raag is SRMPDS', and the avroh is S'NDPMGRSRGS. It belongs to the Bilval thaat and has a audav-sampooran jaati. The time to sing this raag is during sunrise and sunset. The Mukh Ang of this raag are RMPDS'NDPM, GSRGS and the common phrases are SRGS, RMPD, SDPM, MPDNDPM. This raag is an alaap pardhan raag and can be sung in mandar, madhyam, and taar saptak. S' to D and P to G meends are used in this raag. Raag Asa is believed to have been created by the first Guru, Guru Nanak Dev Ji.¹⁸ This raag is an overall happy raag and provokes a feeling of inspiration. Guru Arjan Dev Ji writes,

“prabh kirapaa thae man vas aaeiaa”,

which translates to By God's Grace, the mind is brought under control.”⁴ This Raag gives the listener the willpower and ambition to ignore any justifications and take the required steps to fulfill the objective. It inspires feelings of fervor and ardor for success, and the energy brought forth by these feelings empowers the listener to find the inner fortitude to succeed even when it appears impossible.¹⁹ Contributions to the raag have been made by Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, Bhagat Ravidas Ji, and Sheikh Farid Ji.¹⁸

Sikhi and Guru Nanak Dev Ji are two significant influences on the growth of Raag Asa.³⁵ Many spiritual hymns called “Shabads” were written in Raag Asa by Guru Nanak Dev Ji. These songs are still sung and held in high regard by Sikhs because they were compiled in Sri Guru Granth Sahib Ji. Raag Asa has been embraced and developed within the framework of North Indian classical music, also known as Hindustani classical music. Over the centuries, musicians and musicologists have further refined and expanded the raga, exploring its melodic nuances and improvisational possibilities.³⁴ The melodies and compositions in Raag Asa have also impacted the broader North Indian classical music tradition. The depth and emotional appeal of Raag Asa have inspired musicians to explore its melodic structure and incorporate its phrases and motifs into their performances and compositions.³⁴

While Punjabi is the primary language used in Raag Asa compositions, it's worth noting that there may be instances where Shabads in other languages, such as Braj Bhasha or Sanskrit, are also included in the repertoire.²² However, most of the compositions in Raag Asa, particularly those found in the Guru Granth Sahib, are written in Punjabi. Punjabi was the common language of the Sikh Gurus, and they used it to convey their teachings and spiritual messages.²² The Punjabi language in the Guru Granth Sahib Ji reflects the cultural and linguistic heritage of the Sikh community. Alongside Punjabi, the

compositions in Raag Asa and other raags in the Guru Granth Sahib Ji also incorporate elements of Braj Bhasha.²² Braj Bhasha is a dialect of Hindi that was popular in the region of Braj, associated with the devotional poetry of medieval saints such as Surdas and Kabir.²² The use of Braj Bhasha adds richness and poetic flavor to the compositions in Raag Asa. In addition to Punjabi and Braj Bhasha, the Guru Granth Sahib Ji also contains compositions in other regional dialects. Since the Gurus and other saints contributed to the scripture from different regions of the Indian subcontinent, their compositions reflect the linguistic diversity of the time.²² Therefore, verses in regional dialects within the compositions in Raag Asa can be seen. The use of multiple languages and dialects in the Guru Granth Sahib Ji, including Punjabi, Braj Bhasha, and regional dialects, reflects the inclusiveness of the Sikh faith and its embrace of diverse cultural and linguistic traditions. These languages contribute to the beauty and depth of the compositions in Raag Asa, enriching the spiritual experience.¹⁰

Conclusion

Raag holds great importance in Sikhism as it plays a significant role in the devotional and spiritual practice of the faith. Raag is considered a powerful tool for expressing and evoking emotions. Through the use of specific raags, the Sikh Gurus and Bhagats were able to convey their profound spiritual experiences, devotion, and love for the Divine. Raag helps to create a deeply emotional and devotional atmosphere that enhances the connection between the individual and the Divine. The melodies of raag enhance and reinforce the spiritual message conveyed in the hymns. The mood, tone, and melodic structure of a raag can evoke specific emotions and create a particular ambiance that resonates with the hymn's theme. This musical aspect helps to deepen the understanding and impact of the spiritual teachings within the Sri Guru Granth Sahib Ji. Sikhism believes in Shabad Guru, where divine teachings are considered the ultimate guiding light for spiritual growth. Raag serves as a bridge between the spoken word and the divine message. It adds a melodic dimension to the scriptures, making them more accessible, relatable, and captivating for the devotee. The power of raag allows the devotee to connect with the Divine through music and experience a profound spiritual transformation. Raag is deeply rooted in the cultural and musical heritage of Punjab, the region where Sikhism originated. By incorporating raags in the Sri Guru Granth Sahib Ji, the Sikh Gurus not only preserved the rich musical traditions of the land but also honored the local cultural practices. Raag serves as a reminder of the historical and cultural context in which Sikhism emerged and developed. The singing and listening of hymns in raag create a communal and participatory experience within the Sikh community. Raag-based kirtan (devotional singing) is integral to Sikh congregational worship. It brings people together, irrespective of their backgrounds, and fosters a sense of unity, devotion, and shared spiritual experience. Raag-based kirtan has the power to uplift, inspire, and transform the

consciousness of the listeners. In summary, raag holds immense importance in Sikhism as it helps express emotions, enhances the spiritual message, bridges the gap between the individual and the Divine, preserves cultural traditions, and unites the Sikh community in devotional worship. It is a powerful medium through which the profound teachings of the Sri Guru Granth Sahib Ji are conveyed and experienced.

Bibliography

1. AGGS: Aad Guru Granth Sahib. 1983 CE (Reprint) 1430 p. Publishers: Shiromani Gurdwara Parbandhak Committee, Amritsar.
2. AGGS, Kabir, P 1349.
3. AGGS, M 1, P 152.
4. AGGS, M 5, P 385.
5. AGGS, M 1, P 580.
6. AGGS, M 1, P 843.
7. AGGS, M 1, P 929.
8. AGGS, M 1, P 1033.
9. AGGS, M 1, P 1344.
10. "Asa." SikhiWiki, Free Sikh Encyclopedia. www.sikhiwiki.org/index.php/Asa.
11. "Bade Ghulam Ali Khan." *Rajan Parrikar Music Archive*. www.parrikar.org/vpl/catalogue/hindustani/bade-ghulam-ali-khan/.
12. "Bilâwal Dakhni." *Jawaddi Taksal*. www.jawadditaksal.org/bilawal-dakhni/.
13. "Braj Bhasha Language." *Encyclopædia Britannica*. www.britannica.com/topic/Braj-Bhasha-language.
14. Docreshma. "Gharanas in Indian Classical Music." *Wholistic Wellness Space*, 27 Feb. 2023, wholisticwellnessspace.wordpress.com/2023/02/27/gharanas-of-hindustani-classical-music/.
15. Gurmat Sangeet Research Internship. "1.2 Raags in Sri Guru Granth Sahib Ji" Week 1.
16. Gurmat Sangeet Research Internship. "1.4 Contributors to Sri Guru Granth Sahib Ji." Week 1.
17. Gurmat Sangeet Research Internship. "2.1 Introduction to Sur" Week 2.
18. Gurmat Sangeet Research Internship. "2.7 Raag Asa." Week 2.
19. Gurmat Sangeet Research Internship. "2.4 Raag Shree." Week 2.
20. Gurmat Sangeet Research Internship. "7.2 Emotional Aspects of Shudh Raags Part I -7.4 Emotional Aspects of Shudh Raags Part III" Week 7.
21. Gurmat Sangeet Research Internship. "7.9 Raag Prabhati" Week 7.
22. "Gurmat Sangeet and Indian Classical Music." *Punjab Story*. www.punjabstory.com/news/336-gurmat-sangeet%C2%A0-and-indian-classical-music.aspx.
23. Kapoor, Dr Sukhbir Singh. "Raag Siri- Searchgurbani.Com." *Gurbaani Raag: Sri*. www.searchgurbani.com/raags/raag-siri.

24. "Kirana Gharana." *Nad Sadhna*.
nadsadhna.com/indian-music/vocal-gharanas/kirana-gharana/.
25. Mansukhani, Gobind Singh. *Indian Classical Music and Sikh Music 2 - Sikh Missionary Society*, 1982,
www.sikhmissionarysociety.org/sms/smspublications/indian_classical_music_&_sikh_kirtan.pdf.
26. Mathur A, Vijayakumar SH, Chakrabarti B and Singh NC (2015) Emotional responses to Hindustani raga music: the role of musical structure. *Front. Psychol.* 6:513. Doi: 10.3389/fpsyg.2015.00513
27. "Raag Gaurî Dakhnî." *Jawaddi Taksal*, 17 Apr. 2018,
www.jawadditaksal.org/raag-gauri-dakhni/.
28. "Raag Mâru Dakhnî." *Jawaddi Taksal*,
www.jawadditaksal.org/raag-maru-dakhni/.
29. "Raag Prabhâtî Dakhnî." *Jawaddi Taksal*,
www.jawadditaksal.org/raag-prabhati-dakhni/.
30. "Raag Râmkalî Dakhnî." *Jawaddi Taksal*,
www.jawadditaksal.org/raag-ramkali-dakhni/.
31. "Raag Vadhans Dakhnî." *Jawaddi Taksal*,
www.jawadditaksal.org/raag-vadhans-dakhni/.
32. "Raga Shree." *A World,s Heritage Of Native Music*, 25 Oct. 2013,
saxonianfolkways.wordpress.com/2013/09/04/raga-shree/.
33. "Ragas in the Guru Granth Sahib." *SikhiWiki, Free Sikh Encyclopedia.*,
www.sikhiwiki.org/index.php/Ragas_in_the_Guru_Granth_Sahib.
34. Selfstudyhistory. "Classical Music in the Mughal India." *Self Study History*,
1 Feb. 2022, selfstudyhistory.com/2015/01/27/mughal-music/comment-page-1/.
35. Singh, Kartar. *Gurmat Sangeet Darpan*. III, Dharm Parchar Kamati, 2004.
36. Singha, H.S. (2000). *The Encyclopedia of Sikhism* (over 1000 Entries). Hemkunt Publishers. p. 22. ISBN 978-81-7010-301-1.
37. "Sri Raag." *Sri Raag - SikhiWiki, Free Sikh Encyclopedia.*,
www.sikhiwiki.org/index.php/Sri_Raag.