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# **The Structural Analysis of the Mishrat Forms under Raag Gauri**

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### Abstract

The paper, “The Structural Analysis of the Mishrat Forms under Raag Gauri” makes a humble attempt to conduct an analysis upon the mishrat forms of Raag Gauri. This analysis consists of understanding the variations and similarities in the approach taken by distinguished Sikh Scholars in the field of Gurmat Sangeet such as; Dr. gurnam Singh, Prof. Kartar Singh. Principal Sukhwant Singh and Bhai Avtar Singh. The paper explored each of the 12 forms of Raag Gauri; different musical structures partnered with different phrases, surs and times they should be sung. Through this paper the greatness of not only Guru Granth Sahib Ji but also the focus that he put on the musical aspect of Gurbani is achieved. Through this paper the importance of such information is demonstrated in an attempt to keep the tradition of Gurmat Sangeet alive and pass on this fulwari to the generations that are to come.

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### Introduction

Raag Gauri is the third shudh raag in Sri Guru Granth Sahib Ji (referred to as SGGS further in this paper) and is found starting from Ang 151 to 346. The Aroh and Avroh of this raag are **Sr, Gr, MP, NS'** and **S'NdMP, dPMG, rGr, SN.S** respectively.<sup>1</sup> The Vadi (most used sur in the raag) is the vakrit form of Rishab (R), and the Samvadi (the second most used sur in the raag) is P. The varjit is komal Dhaivat (d) in the aroh. It is important to note that throughout this paper shudh surs will be denoted by capitalized letters representing that sur and vakrit surs will be denoted by lowercase letters that represent each sur.

Raag Gauri is derived from the Bhairav Thaata, this thaata uses vakrit Rishab and Dhaivat (r, d); all other surs remain shudh. The Jaati of Raag Gauri is Shaudav-Sampooran, meaning that 7 surs are used in both the Aroh and Avroh. Jaati is a method used to classify the number of surs in a raag with the minimum of being 5, it is denoted in the following format **X-Y**. With X being the number of surs in the Aroh and Y being the number of surs in the Avroh. The Jaati of any raag can be classified as a combination of any of the following numbers: Audav - 5 notes, Shaudav - 6 notes, and Sampooran - 7 notes. There are 9 possible jaatis which are outlined in Table 1 below:

<b>Table 1: Jaati Possibilities</b>	
<b>Audav - 5 notes</b>	<b>Shaudav - 6 notes</b>
5-5 audav jaati (audav - audav)	6-5 shaudav-audav
5-6 audav-shaudav	6-6 shaudav jaati (shaudav-shaudav)
5-7 audav sampooram	6-7 shaudav-sampooran
<b>Sampooran - 7 notes</b>	
7-5 sampooran-audav	
7-6 sampooran-shaudav	
7-7 sampooran jaati (sampooran-sampooran)	

Raag Gauri focuses primarily on positive emotions; the bani written in this raag evokes a sense of encouragement and self reflection. Many of the shabads in this raag also focus on the idea of accepting God's will and staying happy within it. For example, many ashtapadia (shabads consisting of 8 stanzas) within Sukhmani Sahib have a focus on believing and having faith in God. The general theme of this raag can be summarized as meditative contemplation of God. Below are examples derived from SGGS that highlight this theme and emotion:

- **Sir uppar thanda gur soora nanak ta ke kaaraj poora** - *Raag Gauri, Ang 293*
  - The Brave and Powerful Guru stands over his head.
- **Kaate kasht poore gurdev** - *Raag Gauri, Ang 191*
  - The Perfect Divine Guru has removed my sorrow.
- **Bhau na vyaape teri sharna jo tudh bhaavae sooe karna** - *Raag Gauri, Ang 192*
  - Fear does not affect those who take to Your Sanctuary.

There have been many contributors to Raag Gauri, they are as follows: Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Guru Teg Bahadur Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, Bhagat Ravidas Ji.

Mishrat raags are variations of the shudh raag, they can either be the shudh raag mixed with another raag (e.g. Basant Hindol) or can highlight a geographical variation of the shudh raag (e.g. Gauri Dakhni). Within the SGGS, there are 31 mishrat raags as agreed upon by the majority of the scholars of the Sikh panth. Raag Gauri just like many other

raag also has its own mishrat forms in SGGs, it has 11 mishrat forms in addition to its shudh form. The mishrat forms include: Gauri Guareri, Gauri Dakhni, Gauri Cheti, Gauri Bairagan, Gauri Poorbi, Gauri Deepki, Gauri Malva, Raag Gauri Mala, Raag Gauri Sorath, Raag Gauri Poorbi Deepki, Raag Gauri Maajh. It is important to note that not all contributors to Raag Gauri are contributors to the mishrat forms of Raag Gauri.

Additionally, the mishrat forms each have their own Aroh/Avroh, Vadi/Samvadi and Varjit surs; this will be covered in further detail throughout this paper. This paper will highlight and analyze each of the mishrat forms in Raag Gauri with the help of the research conducted by established Sikh Scholars such as Dr. Gurnam Singh, Principal Sukhwant Singh and Prof. Kartar Singh amongst many others. In addition, their research will be studied to compare and contrast and see what differences have arisen in each one of their thoughts.

### **Raag Gauri Guareri**

Gauri Guareri is the first mishrat form of Gauri, it makes use of Rishab (Re) komal and Madhyam (Ma) teevar. The jaati of Gauri Guareri is **Audav-Shaudav**, meaning that 5 notes are in the aroh and 6 in the avroh.<sup>2</sup> Gauri Guareri first appears on ang 151 and the contributors to this mishrat raag are: Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji and Guru Arjan Dev Ji.<sup>3</sup> Dr. Gurnam Singh, Prof. Kartar Singh, Principal Sukhwant Singh and Bhai Avtar Singh take a similar approach to the aroh which is **S G m D N S'**.<sup>4,5,6,7</sup> But, Bhai Avtar Singh deviates in his approach towards the avroh, eliminating the last phrase of **r G r S N**. in the avroh.<sup>8</sup> Additionally, Dr. Gurnam Singh, Professor Kartar Singh and Avtar Singh all somewhat agree that Gauri Guareri should be sung in the late-evening/early-night also referred to as the **first pehar of the night**. But, Principal Sukhwant Singh takes a polar opposite approach, stating that it should be sung in the 4th pehar of the night which occurs from 3am-6am.<sup>9</sup> This could be due to the fact that Gauri Guareri is structurally similar to Raag Sohini, an Indian Classical Raag. Raag Sohini is sung in the 4th pehar of the night and this could have been a factor that influenced the assignment of Gauri Guareri to the 4th pehar of the night.

### **Raag Gauri Dakhni**

Gauri Dakhni is the second mishrat form of Gauri, it makes use of Re & Dha komal. Gauri Dakhni appears on ang 152 and Guru Nanak Dev Ji is the only contributor to this mishrat raag.<sup>10</sup> Dr. Gurnam Singh, Prof. Kartar Singh and Principal Sukhwant Singh all take a similar approach to the aroh and avroh of Gauri Dakhni which is **S r M P N S'** and **S' N d P M G r S** respectively.<sup>11,12,13</sup> It seems that all sources seem to have a consensus about the vadi/samvadi, jaati and the time Gauri Dakhni is sung. The vadi is komal Re, samvadi is Pa and the jaati is **Audav-Sampooran** and it is sung in the 1st pehar of the

day which is from 6am to 9am.<sup>14,15,16</sup> This mishrat form of gauri is actually a geographical variant of the shudh raag, which is why it could be nearly identical to the shudh form of gauri.

### **Raag Gauri Cheti**

Gauri Cheti is the third mishrat form of Gauri, it makes use of Rishab (Re) & Dhaivat (Dha) komal in addition to both forms of Madhyam (Ma). Gauri Cheti first appears on ang 154 and the contributors to this mishrat raag are: Guru Nanak Dev Ji, Guru Arjan Dev Ji, Bhagat Kabir Ji and Bhagat Namdev Ji.<sup>17</sup> Dr. gurnam Singh, Prof. Kartar Singh and Principal Sukhwant Singh all take a similar approach to both the aroh and avroh of Gauri Cheti which is **S r m P m d N S'** and **S' N d P d M P m d m G r G r S** respectively.<sup>18,19,20,21</sup> But, Bhai Avtar Singh takes a different approach to the aroh and avroh which is similar to the other individuals except it creates a circular focus on the **S r G r** before moving up the octave and also makes use of shudh Dhaivat (Dha) instead of its vakrit form.<sup>22</sup> Each of these scholars agree upon the vadi/samvadi and jaati, but Dr. gurnam Singh takes a different stance on when this mishrat raag should be sung.<sup>23</sup> He states that it should be sung during the 1st pehar of the night which is just a little bit later than the 4th pehar of the day. In Gauri Cheti, the vadi is Pancham (Pa), samvadi is Shadaj (Sa) and the jaati is **Shaudav-Sampooran** and it is usually sung in the 1st pehar of the night which occurs from 6pm to 9pm.<sup>24,25,26</sup>

### **Raag Gauri Bairagan**

Gauri Bairagan is the fourth mishrat form of Gauri, it makes use of Rishab (Re) and Dhaivat (Dha) komal in addition to both forms of Nishad (Ni). Gauri Bairagan first appears on ang 156 and the contributors to this mishrat raag are: Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Bhagat Kabir Ji and Bhagat Ravidas Ji.<sup>27</sup> Dr. gurnam Singh, Prof. Kartar Singh, Principal Sukhwant Singh and Bhai Avtar Singh all take a similar approach to the aroh of Gauri Dakhni which is **S r M d N S'** and **S' N S' n d M r S N. S N. S r S.**<sup>28,29,30,31</sup> A similar approach is taken by all scholars for the avroh as well with Prof. Kartar Singh having a minor deviation that simply just swaps the vadi/samvadi.<sup>32</sup> In Gauri Bairagan, the vadi is komal Rishab (Re), samvadi is komal Dhaivat (Dha) and the jaati is **Audav-Audav** also known simply as Audav jaati. This raag is sung in the 1st pehar of the day which occurs from 6am to 9am.<sup>33,34,35,36</sup>

### **Raag Gauri Poorbi**

Gauri Poorbi is the fifth mishrat form of Gauri, it makes use of komal Rishab (Re), komal Dhaivat (Dha) and both forms of Madhyam (Ma). Gauri Poorbi first appears on ang 168 and the contributors to this form of gauri are: Guru Nanak Dev Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Bhagat Kabir Ji, and Bhagat Ravidas Ji.<sup>37</sup> Dr. gurnam Singh, Prof.

Kartar Singh, Principal Sukhwant Singh and Bhai Avtar Singh all take a similar approach to the both the aroh and avroh of Gauri Poorbi which is **S r G r G m P d P N S'** and **S' N d P m G - M G m G r N. r S** respectively.<sup>38,39,40,41</sup> Bhai Avtar Singh takes on a different approach in the avroh but it is still very similar with the only difference being that there is not much of emphasis on the middle of the octave through the repetition of **m G - M G m** like the other sources.<sup>42</sup> In Gauri Poorbi, the vadi is komal Rishab (Re), samvadi is Pancham (Pa) and the jaati is **Audav-Sampooran**. This raag is to be sung in the 1st pehar of the night which occurs from 6pm to 9pm.<sup>43,44,45,46</sup>

### **Raag Gauri Deepki**

Gauri Deepki is the sixth mishrat form of Gauri, it makes use of komal Rishab (Re) and teevar Madhyam (Ma). Dr. gurnam Singh and Principal Sukhwant Singh take a similar approach to the both the aroh and avroh of Gauri Deepki which is **S G m P m D N S' r' S'** and **S' N D P, D P m G S, r G r S N. S** respectively.<sup>47,48</sup> Prof. Kartar Singh is also consistent with this approach.<sup>49</sup> In Gauri Deepki, the vadi is Shadaj (Sa), samvadi is Pancham (Pa) and the jaati is **Sahudav-Sampooran**. This raag is sung in the 1st pehar of the night which occurs from 6pm to 9pm.<sup>50,51,52</sup>

### **Raag Gauri Malva**

Gauri Malva is the seventh mishrat form of Gauri, it makes use of komal Rishab (Re) and Dhaivat (Dha) and Madhyam (Ma) in its teevar form. Gauri Malva appears on ang 214 and it's only contributor is Guru Arjan Dev Ji.<sup>53</sup> Dr. gurnam Singh, Prof. Kartar Singh and Principal Sukhwant Singh all take a similar approach to the both the aroh and avroh of Gauri Deepki which is **S r G r S, r G m P d S'** and **S' N P, m G r S** respectively.<sup>54,55,56</sup> There is no deviation towards the approach taken for the structure this raag for any of the sources being compared. This raag is sung in the 4th pehar of the day which occurs from 3pm to 6pm. Just like Gauri Bairagan & Poorbi it seems evident that scholars have come upon a consensus on the structure of Gauri Poorbi as the approach towards the aroh/avroh, jaati, time and vadi/samvadi information is consistent across all sources.

### **Raag Gauri Mala**

Gauri Mala is the eighth mishrat form of Gauri, it makes use of komal Rishab (Re), Gandhaar (Ga), Dhaivat (Dha) komal.<sup>57</sup> Gauri Mala first appears on ang 214 and its only contributor is Guru Arjan Dev Ji.<sup>58</sup> Dr. gurnam Singh, Prof. Kartar Singh and Principal Sukhwant Singh take a similar approach to the aroh of Gauri Mala which is **S r g, M P d N S'**.<sup>59,60,61</sup> Both Prof. Kartar Singh and Bhai Avtar Singh deviate in their approach, Prof. Kartar Singh takes the following approach: **S r g, M P d N S'** and **S' N d N, d P M g r S**.<sup>62</sup> Bhai Avtar Singh takes the following approach towards the aroh and avroh: **S r G m**

**P m d S'** and **S' N (d)P G m G r S**.<sup>63</sup> As a result of this deviation the vadi/samvadi ends up changing to Re/Dha and Re/Pa in Bhai Avtar Singh and Prof. Kartar Singh Ji's approach respectively. In Gauri Mala, the vadi is Dhaivat (Dha), samvadi is Rishab (Re) as mentioned by Dr. gurnam Singh and Principal Sukhwant Singh. The jaati is **Sampooran-Sampooran** also known simply as **Sampooran jaati**. This raag is sung in the 1st pehar of the night which occurs from 6pm to 9pm.<sup>64,65,66,67</sup>

### Raag Gauri Sorath

Gauri Sorath is the ninth mishrat form of Gauri, it makes use of both forms of Rishab (Re), Madhyam (Ma), Dhaivat (Dha) and Nishad (Ni). Prof. Kartar Singh and Principal Sukhwant Singh take a similar approach to the both the aroh and avroh of Gauri Sorath which is **S r G r, m P d P, N S'** and **S' n D P, D M R N. S**, whereas Dr Gurnam Singh deviated in the aroh using **m P, m d N S'**.<sup>68,69,70</sup> Bhai Avtar Singh deviates in his approach but this difference impacts the jaati as his aroh/avroh touches all 7 notes, it is: **S r G r S, M R M P D P N S'** and **S' n D P, d m P M R mGr S N. S**.<sup>71</sup> In Gauri Sorath, the vadi is Pancham (Pa), samvadi is Shadaj (Sa), the jaati is **Sampooran-Shaudav** and it is sung in the 1st pehar of the night which occurs from 6pm to 9pm.<sup>72,73,74</sup>

### Raag Gauri Poorbi Deepki

Gauri Poorbi Deepki the tenth mishrat form of Gauri is a combination of Raag Gauri, Poorbi and Deepki, it makes use of komal Rishab (Re), and both forms of Madhyam (Ma) and Dhaivat (Dha).<sup>75</sup> Gauri Poorbi Deepki appears on ang 157 and its only contributor is Guru Nanak Dev Ji. Dr. gurnam Singh, Prof. Kartar Singh and Principal Sukhwant Singh take a similar approach to the both the aroh and avroh which is **S r G r, m P d P, m d N S'** and **S' N D S' N D P, m G - M G - m G S, r G r S N. S**.<sup>76,77,78</sup> This is the form outlined by Dr. gurnam Singh but both Prof. Kartar Singh and Principal Sukhwant Singh take on a similar approach just with minor deviations that could be attributed to the difference of background in the sangeet education for each scholar. Though in Gauri Poorbi Deepki, the vadi is Pancham (Pa), samvadi is Shadaj (Sa), it is sung in the 1st pehar of the night which occurs from 6pm to 9pm and the jaati is **Sampooran-Sampooran** also known simply as **Sampooran jaati**.<sup>79,80,81</sup>

### Raag Gauri Maajh

Gauri Majh is the eleventh and final mishrat form of Gauri, it makes use of all 12 notes in an octave, komal Rishab (Re), Gandhaar (Ga), Dhaivat (Dha), Nishad (Ni), and Madhyam (Ma).<sup>82</sup> Gauri Maajh appears on ang 172 and the contributors to this mishrat raag are: Guru Ramdas Ji, Guru Arjan Dev Ji and Bhagat Kabir Ji.<sup>83</sup> This makes it one of the toughest raags due to the complexity of its structure since all 12 notes are used. Dr.

gurnam Singh, Prof. Kartar Singh and Principal Sukhwant Singh all take a similar approach to the both the aroh and avroh of Gauri Majh which is **S r G r, m P d P, N S'** and **S' n D P, D M G M, R P g, R g S R N. S.**<sup>84,85,86</sup> In Gauri Majh, the vadi is Pancham (Pa), samvadi is Shadaj (Sa) as mentioned by Dr. gurnam Singh, Prof Kartar Singh, and Principal Sukhwant Singh, the jaati is **Sampooran-Sampooran** also known simply as **Sampooran** , it is sung in the 1st pehar of the night which occurs from 6pm to 9pm.<sup>87,88,89</sup>

### **Conclusion**

All in all, each of the 12 forms of Raag Gauri explore different musical structures partnered with different phrases, surs and times they should be sung. This highlights not only the greatness of our Guru Granth Sahib Ji but also the focus that he put on the musical aspect of Gurbani. Each one of these mishrat forms have different aroh/avrohs, vadi/samvadi and even vakrit surs which contribute to the kind of emotion that is invoked within the listener. Hence, it is so important for us to understand the fine details of each one of these mishrat forms not only within Raag Gauri but each and every raag because it is a treasure filled with gold that allows us to understand the message that was given to us by our gurus. Moreover, each one of these variations within Gauri are difficult and extensive effort is required to not only understand this information but also document this. Documenting this information is important to keeping the tradition of Gurmat Sangeet alive and passing on this *fulwari* to the generations that are to come.

The Guru Granth Sahib is our guide and as important as it is to read all of it through *sehaj paath* and *akhaand paath*, it is also our duty to learn and implement theory of Gurmat Sangeet when singing this gurbani so that we can understand it to its complete capacity. With so much that has already been lost it is our duty as Sikhs to do *khoj* through the lens of Gurmat Sangeet and uphold the tradition and code of conduct that is required when doing keertan within our gurughars. This is merely a humble attempt to explore these variations and see patterns that have been established by the great *Sikh Scholars* that have dedicated their lives to this.

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