ਰਾਗੁ ਬਸੰਤੁ
Raag Basant

Raag Basant symbolizes the deep connection between nature's renewal and the soul's inner awakening. As the earth and sky come alive during spring, this Raag brings a sense of spiritual blossoming and joy. Sikh Gurus and Bhagats describe how everything from plants to the human heart blooms with divine light in this season. Traditionally sung from the month of Magh until Hola Mohalla, Raag Basant encourages us to let go of ego and mental stagnation, inviting a fresh start. This transformation is not just seasonal; it is a call to awaken within and reconnect with the Creator.

ਰਾਗੁ ਬਸੰਤੁ
Raag Basant

Aroh: Sa Ga Ma, Dha Nee Sa^^

Avroh: Sa^^ Nee Dha Pa Ma, Ga Re Sa

Sur: All the notes are sharp. ‘Re’ and ‘Pa’ are forbidden in ascending scale.

Thaat: Bilawal

Jaati: Aurav – Sampooran

Time: Second quarter of the day (any time in Basant season)

Vadi: Sharaj (Sa)

Samvadi: Madhyam (Ma)

Main sur: Ga Ma Dha Nee Sa^^, Sa^^ Nee Dha Pa Ma, Ga, Re Sa

ਰਾਗੁ ਆਸਾ

Raag Aasaa

A soul in which the dawn of spiritual awakening has arrived finds its true path. Duality dissolves, and the soul merges with God, receiving a garland of victory as a symbol of this union. At the conclusion, four shabads composed by Guru Tegh Bahadur Ji in Raag Jaijawanti are presented, marking the soul's liberation from attachment to the physical body forever. Through giving this raag a fresh appearance, unique form, and new musical expression, Guru Sahib has greatly expanded its reach, transforming it into a powerful tool for the soul's attainment of peace.

ਰਾਗੁ ਆਸਾ

Raag Aasaa

Aroh: Sa Re Ma Pa Dha Sa^^

Avroh: Sa^^ Nee Dha Pa Ma Ga Re Sa Re Ga Sa

Sur: Gandhar (Ga) and Nishad (Ni) are omitted in ascent. All other swars are sharp.

Thaat: Bilawal

Jaati: Aurav Sampooran

Time: Sunrise and sunset (morning and evening)

Vadi: Madhyam (Ma)

Samvadi: Shadaj (Sa)

Main Sur: Re Ma Pa Dha Sa^^, Nee Dha Pa Ma, Ga Sa Re Ga Sa

ਰਾਗੁ ਮਲਾਰ

Raag Malaar

A soul in which the dawn of spiritual awakening has arrived finds its true path. Duality dissolves, and the soul merges with God, receiving a garland of victory as a symbol of this union. At the conclusion, four shabads composed by Guru Tegh Bahadur Ji in Raag Jaijawanti are presented, marking the soul's liberation from attachment to the physical body forever. Through giving this raag a fresh appearance, unique form, and new musical expression, Guru Sahib has greatly expanded its reach, transforming it into a powerful tool for the soul's attainment of peace.

ਰਾਗੁ ਮਲਾਰ

Raag Malaar

Aroh: Sa, Re Ga Ma, Ma Re Pa, Nee Dha Nee Sa^^

Avroh: Sa^^, Dha Nee Pa Ma, Ga Ma Re, Sa

Sur: Both Nishad; the rest of the notes (swar) are sharp.

Thaat: Khamaj

Jaati: Sampooran – Sampooran

Time: Third quarter (pher) of the day

Vadi: Madhyam (Ma)

Samvadi: Shadaj (Sa)

Main Sur: Sa Re Ga Ma, Ma Re Pa, Dha Nee Pa Ma, Re Sa

ਰਾਗੁ ਪ੍ਰਭਾਤੀ

Raag Prabhati

In Sri Guru Granth Sahib Ji, the raags are arranged to guide the spiritual seeker step by step toward the highest realization. By placing Sri Raag first, the Gurus illustrate that the soul's journey begins in the darkness of ignorance but, through sincere effort and divine blessings, progresses toward the light of success. The initial anxiety and turmoil gradually disappear as God-realization is achieved, and negative emotions like desire and anger no longer hold sway. At this stage, the teachings of the Guru are fully embraced, leading to a profound transformation where even distinctions such as gender dissolve, recognizing all beings as expressions of the One. Among the morning raags, Prabhati is especially noted for its melodious and unique qualities, embodying the spirit of the early dawn.

ਰਾਗੁ ਪ੍ਰਭਾਤੀ

Raag Prabhati

Aroh : Sa Re Ga, Pa, Dha Sa^^

Avroh : Sa^^, Nee Dha Nee Pa, Ga Re, Sa

Sur : All the notes are sharp. 'Ma' and 'Nee' in ascending scale and 'Ma' in descending scale are forbidden notes.

Thaat : Bilawal

Jaati : Aurav - Charav

Time : First quarter of the day

Vadi : Sharaj (Sa)

ਰਾਗੁ ਰਾਮਕਲੀ

Raag Ramkali

Raag Raamakalee is an ancient and well-known raag that holds a prominent place among the morning raags. It is known as a raag of compassion, beginning with a sense of calm and gradually evoking feelings of tenderness and spiritual depth. This raag is especially favored by yogis for its meditative and introspective qualities. Important Banis such as Siddha Gosht, Raamakalee Sad, and Anand Sahib are composed in this raag. While the Bani of Oankar is set to the tune of Dakhni, it strongly conveys the belief that God is the Creator. Anand Sahib, composed in Raag Raamakalee, offers deep spiritual, religious, and psychological teachings that guide the soul toward the experience of true bliss.

ਰਾਗੁ ਰਾਮਕਲੀ

Raag Ramkali

Aroh : Sa, Ga Ma Pa, Dha, Nee Sa^^

Avroh : Sa^^ Nee Dha, Pa, Ma Pa Dha Nee Dha Pa, Ga Ma Re, Sa

Sur : Rishab and Dhaiwat are flat, Both Madhyam, both Nishad, the rest of the notes (swar) are sharp. Rishab is forbidden in ascending scale

Thaat : Bhairav

Jaati : Charav – Sampooran

Time : First quarter of the day.

Vadi : Pancham (Pa)

Samvadi : Rishab (Re)

Main sur : Dha Pa, Ma Pa Dha Nee Dha Pa, Ga Ma Re Sa

ਰਾਗੁ ਭੈਰਉ

Raag Bhairo

Among the raags used in Sri Guru Granth Sahib Ji, Raag Bhairo stands out as one of the oldest and most respected, known for its sweet and peaceful nature. It holds an important place in Sikhi and creates an atmosphere of calm, love, and deep devotion. This raag is often used to express themes of spiritual strength, surrender, and freedom from ego. Guru Sahib uses this raag to share the story of Bhagat Prahlad, whose unshakable faith defeated the pride of Harnakash. It also includes a reference to the fearless devotion of Bhagat Namdev Ji, who expressed complete detachment from worldly bonds, showing that true love belongs only to Waheguru.

ਰਾਗੁ ਭੈਰਉ

Raag Bhairo

Aroh : Sa Re, Ga Ma Pa, Dha, Nee Sa^^

Avroh : Sa^^ Nee Dha Dha Pa, Ga Ma Re Re, Sa

Sur : Rishab and Dhaiwat are flat and the rest of the notes (swar) are sharp.

Thaat : Bhairav

Jaati : Sampooran – Sampooran

Time : 1st quarter of the day (sandhi parkash)

Vadi : Dhaiwat (Dha)

Samvadi : Rishab (Re)

Main sur : Ga Ma Dha Dha Pa, Ga Ma Re Re Sa

ਰਾਗੁ ਗੂਜਰੀ

Raag Gujri

Gujri Raag is an old and well-known raag in Sikhi, especially recognized for expressing deep feelings of bhakti and longing for union with Waheguru. It carries a gentle and compassionate nature, often stirring emotions of yearning, devotion, and surrender. The mood of this raag reflects the soul's deep thirst for the Divine and a loving desire to overcome separation. This longing is filled with faith, not despair, and expresses a quiet intensity rooted in love. The message of the raag is clear: to attain Waheguru, one must completely surrender both body and mind, and stay in constant remembrance through the Guru's wisdom. It reminds us that the true purpose of life is to reunite with Waheguru through devotion, humility, and the guidance of the Guru.

ਰਾਗੁ ਗੂਜਰੀ

Raag Gujri

Aroh : Sa Re, Ga Ma Dha, Nee Sa^^

Avroh : Sa^^ Nee Dha, Ma Ga Re, Ga Re Sa

Sur : Rishab, Gandhar and Dhaiwat are flat notes Madhyam is Teever. Pancham is forbidden node in the raag.

Thaat : Toree

Jaati : Charav – Charav

Time : Second quarter of the day.

Vadi : Dhaiwat (Dha)

Samvadi : Rishab (Re) Main sur : Dha, Ma Dha, Nee Dha, Ma Dha Ma Ga Re, Re Ga Re Sa

ਰਾਗੁ ਸਾਰੰਗ

Raag Saarang

Raag Saarang has been cherished for centuries and is known for its simplicity and sweetness, making it a favorite among listeners. Many traditional folk tunes are rooted in this raag. Its gentle, melodic tones are often heard in the music of shepherds playing the flute or snake charmers using the instument been, with the sound said to captivate and calm even a dancing snake. Saarang carries a naturally cooling quality, which is why it is traditionally performed at midday, when the sun is at its peak. Symbolically, it helps soothe the mind overwhelmed by desire and restlessness. This raag emphasizes the calming power of spiritual wisdom and highlights that true spiritual wealth is earned through the company of the wise and by living a life of honest work and selfless giving.

ਰਾਗੁ ਸਾਰੰਗ

Raag Saarang

Aroh : Sa, Re Ma Pa, Nee Saˆˆ

Avroh : Saˆˆ Nee Pa, Ma Re, Nee Sa

Sur : Both Nishad. The rest of the notes are sharp. ‘Ga’ and ‘Dha’ are forbidden in ascending scale.

Thaat : Khafi

Jaati : Aurav – Aurav

Time : Third quarter of the day

Vadi : Rishab (Re)

Samvadi : Pancham (Pa)

Main sur : Nee Sa Re, Ma Re, Pa Ma Re, Nee Sa

ਰਾਗੁ ਦੇਵਗੰਧਾਰੀ

Raag Devgandhari

In the Guru Granth Sahib, under the heading Devgandhari, there are two distinct raags: Devgandhari and Devgandhar. Only one shabad, Apunae har pehi binutee keheeai, is composed in Devgandhar, while the rest of the bani under this heading is in Devgandhari. These two raags have different structures and characteristics. Although Devgandhari is an important raag in Gurmat Sangeet, its form is not commonly found in broader Indian classical music traditions. When immersed in this raag, one comes to understand that true happiness lies at the feet of the Lord and in letting go of false love and attachments.

ਰਾਗੁ ਦੇਵਗੰਧਾਰੀ

Raag Devgandhari

Aroh : Sa Re Ma, Pa Dha, Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Pa, Dha Nee Dha Pa, Ma Ga Re Sa

Sur : Both Dhaiwat and both Nishad. 'Ga' & 'Nee' are forbidden in Ascending scale, rest of the notes are sharp.

Thaat : Bilawal (Aasaavari ang)

Jaati : Aurav - Sampooran

Time : Second quarter of the day.

Vadi : Madhyam (Ma)

Samvadi : Sharaj (Sa)

Main sur : Dha, Nee Dha Pa, Ma Ga, Sa Re Ma, Ga Sa Re Ga Sa

ਰਾਗੁ ਵਡਹੰਸੁ

Raag Vadhans

In Gurmat Sangeet, Raag Vadhans holds significance both in classical music and in traditional folk forms such as ghorian (wedding songs) and alaahania (mourning songs). It carries emotional depth and is used to express a wide range of human experiences. This raag is known for its ability to reflect inner states and guide the mind toward discipline and focus. In the musical tradition of Sri Guru Granth Sahib Ji, Vadhans appears in two distinct forms: Vadhans and Vadhans Dakhni, each bringing its own regional and stylistic flavor to the expression of spiritual teachings.

ਰਾਗੁ ਵਡਹੰਸੁ

Raag Vadhans

Aroh : Sa Re Ma Pa, Dha Nee Pa, Nee Sa^^

Avroh : Sa^^ Nee Pa, Dha Ma Ga Re, Sa Ne Sa

Sur : Gandhar is forbidden in ascending scale, both Nishad, rest of the notes (swar) are sharp

Thaat : Khmaahj

Jaati : Charav - Sampooran

Time : Afternoon

Vadi : Pancham (Pa)

Samvadi : Rishab (Re)

Main sur : Sa Re Ma Pa Nee Pa, Dha Ma Ga Re, Sa Ne Pa Ne Sa

ਰਾਗੁ ਗੋਂਡ

Raag Gond

Raag Gond is a melodious, attractive, and emotionally rich raag. Though not commonly heard, it holds a special place in Indian classical music due to its unique tonal quality and expressive nature. Classical musicians often blend it subtly with Raag Bilaaval, which enhances its sweetness and fluidity. This raag brings liveliness to the atma and fills the listener with a deep sense of joy, focus, and clarity. Gond inspires emotional depth, spiritual reflection, and longing for higher truth, making it both powerful and soul-stirring in every rendition.

ਰਾਗੁ ਗੋਂਡ

Raag Gond

Aroh : Sa Re Ga Ma, Pa Dha Nee Dha Nee Sa^^

Avroh : Sa^^ Nee Dha Nee Pa, Ma Ga, Re Sa

Sur : All notes (swar) are sharp.

Thaat : Bilawal

Jaati : Sampooran - Sampooran

Time : Second quarter of the day

Vadi : Madhyam (Ma)

Samvadi : Sharaj (Sa)

Main sur : Re Ga Ma, Pa Ma, Ma Pa Nee Dha Nee Pa, Dha Ma Ga Ma,

ਰਾਗੁ ਤਿਲੰਗ

Raag Tilang

Tilang is a well-known raag celebrated for its simplicity and melodious nature. Its tune is so distinct that even casual listeners can often recognize it. In the musical compositions of Sri Guru Granth Sahib Ji, two variations of Tilang are presented, each offering a unique expression. This raag is used to convey powerful and intense emotions, some compositions portray dramatic and unsettling scenes that reflect deep truths about human actions and consequences. Yet, the tone of the raag also carries a sense of surrender and acceptance, reminding the listener that those who walk the path of love and devotion embrace even life's harsh moments as part of a greater divine play, staying aligned with a higher will.

ਰਾਗੁ ਤਿਲੰਗ

Raag Tilang

Aroh : Sa Ga, Ma Pa, Nee Sa^^

Avroh : Sa^^ Nee Pa, Ma Ga, Sa

Sur : Both Nishad, 'Re' & 'Dha' are forbidden in ascending scale, rest of the notes are Sharp.

Thaat : Khmaahj

Jaati : Aurav - Aurav

Time : Third quarter of the day

Vadi : Gandhar (Ga)

Samvadi : Nishad (Nee)

Main sur : Nee Sa Ga Ma Pa, Nee Pa, Ga Ma Ga, Sa

ਰਾਗੁ ਬਿਲਾਵਲੁ

Raag Bilaaval

Raag Bilaaval expresses a unique sense of joy and inner bliss that arises during one's spiritual journey. This raag carries a mood of brightness and celebration, symbolizing the deep happiness that comes from living in remembrance of Waheguru. However, this joy is not experienced by those who remain attached to worldly love and temporary pleasures. The uplifting spirit of Bilaaval is meant for those whose hearts are centered on devotion and who seek a higher truth beyond material attachments. It reminds us that true fulfillment is found not in external relationships, but in the peace that comes from spiritual discipline, humility, and a deep connection to the Divine. Through this raag, one is guided to let go of false attachments and embrace the lasting joy that flows from walking the path of devotion.

ਰਾਗੁ ਬਿਲਾਵਲੁ

Raag Bilaaval

Aroh: Sa, Re Ga, Ma Pa, Dha, Nee, Saˆˆ

Avroh: Saˆˆ Nee Dha, Pa, Ma Ga, Re Sa

Sur: All notes (swar) are sharp.

Thaat: Bilawal

Jaati: Sampooran - Sampooran

Time: Second quarter of the day

Vadi: Dhaiwat (Dha)

Samvadi: Gandhar (Ga)

Main sur: Ga Re, Ga Pa Dha Pa, Ma Ga, Ma Re Sa

ਰਾਗੁ ਸੂਹੀ

Raag Suhi

Suhi is a less commonly known raag, with no mention in old, medieval, or contemporary music traditions outside of Gurmat Sangeet. It is sometimes confused with Suha raag, but in Sri Guru Granth Sahib, bani is written only in Suhi raag. Despite its rarity, Suhi holds deep spiritual power. The mood of this raag is uplifting and devotional, guiding the soul toward love for Waheguru and away from worldly attachments. Suhi raag inspires a sense of elevation, warmth, and inner clarity, helping the seeker rise above everyday distractions and focus on the spiritual path.

ਰਾਗੁ ਸੂਹੀ

Raag Suhi

Aroh: Sa Re Ga Ma Pa, Nee Dha Nee, Sa^^

Avroh: Sa^^ Nee Dha Pa, Ma Ga, Re Ga Re Sa

Sur: Both Nishad, the rest of the notes (swar) are sharp.

Thaat: Bilawal

Jaati: Sampooran - Sampooran

Time: Second quarter of the day

Vadi: Pancham (Pa)

Samvadi: Sharaj (Sa)

Main sur: Sa^^ Nee Pa, Ma Ga Re Ga, Ma Ga Re Sa

ਰਾਗੁ ਟੋਡੀ

Raag Todi

Todi is a well-known and serious raag, yet simple in its appeal. Deeply rooted in Indian folk music, its melodies are often heard in traditional songs. Historically, singers would perform Todi in royal courts and be generously rewarded. In Gurbani, however, the emphasis shifts from seeking worldly praise to focusing on the Divine. Rather than running from door to door for support, the soul is guided to hold onto the One. There are around 21 variations of Todi, but the true freedom lies in connecting with God. Those who depend on the world remain restless, but the one who holds onto the Divine becomes carefree and forever immersed in joy.

ਰਾਗੁ ਟੋਡੀ

Raag Todi

Aroh : Sa Re Ga, Ma Pa Ma Dha, Nee Sa^^

Avroh : Sa^^ Nee Dha, Pa, Ma Ga, Re, Sa

Sur : Rishab, Gandhar and Dhaiwat are flat, Madhyam is Teever.

Thaat : Toree

Jaati : Sampooran – Sampooran

Time : Second quarter of the day.

Vadi : Dhaiwat (Dha)

Samvadi : Gandhar (Ga)

Main sur : Dhæa, Nee Sa, Re Ga, Ma Ga Re Ga, Re Sa

ਰਾਗੁ ਮਾਰੂ

Raag Maaru

Maru is a powerful and ancient raag known for its emotional intensity and deep spiritual resonance. In Gurmat Sangeet, it holds a distinct identity, different from how it is sung in other Indian classical traditions. This raag evokes both spiritual energy and detachment, making it especially meaningful during moments of death or conflict. It has long been a tradition to sing in Raag Maru during final rites, as its notes create an atmosphere of solemn reflection.

Maru reflects the inner strength of a stable soul where true dignity arises from living in truth. Since truth is fearless and without enmity, it perfects one's sense of inner duty. A person connected to this state becomes courageous, calm, and fearless. The sound of Maru removes fear and hesitation, awakening determination and clarity. It inspires a mindset that is fully aware of life's impermanence, encouraging spiritual seekers to live with surrender and purpose.

ਰਾਗੁ ਮਾਰੂ

Raag Maaru

This raag brings its full effect only when the message within is truly understood and the inner struggles of the mind are conquered. When approached with sincerity and discipline, Maru becomes a transformative force that supports detachment and inner victory.

Aroh : Sa Ga Ma Pa, Dha Nee Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Pa Dha Nee Dha Pa, Ma Ga Re Sa

Sur : Both Madhyam, both Dhaiwat and both Nishad. Rishab is forbidden in ascending scale, rest of the notes (swar) are sharp.

Thaat : Khmaahj

Jaati : Charav – Sampooran

Time : Third quarter(pher) of the day.

Vadi : Gandhar (Ga)

Samvadi : Nishad (Nee)

Main sur : Pa Pa Nee Dha Pa, Ma Pa Dha Nee Dha Pa, Pa Dha Pa Ga, Re, Ga Re Sa.

ਰਾਗੁ ਸਿਰੀਰਾਗੁ

Raag Sriraag

In the structure of the ragas found in Sri Guru Granth Sahib, Sri Raag holds the very first and most significant position. It is a raag of seriousness, depth, and devotion, setting the tone for the spiritual journey ahead. Known for its ability to calm the mind and create a sense of stability, Sri Raag encourages reflection and inner discipline. It does not stir dramatic emotions but instead guides the listener toward balance, focus, and connection with the Divine. Its placement at the very beginning of the Guru Granth Sahib reflects the foundational role it plays in leading the soul toward peace and spiritual clarity.

ਰਾਗੁ ਸਿਰੀਰਾਗੁ

Raag Sriraag

Aroha - Sa, Re, Ma, Pa, Ni, Sa

Avroha - Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa

Notes - Gandhar and Dhaivat are forbidden in Aroha, Rishab Dhaivat are Komal, Ma Teevar and remaining notes are shudh

Thaat - Poorvi

Jati - Aurav - Sampuran

Time - First quarter of night (Sandhi-prakash, dusk)

Vadi - Rishabh

Samvadi - Pancham

Main Swar - Sa, Re, Re, Pa, Pa Ma Ga Re, Re, Re, Sa

ਰਾਗੁ ਬੈਰਾੜੀ

Raag Bairari

Raag Bairari is considered an uncommon and lesser-known raag. In medieval times, few raags matched it in terms of the variety of forms it encompassed. It is a complex and challenging raag, traditionally performed only by highly skilled and experienced singers. Despite its difficulty, it is deeply melodious and rich in expression. Several significant compositions in Sri Guru Granth Sahib Ji, including those often sung at the conclusion of Diwans, are set in Raag Bairari, highlighting its spiritual depth and importance.

ਰਾਗੁ ਬੈਰਾੜੀ

Raag Bairari

Aroh : Nee Re Ga Pa, Ma Ga, Ma Dha Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Ga, Pa Ga, Re Sa.

Sur : Rishab is flat, Madhym is teever. Rest of the notes (swar) are sharp.

Thaat : Marva

Jaati : Vakar – Sampooran

Time : Fourth quarter of the day (Evening)

Vadi : Gandhar (Ga)

Samvadi : Dhaiwat (Dha)

Main sur : Pa Dha Ga, Ma Dha, Ma Ga, Re Ga, Ma Ga, Re Sa

ਰਾਗੁ ਤੁਖਾਰੀ

Raag Tukhaari

Tukhari is a lesser-known raag with no mention in ancient or contemporary Indian musical texts, and it is not part of the repertoires of any known Gharanas. Scholars believe this unique raag was composed by Guru Nanak Dev Ji. It features the Bani of Guru Nanak Dev Ji, Guru Ramdas Ji, and Guru Arjun Dev Ji, and stands as a remarkable contribution to Indian musical tradition. The mood of Tukhari resembles a meditative yogi, carrying a deep sense of separation. However, the Guru Sahibs expressed this raag through Chhants, bringing both the pain of separation and the joy of union. Guru Nanak Dev Ji's Baramaha in this raag reflects both emotions. There is no Bhagat Bani in Raag Tukhari.

ਰਾਗੁ ਤੁਖਾਰੀ

Raag Tukhaari

Aroh : Nee Sa, Ga Ma Pa, Nee Sa^^

Avroh : Sa^^ Nee Dha Pa, Nee Dha,Pa, Ma Ga, Re Sa

Sur : Both Nishad, Madhyam is Teever, Gandhar is flat, remaining notes are sharp. 'Re' and 'Dha' are forbidden in ascending scale.

Thaat : Toree

Jaati : Aurav – Sampooran

Time : Fourth quarter of the day.

Vadi : Pancham(Pa)

Samvadi : Sharaj (Sa)

Main sur : Pa Nee Nee Dha Pa, Ma Pa, Ma Ga, Re Sa

ਰਾਗੁ ਮਾਲੀ ਗਉੜਾ

Raag Maali Gouda

Raag Maali Gaura is a lesser-known and uncommon raag, considered difficult to perform. It is not mentioned in ancient or medieval Indian music texts, nor is it found in the Raagmala at the end of Sri Guru Granth Sahib Ji. Some believe this raag has roots in Muslim musical traditions. In Sri Guru Granth Sahib Ji, it contains six shabads by Guru Ramdas Ji, three by Guru Arjan Dev Ji, and two by Bhagat Namdev Ji. The raag is known for evoking joy and inspiring strength to overcome inner vices like lust and anger. It encourages the use of all that is given by the Divine through constant remembrance and surrender to Naam.

ਰਾਗੁ ਮਾਲੀ ਗਉੜਾ

Raag Maali Gouda

Aroh : Sa Re, Sa, Ne Dhæa Ne Re Ga Ma Pa, Ma Dha Nee Dha Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Nee Dha Ma Ga Re, Sa.

Sur : Rishab is flat, Madhym is teever, both Dhaiwat. Remaining notes are sharp.

Thaat : Marva

Jaati : Sampooran - Sampooran

Time : Fourth quarter of the day (Evening)

Vadi : Rishab (Re)

Samvadi : Pancham (Pa)

Main sur : Ma Ga Re, Sa, Dha Ne Sa Re, Ga Ma Pa, Nee Dha Pa, Ma Dha Ma Ga Re, Sa

ਰਾਗੁ ਮਾਝ

Raag Maajh

Raag Majh originated from the folk music of the Majha region of Punjab and holds a special place in Sikh musical tradition. It is not found in classical Indian music, making it a unique contribution by the Sikh Gurus. This raag expresses deep spiritual longing and the pain of separation from the Divine. As the soul travels through Majh Raag, it sings with both love and sorrow, reflecting the inner desire to meet the Guru. Its melody is gentle yet powerful, creating an emotional connection that touches the heart of any listener.

ਰਾਗੁ ਮਾਝ

Raag Maajh

Aroh : Sa Re, Ma Pa, Nee Sa^^

Avroh : Sa^^ Nee Dha Pa, Dha Ma Ga Ma, Re Pa Ga Re, Ga Sa Re Ne Sa

Sur : Both Gandhar and both Nishad, the rest of the notes (swar) are sharp. Gandhar and Dhaiwat are not used in ascending scale.

Thaat : Khmaahj

Jaati : Aurav - Sampooran

Time : First quarter (pher) of night

Vadi : Rishab (Re)

Samvadi : Pancham (Pa)

Main sur : Pa, Dha Ma Ga Ma, Re Pa, Ma Ga Re, Ga Sa Re Ne Sa

ਰਾਗੁ ਗਉੜੀ
Raag Gauri

Gaudi is a raag of deep seriousness and introspection. It expresses the soul's heartfelt plea for the grace of God and its journey to seek truth within. Because of this, the Sikh Gurus composed bani in Gaudi that deals with profound themes such as mind, intellect, soul, death, and liberation. A significant portion of the Sri Guru Granth Sahib's bani is set to this raag, including important compositions like Sukhmani Sahib and Baavan Akhri, which encompass the essence of life's dimensions. Much of Bhagat Kabir Ji's bani is also written in Gaudi, reflecting its importance in conveying spiritual wisdom and guidance. The raag encourages cleansing of the mind and devotion to the True Guru, guiding the seeker towards inner transformation and peace.

ਰਾਗੁ ਗਉੜੀ

Raag Gauri

Aroh : Sa Re, Ga Re, Ma Pa, Nee Sa^^

Avroh : Sa^^ Nee Dha Ma Pa, Dha Pa Ma Ga, Re Ga Re, Sa Ne Sa

Sur : Rishab and Dhaiwat are flat, rest of the notes (swar) are sharp. Ga and Dha are forbidden notes in ascending scale.

Thaat : Bhairav

Jaati : Aurav - Sampooran

Time : First quarter of night (evening)

Vadi : Rishab (Re)

Samvadi : Pancham (Pa)

Main sur : Ma Dha Pa, Dha Ma Pa Ma Ga Re, Ga Re Sa Ne, Sa

ਰਾਗੁ ਜੈਤਸਰੀ

Raag Jaitsri

In Sanskrit granths, Jaitsree is referred to by names such as Jaishree and Jayant Sri, while in Sri Guru Granth Sahib Ji, it appears as Jaitsree. This raag is both difficult and graceful, requiring skilled singers to perform it with accuracy. Jaitsree is known to evoke peace and happiness. However, true happiness comes only when one overcomes the mind's laziness and seeks the Guru's grace by embracing the jewel of Nam within the heart.

ਰਾਗੁ ਜੈਤਸਰੀ

Raag Jaitsri

Aroh : Sa Ga, Ma Pa, Nee Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Ga, Re Sa

Sur : Rishab and Dhaiwat are flat, Madhym is teever. In ascending scale, Rishab and Dhaiwat are forbidden, rest of the notes (swar) are sharp.

Thaat : Poorvi

Jaati : Aurav - Sampooran

Time : Fourth quarter of the day.

Vadi : Gandhar (Ga)

Samvadi : Nishad (Nee)

Main sur : Sa, Ga, Pa, Ma Dha Pa, Ma Ga, Ma Ga, Re Sa

ਰਾਗੁ ਸੋਰਠ

Raag Sorath

Bani in Raag Sorath is widely memorized and cherished by many Gursikhs. This raag is known for its simple and sweet melody, which deeply resonates when the soul sincerely seeks the Lord's Name with devotion and humility. Sorath encourages heartfelt praise and unwavering faith, uplifting the spirit and bringing renewed life and energy to the seeker. Singing the glorious praises of the Divine in this raag helps one maintain purity, integrity, and honor both in this world and beyond, fostering spiritual vitality, inner peace, and a lasting positive reputation.

ਰਾਗੁ ਸੋਰਠ

Raag Sorath

Aroh : Sa Re, Ma Pa, Nee Sa^^

Avroh : Sa^^ Re^^ Nee Dha, Ma Pa Dha Ma GaRe, Nee Sa

Sur : Both Nishad, 'Ga' & 'Dha' are forbidden in ascending scale, rest. of the notes are Sharp. The use of 'Ga' in ascending scale is only by 'meand'.

Thaat : Khmaahj

Jaati : Aurav - Sampooran

Time : Second quarter of the night

Vadi : Rishab (Re)

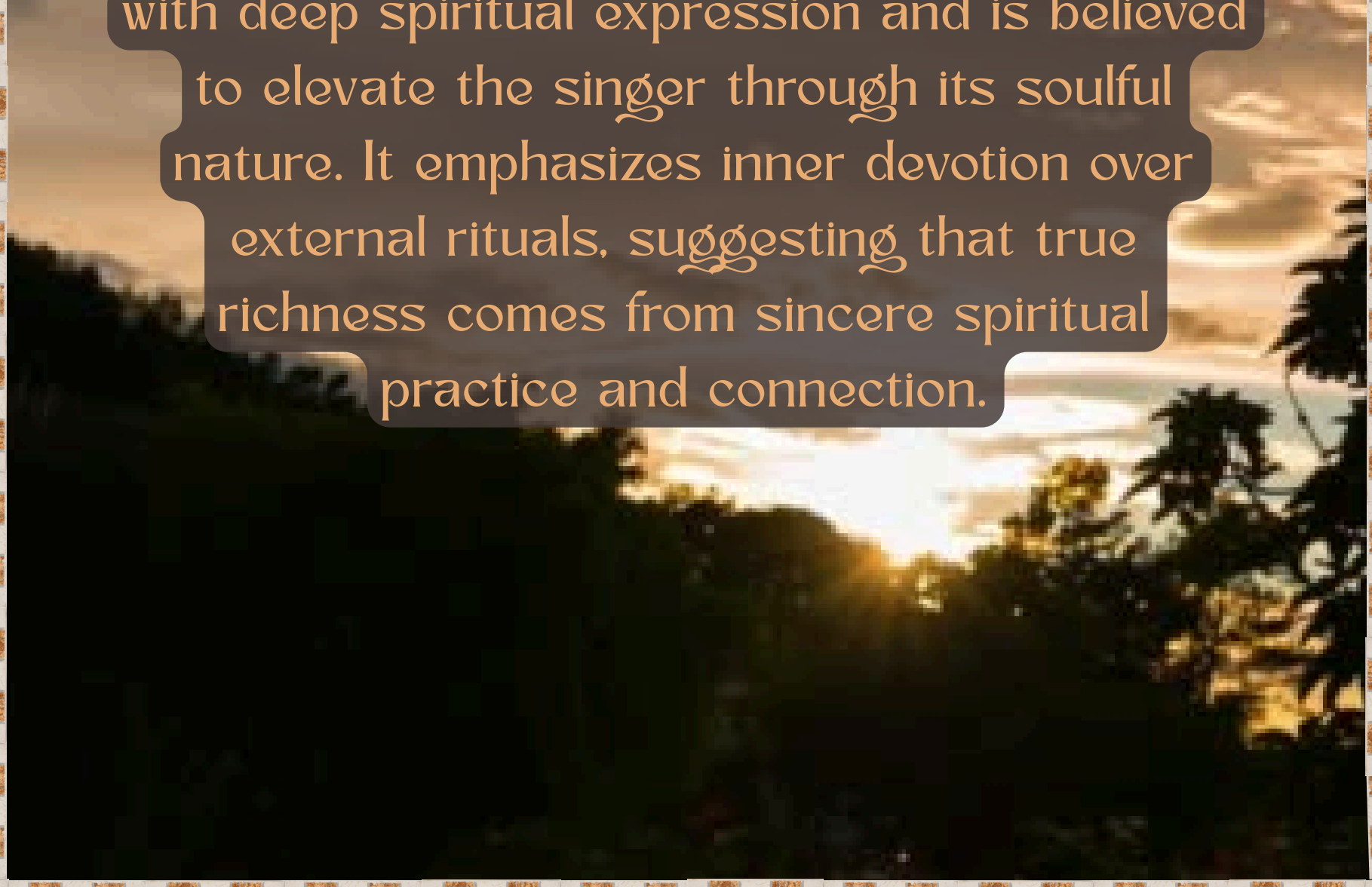
Samvadi : Dhaiwat (Dha)

Main sur : Sa Re, Ma Pa, Nee Dha, Pa, Dha Ma GaRe, Nee Sa

ਰਾਗੁ ਧਨਾਸਰੀ

Raag Dhanasari

Dhanaasaree raag is considered one of the less commonly used raags in Indian classical music. It is ancient and known for its melodious quality. Many devotional hymns by revered saints have been composed in this raag. Traditionally, it has been associated with deep spiritual expression and is believed to elevate the singer through its soulful nature. It emphasizes inner devotion over external rituals, suggesting that true richness comes from sincere spiritual practice and connection.



ਰਾਗੁ ਧਨਾਸਰੀ

Raag Dhanasari

Aroh : Sa Ga, Ma Pa, Nee Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Pa Ga, Re Sa

Sur : 'Ga' & 'Nee' are Flat, rest of the notes are sharp. 'Re' and 'Dha' are forbidden in ascending scale.

Thaat : Khafi

Jaati : Aurav - Sampooran

Time : Third quarter of the day

Vadi : Pancham (Pa)

Samvadi : Sharaj (Sa)

Main sur : Ne Sa Ga, Ma Pa, Nee Dha Pa, Ma Pa Ga, Re Sa

ਰਾਗੁ ਕਲਿਆਨ

Raag Kaliaan

Raag Kaliaan naturally follows Raag Kaanarraa. In the Raagmala at the end of Sri Guru Granth Sahib Ji, the sequence “Gaura ou Kaliaana” is maintained. This raag evokes joy and bliss. In such a state, the soul longs for the light of dawn (Prabhaat) and, through remembrance of Vaheguru, realizes the futility of chasing worldly attachments (maya). Intoxicated by divine praise, the soul becomes absorbed. Through Shabad meditation, it awakens fully, and Raag Kaliaan is sung with spiritual awareness. Guru Ram Das Ji and Guru Arjan Dev Ji composed Gurbani in this raag. Raag Kaliaan Bhopali also falls under Raag Kaliaan, though the two are distinct. Guru Ram Das Ji composed six Shabads in Kaliaan and one in Kaliaan Bhopali.

ਰਾਗੁ ਕਲਿਆਨ

Raag Kaliaan

Aroh : Sa, Nee Re Ga, Ma Pa, Ma Dha, Nee, Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Ga Re Nee Sa

Sur : Madhyam is Teever, remaining all the notes are sharp.

Thaat : Kalyaan

Jaati : Sampooran - Sampooran

Time : First quarter of the night

Vadi : Gandhar (Ga)

Samvadi : Nishad (Nee)

Main sur : Nee Re Ga, Ga Re Ga Ma Pa Re, Nee Re Sa

ਰਾਗੁ ਕੇਦਾਰਾ

Raag Kedaaraa

Raag Kedaaraa is an ancient and well-known raag in Indian classical music. It holds a significant place in tradition and continues to be widely appreciated today for its soft and peaceful nature. Kedaaraa is not considered one of the more complex raags and is often categorized among the simpler and more approachable ones. Its melody is said to be inspired by the fluttering of a flag, and it is believed that only a skilled warrior with deep knowledge and disciplined yogic practice can truly master it. This raag is typically performed after nightfall and carries a calm yet powerful presence that leaves a lasting impression.

ਰਾਗੁ ਕੇਦਾਰਾ

Raag Kedaaraa

Aroh : Sa Ma, Ma Pa, Dha Pa, Nee Dha Sa^^

Avroh : Sa^^ Nee Dha Pa, Ma Pa Dha Pa Ma, Re Sa

Sur : Both Madhyam and rest of the notes are sharp. Rishab and Gandhar in ascending scale and Gandhar in descending scale are forbidden notes.

Thaat : Kalyaan

Jaati : Aurav - Charav

Time : First quarter of the night

Vadi : Madhyam (Ma)

Samvadi : Sharaj (Sa)

Main sur : Sa, Ma, Ma Pa, Dha Pa Ma, Pa Ma, Re Sa

ਰਾਗੁ ਕਾਨੜਾ
Raag Kaanaraa

Raag Kaanra is known for its deep, echoing sound, often compared to the long-lasting resonance of utensils falling from a loft. This effect is reflected in many Shabads through specific word endings like taen, pavaen, paen, kaen, taak, rageet, katteet, and preet japees that create a musical echo. It is a favorite and melodious raag, easily recognized even by those with little musical knowledge. Though pleasant and popular, it is also considered challenging to sing. During the medieval period, Raag Kaanra was performed not only in royal courts but was also loved by saint musicians, Bhagats, and common people. Its presence in Sri Guru Granth Sahib Ji adds a rich emotional and devotional quality to the bani.

ਰਾਗੁ ਕਾਨੜਾ

Raag Kaanaraa

Aroh: Sa, Re Ga, Ma Pa, Nee Sa^^

Avroh: Sa^^, Nee Pa, Ma Pa, Ga Ma Re Sa

Sur: Both Nishad, Ga is flat, rest of the notes are sharp. Dha is forbidden.

Thaat: Khafi

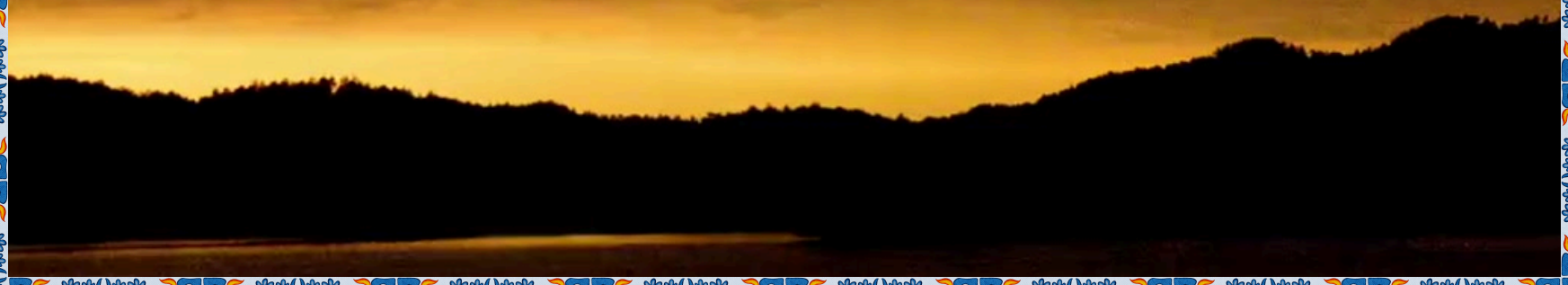
Jaati: Charav - Charav

Time: Second quarter of the night

Vadi: Pancham (Pa)

Samvadi: Sharaj (Sa)

Main sur: Sa Re Ga, Ma Re, Sa, Re Nee Sa, Re Pa Ga, Ma Re Sa



ਰਾਗੁ ਜੈਜਾਵੰਤੀ

Raag Jaijavanti

A soul in which the dawn of spiritual awakening has arrived finds its true path. Duality dissolves, and the soul merges with God, receiving a garland of victory as a symbol of this union. At the conclusion, four shabads composed by Guru Tegh Bahadur Ji in Raag Jaijawanti are presented, marking the soul's liberation from attachment to the physical body forever. Through giving this raag a fresh appearance, unique form, and new musical expression, Guru Sahib has greatly expanded its reach, transforming it into a powerful tool for the soul's attainment of peace.

ਰਾਗੁ ਜੈਜਾਵੰਤੀ

Raag Jaijavanti

Aroh: Sa Re Ga, Ma Pa, Nee Sa^^

Avroh: Sa^^, Nee Dha Pa, Dha Ma, Re Ga, Re Sa

Sur: Both Gandhar and both Nishad. The rest of the notes (swar) are sharp.

Thaat: Khamaj

Jaati: Charav - Sampooran

Time: Second quarter (pher) of the night

Vadi: Rishab (Re)

Samvadi: Pancham (Pa)

Main sur: Re Ga Re Sa, Nee Dha Pa Re Sa Dha Nee Re Sa

ਰਾਗੁ ਬਿਹਾਗੜਾ

Raag Bihagara

Raag Bihagra is a melodious and impactful night raag known for evoking feelings of longing and emotional separation, which are transformed through deep spiritual connection and devotion. In Gurmat Sangeet, this closeness is achieved by aligning oneself with the teachings and becoming fully receptive. The raag has evolved by incorporating elements of Raag Behag, and its Punjabi form, influenced by Raag Bilaaval, adds to its richness and emotional depth.

ਰਾਗੁ ਬਿਹਾਗੜਾ

Raag Bihagara

Aroh : Ne Sa Ga, Ma Pa Nee, Sa^^

Avroh : Sa^^ Nee Dha Pa, Nee Dha Pa, Dha Ga Ma Ga, Re Sa

Sur : ‘Re’ and ‘Dha’ are forbidden in ascending scale, Both Nishad, rest of the notes (swar) are sharp.

Thaat : Bilawal

Jaati : Aurav – Sampooran

Time : Second quarter of the night

Vadi : Gandhar (Ga)

Samvadi : Nishad (Nee)

Main sur : Ga Ma Pa, Nee Dha Pa, Dha Ga Ma Ga, Re Sa

ਰਾਗੁ ਨਟ ਨਾਰਾਇਨ

Raag Natt Naraayan

In Sri Guru Granth Sahib Ji, Raag Natt Narayan appears alongside another form called Natt. While Natt Narayan is derived from Raag Natt, both are treated as distinct and independent. Whenever the composition refers to Natt Narayan, it is clearly marked with titles like “Natt Narayan Mahla 4” or “Mahla 5.” This raag carries a sense of urgency, reflecting the hurried nature of the mind. Only the soothing essence of spiritual wisdom, known as Amrit Jal, can calm this haste. Through focus on the Divine Name, the mind becomes steady and is guided toward spiritual clarity.

ਰਾਗੁ ਨਟ ਨਾਰਾਇਨ

Raag Natt Naraayan

Aroh : Sa, Ma Ga Ma Re, Ma Pa Dha Nee Sa^^

Avroh : Sa^^ Dha Pa Ma Dha Pa, Ga Ma Re Sa

Sur : Both Madhyam and the rest of notes behind are sharp.

Thaat : Bilawal

Jaati : Sampooran - Aurav

Time : Second quarter of the night

Vadi : Pancham (Pa)

Samvadi : Rishab (Re)

Main sur : Sa Ga Ma Re Pa, Ma Dha Pa, Ma Ga Ma, Re Sa Re Sa