

GURMAT SANGEET COMPOSITIONS



Dalbir Singh
California USA

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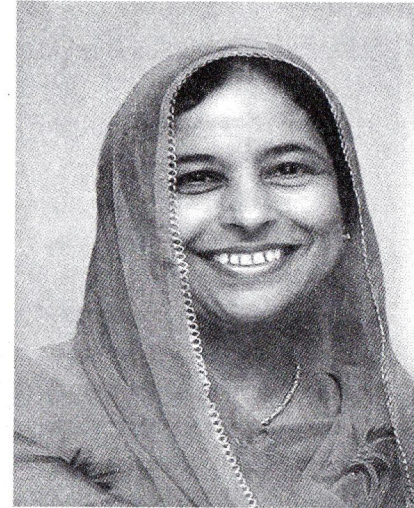


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Dalbir Singh
California USA

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Professor Parminder Kaur ji

Dedicated to my beloved wife
Professor Parminder Kaur ji
who devoted her whole life
in imparting the knowledge of Gurmat Sangeet
to the students in India and abroad.

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INTRODUCTORY WORDS

S. Dalbir Singh has been educating the knowledge of Gurmat Sangeet to the students in California with great devotion, dedication and sincerity. Humble natured S. Dalbir Singh has a vast number of students spread over two generations. It is praise worthy that where he himself nurture the students with basic knowledge, he inspires them to take further training from the Ustad musicians. It was a pleasure to know that he is son of Giani Beant Singh, who used to play Taus instrument of Gurmat Sangeet and was a disciple of Ragi Bhai Juwala Singh ji (father of late Ragi Bhai Avtar Singh ji) of the Thatta Tibba Gurmat Sangeet Gharana.

I still remember specially inviting and honouring Giani Beant Singh ji for the first Aduti Gurmat Sangeet Sammelan, which was organized by the special efforts by Sant Baba Sucha Singh ji. This was the time when the string instruments could only be seen, the performers on these instruments used to be very rare. It is an excellent quality in S. Dalbir Singh that he has been training his students with the original shabad kirtan compositions from the last thirty years. Acting upon my advice, he agreed to get them published in the notation form, so I am grateful to him. This endeavour has not only added a new Shabad Kirtan composer in the world of music, but has also contributed in the increase of original compositions. In this way these composition will be specially beneficial for the students and researchers in this field.

In **Gurmat Sangeet Compositions**, the writer has presented total 122 compositions in 31 main raags. The compositions though based on raags are easy and simple for the students. The purpose is to associate the students with the Raag tradition of Gurmat Sangeet, so that this heritage is passed on to the coming generations. These compositions by S. Dalbir Singh are also enriched with the contribution of his late wife, Professor

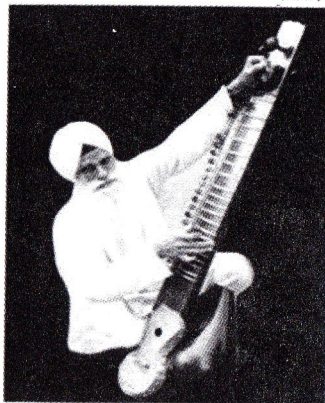
Parminder Kaur. Their son is a violin player of international repute. Their daughter Ragini Kaur is also an expert Violin player. They all have contributed in the compositions presented.

This book has already been published in Punjabi version. It will definitely be beneficial for the readers and students. We expect much more from S. Dalbir Singh in future. We are really glad to present this book to the readers.

Dr. Gurnam Singh
Professor and Head
Gurmat Sangeet Chair,
Department of Gurmat Sangeet,
Punjabi University, Patiala

FOREWORD

The Kirtan tradition in Sikh religion begins from Guru Nanak Dev ji, singing in the praise of God is Kirtan. The tradition of singing Gurbani in the prescribed raags is prevalent in Sikh religion right from the beginning. Guru Nanak Dev ji himself devoted his whole life to Kirtan and during his odysseys, his firm companion Bhai Mardana used to accompany with Rabab. Spending more than 30 years of my life in teaching Gurmat Sangeet, I have always tried to create the notations of Shabad kirtan compositions according to the raags prescribed in Sri Guru Granth Sahib. Living in California from last 15 years, I have composed and taught many compositions in the Hemkunt kirtan competition based on the prescribed raags. My journey in the field of Gurmat Sangeet started right from my childhood. My father Giani Beant Singh ji of Kapurthala, was a disciple of eminent Ragi Bhai Juwala Singh ji, and he used to perform Kirtan with Taus. There used to be the flow of kirtan all the time in our home. I had the chance to learn old Shabad reets from him. Slowly I started performing kirtan with him. My father was excellent at Jorhi playing also. He learnt this from Ustad Arjan Singh 'Tarangarh' of Tarntaran. In 1991, when the first kirtan darbar based on 31 raags was held in Jawaddi Kalla under the leadership of Sant Sucha Singh ji, my father



(III)

accompanied on Taus with many Ragi Singhs in kirtan. Sant Sucha Singh ji specially honored him. I also had the chance to learn Dilruba and Taus from him. In 1998, my father breathed his last. I also learnt vocal and instrumental music from Professor Shakuntala Arora and Professor Jatinder Singh Khanna of Randhir College, Kapurthala from 1978 to 1983. In 1983, I was awarded with Gold medal in B.A. (Hons.) Music from Guru Nanak Dev University. At the same time, I became the disciple of Sh. Surinder Kumar Dutta of Jalandhar and learnt



Sitar Vadan from him for many years. I got the degree in M.A. Music in 1985 from Punjab University, Chandigarh. Many a times I also got chance to play Sitar on Jalandhar Radio station.



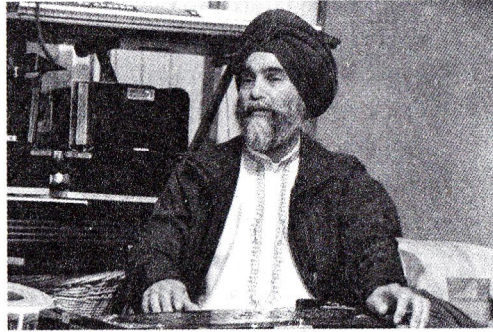
In 1986, I was appointed as music teacher in Bangkok, Thailand. In 1988, I got married to Professor

Parminder Kaur ji. Her mother also used to perform kirtan, so she also learnt Kirtan from her childhood. She did her M.A. Music and M.Phil. Music degree from Punjab University, Chandigarh and Guru Nanak Dev University. After our marriage, both of us began to teach as well as perform kirtan. Living in Bangkok for 15 years, we trained many students.

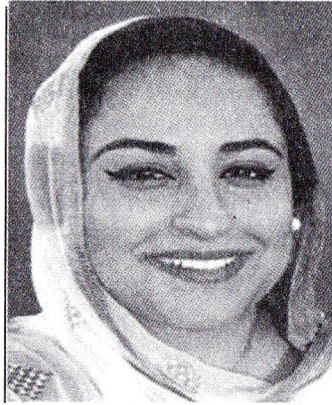
(IV)

In 2001, we migrated to California from Bangkok, and have been imparting the knowledge of Gurmat Sangeet and string instruments to the students since then.

My daughter Ragini Kaur has learnt Gurmat Sangeet and



performs kirtan very well. She is also good at playing Sitar. My son Raginder Singh who is famous with the name 'Violinder' is an eminent Violin player. He has been learning Violin from the famous violin player Mrs. Sisarkana Chaudhary from last 12 years. He completed his degree in Bachelor of Fine Arts in world music performance from California Institute of Fine Arts



last year.

In **Gurmat Sangeet Rachanavali**, 122 Shabad notations in 31 raags, have been presented in various taals like Tin taal, Rupak taal, Jhap taal, Ik taal, Deepchandi taal, Jai taal, Mat taal, Chaar taal di Sawari, Pancham Sawari, Arha Chaar taal etc. The Rahao verse of the Shabad has been made Sthai.



This work has been accomplished with the grace of God. I hope that students in India and abroad will be able to make full use of the raag and taal based compositions given in this book. I am specially indebted to Dr. Gurnam Singh, Professor & Head, Gurmat Sangeet Chair - Department of Gurmat Sangeet, Punjabi University Patiala who inspired and helped me in conducting this work.

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Important Gurbani Signs Used In The Book

Mahalla	1	:	Sri Guru Nanak Dev Ji
Mahalla	4	:	Sri Guru Ramdas Ji
Mahalla	5	:	Sri Guru Arjan Dev Ji
Mahalla	9	:	Sri Guru Teg Bahadur Ji
Rahaao	:		Sathaaee
Ank/Digit	:		Antraa (1,2,3 etc.)

Important Music Signs Used In The Book

(Based on Bhatkhande Music Notation System)

Shudha Sur	Sa	Re	Ga	Ma	Pa	Dha	Ni
	S	R	G	M	P	D	N
Vikrit Sur	Re (Komal)	Ga (Komal)	Ma (Teever)				
	r	g	m				
	Dha (Komal)	Ni (Komal)					
	d	n					
Octave	Middle octave :	S, R, G, M etc.					
	Lower octave :	Ṇ, Ḍ, P̣, Ṃ etc.					
	Upper octave :	Ś, Ṛ, Ġ, Ṁ etc.					
Tala Signs	Tala Bol	:	Dha, Dhin, Tirkat, Kat, Ta etc.				
	Sam	:	x				
	Khali	:	0				
	Tali	:	2, 3, 4 etc.				

The english traslation of Sri Guru Granth Sahib contained in the book has been drawn from *Sri Guru Granth Sahib* (English) .

Taal Use In The Book

(1) RoopakTaal

1	2	3	4	5	6	7
Tin	Tin	Naa	Dhi	Naa	Dhi	Naa
x			2		3	

(2) Teen Taal

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa	Dhaa	Tin	Tin	Taa	Taa	Dhin	Dhin	Dhaa
x				2				0				3			

(3) Jhap Taal

1	2	3	4	5	6	7	8	9	10
Dhin	Naa	Dhin	Dhin	Naa	Tin	Naa	Tin	Tin	Naa
X		2			0		3		

(4) Ik Taal

1	2	3	4	5	6	7	8	9	10	11	12
Dhin	Dhin	Dhaage	Tirkat	Too	Naa	Kat	Taa	Dhaage	Tirkat	Din	Naa
x		0		2		0		3		4	

(5) Sool Faak

1	2	3	4	5	6	7	8	9	10
Dha	Tirkat	Dhin	Naa	Kat	Taa	Dhaa	Dhaa	Ti	Taa
x		0		2		3		0	

(6) Aarhaa Chaar Taal

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dhin	Tirkat	Dhin	Naa	Too	Na	Kat	Taa	Tirkat	Dhin	Naa	Dhin	Dhin	Na
x		2		0		3		0		4		0	

(7) Deep Chandi Taal

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dha	Dhin	-	Dhaa	Ge	Tin	-	Taa	Tin	-	Dha	Ge	Dhin	-
x			2				0			3			

(8) Matt Taal

1	2	3	4	5	6	7	8	9
Dhin	Tirkat	Dhin	Dhaa	Ti	Taa	Dhaage	Nadhaa	Tirk at
x		2			3			

(9) Bhaanmatee Taal

1	2	3	4	5	6	7	8	9	10	11
Dhin	Dhin	Dhaage	Tirkat	Tin	Naa	Kat	Taa	Dhaage	Nadha	Tirkat
x				2		3		4		

(10) Pancham Savaaree

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Dhin	-Taa-Kaa	Dhin	Dhin	Dhaa	Dhaa	Ti	Taa	Dhin	Dhin	Dhaa	Dhaage	Nadhaa	Tirkat	
x		2				3			4		5			

(11) Jai Taal

1	2	3	4	5	6	7	8	9	10	11	12	13
Dhin	Tirkat	Dhin	Dhin	Dhaa	Dhaa	Ti	Taa	Dhin	Dhaa	Dhaage	Nadhaa	Tirkat
x					2				3		4	

(12) Daadraa Taal

1	2	3	4	5	6
Dhaa	Dhin	Naa	Dhaa	Tin	Naa
x			0		

Key for Gurbani : English Transliteration

Punjabi Phonemes	Roman Script	Punjabi Phonemes	Roman Script
Gurmukhi Script	Quivalents	Gurmukhi Script	Quivalents
ੳ	O	ਊ	U
ਊ	OO	ਊ	Ou
ਅ	A	ਅੰ	An
ਆ	Aa	ਔ	Ou
ੲ	E	ੲ	Ei
ਈ	EE	ੲ	Eae
ੲ	Eai	ਸ	Sa
ਹ	Ha	ਕ	Ka
ਖ	Kha	ਗ	Ga
ਘ	Gha	ਙ	n
ਚ	Cha	ਛ	Chha
ਜ	Ja	ਝ	Jha
ੲ	nn	ਟ	Tta
ਠ	Tha	ਡ	Dda
ੲ	Dha	ਣ	Nana
ਤ	Ta	ਥ	Tha
ਦ	Da	ਧ	Dha
ਨ	Na	ਪ	Pa
ੲ	Fa	ਬ	Ba
ਭ	Bha	ਮ	Ma
ਯ	Ya	ਰ	Ra
ਲ	La	ਵ	Va
ੲ	Rha		

1. Siree Raag

Aroh	: S r m P N Ś
Avroh	: Ś N d P m G r S
Vaadee-Sambvadi	: Rishabh- Pancham
Thaat	: Poorvee
Time	: Dusk
Sur	: Rishabh Komal, Dhaiwat Komal and Madhiam Tivar
Jaatee	: Aurhav-Sampoorn
Mukh Ang	: S r r P, m G r G r r s
Sur Visthaar	: 1. S r r S, r G r r S, r G r, m G r S r r m P, r P m p, P d P, d m G r, P r r g r S r r s N S r S 2. S r G r, r r m P, m P N d P, m P N P N S P N S r r S, r G r S, r N d P, d m G r r G r S

ਪਉੜੀ

ਹਉ ਢਾਢੀ ਹਰਿ ਪ੍ਰਭ ਖਸਮ ਕਾ ਹਰਿ ਕੈ ਦਰਿ ਆਇਆ ॥
 ਹਰਿ ਅੰਦਰਿ ਸੁਣੀ ਪੂਕਾਰ ਢਾਢੀ ਮੁਖਿ ਲਾਇਆ ॥
 ਹਰਿ ਪੁਛਿਆ ਢਾਢੀ ਸਦਿ ਕੈ ਕਿਤੁ ਅਰਥਿ ਤੂੰ ਆਇਆ ॥
 ਨਿਤ ਦੇਵਹੁ ਦਾਨੁ ਦਇਆਲ ਪ੍ਰਭ ਹਰਿ ਨਾਮੁ ਧਿਆਇਆ ॥
 ਹਰਿ ਦਾਤੈ ਹਰਿ ਨਾਮੁ ਜਪਾਇਆ ਨਾਨਕੁ ਪੈਨਾਇਆ ॥੨੧॥

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ ੯੧)

Pourhee

Ho Dhaadhee Har Prabh Khasam Kaa Har Kai Dar Aaciaa ||
 Har Anddhar Sunee Pookaar Dhaadhee Mukh Laaciaa ||
 Har Puchhiaa Dhaadhee Sad Kai Kit Arath Toon Aaciaa ||
 Nit Daevahu Daan Daeiaal Prabh Har Naam Dhiaaciaa ||
 Har Diaatai Har Naam Japaaciaa Naanak Painaaciaa ||21||

(Sri Guru Granth Sahib, p. 91)

Siree Raag								Teen Taal							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
x				2				0				3			
Sathaaee															
P	P	P	P	m	d	P	P	G	r	r	G	r	S	S	r
KHA SA - M								HO DHAA DHEE HA							
d	d	m	G	r	G	r	S	HA	-	R	-	N	d	P	P
AA - - EI								KAI - DHA R							
Antraa															
Ś	-	-	-	t	-	Ś	-	P	P	m	P	N	-	N	N
KAA - - -								HAR AN DA R							
Ś	-	N	t	N	d	P	-	t	-	-	-	t	G	t	Ś
LAA - - EI								DHAA - - -							
m	P	N	S	N	d	P	-	t	-	-	-	t	G	t	Ś
LAA - - - EI								DHAA - - -							
Taan															
Sr	Gr	m	P	NN	d	P	m	m	P	N	S	d	P	m	G
Sr	m	P	N	N	d	P	m	m	P	N	S	d	P	m	G
m	P	N	S	d	P	m	P	m	P	N	S	d	P	m	G
m	P	d	P	d	P	m	G	m	P	N	S	d	P	m	G
Sr	Gr	m	G	rr	PP	dm	Gr	m	P	N	S	d	P	m	G