



The Significance of Dakhni Raags in the Spiritual Soundscape of Sri Guru Granth Sahib Ji

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Abstract

In this paper, the Raags in the Dakhni family in Sri Guru Granth Sahib Ji will be discussed. This paper will first include the historical and musical context behind the Dakhni Raags. It will compare and contrast the shudh forms of Raag Gauri, Raag Vadhans, Raag Bilaval, Raag Ramkali, Raag Prabhati, and Raag Maru from their Dakhni Counterparts. Second, the 54 stanzas of Ramkali Dakhni, also known as Dakhni Oankar will be explained. Last, this paper will provide some context and background on the raags in carnatic music to provide relation to the Dakhni Raags found in gurmat sangeet.

Introduction

A Raag, or Raga, is a set of ascending and descending notes and is a melodic framework for improvisation in both Indian classical music and Gurmat Sangeet. A Shudh Raag is a raag that lacks influence from any other raag.¹ On the other hand, Dakhni Raags are a variation of a Shudh Raag in Sri Guru Granth Sahib Ji. Dakhni itself is a geographic variation from the Southern part of India.

A raag consists of a set of notes from S-N. This includes 7 shudh surs (notes), and 5 vakrit surs.² A shudh sur is a pure note, meaning that it is neither sharp nor flat. On the other hand, a vakrit sur is a variation of a shudh sur, and is either komal (flat), or teevar (sharp). A vakrit sur is noted as a lowercase letter. The notes that are komal are rgdn, which precede their pure forms, RGDN. On the other hand, the note that can be teevar is M, and this comes after its pure, or shudh, form. The two Achla Surs, notes without a vakrit form, are S and P.³ Because there are both shudh and vakrit surs in a saptak, there are 12 total notes from S to N: SrRgGMmPdDnNS'.

For example, if a raag contains the notes SRMPNS' in the aroh, and R and M are vakrit, it would be noted as SrmPNS'. This set of notes is the aroh of Shree Raag, the first raag in Sri Guru Granth Sahib Ji.⁴ The apostrophe after the second S indicates that it is in the taar saptak. There are 3 saptaks (set of notes, or octaves), which are the Mandar saptak, the Madhyam saptak, and the Taar saptak. The Madhyam saptak is the middle saptak. The

Mandar saptak is below the Madhyam saptak, while the Taar saptak is above the Madhyam saptak.²

A raag also has other components. These are the vadi sur, samvadi sur, anuvadi surs, vivadi surs, varjit surs, aroh, avroh, jati, mukh ang, thaata, and time/pehar.

The vadi is the sur that is used the most in the raag, the samvadi is the second most used sur in that raag, and the anuvadi is all the other notes used in the raag, not including the vadi and samvadi. The vivadi sur is a note that is not used in the raag but helps provoke the emotion of the raag if it is used. On the other hand, the varjit sur(s) are the notes that are not used/not allowed in a raag.⁵

The aroh is the set of notes used when ascending in scale. On the other hand, the avroh is the set of notes used when descending.⁵

The jati is how many notes are used in the aroh and avroh. There must be at least 5 notes used in the raag, and the most that there can be is 7. If there are 5 notes used in either the aroh or avroh, that is called Audav. If there are 6 notes used, that is called shaudav. Lastly, if all 7 notes are used, that is called Sampooran. If both the shudh and vakrit form of a note is used in a raag, that still only counts for one note. For example, the avroh of Raag Maajh is S'nDP, DMGM, RPgRg, SRN.S.⁶ Although both forms of N are used, they still only count as one note. Because all 7 notes are used in the avroh, the jati of the avroh would be Sampooran. ⁵

The mukh ang is a set of phrases that define a raag.⁵ For example, the mukh ang of Raag Asa, is RMPDS'NDPM, GSRGS.⁷ A key phrase that defines Raag Asa is SRGS, therefore, it is included in the Mukh Ang.

A thaata is the parent of raags, determined by the Vakrit surs in the raag. The 10 thaatas are Bilaval, Kalyan, Marva, Poorvi, Todi, Bhairavi, Asavari, Kafi, Khamaaj, and Bhairav. The Bilaval thaata contains all shudh surs; Kalyan thaata includes m vakrit; Marva thaata has m and r vakrit; Poorvi thaata contains m, r, and d vakrit; Todi thaata includes m, r, d, and g vakrit; Bhairavi thaata has r, g, d, and n vakrit; Asavari thaata contains r, g, and d vakrit; Kafi thaata includes g and n vakrit; Khamaaj thaata has n vakrit; and, lastly, Bhairav thaata contains r and d vakrit.⁵

The last component of a raag is the pehar or time. There are 8 pehar in a day, each pehar is 3 hours long, and each raag belongs to a certain pehar.⁸ The 1st pehar of the day is from 6 AM-9 AM⁵ and contains Raag Prabhati, Raag Ramkali, and Raag Bhairo (Raag Bhairo is

sung during sunrise, so it can also be sung towards the 4th pehar of the night).⁸ The 2nd pehar of the day is from 9 AM-12 PM and contains Raag Gujri, Raag Devgandhari, Raag Bilaval, Raag Suhi, and Raag Gond. The 3rd pehar of the day is from 12 PM-3 PM and contains Raag Sarang, Raag Todi, Raag Vadhans, Raag Tilang, and Raag Maru.⁸ The 4th and final pehar of the day is from 3 PM-6 PM and contains Raag Dhanasri, Raag Bairari, Raag Tukhari, and Raag Jaitsri.⁸ Next comes the 1st pehar of the night which is from 6 PM-9 PM and contains Shree Raag, Raag Maajh, Raag Gauri, Raag Sorath, Raag Kalyan, and Raag Kedara.⁸ The 2nd pehar of the night is from 9 PM-12 AM and contains Raag Kanra, Raag Jaijaivanti, Raag Bihagra, and Raag Nat Narayan.⁸ The 3rd pehar of the night is from 12 AM-3 AM. Lastly, the 4th pehar of the night is from 3 AM-6 AM.⁵

Section 1: The 6 Dakhni Raags

This next section will include a summary of the 6 Dakhni Raags: Raag Gauri Dakhni, Raag Vadhans Dakhni, Raag Bilaval Dakhni, Raag Ramkali Dakhni, Raag Maru Dakhni, and Raag Prabhati Dakhni. Each Dakhni Raag will be explained and will be compared with its shudh form. The parts of the raags that will be presented are the aroh, avroh, vakrit sur(s), thaata, vadi sur, samvadi sur, anuvadi sur, varjit sur(s), jati, mukh ang, who has written Bani in the specific raag, and the time the raag is sung in. The raags will be in the order in which they appear in Sri Guru Granth Sahib Ji.

Section 1.1: Raag Gauri VS Raag Gauri Dakhni

The aroh of Shudh Raag Gauri is Sr, Gr, MP, NS'. On the other hand, the avroh is SNdMP, dPMG, rGr, SN.S. There are two vakrit surs used which are r and d komal, so the thaata is Bhairav. The vadi sur is r komal, and the samvadi sur is P. Therefore, the anuvadi surs are SGMdN. In the aroh, d is not used, so it is, therefore, varjit. Because 6 notes are used in the aroh and all 7 notes are used in the avroh, the jati is Shaudav-Sampooran. The mukh ang of this raag is MdP, dMPMPMGr, GrSN.S. The writers in Raag Gauri are Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Guru Tegh Bahadur Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, and Bhagat Ravidas Ji. Lastly, the time this raag is sung is the 1st pehar of the night which is from 6 PM-9 PM.⁹

The aroh of Raag Gauri Dakhni is Sr, MP, NS'. On the other hand, the avroh is SNdP, MGrS. The two vakrit surs in this raag are the same as the vakrit surs in Shudh Raag Gauri: r and d komal. The vadi and samvadi are r komal and P. Therefore, the anuvadi surs are SGMPdN. The Jati is Audav-Sampooran. The mukh ang of this raag is Sr, MP, dMP, MGrS, N.rS. 1 guru has written Bani in Raag Gauri Dakhni: Guru Nanak Dev Ji. Lastly, this raag is sung in the 1st pehar of the day from 6 AM-9 AM.¹⁰

The difference between the two raags is in the Uttarang and Poorvang. Poorvang means the first half of the saptak: SRGM; the Uttarang means the second half of the saptak: PDNS'.¹¹ In the poorvang of Shudh Gauri, stress is given on rGrS. In the poorvang of Gauri Dakhni, stress is given on SN.RS, MPMG, PMG, PMG, rN.rS. Raag Gauri is a serious raag that encourages introspection, with a peaceful and serene mood.⁹ On the other hand, the mood of Raag Gauri Dakhni is devotional.¹⁰ Raag Gauri is defined by jumps of r to M, P to N, and d to MP.⁹ On the other hand, in its Dakhni counterpart, G and N are very important in aiding the regional flavor of this variation of its Shudh form. Shudh Raag Gauri also uses G and N in the aroh and avroh, but Raag Gauri Dakhni uses G and N more prominently, which gives it a unique feeling. These two raags have the same Vadi, Samvadi, and Mishrat notes but the way they are used is different. For example, in Raag Gauri Dakhni G is varjit in the aroh along with d komal.¹⁰

Section 1.2: Raag Vadhans VS Raag Vadhans Dakhni

The aroh of Shudh Raag Vadhans is SRMP, DnP, NS'. On the other hand, the avroh is S'nPDMGRSN.S. There is only vakrit sur in this raag which is n komal, so the thaat is Khamaaj. The vadi and samvadi of this raag are P and R, so, therefore, the anuvadi are SGMDn/N. Because G is varjit in the aroh, the jati of this raag is Shaudav-Sampooran. The mukh ang of this raag is SRMPnP, DMGR, SN.P.N.S. The four gurus who have written Bani in this raag are Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, and Guru Arjan Dev Ji. Lastly, this raag is sung during the 3rd pehar of the day: 12 PM-3PM.¹²

The aroh Raag Vadhans Dakhni is S, RMP, DS'. On the other hand, the avroh is SnDP, MRMGS. In this raag, there is only one vakrit sur, n komal. The vadi and samvadi of this raag are P and S, so the anuvadi surs are RGMDn. Because G and N are varjit in the aroh of this raag, the jati is Audav-Sampooran. The mukh ang of this raag is SRMP, MRMG, Sn.D.S. 1 guru has written Bani in this raag: Guru Nanak Dev Ji. Lastly, this raag is sung in the third pehar of the day: 12 PM-3PM.¹³

The Shudh Form of Raag Vadhans is derived from the folk music of Punjab. It contains Alhania and Ghoria and the raag evokes a sense of devotion, longing, and reverence.¹² On the other hand, Raag Vadhans Dakhni originated from the Deccan/Dakshin region of southern India.¹ While Raag Vadhans Dakhni has some similarities with the Shudh form, it also has a specific melodic pattern that relates to the southern part of India. This includes variations in the use of specific notes. This raag also aims to evoke devotional and emotional responses, but this is done with a distinct flavor that shows its regional origin. For example, in Raag Vadhans, Ga and Dha are not prominently used, but in Raag Vadhans Dakhni, the notes are very important giving it a distinct flavor. Also, the Vadi and Samvadi of Raag Vadhans are P and R while the Vadi and Samvadi of Raag Vadhans Dakhni are P and S.

Lastly, the usage of Ni in the aroh of Raag Vadhans differentiates it from its Dakhni counterpart because N is varjit in the aroh of Raag Vadhans Dakhni.¹³

Section 1.3: Raag Bilaval VS Raag Bilaval Dakhni

The aroh of Shudh Raag Bilaval is SRGM, GP, NDNS'. On the other hand, the avroh is S'ND, P, MG, MRS. There is only one vakrit sur in this raag: m teevār. Because of this, Raag Bilaval belongs to Bilaval Thaāt. The vadi and samvadi of this raag are D and G, so the anuvadi are SRmPN. Because all 7 notes are used in both the aroh and avroh, this raag has a Sampooran jati. The mukh ang of this raag is G R, G P D P, M G, M R S. The Gurus and Bhagats who have written Bani in this raag are Guru Nanak, Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Guru Tegh Bahadur Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, Bhagat Sadhna Ji, and Bhagat Ravidas Ji. Lastly, this raag is sung in the 1st pehar of the day: 6 AM-9 AM.¹⁴

The aroh of Raag Bilaval Dakhni is SRMPDS'. The avroh,, is S'NDP, MgRS. In this raag, there is only one vakrit sur: g komal. The vadi and samvadi of this raag are R and P, so the anuvadi are SgMDN. Because g and N are varjit in the aroh, the jati is Audav-Sampooran. The mukh ang of this raag is SR, MP, MgR, S. The contributor to this raag is Guru Nanak Dev Ji. Lastly, this raag is sung in the 3rd pehar of the day: 12 PM-3PM.¹⁵

Shudh Raag Bilaval and Raag Bilaval Dakhni are very different in their aroh and avroh. Shudh Bilaval contains both G and N¹⁴ in aroh while its Dakhni form does not. Also, their vakrit notes are very different. In the shudh form, ¹⁴ all shudh surs are used, while in its Dakhni form, g komal is used.¹⁵ Also, the times that these two raags are sung are also different. The shudh form is sung in the first pehar of the day¹⁴ while its Dakhni counterpart is sung in the third pehar of the day.¹⁵ In the Dakhni form, there is a lot of emphasis on R and P, as those are the vadi and samvadi.¹⁵ This gives it a unique identity because Shudh Raag Bilaval has D and G as the vadi and samvadi.¹⁴ This shifts the emphasis within the scale and changes the overall mood and feeling of this raga. While Raag Bilaval follows classical patterns from North India, its Dakhni form has a very different feel because of its regional influences in phrases and specific note transitions. The Shudh form of Raag Bilaval has a cheerful nature.¹⁴

Section 1.4: Raag Ramkali VS Raag Ramkali Dakhni

The aroh of Shudh Raag Ramkali is SGMP, GMdNS', and the avroh is S'NdPmP, dndP, GMrS. The vakrit surs in this raag are r komal, d komal, both forms of Ma and Ni so the thaāt is, therefore, Bhairav. The vadi and samvadi are P and S, so the anuvadi are rGMdN. Because all 7 notes are used in both the aroh and avroh, this raag has a Sampooran Jati. The mukh ang of this raag is dP, mPdndP, GMr, S. Many writers have Bani in this raag:

Guru Nanak Dev Ji, Guru Angad Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Guru Tegh Bahadur Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, Bhagat Beni Ji, Bhagat Ravidas Ji, Saata and Balwand (in a vaar), and Baba Sundar Ji. Lastly, this raag is sung in the 1st pehar of the day: 6 AM-9 AM.¹⁶

The aroh of Raag Ramkali Dakhni is Sr, GP, dP, NS', and the avroh is S'Nd, PmGr, rS. There are three vakrit surs in this raag: r, d, m. The vadi is d komal, and the samvadi is r komal. M is varjit in the aroh, so the jati of this raag is Shaudav-Sampooran. The mukh ang is r, G P, dP, mG, rS. There is only 1 Guru who has Bani in this raag: Guru Nanak Dev Ji. Lastly, this raag is sung in the morning.¹⁷

The mood of Raag Ramkali is serious and contemplative¹⁶ while the Dakhni form has a lighter/ more flowing character. d komal is used in specific phrases in both Ramkali and Ramkali Dakhni, as it is a very important note in both raags. The Vadi and Samvadi of Raag Ramkali are P and S while the Vadi and Samvadi of Raag Ramkali Dakhni are d komal and r komal. Also, in Shudh Raag Ramkali Ma is shudh in the aroh, but in Raag Ramkali Dakhni, teevhar m is used.

Section 1.5: Raag Maru VS Raag Maru Dakhni

The aroh of Shudh Raag Maru is SGMPDNS', and the avroh is S'nDP, mPdNdP, MGRS. The vakrit surs in this raag are both forms of ma, da, and ni, and the thaata is Khamaaj. The Vadi and Samvadi are G and N, so the anuvadi are SRMPD. Because R is varjit in the aroh, the jati of this raag is Shaudav-Sampooran. The mukh ang of this raag is PnDP, mPdNdP, PDPG, R, GRS. The writers in this raag are Guru Nanak Dev Ji, Guru Angad Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Guru Tegh Bahadur Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, Bhagat Jaidev Ji, and Bhagat Ravidas Ji. Lastly, this raag is sung during the 3rd pehar of the day: 12 PM-3PM.¹⁸

The aroh of Raag Maru Dakhni is SG, MP, dNdPS', and the avroh is S'Nd, P, MdMP, MGrS. In this raag, r and d are vakrit. The vadi and samvadi of this raag are d komal and r komal, so the anuvadi are SGMPN. Because r is varjit in the aroh, the jati is Shaudav-Sampooran. The mukh ang of this raag is Nd, PMdMP, MGrS. The only Guru who wrote bani in Raag Maru Dakhni is Guru Nanak Dev Ji. Lastly, this raag is sung during the 1st pehar of the day: 6 AM-9 AM.¹⁹

Raag Maru was traditionally sung on the battlefield in preparation for war and during times of death. Therefore, this is an uplifting raag because it is sung during sad times. This raag conveys fearlessness and strength, and it has a very bold and heroic character.¹⁸ The Vadi and Samvadi of Raag Maru are G and N¹⁸ while the Vadi and Samvadi of Raag Maru Dakhni

are d komal and r komal.¹⁹ In both Shudh Raag Maru and Raag Maru Dakhni, r is varjit in the aroh. Also, Shudh Maru has the m teevār as a vakrit sur including r and d komal.¹⁸ However, Maru Dakhni only has r and d komal.¹⁹ Lastly, both of these raags are sung at different times. Shudh Raag Maru is sung during the 3rd pehar of the day¹⁸ while Raag Maru Dakhni is sung during the 1st pehar of the day.¹⁹

Section 1.6: Raag Prabhati VS Raag Prabhati Dakhni

The aroh of Shudh Raag Prabhati is SRGPDS', and the avroh is S'NDNPGRS. There are no vakrit surs in Raag Prabhati, however, it belongs to Kalyan thaāt. The vadi and samvadi of this raag are S and P, so the anuvadi surs are RGDN. Because M and N are varjit in the aroh and M is varjit in the avroh, the jati of this raag is Audav-Shaudav. The mukh ang of this raag is PDS', NDN-P, PD-P, GPD-P. The Gurus and Bhagats who have Bani in this raag are Guru Nanak Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjan Dev Ji, Bhagat Kabir Ji, Bhagat Namdev Ji, and Bhagat Beni Ji. Lastly, this raag is sung in the 1st Pehar of the day: 6 AM-9 AM.²⁰

The aroh of Raag Prabhati Dakhni is SMR, gMPS', and the avroh is Snd, P, MPg, RS. In this raag, g, d, and n komal are used. The vadi and samvadi of this raag are d komal and g komal, so the anuvadi surs are SRMPnS'. Because both d and n aren't used in the aroh, the jati is Audav-Sampooran. The mukh ang of this raag is SMRg, MP, d, MPg, RS. Only 1 Guru has written Bani in this raag: Guru Nanak Dev Ji. Lastly, this raag is sung during the morning time.²¹

Raag Prabhati has a calm and serene nature, and the emotions conveyed in this raag show extreme devotion. The vadi and samvadi for Shudh Raag Prabhati are S and P²⁰ while the Vadi and Samvadi of Raag Prabhati Dakhni are d komal and g komal.²¹ Raag Prabhati omits Ma in the aroh and avroh²⁰ while its Dakhni variation includes Ma in both the aroh and avroh.²¹ However, a similarity between the two raags is that both do not use N in the aroh.^{20, 21} On the other hand, a difference between the two raags is the inclusion of the komal notes in Raag Prabhati Dakhni. This makes it distinct from its Shudh version because Shudh Raag Prabhati has no vakrit surs while Raag Prabhati Dakhni has 3.

Section 2: Dakhni Oankar/Ramkali Dakhni

This next section will include a summary of the Dakhni Oankar, also known as Ramkali Dakhni. In this section, a summary of what Dakhni Oankar is will be explained along with a summary of each stanza.

Section 2.1: What is Dakhni Oankar?

Dakhni Oankar is a Bani in Raag Ramkali revealed by Sri Guru Nanak Dev Ji. This bani has 54 stanzas and each stanza talks about the concept of Oankar, the one universal creator. It talks about the creations and functions under Waheguru, and it also emphasizes the importance of meditating on the Divine Name to obtain a path of devotion, love, and inner peace. By doing this meditation, one would reach enlightenment and liberation by being connected with Waheguru.

Dakhni Oankar starts a Sirlek:

ਰਾਮਕਲੀ ਮਹਲਾ ੧ ਦਖਣੀ ਓਅੰਕਾਰੁ

(Ramkali Mehla Pehla Dakhni Oankar)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

(Ek Oankar Satgur Prasad)

Ramkali Mehla Pehla Dakhni Oankar means the bani is written in Raag Ramkali, revealed by Guru Nanak Dev Ji, and it is from the Dakhan (southern) region of India.

Ek Oankar Satgur Prasad means One Universal Creator.

Section 2.2: What do each of the 54 stanzas say?

This section is numbered 1-54, each number representing which stanza is being explained.

1. Oankar is the Supreme Lord and the creator of the universe and sustains all creation. Through Oankar's command, the world is sustained and maintained. Oankar created everything and saved everything through shabads and reciting Waheguru's name. These two stanzas discuss how the Name of the Lord, Waheguru, is the most important thing in a Gurmukh's life.²²

2. By becoming a true Gurmukh, one leaves behind all outside distractions. A true Sikh is focused on Waheguru, not things such as gifts and money. Without Waheguru, there is no meaning in life.²²

3. Those who are connected with Waheguru have a steady and stable life. They have the support of Waheguru through all of the decisions they make.²²

4. Those who don't follow Waheguru's path, think that the Guru is useless, and are full of ego, don't live a full life. On the other hand, the Gurmukh that is connected with Waheguru can find joy, have a peaceful mind, and enjoy their life to the fullest.²²

5. All beings are created by Oankar, and Oankar is in everyone. Although, some may merely say that God is the one and only, their words mean nothing if they do not seek Waheguru in everyone. The true person looks for the best in everyone instead of being egoistic.²²

6. Oankar is the creator and sustainer of the world, and all beings owe their existence to Oankar. Those who are focused on the distractions in life are not able to experience their life. The 5 distractions are Kaam, Krodh, Lobh, Moh, and Ahankar. Kaam is lust, Krodh is anger, Lobh is greed, Moh is a strong attachment to worldly possessions, and Ahankar is ego/false pride. Those who fall for these distractions later regret their decisions and wish they devoted their life to the true Guru.²²

7. Through Oankar's grace, one attains liberation. The name is the key to eternal peace. Those who are blessed enough with Guru's grace to follow Waheguru and find peace can live the fullest life.²²

8. Oankar is the main energy that animates all life and is the eternal truth. Oankar blesses the world with the words of Shabad.²²

9. Oankar is the supreme light that makes darkness disappear. Oankar's presence is felt everywhere.²²

10. The one who chants Waheguru's name and strives to become like the Lord has a happy heart and finds happiness within the words of Shabad.²²

11. Oankar is the ultimate reality, and all else is temporary. Although some may think that these worldly things such as Kings, Queens, and other rulers are forever, this is not true. Oankar is the true creator.²²

12. Oankar is the source of all joy and bliss. By becoming a Gurmukh, all other confusions and hesitations have disappeared, and one obtains inner peace.²²

13. The divine Oankar is the ultimate refuge for all beings, and Oankar's protection is unfailing. Those who fall for worldly things in life (Kaam, Krodh, Lobh, Moh, Ahankar), are in a state where they prefer materialistic things rather than the true Lord.²²

14. Without Oankar, there is no meaning in life. Everyone would choose the Maya or the evils of the world. Everyone is distracted by things such as money and wealth, but the true meaning of life is in Oankar and Oankar's teachings.²²

15. Oankar is the ultimate destination. Some may call themselves a lord and live the “right way”, but there is no liberation without the Naam, the name of the lord.²²
16. The divine Oankar is the only way to get rid of the pain in one’s mind. No matter what one does, they will always be lost without the Naam.²²
17. Oankar is the true leader and the only One to create understanding in life. By following the Guru’s teaching, one meets the true companion on their journey through life.²²
18. Kaam (lust) and Krodh (anger) are a horrible way to waste away life. By going through life on the wrong journey through Maya, one receives Karma for their actions.²²
19. Oankar is true and genuine. By following the Guru’s teachings during one’s life, they can accept death and become stable forever.²²
20. The divine Oankar is beyond human understanding, yet is present in every heart. The presence of Oankar is a source of comfort. By Guru’s Grace, one is only focused on Waheguru, and not other things such as reincarnation.²²
21. Oankar is everywhere. No matter how many things one does to find liberation in their countless lives, nothing is as true as Oankar.²²
22. For a Gurmukh, nothing is more important than the shabad. The Gurmukh can live a peaceful life with no fears or worries.²²
23. Oankar's remembrance gets rid of all fears. By following Oankar, one can be absorbed in the Naam and be free from all worldly thoughts.²²
24. Oankar is the true lord, and Maya is the distraction that tries to steer one off the correct path. By following Oankar, one can escape the false reality of Maya.²²
25. Oankar purifies the mind. By following the Guru’s teachings, one is in a blissful state where one wants to be one with the Lord.²²
26. Oankar is the eternal truth. By living a hateful life, one is not able to escape the evils of the world. By following Oankar’s teachings, one can die as a liberated human.²²

27. By following Oankar and Oankar's teachings, one can find the true meaning of life. By living life through Guru's teachings, one doesn't worry about things such as jewels, money, and other materialistic things.²²

28. Oankar is the ultimate answer. By following Oankar's teachings one can abandon the evils of the world. Naam and Shabad can resolve all problems.²²

29. The one who follows the true lord, Oankar, has a simple path to lead to happiness. By following the word of the Shabad and thereby Naam, one can move past the false people around them who are more interested in worldly items.²²

30. Oankar is the ultimate reality, beyond time and space. By being connected with the true Lord, all of one's problems are solved. By chanting the Name of Waheguru, one has accepted the word of the Shabad.²²

31. The divine Oankar is the essence of all life. By being united with Waheguru, one has given their mind to the true Guru. The true Gurmukh is always in Guru's favor and does everything that Guru asks. Waheguru is the only one who can stop all suffering and pain.²²

32. Oankar is the essential sound that pervades the universe. The presence of Oankar is felt in every heart. Without Naam, one is not able to find the release and cannot live life with Guru. Without Oankar, one is lost and stuck in a never-ending cycle of darkness unless they unite with Waheguru.²²

33. Being connected with Oankar is the ultimate goal of one's life; one is not able to find fulfillment in their life without following Guru's teachings and being blessed with Guru's Grace.²²

34. The soul is unstable when it is not connected with Oankar because only Guru can bring stability. Waheguru is everywhere and in everyone. By doing good deeds and being on the right path, one can overcome any obstacles in life.²²

35. The divine Oankar is the ultimate refuge for all beings, and Oankar's protection is unfailing. A Gurmukh hopes to find the true Guru so that they can get on the path of spiritual wisdom and meditation.²²

36. A true Gurmukh finds happiness within the Guru and the Shabad. Someone who is obsessed with wealth and money is not true to themselves. By connecting with Oankar and following Oankar's teachings, one has no enemies and is rid of any pain.²²

37. By doing rituals and praising figures that merely claim to be the One Universal Creator, one is not able to achieve liberation in their life. Oankar is the true creator, and to connect with the true Waheguru, one must lose their ego and pride.²²

38. Oankar is the embodiment of truth and justice. Without Naam in one's life, one feels alone and separated from everything. They live a life of falsehood and suffer throughout their whole journey through life if they keep doing what's bad instead of connecting with the true Guru.²²

39. The divine Oankar is beyond human understanding, yet is present in every heart. Oankar's presence is a source of comfort. Someone cannot be saved from a bad life without following the True Guru.²²

40. Someone can become a Gurmukh by following in Oankar's path. It is very hard to find the True Guru, so it's important to take advantage of the chance. By doing Naam and following Oankar, one can find peace inside themselves.²²

41. Oankar is the ultimate reality, beyond birth and death. By becoming a Gurmukh, one is free from all the terrible things of the world. Someone can understand themselves and work towards being connected with Waheguru.²²

42. All the worldly things of one's life cannot carry on with them to the next life. The only thing that one can take with them is their connection and love for Waheguru. The one who is greedy and only wants wealth does not live their life according to Oankar.²²

43. Everyone who was given a life on this Earth will one day leave. The only eternal creator is Oankar and Naam. By reciting Naam, one can cleanse their mind of all bad things such as greed and egotism.²²

44. Oankar is the key to liberation. Everyone, no matter who they are, will die in the end. The rich and the poor will all leave the Earth at one point. The only way to have a peaceful death is by connecting with the One Universal Creator and meditating on Oankar.²²

45. Oankar is in everyone and everything. One who claims to be at Oankar's service but doesn't prove that their actions will have consequences. Oankar is the creator and destroyer of all; no one can ever rise above Oankar. ²²

46. Oankar is the creator, sustainer, and destroyer of the universe. A true Gurmukh follows Oankar's teachings and doesn't care about worldly things such as jewels, emeralds, and other symbols of wealth.²²

47. Oankar's name illuminates the mind. Someone does not need worldly wealth when connecting with Oankar is the best prize of all. The one who follows in Oankar's path sees the truth and is rid of all pain.²²

48. Oankar is the ultimate reality, beyond time and space. Oankar created everything, even Maya. Oankar is the only companion one needs to get through their journey in life. Someone can ruin their life by caring more about the fake wealth when the only wealth they need is Oankar.²²

49. By following Oankar's path, one is peaceful and understanding. By doing Naam one is set free from everything else, and one's mind, body, and mouth are also cleansed.²²

50. Some people do horrible things just to obtain wealth. However, this money will not go along with them when they leave this world, the only thing that will go with them is their love for Waheguru.²²

51. By chanting the Word of the Shabad, one is set free from all evil. One is not egoistic nor does one feel the need to be someone else to try to connect with the Guru. Wearing shiny things is not the right way to find the true creator. By following Oankar's teaching, one can find support in the Name of the Lord.²²

52. Someone has found peace in the words of the Shabad. Those who do not follow Oankar's teachings of always being a true human being suffer a painful death. A true Gurmukh devotes themselves to their Guru.²²

53. The fake Pandits who claim to be the true Guru are liars, and they are not following the right path. The right way to go is by following the Word of the Shabad and the Naam because that is where the truth lies.²²

54. The true Pandit and the true Gurmukh are those who always follow in Oankar's direction. They are the ones who never forget the Naam and apply it every day. The true Gurmukh is the one who isn't caught up in the worldly matters of Maya: Kaam, Krodh, Lobh, Moh, and Ahankar.²²

Section 3: Carnatic Style Music VS the Gurmat Sangeet Dakhni Style

This last section will compare the Carnatic style music from South India to the Dakhni style in Sikh Gurmat Sangeet. This section will compare the origin, the structure, and the devotional content within the two styles.

Section 3.1: Carnatic Style Music

1. Origins and Structure:

Carnatic music is known for its rich tradition of compositions called Kritis, as well as its well-defined structure that includes elements like Alapana, Pallavi²³, Anupallavi, and Charanam. Alapana is improvisation, and it is similar to Alaaps in Gurmat Sangeet. Pallavi is the opening section in Carnatic music, and it serves as the main theme. This is similar to the Rahao line in a shabad for Gurmat Sangeet. Anupallavi is the section following the Pallavi, and it explains more of the theme that was represented in the Pallavi. It often contrasts what is talked about in the Pallavi. If a shabad in Gurmat Sangeet contains two Rahao lines, the Anupallavi relates to the second line. Lastly, Charanam is the final section of a performance in Carnatic music. This section is often very long as it can contain many stanzas. This section often explores the themes discussed in the Pallavi and Anupallavi in greater detail. Carnatic music is also often characterized by detailed rhythms known as Tala and elaborate melodic patterns known as Raga. It also contains Srutis. Srutis are the smallest possible sound that the human ear can hear. Therefore, Sruti means pitch.²³

2. Devotional Content:

The compositions in Carnatic music are often devotional, and dedicated to Hindu deities. The lyrics are deeply spiritual, aiming to evoke devotion and convey philosophical teachings. Normally, Carnatic music is sung in ancient Sanskrit or Telugu. However, Kannada or Tamil can also be used.²⁴

Section 3.2: Dakhni Style in Sikh Gurmat Sangeet

1. Origins and Structure:

Gurmat Sangeet is the traditional Sikh music used to sing Gurbani. The Dakhni style refers to a specific regional influence, incorporating elements from the southern regions of India, which blends with the overall framework of Sikh devotional music. Gurmat Sangeet typically involves singing Shabads, hymns from religious texts such as the Guru Granth Sahib Ji. In these shabads, there is the Rahao line and the pade. The Rahao line is the main line in the shabad. In this line(s), the main theme is discussed. The Antras are the supporting details to the theme that the Rahao line discussed. If there are multiple Rahao lines, the first one usually discusses a conflict while the second one discusses a resolution to that conflict.²⁵

2. Spiritual Content:

Similar to Carnatic music, the Dakhni style in Gurmat Sangeet is deeply devotional. The hymns in Gurmat Sangeet are set to specific Ragas as prescribed in the Guru Granth Sahib, aiming to convey the teachings of the Sikh Gurus and facilitate spiritual connection and devotion. There are 31 Shudh Ragas and 31 Mishrat Ragas in the Guru Granth Sahib.¹¹ Gurmat Sangeet is usually sung in Gurmukhi/Punjabi.

Section 3.3: Commonalities

1. Raga and Tala:

Both Carnatic music and Gurmat Sangeet use Ragas and Talas/taals (beats) as foundational elements. While the specific Ragas and Talas might differ, the overall meaning of using both these elements is to evoke specific emotions.²⁶

2. Improvisation:

Improvisation plays a crucial role in both traditions. In Carnatic music, improvisation is in a structured form, while in Gurmat Sangeet, it is used to help enhance the devotional experience while staying within the framework of the prescribed Ragas.

3. Origin

Both Carnatic music and Dakhni music in Sikh Gurmat Sangeet also originated from South India. The Dakhni style originated from the Dakhan, or southern, region of India¹ while Carnatic music originated from the South Indian state of Tamil Nadu.

Section 3.4: Differences

3. Language and Lyrics:

The primary difference lies in the language and lyrical content. Carnatic music primarily uses South Indian languages like Telugu, Tamil, and Kannada²⁴, while the Dakhni style in Gurmat Sangeet uses 16 different languages including Gurmukhi, a scripture.

4. Performance Context:

Carnatic music is often performed in both concert settings and religious functions, while Gurmat Sangeet, including the Dakhni style, is primarily performed in Gurdwara in a religious manner. Carnatic music is normally sung with regards for the Hindu Gods²⁴ while Gurmat Sangeet is sung in the presence of Sri Guru Granth Sahib Ji.

Section 3.5: Conclusion of Carnatic Music VS Gurmat Sangeet

While Carnatic music and the Dakhni style in Sikh Gurmat Sangeet are different in their respective cultural and religious contexts, both show spiritual expression and devotion. Not only are they both similar in that way, but they both also originated from the Southern

region of India. In both types of music, their use of Ragas and Talas helps to convey deep emotional and spiritual messages, and it also highlights the connections between the two forms of music.

Conclusion

This paper highlights the unique qualities of 12 Shudh and Dakhni raags: Raag Gauri, Raag Gauri Dakhni, Raag Vadhans, Raag Vadhans Dakhni, Raag Bilaval, Raag Bilaval Dakhni, Raag Ramkali, Raag Ramkali Dakhni, Raag Prabhati, Raag Prabhati Dakhni, Raag Maru, and Raag Maru Dakhni. The 54 stanzas in Dakhni Oankar are explored and explained. Last, comparing Carnatic music with Gurmat Sangeet shows how different musical traditions in India have their styles and focuses. Although both styles have their similarities, these comparisons help aid the understanding of their distinct features, and they portray how each musical form contributes to Indian culture and spirituality. Overall, this analysis shows how the regional influences on Dakhni raags affect their specific style in the Gurmat Sangeet style.

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