

Partaal: The Rhythmic Heart of Gurmat Sangeet

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Abstract

This paper explores the concept of *partaal* within Gurmat Sangeet and its presence in Sri Guru Granth Sahib Ji. This paper will go into a deep dive of what a partaal is, the history behind it, and how a partaal is composed in Gurmat Sangeet. This paper is broken down in 5 segments: (1) The basic details about a partaal – history of the partaal, and the different details about a partaal. (2) An organized list of every partaal bani organized by order and each bani includes its sirlekh. (3) Composition techniques – this section includes a subjective approach on how partaals are composed and will include interviews with different Gurmat Sangeet ustaads and scholars. (4) Partaals significance in Gurbani interpretation – this section will go into a deep dive on how a partaal shows emotion in a shabad and how this specific style affects the listening experience and spiritual connection. (5) Analysis of the chhand – this section will talk about the chhand and how different changes in the taal affect the emotion and interpretation of the shabad, this will also include an example shabad. This topic was chosen for the paper as the topic of partaal is talked about rarely and not many resources are readily available to talk about a partaal.

1. Introduction

What is a partaal? In simple terms, a partaal is a gurbani composition in which various taals can be used when singing it. Unlike traditional compositions that only use 1 taal throughout the shabad, a partaal transitions between different taals, which adds a rhythmic variety and complexity to the shabad.

In total, there are 55 partaal shabads in Sri Guru Granth Sahib Ji, each crafted with their own meaning, poetic meter variance, and intricate music design; showcasing each of the Gurus' writing techniques. 13 raags have this partaal style. 10 raags are part of the 31 shudh raags; Raag Asa, Raag Dhanasri, Raag Suhi, Raag Bilawal, Raag Ramkali, Raag Nat Narayan, Raag Bhairo, Raag Saarang, Raag Malaar, and Raag Kanara. 3 are part of the 31 mishrat raags; Raag Natt, Raag Prabhaati Bibhaas, and Raag Bibhaas Prabhati.

The term “partaal” is believed to have been created by the 4th Guru, Guru Ramdas Ji. Overall, the only Gurus that have composed this style of singing is the 4th Guru, Guru Ramdas Ji, and the 5th Guru, Guru Arjan Dev Ji. Guru Arjan Dev Ji has wrote the most partaals in Sri Guru Granth Sahib Ji, at a number of 36 partaals, and Guru Ramdas Ji wrote 19 partaals. This concept is only found in Sri Guru Granth Sahib Ji and it is not shown elsewhere in Indian Classical Music.⁶

2. An Organization of Every Partaal Bani In Sri Guru Granth Sahib Ji

Below is a list of every partaal bani in Sri Guru Granth Sahib Ji. This list is organized by the *sirlekh* (heading) and the rahaao line of the shabad. There are 55 partaal banis total and out of those 55 banis, 16 banis have the name *partaal* in their sirlekh. The reason not all of the partaal banis in Sri Guru Granth Sahib Ji have *partaal* in their sirlekh is due to the numbering system created by our gurus. The sirlekh is a heading for different sections. If the sirlekh changes its style of singing, then a whole new section starts up. For example, if you go through Raag Asa's partaal section, you will see that the sirlekh starts with *Asa Mehala 5 ghar 15 partaal*. Going along each section, you will see 5 banis under this section. That's how you will know that there are 5 partaal banis in Raag Asa. Then the sirlekh *Raag Asa Mehala 5 ghar 17 Aasaavree* will start. We can also look at this through the numbering system. At the end of each bani, there are 3 numbers. The first one is to show the stanza number in said bani. The second indicates the total number of shabads in the section. And the third number is to show how many shabads so far by all the gurus is the raag. If we look at the last lines of each Raag Asa partaal bani, the numbers all line up.

- ਮਾਨੁ ਤਾਨੁ ਤਜਿ ਸਿਆਨਪ ਸਰਣਿ ਨਾਨਕੁ ਆਇਆ ॥੪॥੧॥੧੫੨॥
- ਨਾਨਕ ਦੀਨ ਸਰਣਿ ਆਏ ਗਲਿ ਲਾਏ ॥੨॥੨॥੧੫੩॥
- ਨਿਧਿ ਨਾਮੁ ਨਾਨਕ ਮੇਰੈ ॥੨॥੩॥੧੫੪॥
- ਕਰਿ ਭਗਤਿ ਨਾਨਕ ਪੂਰਨ ਭਾਗੁ ॥੨॥੪॥੧੫੫॥
- ਖਿਨਹੂੰ ਕਿਰਪਾ ਸਾਧੂ ਸੰਗ ਨਾਨਕ ਹਰਿ ਰੰਗੁ ਲਾਇਓ ॥੨॥੫॥੧੫੬॥

This numbering system is utilized as a tool to prevent any changes or additions to the Gurbani.

| Sirlekh | Rahaao Line |
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| Asa Mehalaa 5 Partaal | <p>ਬਿਕਾਰ ਮਾਇਆ ਮਾਦਿ ਸੋਇਓ ਸੂਝ ਬੂਝ ਨ ਆਵੈ ॥ bikaar maaeaa maadh soeiou soojh boojh na aavai ॥</p> <p>ਪਕਰਿ ਕੇਸ ਜਮਿ ਉਠਾਰਿਓ ਤਦ ਹੀ ਘਰਿ ਜਾਵੈ ॥੧॥ pakar keas jam outhaariou thadh hee ghar jaavai ॥1 ॥</p> <p>ਲੋਭ ਬਿਖਿਆ ਬਿਖੈ ਲਾਗੇ ਹਿਰਿ ਵਿਤ ਚਿਤ ਦੁਖਾਹੀ ॥ lobh bikhiaa bikhai laagae hir vith chith dhukhaahee ॥</p> <p>ਖਿਨ ਭੰਗੁਨਾ ਕੈ ਮਾਨਿ ਮਾਤੇ ਅਸੁਰ ਜਾਣਹਿ ਨਾਹੀ ॥੧॥ ਰਹਾਉ ॥ khin bhangunaa kai maan maathae asur jaanehi naahee ॥1 ॥ rehaao ॥</p> |
| Asa Mehalaa 5 | <p>ਬਾਪਾਰਿ ਗੋਵਿੰਦ ਨਾਏ ॥ baapaar govindh naaeae ॥</p> |

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| | <p>ਸਾਧ ਸੰਤ ਮਨਾਏ ਪ੍ਰਿਅ ਪਾਏ ਗੁਨ ਗਾਏ ਪੰਚ ਨਾਦ ਤੂਰ ਬਜਾਏ ॥੧॥ ਰਹਾਉ ॥ Saadh santh manaeeae pria paaeeae gun gaaeeae panch naadh thoor bajaaeeae ॥1॥ rehaao ॥</p> |
| Asa Mehalaa 5 | <p>ਕੇਉ ਬਿਖਮ ਗਾਰ ਤੇਰੈ ॥ Kooo bikham gaar thorai ॥</p> <p>ਆਸ ਪਿਆਸ ਧੋਹ ਮੋਹ ਭਰਮ ਹੀ ਤੇ ਹੋਰੈ ॥੧॥ ਰਹਾਉ ॥ Aas piaas dhoh moh bharam hee the horai ॥1॥ rehaao ॥</p> |
| Asa Mehalaa 5 | <p>ਕਾਮ ਕ੍ਰੋਧੁ ਲੋਭੁ ਤਿਆਗੁ ॥ Kaam krodhh lobh thiaag ॥</p> <p>ਮਨਿ ਸਿਮਰਿ ਗੋਬਿੰਦ ਨਾਮ ॥ Man simar gobindh naam ॥</p> <p>ਹਰਿ ਭਜਨ ਸਫਲ ਕਾਮ ॥੧॥ ਰਹਾਉ ॥ Har bhajan safal kaam ॥1॥ rehaao ॥</p> |
| Asa Mehalaa 5 | <p>ਹਰਖ ਸੋਗ ਬੈਰਾਗ ਅਨੰਦੀ ਖੇਲੁ ਰੀ ਦਿਖਾਇਓ ॥੧॥ ਰਹਾਉ ॥ Harakh sog bairaag anandhee khael ree dikhaaeiou ॥1॥ rehaao ॥</p> |
| Dhanasri Mehalaa 5 Partaal | <p>ਹਰਿ ਚਰਨ ਸਰਨ ਗੋਬਿੰਦ ਦੁਖ ਭੰਜਨਾ ਦਾਸ ਅਪੁਨੇ ਕਉ ਨਾਮੁ ਦੇਵਹੁ ॥ Har charan saran gobindh dhukh bhanjanaa dhaas apunae ko naam dhaevahu ॥</p> <p>ਦ੍ਰਿਸਟਿ ਪ੍ਰਭ ਧਾਰਹੁ ਕ੍ਰਿਪਾ ਕਰਿ ਤਾਰਹੁ ਭੁਜਾ ਗਹਿ ਕ੍ਰੁਪ ਤੇ ਕਾਢਿ ਲੇਵਹੁ ॥ ਰਹਾਉ ॥ Dhrisatt prabh dhhaarahu kirapaa kar thaarahu bhujaa gehi koop the kaadt laevahu ॥1॥ rehaao ॥</p> |
| Dhanasri Mehalaa 5 | <p>ਹਲਤਿ ਸੁਖੁ ਪਲਤਿ ਸੁਖੁ ਨਿਤ ਸੁਖੁ ਸਿਮਰਨੇ ਨਾਮੁ ਗੋਬਿੰਦ ਕਾ ਸਦਾ ਲੀਜੈ ॥ Halath sukh palath sukh nith sukh simarano naam gobind kaa sadhaa leejai ॥</p> <p>ਮਿਟਹਿ ਕਮਾਣੇ ਪਾਪ ਚਿਰਾਣੇ ਸਾਧਸੰਗਤਿ ਮਿਲਿ ਮੁਆ ਜੀਜੈ ॥੧॥ ਰਹਾਉ ॥ Mittehi kamaanae paap chiraanae saadhsangath mil muaa jeejai ॥1॥ rehaao ॥</p> |
| Suhi Mehalaa 5 Partaal | <p>ਪ੍ਰੀਤਿ ਪ੍ਰੀਤਿ ਗੁਰੀਆ ਮੋਹਨ ਲਾਲਨਾ ॥ Preeth preeth gureeaa mohan laalanaa ॥</p> |

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| | <p>ਜਪਿ ਮਨ ਗੋਬਿੰਦ ਏਕੈ ਅਵਰੁ ਨਹੀ ਕੇ ਲੇਖੈ ਸੰਤ ਲਾਗੁ ਮਨਹਿ ਛਾਡੁ ਦੁਬਿਧਾ ਕੀ ਕੁਰੀਆ ॥੧॥ ਰਹਾਉ ॥</p> <p>Jap man gobind eakai avar nehee ko laekhai santh laag manehi shhadd dhubidhaa kee kureeaa ॥1॥ rehaao ॥</p> |
| Suhi Mehalaa 5 | <p>ਰਾਸਿ ਮੰਡਲੁ ਕੀਨੇ ਆਖਾਰਾ ॥ Raas manddal keeno aakhaaraa ॥</p> <p>ਸਗਲੇ ਸਾਜਿ ਰਖਿਓ ਪਾਸਾਰਾ ॥੧॥ ਰਹਾਉ ॥ Sagalo saaj rakhio paasaaraa ॥1॥ rehaao ॥</p> |
| Suhi Mehalaa 5 | <p>ਤਉ ਮੈ ਆਇਆ ਸਰਨੀ ਆਇਆ ॥ Tho mai aaeiaa saranee aaeiaa ॥</p> <p>ਭਰੋਸੈ ਆਇਆ ਕਿਰਪਾ ਆਇਆ ॥ Bharosai aaeiaa kirapaa aaeiaa ॥</p> <p>ਜਿਉ ਭਾਵੈ ਤਿਉ ਰਾਖਹੁ ਸੁਆਮੀ ਮਾਰਗੁ ਗੁਰਹਿ ਪਠਾਇਆ ॥੧॥ ਰਹਾਉ ॥ Jio bhaavai thio raakhahu suaamee maarag gurehi pathaaeiaa ॥1॥ rehaao ॥</p> |
| Bilawal Mehalaa 4 Partaal | <p>ਬੋਲਹੁ ਭਈਆ ਰਾਮ ਨਾਮੁ ਪਤਿਤ ਪਾਵਨੇ ॥ Bolahu bheea raam naam pathith paavano ॥</p> <p>ਹਰਿ ਸੰਤ ਭਗਤ ਤਾਰਨੇ ॥ Har santh bhagath thaarano ॥</p> <p>ਹਰਿ ਭਰਿਪੁਰੇ ਰਹਿਆ ॥ Har bharipurae rehiaa ॥</p> <p>ਜਲਿ ਥਲੇ ਰਾਮ ਨਾਮੁ ॥ Jal thhalae raam naam ॥</p> <p>ਨਿਤ ਗਾਈਐ ਹਰਿ ਦੂਖ ਬਿਸਾਰਨੇ ॥੧॥ ਰਹਾਉ ॥ Nith gaeeai har dookh bisaarano ॥1॥ rehaao ॥</p> |
| Bilawal Mehalaa 5 | <p>ਮੋਹਨ ਨੀਦ ਨ ਆਵੈ ਹਾਵੈ ਹਾਰ ਕਜਰ ਬਸਤ੍ਰ ਅਭਰਨ ਕੀਨੇ ॥ Mohan needh n aavai haavai haar kajar basathr abharan keene ॥</p> <p>ਉਡੀਨੀ ਉਡੀਨੀ ਉਡੀਨੀ ॥ Ouddeenee ouddeenee ouddeenee ॥</p> |

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| | <p>ਕਬ ਘਰਿ ਆਵੈ ਰੀ ॥੧॥ ਰਹਾਉ ॥ Kab ghar aavai ree ॥1॥ rehaao ॥</p> |
| Bilawal Mehalaa 5 | <p>ਮੋਰੀ ਅਹੰ ਜਾਇ ਦਰਸਨ ਪਾਵਤ ਹੇ ॥ Moree ahan jaae dharasan paavath hae ॥</p> <p>ਰਾਚਹੁ ਨਾਥ ਹੀ ਸਹਾਈ ਸੰਤਨਾ ॥ Raachahu naath hee sehaae santhanaa ॥</p> <p>ਅਬ ਚਰਨ ਗਹੇ ॥੧॥ ਰਹਾਉ ॥ Ab charan gehae ॥1॥ rehaao ॥</p> |
| Ramkali Mehalaa 5 Partaal | <p>ਨਰਨਰਹ ਨਮਸਕਾਰੰ ॥ naranareh namaskaaran ॥</p> <p>ਜਲਨ ਥਲਨ ਬਸੁਧ ਗਗਨ ਏਕ ਏਕੰਕਾਰੰ ॥੧॥ ਰਹਾਉ ॥ Jalan thhalan basudhh gagan eak eakankaaran ॥1॥ rehaao ॥</p> |
| Ramkali Mehalaa 5 | <p>ਰੂਪ ਰੰਗ ਸੁਗੰਧ ਭੋਗ ਤਿਆਗਿ ਚਲੇ ਮਾਇਆ ਛਲੇ ਕਨਿਕ ਕਾਮਿਨੀ ॥੧॥ ਰਹਾਉ ॥ Roop rang sugandhh bhog thiaag chalaе maaeiaa shhalae kanik kaaminee ॥1॥ rehaao ॥</p> |
| Nat Narayan Mehalaa 4 Partaal | <p>ਮੇਰੇ ਮਨ ਸੇਵ ਸਫਲ ਹਰਿ ਘਾਲ ॥ Maerae man saev safal har ghaal ॥</p> <p>ਲੇ ਗੁਰ ਪਗ ਰੇਨ ਰਵਾਲ ॥ Lae gur pag raen ravaal ॥</p> <p>ਸਭਿ ਦਾਲਿਦ ਭੰਜਿ ਦੁਖ ਦਾਲ ॥ Sabh dhalidh bhanj dhukh dhaal ॥</p> <p>ਹਰਿ ਹੇ ਹੇ ਹੇ ਨਦਰਿ ਨਿਹਾਲ ॥੧॥ ਰਹਾਉ ॥ Har ho ho ho nadhar nihaal ॥1॥ rehaao ॥</p> |
| Natt Mehalaa 4 | <p>ਮਨ ਮਿਲੁ ਸੰਤਸੰਗਤਿ ਸੁਭਵੰਤੀ ॥ Man mil santhasangath subhavanthee ॥</p> <p>ਸੁਨਿ ਅਕਥ ਕਥਾ ਸੁਖਵੰਤੀ ॥ Sun akathh kathaa sukhavanthee ॥</p> <p>ਸਭ ਕਿਲਬਿਖ ਪਾਪ ਲਹੰਤੀ ॥</p> |

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| | <p>Sabh kilavikh paap lehanthee ॥</p> <p>ਹਰਿ ਹੇ ਹੇ ਹੇ ਲਿਖਤੁ ਲਿਖੰਤੀ ॥੧॥ ਰਹਾਉ ॥ Har ho ho ho likhath likhanthee ॥1॥ rehaao ॥</p> |
| Natt Mehalaa 4 | <p>ਕੋਈ ਆਨਿ ਸੁਨਾਵੈ ਹਰਿ ਕੀ ਹਰਿ ਗਾਲ ॥ Koee aan sunaavai har kee har gaal ॥</p> <p>ਤਿਸ ਕਉ ਹਉ ਬਲਿ ਬਲਿ ਬਾਲ ॥ This ko ho bal bal baal ॥</p> <p>ਸੋ ਹਰਿ ਜਨੁ ਹੈ ਭਲ ਭਾਲ ॥ So harjan hai bhal bhaal ॥</p> <p>ਹਰਿ ਹੇ ਹੇ ਹੇ ਮੇਲਿ ਨਿਹਾਲ ॥੧॥ ਰਹਾਉ ॥ Har ho ho ho mael nihaal ॥1॥ rehaao ॥</p> |
| Natt Mehalaa 5 Partaal | <p>ਕੋਊ ਹੈ ਮੇਰੇ ਸਾਜਨੁ ਮੀਤੁ ॥ Koo hai maero saajan meeth ॥</p> <p>ਹਰਿ ਨਾਮੁ ਸੁਨਾਵੈ ਨੀਤ ॥ Har naam sunaavai neeth ॥</p> <p>ਬਿਨਸੈ ਦੁਖੁ ਬਿਪਰੀਤਿ ॥ Binsai dhukh bipareeth ॥</p> <p>ਸਭੁ ਅਰਪਉ ਮਨੁ ਤਨੁ ਚੀਤੁ ॥੧॥ ਰਹਾਉ ॥ Sabh araapo man than cheeth ॥1॥ rehaao ॥</p> |
| Bhairo Mehalaa 5 Partaal | <p>ਪਰਤਿਪਾਲ ਪ੍ਰਭ ਕ੍ਰਿਪਾਲ ਕਵਨ ਗੁਨ ਗਨੀ ॥ Pirathipaal orabh kirapaal kavan gun ganee ॥</p> <p>ਅਨਿਕ ਰੰਗ ਬਹੁ ਤਰੰਗ ਸਰਬ ਕੇ ਧਨੀ ॥੧॥ ਰਹਾਉ ॥ Anik rang bahu tharang sarab ko dhane ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 4 Partaal | <p>ਜਪਿ ਮਨ ਜਗੰਨਾਥ ਜਗਦੀਸਰੇ ਜਗਜੀਵਨੇ ਮਨਮੋਹਨ ਸਿਉ ਪ੍ਰੀਤਿ ਲਾਗੀ ਮੈ ਹਰਿ ਹਰਿ ਹਰਿ ਟੇਕ ਸਭ ਦਿਨਸੁ ਸਭ ਰਾਤਿ ॥੧॥ ਰਹਾਉ ॥ Jaoo man jagannaath jagdheesaro jagjeevano manamohan sio preeth laagee mai har har har ttaek sabh dhinas sabh raath ॥1॥ rehaao ॥</p> |

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| Saarang Mehalaa 4 | <p>ਜਪਿ ਮਨ ਨਰਹਰੇ ਨਰਹਰ ਸੁਆਮੀ ਹਰਿ ਸਗਲ ਦੇਵ ਦੇਵਾ ਸ੍ਰੀ ਰਾਮ ਰਾਮ ਨਾਮਾ ਹਰਿ ਪ੍ਰੀਤਮੁ ਮੇਰਾ ॥੧॥ ਰਹਾਉ ॥</p> <p>Jap man nareharae narehar suamee her sagal dhaev dhaevaa sree raam raam naamaa har preetham moraa ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 4 | <p>ਜਪਿ ਮਨ ਮਾਧੇ ਮਧੁਸੂਦਨੇ ਹਰਿ ਸ੍ਰੀਰੰਗੋ ਪਰਮੇਸਰੇ ਸਤਿ ਪਰਮੇਸਰੇ ਪ੍ਰਭੁ ਅੰਤਰਜਾਮੀ ॥ Jap man maadhho madhhusoodhano har sreerango paramaesaro sath paramaesaro prabh antharajaamee ॥</p> <p>ਸਭ ਦੂਖਨ ਕੇ ਹੰਤਾ ਸਭ ਸੂਖਨ ਕੇ ਦਾਤਾ ਹਰਿ ਪ੍ਰੀਤਮ ਗੁਨ ਗਾਉ ॥੧॥ ਰਹਾਉ ॥</p> <p>Sabh dhookhan ko hanthaa sabh sookhan ko dhaathaa har preetham gun gaao ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 4 | <p>ਜਪਿ ਮਨ ਨਿਰਭਉ ॥ Jap man nirabho ॥</p> <p>ਸਤਿ ਸਤਿ ਸਦਾ ਸਤਿ ॥ Sath sath sadhaa sath ॥</p> <p>ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ॥ Niravair akaal moorath ॥</p> <p>ਆਜੂਨੀ ਸੰਭਉ ॥ Aajoonee sanbho ॥</p> <p>ਮੇਰੇ ਮਨ ਅਨਦਿਨੇ ਧਿਆਇ ਨਿਰੰਕਾਰੁ ਨਿਰਾਹਾਰੀ ॥੧॥ ਰਹਾਉ ॥</p> <p>Maerae man anadhinou dhiaae nirankaar niraahaaree ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 4 Partaal | <p>ਜਪਿ ਮਨ ਗੋਵਿੰਦੁ ਹਰਿ ਗੋਵਿੰਦੁ ਗੁਣੀ ਨਿਧਾਨੁ ਸਭ ਸ੍ਰਿਸਟਿ ਕਾ ਪ੍ਰਭੇ ਮੇਰੇ ਮਨ ਹਰਿ ਬੋਲਿ ਹਰਿ ਪੁਰਖੁ ਅਬਿਨਾਸੀ ॥੧॥ ਰਹਾਉ ॥</p> <p>Jap man govind har goving gunee nidhhaan sabh srisatt kaa prabhoo maerae man har bol har purakh abinaasee ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 4 | <p>ਜਪਿ ਮਨ ਸਿਰੀ ਰਾਮੁ ॥ Jap man siree raam ॥</p> <p>ਰਾਮ ਰਮਤ ਰਾਮੁ ॥ Raam ramath raam ॥</p> <p>ਸਤਿ ਸਤਿ ਰਾਮੁ ॥ Sath sath raam ॥</p> |

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| | <p>ਬੋਲਹੁ ਭਈਆ ਸਦ ਰਾਮ ਰਾਮੁ ਰਾਮੁ ਰਵਿ ਰਹਿਆ ਸਰਬਗੇ ॥੧॥ ਰਹਾਉ ॥ Bolahu bheea sadh raam raam raam rav rehiaa sarabagae ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 Partaal | <p>ਸੁਭ ਬਚਨ ਬੋਲਿ ਗੁਨ ਅਮੋਲ ॥ Subh bachan bol gun amol ॥</p> <p>ਕਿੰਕਰੀ ਬਿਕਾਰ ॥ ki(n) karee bikaar ॥</p> <p>ਦੇਖੁ ਰੀ ਬੀਚਾਰ ॥ Dhaekh ree beechar ॥</p> <p>ਗੁਰ ਸਬਦੁ ਧਿਆਇ ਮਹਲੁ ਪਾਇ ॥ Gur sabadh dhiaae mehal paae ॥</p> <p>ਹਰਿ ਸੰਗਿ ਰੰਗ ਕਰਤੀ ਮਹਾ ਕੇਲ ॥੧॥ ਰਹਾਉ ॥ Har sang rang karathee mehaa kael ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਕੰਚਨਾ ਬਹੁ ਦਤ ਕਰਾ ॥ Kanchanaa bahu dhath karaa ॥</p> <p>ਭੂਮਿ ਦਾਨੁ ਅਰਪਿ ਧਰਾ ॥ Bhoom dhaan arap dharaa ॥</p> <p>ਮਨ ਅਨਿਕ ਸੋਚ ਪਵਿਤ੍ਰ ਕਰਤ ॥ Man anik soch pavithr karath ॥</p> <p>ਨਾਹੀ ਰੇ ਨਾਮ ਤੁਲਿ ਮਨ ਚਰਨ ਕਮਲ ਲਾਗੇ ॥੧॥ ਰਹਾਉ ॥ Naahee rae naam thul man charan kamal laagae ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਰਾਮ ਰਾਮ ਰਾਮ ਜਾਪਿ ਰਮਤ ਰਾਮ ਸਹਾਈ ॥੧॥ ਰਹਾਉ ॥ Raam raam raam jaap ramath raam sehaae ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਹਰਿ ਹਰੇ ਹਰਿ ਮੁਖਹੁ ਬੋਲਿ ਹਰਿ ਹਰੇ ਮਨਿ ਧਾਰੇ ॥੧॥ ਰਹਾਉ ॥ Har harae har mukhahu bol har harae man dhhaarae ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਨਾਮ ਭਗਤਿ ਮਾਗੁ ਸੰਤ ਤਿਆਗਿ ਸਗਲ ਕਾਮੀ ॥੧॥ ਰਹਾਉ ॥ Naam bhagath maag santh thiaag sagal kaamee ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਗੁਨ ਲਾਲ ਗਾਵਉ ਗੁਰ ਦੇਖੇ ॥</p> |

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| | <p>Gun laal gaavo gur dhaekhae ॥</p> <p>ਪੰਚਾ ਤੇ ਏਕੁ ਛੂਟਾ ਜਉ ਸਾਧਸੰਗਿ ਪਗ ਰਉ ॥੧॥ ਰਹਾਉ ॥</p> <p>Panchaa thae eaek shhootaa jo saadhhasang pag ro ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਮਨਿ ਬਿਰਾਰੈਗੀ ॥</p> <p>Man biraagaagee</p> <p>ਖੋਜਤੀ ਦਰਸਾਰ ॥੧॥ ਰਹਾਉ ॥</p> <p>Khojathee dharasaar ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਐਸੀ ਹੋਇ ਪਰੀ ॥</p> <p>Aisee hoe paree ॥</p> <p>ਜਾਨਤੇ ਦਇਆਰ ॥੧॥ ਰਹਾਉ ॥</p> <p>Jaanathae dhaeiaar ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਲਾਲ ਲਾਲ ਮੋਹਨ ਗੋਪਾਲ ਤੂ ॥</p> <p>Laal laal mohan gopaal thoo ॥</p> <p>ਕੀਟ ਹਸਤਿ ਪਾਖਾਣ ਜੰਤ ਸਰਬ ਮੈ ਪ੍ਰਤਿਪਾਲ ਤੂ ॥੧॥ ਰਹਾਉ ॥</p> <p>Keett hasath paakhaan janath janath sarab mai prathipaal thoo ॥1॥ rehaao ॥</p> |
| Saarang Mehalaa 5 | <p>ਕਰਤ ਕੇਲ ਬਿਖੈ ਮੇਲ ਚੰਦ੍ਰ ਸੂਰ ਮੋਹੇ ॥</p> <p>Karath kael bikhai mael chandhr soor mohae ॥</p> <p>ਉਪਜਤਾ ਬਿਕਾਰ ਦੁੰਦਰ ਨਉਪਰੀ ਝੁਨੰਤਕਾਰ ਸੁੰਦਰ ਅਨਿਗ ਭਾਉ ਕਰਤ ਫਿਰਤ ਬਿਨੁ ਗੋਪਾਲ ਧੋਹੇ ॥ ਰਹਾਉ ॥</p> <p>Oupajathaa bikaar dhundhar nouparee jhunanthakaar sundar anig bhaao karath firath bin gopaal dhooahae ॥ rehaao ॥</p> |
| Malaar Mehalaa 4 Partaal | <p>ਹਰਿ ਜਨ ਬੋਲਤ ਸ੍ਰੀਰਾਮ ਨਾਮਾ ਮਿਲਿ ਸਾਧਸੰਗਤਿ ਹਰਿ ਤੋਰ ॥੧॥ ਰਹਾਉ ॥</p> <p>Har jan bolath sreeram naamaa mil sadhhsangath har thor ॥1॥ rehaoo ॥</p> |
| Malaar Mehalaa 4 | <p>ਰਾਮ ਰਾਮ ਬੋਲਿ ਬੋਲਿ ਖੋਜਤੇ ਬਡਭਾਗੀ ॥</p> <p>Raam raam bol bol khojathae baddbhaagee ॥</p> <p>ਹਰਿ ਕਾ ਪੰਥੁ ਕੋਊ ਬਤਾਵੈ ਹਉ ਤਾ ਕੈ ਪਾਇ ਲਾਗੀ ॥੧॥ ਰਹਾਉ ॥</p> <p>Har kaa panthh koo bathaavai ho thaa kai paae laagee ॥1॥ rehaao ॥</p> |

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| Malaar Mehalaa 5 Partaal | <p>ਗੁਰ ਮਨਾਰਿ ਪ੍ਰਿਅ ਦਇਆਰ ਸਿਉ ਰੰਗੁ ਕੀਆ ॥ Gur manaar pria dhaciaar sio rang keeaa ॥</p> <p>ਕੀਨੇ ਰੀ ਸਗਲ ਸੀਗਾਰ ॥ Keeno ree sagal sanaeegaar ॥</p> <p>ਤਜਿਓ ਰੀ ਸਗਲ ਬਿਕਾਰ ॥ Thajiou ree sagal bikaar ॥</p> <p>ਧਾਵਤੇ ਅਸਥਿਰੁ ਥੀਆ ॥੧॥ ਰਹਾਉ ॥ Dhhaavatho asathhir thheea ॥1॥ rehaao ॥</p> |
| Malaar Mehalaa 5 | <p>ਮਨੁ ਘਨੈ ਭ੍ਰਮੈ ਬਨੈ ॥ Man ghanai bhramai banai ॥</p> <p>ਉਮਕਿ ਤਰਸਿ ਚਾਲੈ ॥ Oumak tharas chaalai ॥</p> <p>ਪ੍ਰਭ ਮਿਲਬੇ ਕੀ ਚਾਹ ॥੧॥ ਰਹਾਉ ॥ Prabh milabae kee chaah ॥</p> |
| Malaar Mehalaa 5 | <p>ਪ੍ਰਿਅ ਕੀ ਸੋਭ ਸੁਹਾਵਨੀ ਨੀਕੀ ॥ Pria kee sobh suhaavane neekee</p> <p>ਹਾਹਾ ਹੂਹੂ ਗੰਧੁਬ ਅਪਸਰਾ ਅਨੰਦ ਮੰਗਲ ਰਸ ਗਾਵਨੀ ਨੀਕੀ ॥੧॥ ਰਹਾਉ ॥ Haahaa hooohoo gandhhrab apasraa anandh mangal ras gaavane neekee ॥1॥ rehaao ॥</p> |
| Malaar Mehalaa 5 | <p>ਗੁਰ ਪ੍ਰੀਤਿ ਪਿਆਰੇ ਚਰਨ ਕਮਲ ਰਿਦ ਅੰਤਰਿ ਧਾਰੇ ॥੧॥ ਰਹਾਉ ॥ Gur preeth piaarae charan kamal ridh anthar dhhaarae ॥1॥ rehaao ॥</p> |
| Malaar Mehalaa 5 | <p>ਬਰਸੁ ਸਰਸੁ ਆਗਿਆ ॥ Baras saras aagiaa ॥</p> <p>ਹੋਹਿ ਆਨੰਦ ਸਗਲ ਭਾਗ ॥੧॥ ਰਹਾਉ ॥ Hohi aanandh sagal bhaag ॥1॥ rehaao ॥</p> |
| Malaar Mehalaa 5 | <p>ਗੁਨ ਗੁੋਪਾਲ ਗਾਉ ਨੀਤ ॥ Gun guopaal gaao neeth ॥</p> <p>ਰਾਮ ਨਾਮ ਧਾਰਿ ਚੀਤ ॥੧॥ ਰਹਾਉ ॥</p> |

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| | Raam naam dhhaar cheeth 1 rehaao |
| Malaar Mehalaa 5 | ਘਨੁ ਗਰਜਤ ਗੋਬਿੰਦ ਰੂਪੁ ॥ Ghan garajath gobindh roop ਗੁਨ ਗਾਵਤ ਸੁਖ ਚੈਨ ॥੧॥ ਰਹਾਉ ॥ Gun gaavath sukh chain 1 rehaao |
| Malaar Mehalaa 5 | ਹੇ ਗੋਬਿੰਦ ਹੇ ਗੋਪਾਲ ਹੇ ਦਇਆਲ ਲਾਲ ॥੧॥ ਰਹਾਉ ॥ Hae gobind hae gopaal hae dhaeiaal laal 1 rehaao |
| Kanara Mehalaa 4 Partaal | ਮਨ ਜਾਪਹੁ ਰਾਮ ਗੁਪਾਲ ॥ Man jaapahu raam gopaal ਹਰਿ ਰਤਨ ਜਵੇਹਰ ਲਾਲ ॥ Har rathan javaehar laal ਹਰਿ ਗੁਰਮੁਖਿ ਘੜਿ ਟਕਸਾਲ ॥ Har guramukh gharr ttakasaal ਹਰਿ ਹੇ ਹੇ ਕਿਰਪਾਲ ॥੧॥ ਰਹਾਉ ॥ Har ho ho kirpaal 1 rehaao |
| Kanara Mehalaa 4 | ਹਰਿ ਗੁਨ ਗਾਵਹੁ ਜਗਦੀਸ ॥ Har gun gaavahu jagadhees ਏਕਾ ਜੀਹ ਕੀਚੈ ਲਖ ਬੀਸ ॥ Eaekaa jeeh keechai lakh bees ਜਪਿ ਹਰਿ ਹਰਿ ਸਬਦਿ ਜਪੀਸ ॥ Jap har har sabad japees ਹਰਿ ਹੇ ਹੇ ਕਿਰਪੀਸ ॥੧॥ ਰਹਾਉ ॥ Har ho ho kirapees 1 rehaao |
| Kanara Mehalaa 4 | ਭਜੁ ਰਾਮੇ ਮਨਿ ਰਾਮ ॥ Bhak raamo man raam ਜਿਸੁ ਰੂਪੁ ਨ ਰੇਖ ਵਡਾਮ ॥ Jis roop na raekh vaddaam |

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| | <p>ਸਤਸੰਗਤਿ ਮਿਲੁ ਭਜੁ ਰਾਮ ॥ Sathasangath mil bhaj raam ॥</p> <p>ਬਡ ਹੇ ਹੇ ਭਾਗ ਮਥਾਮ ॥੧॥ ਰਹਾਉ ॥ Badd ho ho bhaag mathham ॥1॥ rehaao ॥</p> |
| Kanaraa Mehalaa 4 | <p>ਸਤਿਗੁਰ ਚਾਟਉ ਪਗ ਚਾਟ ॥ Sathigur chaatto pag chaatt ॥</p> <p>ਜਿਤੁ ਮਿਲਿ ਹਰਿ ਪਾਧਰ ਬਾਟ ॥ Jith mil har paadhhar baatt ॥</p> <p>ਭਜੁ ਹਰਿ ਰਸੁ ਰਸ ਹਰਿ ਗਾਟ ॥ Bhaj har ras ras har gaatt ॥</p> <p>ਹਰਿ ਹੇ ਹੇ ਲਿਖੇ ਲਿਲਾਟ ॥੧॥ ਰਹਾਉ ॥ Har ho ho likhae lilaatt ॥1॥ rehaao ॥</p> |
| Kanara Mehalaa 4 | <p>ਜਪਿ ਮਨ ਗੋਬਿੰਦ ਮਾਧੇ ॥ Jap man gobind maadhho ॥</p> <p>ਹਰਿ ਹਰਿ ਅਗਮ ਅਗਾਧੇ ॥ Har har agam agaadhho ॥</p> <p>ਮਤਿ ਗੁਰਮਤਿ ਹਰਿ ਪ੍ਰਭੁ ਲਾਧੇ ॥ Math guramath har prabh laadhho ॥</p> <p>ਧੁਰਿ ਹੇ ਹੇ ਲਿਖੇ ਲਿਲਾਧੇ ॥੧॥ ਰਹਾਉ ॥ Dhhur ho ho likhae lilaadhoo ॥1॥ rehaao ॥</p> |
| Kanara Mehalaa 4 | <p>ਹਰਿ ਜਸੁ ਗਾਵਹੁ ਭਗਵਾਨ ॥ Har jas gaavahu bhagavaan ॥</p> <p>ਜਸੁ ਗਾਵਤ ਪਾਪ ਲਹਾਨ ॥ Jas gaavath paap lehaan ॥</p> <p>ਮਤਿ ਗੁਰਮਤਿ ਸੁਨਿ ਜਸੁ ਕਾਨ ॥ Math guramath sun jas kaan ॥</p> <p>ਹਰਿ ਹੇ ਹੇ ਕਿਰਪਾਨ ॥੧॥ ਰਹਾਉ ॥</p> |

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| | Har ho ho kirapaan 1 rehaao |
| Prabhati Bibhaas Mehalaa 4 Partaal | ਜਪਿ ਮਨ ਹਰਿ ਹਰਿ ਨਾਮੁ ਨਿਧਾਨ ॥ Jap man har har naam nidhhaan ਹਰਿ ਦਰਗਹ ਪਾਵਹਿ ਮਾਨ ॥ Har dharageh paavehi maan ਜਿਨਿ ਜਪਿਆ ਤੇ ਪਾਰਿ ਪਰਾਨ ॥੧॥ ਰਹਾਉ ॥ Jin japiaa thae paar paraan 1 rehaao |
| Bibhaas Prabhati Mehalaa 5 Partaal | ਰਮ ਰਾਮ ਰਾਮ ਰਾਮ ਜਾਪ ॥ Ram raam raam raam jaap ਕਲਿ ਕਲੇਸ ਲੋਭ ਮੋਹ ਬਿਨਸਿ ਜਾਇ ਅਹੰ ਤਾਪ ॥੧॥ ਰਹਾਉ ॥ Kal kalaes lobh moh binas jaae ahan thaap 1 rehaao |
| Bibhaas Prabhati Mehalaa 5 | ਚਰਨ ਕਮਲ ਸਰਨਿ ਟੇਕ ॥ Charan kamal saran ttaek ਉਚ ਮੂਚ ਬੇਅੰਤੁ ਠਾਕੁਰੁ ਸਰਬ ਉਪਰਿ ਤੁਹੀ ਏਕ ॥੧॥ ਰਹਾਉ ॥ Ooch mooch baeanth thaakur sarab oopar thuhee eaek 1 rehaao |

3. Composition Techniques of a Partaal

First, what goes into a partaal? A partaal is a style of kirtan in which there are multiple taals. The rehaao tuk, or as many people call it the asthaee, is in 1 taal. Each antraa has its own taal, so no taals are repeated through the shabad.¹

To figure out how to compose a partaal composition, 2 world renowned artists have been interviewed. Ustaad Rajvinder Singh is an amazing world renowned tablachee. He has played tabla with many kirtaniye such as Dr Gurnam Singh Ji, Bibi Guneet Kaur, Dr Gagandeep Singh, Bhai Manbir Singh and many more. Ustaad Gurpreet Singh is an incredible kirtaniye and dilruba player. He has been alongside with many kirtaniyes such as Dr Gurnam Singh Ji, Dr Gagandeep Singh, Karamjit Singh Shaant Ji, Bibi Guneet Kaur and many more. Ustaad Rajvinder Singh and Ustaad Gurpreet Singh are very knowledgeable in Gurmat Sangeet and they are both under the influence of a world renowned scholar, Dr Gurnam Singh Ji.

Before we start composing a partaal, we need to first look at the meaning of the partaal shabad that we want to compose, or as Ustaad Gurpreet Singh stated, “we need to look at the *bhav* of the

shabad.” Never start with first looking at the taal because the whole point of composing a shabad, any kind of shabad, is to bring out the meaning of the shabad. The taal can essentially be anything that the composer's heart desires. First, decide on the sur of your composition, decide how you want the tune to go. Sing your line without the taal, have the right spacing within the tune. But most importantly, make sure that the shabad has the right meaning.⁷

Next, fit it into any taal that you wish. According to Ustaaad Rajvinder Singh, you need to look at where the vishraams of the shabad go, and how long the line is. That is what will mostly help you decide on what taal to put into place. If the line of bani is short, then you would use a shorter taal such as dadra (6 beats) or matta taal (9 beats) and there are many more taals to choose from. You can also use these taals for longer lines, the taal will just have two cycles under one line. But usually if the line of bani is longer, then you would use a longer taal, such as ektaal (12 beats) or teentaal (16 beats) and there are many more to choose from.⁸

This process is then repeated from the whole shabad and since it is a partaal, you will need to think about different patterns that you would want to incorporate in the shabad, and obviously, it needs to sound good and enjoyable.

4. Significance in Gurbani Interpretation

Every shabad is associated with a particular raag and each raag has its own emotion to convey the message properly. Some raags have positive emotions, some raags have negative emotions. The partaal continues to further intensify those emotions and expressions conveyed within the shabad. The specific set of rhythms can draw attention to specific lines of the shabad, which highlight their emotional significance.

Studies have shown that the mood and tempo of the rhythm align with each other a lot.⁹ Our mood can change with the speed of the taal. If the speed of the taal goes fast, our mood is more energetic. If the speed of the taal is slow, we tend to have a more calming and relaxing mood. Music overall can have therapeutic changes to our behavior and overall challenges.¹¹ This means that music can help ease the difficulties of challenges such as anxiety, depression, ADHD, autism, mood regulation issues, and more. So now imagine this; Bani is extremely therapeutic for all of us as Sikhs. We recite bani every single day, and now, we understand that when we add a tune to our bani, the bani becomes even more therapeutic. On top of that, each raag has a different emotion to convey. Now, when we add the taal to it, our mood changes. When we combine everything together, kirtan overall in general becomes a pleasant experience for all of us.

5. Analysis of the Chhand

A chhand is an exploration of different patterns in a specific taal or rhythmic cycle. In order to figure out these different patterns, we have to look at what a *vibhaag* is. A *vibhaag* is the different divisions of a taal. These divisions are determined by the location of the taali and the

khaali of a taal. For example, If we look at ektaal, which is a 12 beat taal, it has 4 taalis and 2 khaalis, hence giving us 6 vibhaags. If we look at matta taal, which is a 9 beat taal, it has 3 taalis and 1 khaali, hence giving us 4 vibhaags. Bringing variance into vibhaags allowed for kirtaniyaes to mix up the styles a little bit. Instead of following a 4-4-4-4 pattern for Teentaal, the kirtaniyaes might interpret the shabad as 6-4-4 or 3-4-6-3. The variance in this case is a chhand.

For example, if we look at ektaal, which is 12 *matra* (beat) taal, it can be divided as 3, 4, 5. This pattern would sound like this:

| | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| Sa | Re | Ga | Sa | Re | Ga | Ma | Sa | Re | Ga | Ma | Pa |

Another way that ektaal can be arranged is in a pattern of 5, 3, 4 (these are the number of sequential notes to showcase each chhand). This still adds up to 12 beats, but since the order has changed, the rhythmic flow has completely changed. This can make the sound of the pattern different because now we are singing a completely different variation.

| | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| Sa | Re | Ga | Ma | Pa | Sa | Re | Ga | Sa | Re | Ga | Ma |

There are many other possibilities for the chhand of ektaal, such as 3 4 5, 4 4 4, 3 3 3 3, 2 5 5, 7 5, and so many more, as long as the pattern follows the number of beats in the desired taal.

Chhand also relates to the concept of syllables. These syllables are seen in the writings of Guru Gobind Singh Ji. In the Dasam Granth Bani, the chhand highlights the poetic/rhythmic variation. For example, Ek Achari Channd uses 2 syllables to pronounce: A jai, a lai, a bhai, a bhoo, a joo, a naas, a kaas, and so on. Chachri Channd uses 4 syllables to pronounce: A roo p hai, a noo p hai, a joo oo hai, a bhoo oh hai and so on.

So how does the concept of chhand relate to partaals?

Chhand helps us decide what taal is best for a shabad. To help analyze the different patterns, just look at the syllables for each word in the bani. It is important to note that 1 taal is used for the entire asthaae, and a different taal for each of the antraas; in other words, 1 taal can be used for the rehaao and a different taal for each associated padas. Lets analyze the shabad *preeth preeth gureeaa mohan laalana* and take a look at the various taals we are able to use in this shabad.

Let's try ektaal for the first line. A pattern we could use for the first line is 3, 3, 6. This perfectly adds up to 12.

Preeth - 3

Preeth - 3

Gureeaa - 6

| | | | | | | | | | | | |
|------|---|----|------|---|----|----|-----|---|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| pree | - | th | pree | - | th | gu | ree | - | aa | - | - |

This taal can go well with the first line as the wording does not feel rushed. Some might argue that gureeaa might be too long though. Let's try switching up the taal. If we try matta taal, a 9 matraa taal, the pattern could be 3, 3, 3

Preeth - 3

Preeth - 3

Gureeaa - 3

| | | | | | | | | |
|------|---|----|------|---|----|----|-----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| pree | - | th | pree | - | th | gu | ree | aa |

This can also work as the wording of the gurbani does not feel too rushed and tense. It is important to note that it does not need to be just multiples of 3s but other numbers can work as well. Let's try a different pattern for matta taal: 2, 3, 4.

Preeth - 2

Preeth - 3

Gureeaa - 4

| | | | | | | | | |
|------|----|------|---|----|----|-----|----|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| pree | th | pree | - | th | gu | ree | aa | - |

But, this might not work because the layout does not sound right. The same word, *preeth*, is being sung twice but with a different amount of syllables each time. Throughout the whole shabad, this process will need to be done many times to make sure that the best taals align with the shabad and what taals will help convey the message the best.

Conclusion

In examining the rarely explored concept of partaal within Gurmat Sangeet and its presence in the Sri Guru Granth Sahib Ji, this paper has provided a detailed overview of the rich history, techniques to compose partaals, the significance they hold in Sikh tradition, and the poetic structure of partaals. By analyzing each known partaal bani with their respective sirlekhs, and leveraging interviews from experienced and respected ustaads and scholars, this paper highlights the emotional depth and complexity of partaals, displaying how these shabads enrich shabad kirtan. The exploration of Chhand and its rhythmic structure further highlights how changes in taal can shape the listeners' experience with the bani. In conclusion, this study seeks to bridge the gap in current Sikh musicology by shedding light on an underutilized form of reciting bani.

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