

INTERRELATION OF BANI AND RAAG IN GURU TEGH BAHADUR'S BANI

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ABSTRACT

The Sri Guru Granth Sahib Ji presents Gurbani within a deliberate and highly refined musical framework, in which Raag establishes the contemplative environment through which the Shabad is experienced and internalized. Bani and Raag thus function not as separate elements, but as interrelated dimensions of spiritual expression, where sound and meaning operate together to guide the seeker inward. This paper examines the interrelation of Bani and Raag with specific focus on the compositions of Guru Tegh Bahadur Ji, who composed 59 Shabads and 57 Saloks across fifteen Raags. The study first outlines the organization and role of Raags within the Sri Guru Granth Sahib Ji, followed by an analysis of how the Raags employed by Guru Tegh Bahadur Ji illuminate core spiritual themes such as vairagya (detachment), sahadj (inner stillness), Naam-centered awareness, and acceptance of hukam. Through Raag-Bani analysis of Guru Tegh Bahadur Ji's compositions, this paper demonstrates how the emotional mood and intrinsic essence of each Raag deepen and support the contemplative expression of His Bani, revealing the profound unity of sound, meaning, and spiritual experience within the Sikh scriptural tradition.

Keywords: Bani and Raag, Guru Tegh Bahadur's Bani

Introduction and Context

Guru Tegh Bahadur occupies a distinctive place within the Sikh spiritual and musical tradition. Revered as the Ninth Sikh Guru (Mahala Novan), his life and Bani articulate a contemplative spiritual vision shaped by inner detachment, resilience, and unwavering alignment with divine will. Revealed during a period of socio-political and religious upheaval, his compositions emphasize renunciation, inward stillness, and disciplined awareness of Naam. Marked by brevity, philosophical depth, and emotional restraint, his Bani places particular significance on musical framing. The Bani of Guru Tegh Bahadur Ji is preserved within the Sri Guru Granth Sahib Ji, the central Sikh scripture, which uniquely integrates revealed verse with a systematic musical organization. Gurbani is not presented as text alone but is situated within a Raag-based framework that conveys both melodic structure and contemplative intent. Each Shabad is assigned a specific Raag, shaping the emotional and perceptual conditions through which its spiritual meaning is received. In this paradigm, Raag functions as a medium that guides inward receptivity. The musical organization of the Sri Guru Granth Sahib Ji is neither ornamental nor incidental. Its Raag-based structure reflects an intentional synthesis of sound and meaning, wherein musical form reinforces theological content. This coherence is evident in Guru Tegh Bahadur Ji's 59 Shabads and 57 Saloks set across fifteen Raags. The alignment of these Raags with themes such as vairagya (detachment), sahadj (inner equipoise), acceptance of hukam, and impermanence suggests a deliberate musical-spiritual design.

This paper examines the interrelation of Bani and Raag in Guru Tegh Bahadur Ji's Shabads to understand how musical structure deepens their contemplative and philosophical dimensions. It begins with an overview of Raag-wise distribution, followed by a Raag-wise analytical study selecting one representative Shabad from each Raag. Each analysis considers the nature of the Raag, the Shabad's central theme, and the manner in which musical form amplifies spiritual meaning. Through this approach, the study demonstrates that in Guru Tegh Bahadur Ji's Bani, Raag and Shabad function as an integrated expressive unit, revealing a unified spiritual experience. This study focuses exclusively on Shabads set in Raags and does not include Saloks.

Raag-wise Distribution of Guru Tegh Bahadur Ji's Bani

The Bani of Guru Tegh Bahadur Ji in the Sri Guru Granth Sahib Ji is distributed across a carefully chosen range of Raags, reflecting both musical diversity and thematic coherence. As shown in the Raag-wise table below, his 59 Shabads span multiple primary Raags and Raag forms, providing a structural framework for examining the relationship between musical setting and spiritual expression.

Raags such as Sorath and Gaurhi appear with the greatest frequency, together accounting for over one-third of the total compositions. Both Raags are traditionally associated with seriousness, inward focus, and emotional restraint, qualities that closely align with Guru Tegh Bahadur Ji's dominant themes of detachment, impermanence, and spiritual resolve. A second

group of Raags, including Dhanasari, Basant, Sarang, and Jaijivanti, appears with moderate frequency, contributing subtle emotional variation while remaining within a contemplative spectrum.

Several Raags occur only once or twice, including Aasa, Bihagrha, Todi, and Tilang, indicating their selective use for specific spiritual or emotional contexts rather than uniform distribution. The inclusion of Raag forms such as Tilang Kafi and Basant Hindol further reflects a nuanced and intentional approach to musical selection. Overall, this Raag-wise distribution underscores that the placement of Guru Tegh Bahadur Ji's Bani within particular Raags reflects deliberate musical-spiritual alignment.

Table 1: Raag-wise Breakdown of Shabads:

Raag / Raag Form	Number of Shabads	Category	Percentage
Gaurhi	9	Main	15.3%
Aasa	1	Main	1.7%
Devghandhari	3	Main	5.1%
Bihagrha	1	Main	1.7%
Sorath	12	Main	20.3%
Dhanasari	4	Main	6.8%
Jaitsri	3	Main	5.1%
Todi	1	Main	1.7%
Tilang Kafi (Raag Form)	1	Raag Form	1.7%
Tilang	2	Main	3.4%
Bilawal	3	Main	5.1%
Ramkali	3	Main	5.1%
Maru	3	Main	5.1%
Basant Hindol (Raag Form)	1	Raag Form	1.7%
Basant	4	Main	6.8%
Sarang	4	Main	6.8%
Jaijivanti	4	Main	6.8%

Raag-wise Analytical Study of Selected Shabads

To examine the interrelation of Bani and Raag, this section presents a Raag-wise analytical study of selected Shabads by Guru Tegh Bahadur Ji. One representative Shabad from each Raag has been chosen to enable focused analysis. Each Raag is examined in relation to the Shabad's central theme and emotional character, highlighting how the musical nature of the Raag deepens and reinforces the spiritual message of the Bani.

Raag Gaurhi

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Gauri Mehla 9.

Raag Gauri, Ninth Guru.

Sadho man ka maan ti-aagau.

O seekers, abandon the pride of your mind.

Kaam karodh sangat durjan ki, tate ahinis bhagao. ||1|| Rahao.

Lust, anger, and the company of the wicked, drive them away day and night. ||1|| Pause.

Sukh dukh dono sam kar janai, aur maan apmana.

Consider pleasure and pain alike and treat honor and dishonor as the same.

Harakh sog te rehai atita, tin jag tat pachhana. ||2||

One who rises above joy and sorrow realizes the true essence of the world. ||2||

Ustat ninda do-u ti-agai, khojai pad nirbana.

One who abandons both praise and slander searches for the state of liberation.

Jan Nanak eh khel kathin hai, kin hun gurmukh jana. ||2||1||

Nanak says: this game is difficult indeed, only a true Guru-oriented one understands it. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji directs the seeker toward the renunciation of ego (maan) and the withdrawal of the mind from lust, anger, and morally corrosive associations. The teaching emphasizes equanimity, urging the seeker to receive pleasure and pain, honor and dishonor, joy and sorrow with balanced detachment. Liberation is presented not as an external attainment, but as an inward state realized through disciplined awareness and transcendence of duality. The Shabad thus outlines a rigorous spiritual path grounded in inner balance and self-restraint.

Nature of Raag Gaurhi: Raag Gaurhi is among the most introspective Raags within the Sikh musical framework, traditionally associated with moral seriousness, inward focus, and disciplined reflection. Its emotional character is marked by steadiness and restraint rather than expressive intensity. Rather than stimulating heightened sentiment, Gaurhi guides the mind toward calm discernment and sustained attentiveness. Its aesthetic orientation aligns closely with vairagya (detachment), shanti (inner peace), and vivek (discriminative wisdom), making it particularly suited to Shabads concerned with ethical refinement and spiritual maturity.

Theme of the Shabad: The central theme of this Shabad is the purification of consciousness through the renunciation of ego and habitual attachment. Guru Tegh Bahadur Ji emphasizes rising above internal vices and external influences that disturb inner equilibrium. By urging the seeker to abandon dependence on praise and disregard slander, the Shabad presents liberation as inner freedom achieved through non-attachment, reflecting a mature stage of spiritual practice focused on stability of awareness.

Interrelation of Raag and Shabad: The contemplative nature of Raag Gaurhi deepens the Shabad's message of inward discipline. Its grounded tonal character provides a musical environment that supports reflection rather than emotional excitation, reinforcing the call for inner stillness and sustained awareness. Through this alignment, Raag and Bani function together as a unified medium guiding the seeker toward disciplined inner clarity and lived spiritual awareness.

Raag Aasa

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Aasa Mehla 9.

Raag Aasa, Ninth Guru.

Birtha kahou kaun siou man ki.

To whom should I express the deep anguish of my mind?

Lobh garsiou dus hoo dis dhavat, Aasa lagou dhan ki. ||1|| Rahao.

Greed has consumed me; I run in all ten directions, craving wealth alone. ||1|| Pause.

Sukh kay hait bahut dukh pawat, sev karat jan jan ki.

Seeking comfort, I end up suffering greatly, serving one person after another.

Dwar dwar swan jjiou dolat, neh sudh Ram bhajan ki. ||1||

Like a dog wandering door to door, I roam endlessly, forgetting to remember the Divine. ||1||

Manas janam akarath khawat, laj na lok hasan ki.

Wasting this precious human life in vain, I feel no shame even when people laugh.

Nanak Har jas kiou nahi gawat, kumat binase tan ki. ||2||1||

Nanak says: why do you not sing the praises of the Lord? Only then will the body's corrupt thinking be erased. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji gives voice to the inner anguish of a mind consumed by greed and restless desire. The seeker describes a consciousness driven in all directions by attachment to wealth and comfort, only to encounter suffering instead of fulfillment. The imagery of wandering door to door like a stray dog conveys the loss of dignity and spiritual awareness that accompanies forgetfulness of Divine remembrance. The Shabad presents this condition not merely as moral weakness, but as an existential crisis resulting in the waste of precious human life.

Nature of Raag Aasa: Raag Aasa occupies a distinctive place within the Sikh musical framework as a Raag of awakening, resolve, and moral urgency. Its emotional character is marked by alertness and forward movement, encouraging transformation rather than resignation. Traditionally associated with renewal and the courage to confront inner weakness, Aasa carries an uplifting and reformatory energy that inspires the seeker to reclaim spiritual direction. Its tone is neither mournful nor passive but actively motivating.

Theme of the Shabad: The central theme of this Shabad is the destructive cycle of greed and restless dependence on worldly supports, contrasted with the redemptive power of Divine remembrance. Guru Tegh Bahadur Ji reveals how the pursuit of comfort leads to suffering and how external reliance erodes inner stability. The Shabad ultimately redirects the seeker toward singing the praises of the Divine as the means to cleanse distorted understanding and restore purpose to human life.

Interrelation of Raag and Shabad: Raag Aasa's awakening and reformatory character powerfully reinforces the Shabad's message. As the Bani exposes moral decline and inner disorientation, Aasa provides emotional momentum for recovery and resolve. Rather than deepening despair, the Raag transforms lament into a call for renewal, guiding the seeker decisively toward Divine remembrance and inner reformation.

Raag DevGandhari **Transliteration + English Translation**

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Devgandhari Mehla 9.

Raag Devgandhari, Ninth Guru.

Sabh kich jiwat ko biwhar.

All worldly dealings are tied only to a person's breath of life.

Maat pita bhai sut bandhap, aur phun gareh ki nar. ||1|| Rahao.

Mother, father, siblings, children, relatives, even the spouse, all relate only while one is alive. ||1|| Pause.

Tan tey paran hot jab niyarey, tey rat paret pukaar.

When the soul separates from the body, the same person is called a ghost or spirit.

Aadh ghari kou nahi rakhay, ghar tey deyet nikar. ||1||

They do not keep the body for even half a moment; it is immediately removed from the house. ||1||

Mirg tirasana jiou jag rachna, yeh dekhon ridhey bichaar.

Reflect deeply and see, this world is like a mirage, an illusion like a deer chasing imagined water.

Kaho Nanak bhaj Ram nam nit, ja tey hot udhar. ||2||2||

Nanak says: meditate on the Lord's Name daily, only then comes liberation. ||2||2||

In this Shabad, Guru Tegh Bahadur Ji reflects on the impermanence of worldly relationships and the inevitability of separation at death. All human bonds, family, kinship, and marital ties, are shown to endure only while life remains in the body. The moment the soul departs, these attachments dissolve without hesitation, exposing their transient nature. Through the imagery of a mirage pursued by a deer, the Shabad reveals the illusory character of worldly existence and directs the seeker toward Divine remembrance as the only enduring refuge.

Nature of Raag Devgandhari: Raag Devgandhari is a gentle and introspective Raag within the Sikh musical framework, characterized by subdued emotion, quiet detachment, and contemplative stillness. Its tonal quality carries restrained sorrow softened by inner peace, enabling reflection without emotional heaviness. Traditionally associated with karuna (compassion), vairagya (detachment), and shanti (calm acceptance), Devgandhari creates a reflective atmosphere well suited to themes of mortality and spiritual discernment.

Theme of the Shabad: The central theme of this Shabad is the fleeting nature of human attachment and the clarity that arises from recognizing impermanence. Guru Tegh Bahadur Ji emphasizes that worldly bonds dissolve instantly at death, revealing their inherent instability. By presenting the world as a mirage, the Shabad challenges habitual dependence and redirects

consciousness toward Ram Naam as the only lasting support. Liberation is thus framed as insight grounded in truth rather than withdrawal from life.

Interrelation of Raag and Shabad: The restrained and compassionate nature of Raag Devgandhari deepens the Shabad's message by tempering stark realities with gentleness. Its slow, reflective movement steadies the mind, allowing contemplation of mortality to lead toward acceptance rather than fear. Through this alignment, Raag and Bani together guide the seeker from illusion toward clarity and liberation rooted in Divine remembrance.

Raag Bihagrha

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Bihagara Mehla 9.

Raag Bihagara, Ninth Guru.

Har ki gat nahi kou janey.

No one truly knows the state, the limit, or the extent of the Divine.

Jogi jati tapi pach harey, ar bahu log siyane. ||1|| Rahao.

Even yogis, celibates, ascetics, and countless wise people have failed to comprehend Him. ||1|| Pause.

Chhin meh rao rank kaou karayi, rao rank kar daarey.

In an instant, He can turn a king into a beggar, and a beggar into a king.

Reetey bharey bharey sakhnavey, yeh ta ko biwharey. ||1||

empties the filled and fills the empty, this is simply His Way. ||1||

Apni maya aap passari, aap hi dekhanhara.

He Himself spreads His Maya and He Himself watches over it.

Nana roop dharey bahu rangi, sabh te rahey niara. ||2||

He appears in countless forms of many colors, yet remains detached from all. ||2||

Agnat apaar aiakh niranjan, jeh sabh jag bharmacyo.

The Infinite, Unseen, Pure One has caused the entire world to wander in doubt.

Sagal bharam taj Nanak parani, charan tehay chit laeyo. ||3||1||2||

O mortal, renounce all doubt, says Nanak, and center your mind on His Feet. ||3||1||2||

In this Shabad, Guru Tegh Bahadur Ji reflects on the incomprehensible and boundless nature of the Divine. The limitations of yogic discipline, ascetic practice, and intellectual wisdom are emphasized, as none are capable of grasping the full extent of Divine reality. Through striking contrasts, kings reduced to beggars and beggars elevated to kings, the Shabad illustrates the absolute sovereignty and unpredictability of Hukam. The Divine is presented as both the creator and witness of Maya, manifesting in countless forms while remaining detached from all. The seeker is ultimately urged to renounce doubt and turn inward toward surrender.

Nature of Raag Bihagra: Raag Bihagra possesses a distinctive emotional character marked by brightness, alertness, and inward intensity. It evokes a sense of awe and wonder while retaining contemplative depth, allowing the mind to remain attentive rather than overwhelmed. Traditionally associated with *adbhut* (marvel) and spiritual astonishment, Bihagra creates an atmosphere of reverent curiosity and heightened awareness. Its tonal quality supports reflection on divine mystery and transcendence without emotional excess.

Theme of the Shabad: The central theme of this Shabad is the unknowability of the Divine and the futility of attempting comprehension through external effort alone. Guru Tegh Bahadur Ji emphasizes that the Divine governs all transformations while remaining untouched by them. The world's entanglement in doubt and illusion is attributed to Maya, and liberation is presented as the relinquishment of doubt through humility and focused remembrance.

Interrelation of Raag and Shabad: The alert and luminous nature of Raag Bihagra reinforces the Shabad's message of divine mystery and surrender. Its tone of astonished reverence provides the emotional space necessary to contemplate sudden reversals of fortune and the pervasive play of Maya. By sustaining clarity rather than fear, Bihagra transforms uncertainty into reverent awareness, guiding the seeker beyond intellectual grasping toward inward acceptance and surrender.

Raag Sorath

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Sorath Mehla 9.

Raag Sorath, Ninth Guru.

Rey man Ram siou kar preet.

O my mind, enshrine loving devotion toward the Divine Lord.

Sarwan Gobind gun sunou, aur gaou rasna geet. ||1|| Rahao.

Listen with your ears to the praises of the Divine, and sing His glorious songs with your tongue. ||1|| Pause.

Kar sadhsangat simar Madho, hohey patit punit.

Join the company of the holy and meditate on the Lord; the fallen one becomes pure.

Kal bial jiu pareou dolay, mukh pasaarey meet. ||1||

The terrifying serpent of death coils around every moment; even friends stand helpless with their mouths open. ||1||

Aaj kal phun tohey garas hai, samajh rakhio cheet.

Today or tomorrow, it will swallow you as well, keep this truth in your heart.

Kahey Nanak Ram bhaj lai, jaat aosar beet. ||2||1||

Nanak says: meditate on the Lord now, before this precious opportunity slips away. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji calls the seeker to cultivate loving devotion toward the Divine through active engagement of the senses. Listening to the praises of the Divine, singing His virtues, and keeping the company of the holy are presented as essential practices through which inner purification occurs. Alongside this devotional instruction, the Shabad repeatedly draws attention to the uncertainty of life and the constant nearness of death, emphasizing that worldly companions offer no support at the final moment. The teaching is direct and urgent, urging immediate spiritual action before the rare opportunity of human life passes away.

Nature of Raag Sorath: Raag Sorath is a bold and affirmative Raag within the Sikh musical tradition, characterized by clarity, confidence, and devotional strength. Its bright and decisive tonal quality fosters conviction rather than hesitation. Traditionally associated with certainty, resolve, and active devotion, Sorath inspires confidence in the path of remembrance and reinforces readiness to act. Its emotional character combines devotional warmth with spiritual courage, making it especially effective for Shabads that call for commitment and timely response.

Theme of the Shabad: The central theme of this Shabad is the urgency of Divine remembrance grounded in loving devotion. Guru Tegh Bahadur Ji emphasizes that purification arises through conscious engagement with Gurbani and holy company, while delay leads to irreversible loss. Awareness of death is introduced not to instill fear, but to awaken discernment and decisiveness. Devotion is framed as an immediate, lived practice rather than a deferred aspiration.

Interrelation of Raag and Shabad: The assertive and uplifting nature of Raag Sorath intensifies the Shabad's call to immediate spiritual engagement. As the Bani urges the seeker to listen, sing, remember, and act without delay, Sorath's energetic movement reinforces readiness and resolve. Rather than softening urgency, the Raag sharpens it, transforming awareness of mortality into purposeful clarity and committed devotion.

Raag Dhanasari **Transliteration + English Translation**

Ik Onkar Satgur Prasad.

One Universal Creator God. Known through the Grace of the True Guru.

Dhanasari Mehla 9.

Raag Dhanasari, Ninth Guru.

Kahey rey ban khojan jaie.

Why do you go out to search in the forests, O mind?

Sarab niwasi sada alepa, tohi sang samai. ||1|| Rahao.

The One who dwells everywhere, forever detached, is always pervading within you. ||1|| Pause.

Puhp madh jjiou bas basat hai, mukar maih jaisey chhaie.

Just as fragrance resides naturally in the flower, and a reflection appears within the mirror,

Taisey hi Har base nirantar, ghat hi khojou bhai. ||1||

In the same way, the Divine resides continuously within, search for Him in your own heart. ||1||

Bahar bhitar eko janou, eh gur gyan bataiee.

Outside and inside, know that the One alone exists, this wisdom the Guru teaches.

Jan Nanak bin aapa cheenai, mite na bharam ki kaiee. ||2||1||

Nanak says: without knowing your own self, the knot of doubt can never be untied. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji redirects the seeker from outward searching toward inward realization. The mind is questioned for wandering externally in pursuit of the Divine, when the all-pervading and ever-detached Presence already resides within. Through gentle metaphors, fragrance within a flower and reflection within a mirror, the Shabad emphasizes the natural and continuous presence of the Divine in the human heart. By affirming the unity of inner and outer reality, the Bani dissolves dualistic perception and presents liberation as clarity arising from self-recognition.

Nature of Raag Dhanasari: Raag Dhanasari is characterized by sweetness, serenity, and devotional intimacy within the Sikh musical tradition. Its calm and inward-drawing tonal quality evokes a sense of nearness rather than distance. Traditionally associated with prem-bhakti (loving devotion), shanti (peace), and gentle detachment, Dhanasari supports contemplation without emotional strain. The Raag reassures rather than admonishes, making it especially suited to Shabads that emphasize Divine immanence and inward awareness.

Theme of the Shabad: The central theme of this Shabad is the realization of the Divine as ever-present within the self. Guru Tegh Bahadur Ji teaches that external searching reinforces illusion, while true understanding emerges through self-awareness. By stressing self-knowledge as essential to dissolving doubt, the Shabad frames liberation as insight rather than outward effort. Spiritual clarity arises when the seeker recognizes the Divine already dwelling within.

Interrelation of Raag and Shabad: The gentle and soothing nature of Raag Dhanasari deepens the Shabad's inward orientation. As the Bani calls the seeker to turn within, the Raag creates a calm emotional space conducive to stillness and reflection. Its melodic tenderness reinforces the metaphors of fragrance and reflection, allowing the teaching to be experienced inwardly and unfold naturally as lived awareness.

Raag Jaitsiri **Transliteration + English Translation**

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Jaitsri Mehla 9.

Raag Jaitsri, Ninth Guru.

Bhooleo man maya urjhaio.

The mind has gone astray and become entangled in Maya.

Jo jo karam kiyo lalach lag, teh teh aap bandhio. ||1|| Rahao.

Whatever actions it performed out of greed, through them, it bound itself even more. ||1|| Pause.

Samajh na pari bikhey ras rachio, jas Har ko bisraio.

It does not understand; absorbed in the poison of sensory pleasures, it forgets the praise of the Lord.

Sang swami so janio nahin, ban khojan ko dhaio. ||1||

It does not recognize its Master who is ever with it, and runs into the wild searching for Him. ||1||

Ratan Ram ghat hi ke bhitar, ta ko gyan na payio.

The priceless Jewel of the Divine is within the heart, but the mind does not realize it.

Jan Nanak Bhagwant bhajan bin, birtha janam gwaeyio. ||2||1||

Nanak says: without devotion to the Divine, this human life is wasted in vain. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji examines the mind's estrangement from its own inner truth. Entangled in Maya and driven by greed, the mind binds itself through its actions, losing discernment and forgetting the praise of the Divine. Though the Divine Master abides constantly within, the mind searches outward in confusion, failing to recognize the priceless Jewel already present in the heart. The Shabad conveys a quiet but urgent realization: without devotion and inner awareness, the rare human life is squandered.

Nature of Raag Jaitsri: Raag Jaitsri is marked by softness, tenderness, and contemplative depth within the Sikh musical tradition. Its tonal quality blends gentle yearning with inward reflection, evoking humility rather than intensity. Traditionally associated with karuna (compassion), subtle vairagya (detachment), and quiet stillness, Jaitsri creates an atmosphere conducive to honest self-examination. Its emotional restraint allows reflection on inner error without heaviness, making it especially suited to Shabads concerned with correction and return.

Theme of the Shabad: The central theme of this Shabad is the mind's self-created bondage through greed and forgetfulness. Guru Tegh Bahadur Ji emphasizes that absorption in sensory pleasure dulls awareness and obscures the ever-present Divine within. The failure to recognize this inner presence leads to restless outward searching and spiritual loss. The Shabad affirms that devotion and self-recognition are essential to restoring the purpose of human life.

Interrelation of Raag and Shabad: The tender and introspective nature of Raag Jaitsri deepens the Shabad's corrective message. As the Bani reveals the mind's confusion, the Raag softens this realization with compassion, allowing insight to arise without defensiveness. Jaitsri's gentle yearning supports the inward turn described in the Shabad, nurturing receptivity, humility, and sincere introspection rather than judgment.

Raag Todi**Transliteration + English Translation****Ik Onkar Satgur Prasad.**

One Universal Creator God. Realized by the Grace of the True Guru.

Todi Mehla 9.

Raag Todi, Ninth Guru.

Kahou kaha apni adhmai.

What can I say about my own lowly condition?

Urjheo kanak kamini kay ras, nah kirat Prabh gayi. ||1|| Rahao.

I am entangled in the pleasures of gold and women; I do not remember the Divine at all. ||1|| Pause.

Jag jhoothey ko saach jaan kay, ta saou rach upjai.

Considering this false world to be real, the mind becomes deeply attached to it.

Din bandh simrio nahi kabhhu, hout jo sangh sahi. ||1||

Not even for a moment do I remember the Divine, the One who will truly stand by me.

Magan reho maya mai nis din, chhooti nah man ki kae.

Day and night I remain absorbed in Maya; the mind does not abandon its cravings.

Keh Nanak ab nahin anant gat, bin Har ki sarnai. ||2||1||

Nanak says: now there is no freedom for me except through taking refuge in the Divine. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji offers an unflinching self-assessment of the human condition entangled in Maya. The speaker acknowledges absorption in worldly pleasure, neglect of Divine remembrance, and the mistaken belief in the permanence of a transient world. Continuous attachment to desire is portrayed as a source of spiritual exhaustion, leading to the realization that no lasting freedom is possible without seeking refuge in the Divine. The Shabad unfolds as a sincere confession, moving from recognition of inner failure toward surrender.

Nature of Raag Todi: Raag Todi is among the most introspective and emotionally intense Raags within the Sikh musical framework. Its tonal character is marked by seriousness, inward tension, and sustained contemplation, evoking deep yearning for spiritual resolution. Traditionally associated with vairagya (detachment born of realization) and karuna (compassionate sorrow), Todi creates an atmosphere conducive to honest self-examination. Its emotional depth does not overwhelm, but focuses attention inward, enabling clarity in confronting inner conflict.

Theme of the Shabad: The central theme of this Shabad is the acknowledgment of spiritual bondage caused by desire, illusion, and forgetfulness of the Divine. Guru Tegh Bahadur Ji emphasizes that mistaking the false world for truth leads to relentless attachment and loss of discernment. The Shabad culminates in the understanding that liberation cannot be attained through personal effort alone, but only through surrender and Divine refuge.

Interrelation of Raag and Shabad: The intense and contemplative nature of Raag Todi deepens the Shabad's confessional tone. As the Bani articulates inner entanglement and spiritual fatigue, the Raag's inherent tension mirrors this struggle, allowing realization to be felt inwardly. Todi sharpens the contrast between illusion and reality, elevating the final act of surrender from resignation to conscious spiritual resolve.

Raag Tilang

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Tilang Mehla 9.

Raag Tilang, Ninth Guru.

Jaag leho rey mana jaag leho, kaha gafal soiya.

Awaken, O my mind, awaken! Why do you sleep in such careless ignorance?

Jo tan upjaiya sang hi, so bhi sang na hoiya. ||1|| Rahao.

Even the body that was born with you will not stay with you forever. ||1|| Pause.

Maat pita sut bandh jan, hit ja sio kina.

Mother, father, children, relatives, and friends, none will truly join you in the end.

Jiou chhootio jab tey, dar agan ma dina. ||1||

The moment the soul leaves the body, you will face the fire alone. ||1||

Jiwat lou biohar hai, jag ko tumi janiou.

All relationships in the world exist only while one is alive, that much you clearly know.

Nanak Har gun gaey laih, sab sufan samanio. ||2||2||

Nanak says: sing the praises of the Lord now, for everything else will dissolve into dust. ||2||2||

In this Shabad, Guru Tegh Bahadur Ji urgently calls the mind to awaken from spiritual negligence and heedlessness. The seeker is reminded that neither the physical body nor familial and social relationships endure beyond the moment of death. Despite possessing this awareness, the mind remains lulled into complacency by worldly routine. The Shabad confronts this contradiction directly, urging immediate remembrance of the Divine as the only enduring reality amid the inevitable dissolution of all worldly ties.

Nature of Raag Tilang: Raag Tilang is characterized by clarity, openness, and gentle persuasion within the Sikh musical tradition. Its tonal quality blends sweetness with solemn awareness, fostering alertness without severity. Traditionally associated with awakening and devotional attentiveness, Tilang invites reflection through warmth rather than force. Its melodic character encourages receptivity, making it especially effective for Shabads that seek to rouse the mind from forgetfulness while maintaining emotional balance.

Theme of the Shabad: The central theme of this Shabad is spiritual awakening grounded in the recognition of impermanence. Guru Tegh Bahadur Ji emphasizes that all worldly associations, including the body itself, are temporary and cannot accompany the soul at death. This realization is not presented as abstract knowledge, but as a truth demanding immediate response. Only Divine remembrance is affirmed as enduring, and the Shabad urges the seeker to act before the fleeting moment of opportunity passes.

Interrelation of Raag and Shabad: The gentle yet alert nature of Raag Tilang deepens the Shabad's call to awaken. While the Bani presents sobering truths about separation and mortality, the Raag tempers their intensity with melodic warmth, enabling acceptance without fear. Tilang's contemplative brightness dissolves spiritual inertia, guiding the listener from carelessness toward attentive awareness and timely devotion.

Raag Bilawal

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Bilawal Mehla 9.

Raag Bilawal, Ninth Guru.

Dukh harta Har nam pachhano.

Know the Name of the Lord to be the remover of all sorrow.

Ajamal Ganka jeh simrat, mukat bhai jee-ai jano. ||1|| Rahao.

Remember how Ajamal and Ganka (the sinner-courtesan) were liberated simply through remembrance of the Divine, keep this clearly in your heart. ||1|| Pause.

Gaj ki traas miti chhinhu meh, jab hi Ram bakhano.

The fear of the elephant (Gajendra) vanished instantly when he called upon the Lord.

Narad keht sunat Dhru barak, bhajan meh liptano. ||1||

Hearing the words of Narad, the child Dhru became absorbed in Divine meditation. ||1||

Achal amar nirbhai pad paiyo, jagat jaihey herano.

He attained the eternal, fearless state, astonishing the entire world.

Nanak keht bhagat rachhak, Har nikat tahey tum mano. ||2||1||

Nanak says: the Lord is the protector of His devotees, recognize Him as ever near. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji affirms the transformative power of Divine remembrance as the remover of sorrow and the source of liberation. Through well-known exemplars, Ajamal, Ganka, Gajendra, and Dhru, the Guru illustrates that sincere invocation of the Divine transcends past limitations and immediately draws Divine protection. These narratives emphasize that liberation is not dependent on prior merit, status, or spiritual attainment, but on heartfelt remembrance and trust in the nearness of the Divine. The Shabad thus reassures the seeker that grace is accessible and ever-present.

Nature of Raag Bilawal: Raag Bilawal is distinguished by clarity, serenity, and devotional joy within the Sikh musical tradition. Its bright and expansive tonal quality fosters emotional balance and spiritual confidence. Traditionally associated with peace, inner joy, and purity, Bilawal evokes a luminous calm that affirms trust rather than struggle. Its musical openness makes it especially suited to Shabads that emphasize reassurance, grace, and the immediacy of Divine presence.

Theme of the Shabad: The central theme of this Shabad is Divine grace realized through remembrance of the Naam. Guru Tegh Bahadur Ji underscores that the Divine responds instantly to sincere devotion, irrespective of past actions. By recalling figures rescued from despair and fear, the Shabad presents liberation as an act of Divine compassion rather than human effort. Spiritual life is thus framed as a relationship grounded in trust and confidence in Divine nearness.

Interrelation of Raag and Shabad: The radiant and serene nature of Raag Bilawal deepens the Shabad's message of grace and protection. As the Bani recounts moments of crisis transformed by Divine intervention, Bilawal's joyful clarity reinforces the movement from fear to reassurance. Its balanced emotional palette renders the message consoling and immediate, conveying the central insight that Divine support is dependable and ever close.

Raag Ramkali

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Ramkali Mehla 9 , Tipdey.

Raag Ramkali, Ninth Guru.

Rey man oat lelio Har nama.

O my mind, take the support of the Divine Name.

Ja kay simran durmat nasay, pavah pad nirbana. ||1|| Rahao.

By remembering Him, evil-mindedness is destroyed and the state of liberation is attained. ||1|| Pause.

Badbhagi tih jan ko janaho, jo Har kay gun gavay.

Know him to be truly blessed who sings the praises of the Divine.

Janam janam kay paap khoyai kay, phun baykunth sidhavay. ||1||

The sins of countless lifetimes are erased, and he departs to the Divine realm. ||1||

Ajamai ko ant kaal mah, isiarayan sudh aayi.

Even Ajamal, at the final moment of death, remembered the Divine Name.

Ja gat ko jogisur baachhat, so gat chhin mahi paayi. ||2||

The state desired by great yogis was attained by him instantly. ||2||

Nahin gun, nahin kachu bidiya, dharma kayun gaj keena.

I have no virtues, no learning, and I have not performed any righteous deeds like the elephant Gajendra.

Nanak birad Ram ka dekhou, abhay daan teh deena. ||3||1||

Nanak says: behold the nature of the Lord, He grants fearlessness even to those without merit. ||3||1||

In this Shabad, Guru Tegh Bahadur Ji issues a direct and forceful appeal to the mind to take refuge in the Divine Name as the sole support for liberation. Remembrance of Naam is presented as the means through which distorted tendencies are destroyed and the state of fearlessness is attained. Through examples such as Ajamal, who attained liberation at the final moment, the Shabad emphasizes the immediacy and universality of Divine grace, capable of granting in an instant what ascetics and yogis seek through prolonged discipline. The Shabad culminates in a humble acknowledgment of personal unworthiness, affirming that liberation rests not on merit, but on the inherent compassion of the Divine.

Nature of Raag Ramkali: Raag Ramkali is characterized by firmness, austerity, and spiritual intensity within the Sikh musical tradition. Its tonal quality is awakening rather than soothing, marked by inner strength and disciplined seriousness. Traditionally

associated with transformation, renunciation, and decisive inward turning, Ramkali evokes alertness and moral resolve, making it particularly suited to Shabads that demand inner change rather than reassurance.

Theme of the Shabad: The central theme of this Shabad is total reliance on Naam as the means of inner purification and liberation. Guru Tegh Bahadur Ji stresses that remembrance eradicates negative tendencies and leads directly to the liberated state, irrespective of past actions or spiritual attainment. By acknowledging the absence of virtue or spiritual accomplishment, the Shabad dismantles ego-based spirituality and redirects attention toward Divine grace as the only refuge.

Interrelation of Raag and Shabad: The resolute and awakening nature of Raag Ramkali reinforces the Shabad's call to transformation. Its firm tonal structure intensifies urgency and resolve, mirroring the breaking of inner resistance and strengthening readiness for disciplined surrender rooted in trust in Divine compassion.

Raag Maru

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Maaru Mehla 9.

Raag Maru, Ninth Guru.

Har ko naam sada sukhdayi.

The Name of the Lord forever bestows peace.

Ja kau simar Ajamal udhriyo, Ganika hu gat payi. ||1|| Rahao.

By remembering the Divine, Ajamal was saved, and even the courtesan (Ganka) attained liberation. ||1|| Pause.

Panchali ko raj sabha meh, Ram nam sudh aayi.

To Panchali (Draupadi), in the royal court, consciousness of the Divine Name came.

Ta ko dukh hario karuna mai, apni paej badayi. ||1||

The compassionate Lord removed her suffering and upheld her honor. ||1||

Jeh nar jas kirpa nidh gayio, ta kau bhayo sahayi.

Whosoever remembers the praises of the Lord, the Ocean of Grace becomes their protector.

Kaho Nanak mai ehi bharosay, gahi aan samayi. ||2||1|

Nanak says: I place my trust in this alone; there is no other refuge for me. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji affirms the Divine Name as a constant source of peace and protection. Through well-known exemplars, Ajamal, Ganka, and Panchali (Draupadi), the Guru demonstrates how sincere remembrance draws immediate Divine grace at moments of vulnerability. Each example underscores decisive intervention: suffering is removed, honor is upheld, and liberation is granted through reliance on Naam. The Shabad concludes with an expression of unwavering trust, presenting the Divine as the sole and sufficient refuge.

Nature of Raag Maru: Raag Maru is marked by vigor, majesty, and spiritual intensity within the Sikh musical tradition. Its tonal character is forceful and energizing, evoking strength, courage, and inner resolve rather than quiet contemplation. Traditionally associated with spiritual heroism and fearless reliance on the Divine, Maru conveys a sense of inner sovereignty. Its dynamic movement supports Shabads that emphasize confidence, protection, and decisive faith.

Theme of the Shabad: The central theme of this Shabad is the certainty of Divine protection attained through remembrance of the Naam. Guru Tegh Bahadur Ji emphasizes that peace, honor, and liberation arise not from personal power or merit, but from wholehearted trust in the Divine. The repeated assurance of rescue and grace presents faith as active reliance rather than passive hope.

Interrelation of Raag and Shabad: The bold and resolute nature of Raag Maru powerfully reinforces the Shabad's message of fearless trust. As the Bani recounts instances of Divine rescue and honor upheld, Maru's energetic tonal quality transforms these narratives into affirmations of spiritual strength. The Raag amplifies confidence rather than supplication, ensuring that the declaration of refuge is experienced as a statement of conviction. Through its heroic intensity, Maru aligns emotional force with

theological assurance, converting narrative examples of grace into lived certainty. Its dynamic character intensifies Guru Tegh Bahadur Ji's teaching that the Divine Name is both protector and liberator, revealing faith as a source of inner peace and spiritual sovereignty.

Raag Basant **Basant Mehla 9**

Raag Basant, Ninth Guru.

Man kaha bisariyo Ram naam.

O mind, why have you forgotten the Divine Name?

Tan binsay jam siu parey kaam. || Rahao ||

When the body perishes, you will have to face death alone. ||Pause||

Eh jag dhuye ka pahar.

This world is like smoke, insubstantial and fleeting.

Tay saacha maniya keh bichar. ||1||

Therefore, understand and accept this truth through reflection. ||1||

Dhan dara sampat greh.

Wealth, spouse, possessions, and household,

Kach sang na chaalay, samajh leh. ||2||

None of these will accompany you; understand this clearly. ||2||

Ik bhagat Narayan hoi sang.

Only devotion to the Divine Lord remains with you.

Kaho Nanak bhaj teh ek rang. ||3||4||

Says Nanak: meditate on the One alone, with single-minded devotion. ||3||4||

In this Shabad, Guru Tegh Bahadur Ji admonishes the mind for forgetting the Divine Name and becoming absorbed in transient worldly attachments. He emphasizes the inevitability of death and the solitude of that final moment, when neither possessions nor relationships offer support. By describing the world as insubstantial, like smoke, the Shabad exposes the fragility of material existence and urges reflective discernment. Teaching directs the seeker toward a singular realization: only devotion to the Divine endures beyond the dissolution of the body.

Nature of Raag Basant: Raag Basant is associated with awakening, renewal, and inner transformation within the Sikh musical tradition. Its tonal character evokes freshness and alertness, suggesting clarity after stagnation. While often linked symbolically with regeneration, Basant also carries an undercurrent of seriousness that supports introspection. The Raag encourages a shift away from illusion and toward renewed awareness, making it well suited for Shabads that confront impermanence while opening the possibility of inner reorientation.

Theme of the Shabad: The central theme of this Shabad is remembrance of the Divine as the only enduring reality. Guru Tegh Bahadur Ji underscores the impermanence of wealth, relationships, and worldly identity, asserting that none accompany the soul at death. The Shabad emphasizes conscious understanding over habitual belief, presenting liberation as the natural outcome of single-minded devotion and recognition of truth.

Interrelation of Raag and Shabad: The awakening quality of Raag Basant deepens the Shabad's corrective message. As the Bani challenges forgetfulness and attachment, Basant's clarifying movement supports renewal rather than despair. The Raag transforms awareness of impermanence into an opportunity for inner redirection, reinforcing the Shabad's call to abandon distraction and turn toward focused remembrance of the Divine.

Raag Sarang **Raag Sarang Mehla 9 , Shabad**

Transliteration + English Translation

Ik Onkar Satgur Prasad.

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Sarang Mehla 9.

Raag Sarang, Ninth Guru.

Har bin tero ko na sahayi.

Except for the Divine, no one is your true support.

Kaan ki maat pita sut binta, ko kaahu ko bhayi. ||1|| Rahao.

Brothers, mothers, fathers, sons, and relatives, all belong to someone only for a time. ||1|| Pause.

Dhan dharni ar sampati sagri, jo maneyo apnayi.

Wealth, land, and all possessions that you consider as your own,

Tan chhootey kachu sang na chaalay, kaha taahey laptayi. ||1||

Will not accompany you when the body is left behind; why cling to them? ||1||

Deen dayal sada dukh bhanjan, ta siu ruch na badayi.

The Lord, compassionate, ever-removing sorrow, yet with Him you cultivate no love.

Nanak kehat jagat sab mithiya, jiu supna rainayi. ||2||

Nanak says: this world is false, like a dream in the night. ||2||

In this Shabad, Guru Tegh Bahadur Ji directs the seeker toward clear discernment between true and false support. Family ties, wealth, and possessions are shown to be temporary associations that dissolve at the moment of separation from the body. Despite the presence of the compassionate Divine, who alone removes suffering, the mind remains attached to impermanent forms. By likening the world to a fleeting dream, the Shabad urges the seeker to relinquish misplaced dependence and cultivate stable reliance on the Divine alone.

Nature of Raag Sarang: Raag Sarang is characterized by calmness, clarity, and emotional coolness within the Sikh musical tradition. Its tonal quality is soothing and expansive, guiding the mind toward peaceful reflection rather than intensity. Traditionally associated with serenity, purity, and gentle detachment, Sarang evokes a sense of inner cleansing and lucidity. The Raag naturally softens mental agitation, making it especially effective for Shabads that address impermanence and the release of attachment.

Theme of the Shabad: The central theme of this Shabad is the recognition that all worldly supports are transient, while the Divine alone is enduring. Guru Tegh Bahadur Ji emphasizes that attachment to relationships and material possessions sustains illusion, as none accompany the soul beyond death. The Shabad contrasts this instability with the constant presence of the compassionate Divine, highlighting the paradox that the only true refuge is often neglected.

Interrelation of Raag and Shabad: The cooling and clarifying nature of Raag Sarang deepens the Shabad's message of detachment. As the Bani exposes the futility of worldly reliance, Sarang's soothing tonal movement allows the truth to be received without resistance or distress. The Raag gently dissolves attachment, transforming awareness of impermanence into calm discernment and reinforcing the Shabad's vision of reliance on the Eternal as a peaceful inner realization.

Raag Jaijawanti**Transliteration + English Translation****Ik Onkar Satgur Prasad.**

One Universal Creator God. Realized by the Grace of the True Guru.

Raag Jaijawanti Mehla 9.

Raag Jaijawanti, Ninth Guru.

Ram simar Ram simar, ehay tero kaaj hai.

Meditate on the Divine, meditate on the Divine, this alone is your true purpose.

Maya ko sang tiyag, Prabhju ki saran laag.

Abandon attachment to Maya and take refuge in the Divine.

Jagat sukh maan mithiya, jhootho sabh saaj hai. ||1|| Rahao.

The pleasures of the world are false; all worldly displays are ultimately deceptive. ||1|| Pause.

Supney jiu dhan pachan, kahey par karat maan.

Wealth and possessions are like a dream, why allow your mind to be deluded by them?

Baaru ki bheet jaisey, basudha ko raj hai. ||1||

The kingdoms of the earth are like walls of sand, destined to fall. ||1||

Nanak jan kehat baat, binas jaihay tero gaat.

Nanak, the servant, declares this truth: even your body shall perish.

Chhin chhin kar gayio kaal, talsey jaat aaj hai. ||2||1||

Moment by moment, time is slipping away; today your life-sand diminishes. ||2||1||

In this Shabad, Guru Tegh Bahadur Ji defines the essential purpose of human life as continual remembrance of the Divine. The seeker is urged to abandon attachment to Maya and to recognize the illusory nature of worldly pleasure, wealth, and power. Through evocative metaphors, possessions likened to a dream and earthly kingdoms compared to walls of sand, the Shabad reveals the fragility of all external supports. The awareness that time diminishes moment by moment introduces quiet urgency, directing the seeker toward immediate refuge in the Divine.

Nature of Raag Jaijawanti: Raag Jaijawanti is distinguished by grace, refinement, and contemplative depth within the Sikh musical tradition. Its tonal quality blends sweetness with dignified seriousness, creating an atmosphere of poised detachment rather than emotional severity. Traditionally associated with introspection and subtle longing, Jaijawanti expresses vairagya through elegance and restraint. The Raag is especially effective for Shabads that address impermanence and spiritual resolve with emotional sensitivity and inward persuasion.

Theme of the Shabad: The central theme of this Shabad is the redirection of consciousness from illusion toward spiritual purpose. Guru Tegh Bahadur Ji emphasizes that remembrance of the Divine alone constitutes meaningful action, while attachment to worldly success leads only to delusion. By underscoring the perishable nature of wealth, power, and the body itself, the Shabad presents detachment as clarity born of discernment rather than rejection of life.

Interrelation of Raag and Shabad: The refined and inward-moving nature of Raag Jaijawanti deepens the Shabad's contemplative message. As the Bani exposes the deceptive allure of worldly displays, the Raag conveys this truth gently, allowing insight to arise without resistance. Its subtle longing transforms urgency into graceful resolve, guiding the seeker toward inward focus, discernment, and timely alignment with the Eternal.

Table 2: Summary of Raag–Bani Interrelation in Guru Tegh Bahadur Ji's Shabads

Raag	Shabad Opening	Raag Nature	How the Raag Deepens the Bani
Gaurhi	<i>Sadho man ka maan ti-aagau</i>	Meditative, balanced, serious	Supports equanimity, ego-renunciation, and disciplined inner awareness
Asa	<i>Birtha kahou kaun siou man ki</i>	Hopeful, bright, awakening	Transforms inner anguish into urgency against greed and a decisive turn toward Naam
Devghandhari	<i>Sabh kich jiwat ko biwhar</i>	Gentle, reflective, detaching	Softens reflection on death and impermanence, guiding acceptance and reliance on Naam
Bihagara	<i>Har ki gat nahi kou janey</i>	Bright, awe-filled, alert	Highlights Divine mystery, Hukam's unpredictability, and surrender beyond intellect
Sorath	<i>Rey man Ram siou kar preet</i>	Bold, devotional, affirmative	Strengthens loving devotion and urgency for immediate spiritual action
Dhanasari	<i>Kahey rey ban khojan jai</i>	Sweet, serene, inward-pulling	Guides the seeker inward toward recognition of Divine immanence

Jaitsri	<i>Bhooleo man maya urjhaio</i>	Tender, contemplative, gently yearning	Softens introspection and reveals the inner Divine Jewel with compassion
Todi	<i>Kahou kaha apni adhmai</i>	Intense, introspective, grave	Amplifies remorse, spiritual exhaustion, and the need for Divine refuge
Tilang	<i>Jaag leho rey mana</i>	Sweet yet firm, awakening	Gently awakens awareness of impermanence without fear or harshness
Bilawal	<i>Dukh harta Har nam pachhano</i>	Pure, joyful, reassuring	Highlights Divine grace, protection, and nearness to the devotee
Ramkali	<i>Rey man oat lelio Har nama</i>	Strong, disciplined, awakening	Intensifies inner reform, renunciation of ego, and reliance on Naam
Maru	<i>Har ko nam sada sukhdayi</i>	Heroic, vigorous, majestic	Emphasizes Divine rescue, protection, and fearless trust
Sarang	<i>Har bin tero ko na sahayi</i>	Cooling, soothing, clear	Supports peaceful detachment and clarity about true support
Basant	<i>Man kaha bisariyo Ram naam</i>	Awakening, renewing, transformative	Turns realization of impermanence into inner renewal and focused devotion
Jaijawanti	<i>Ram simar Ram simar</i>	Delicate, refined, contemplative	Makes detachment graceful and deepens dream-like metaphors of impermanence

Conclusion

The examination of Guru Tegh Bahadur Ji's Bani across fifteen Raags demonstrates that each musical framework was chosen with deliberate spiritual intent. As highlighted in the Raag-wise analysis, the emotional mood of every Raag, whether the serenity of Dhanasari, the introspective depth of Todi, the awakening force of Ramkali, the devotional affirmation of Sorath, or the refined detachment of Jaijawanti, deepens and reinforces the contemplative themes present in His Bani.

These Raags do more than provide a melodic structure; they actively shape the inner experience of the Shabad, guiding the seeker toward self-awareness, detachment from Maya, and sustained remembrance of the Divine. By aligning spiritual instruction with the distinct emotional essence of each Raag, Guru Tegh Bahadur Ji creates a powerful musical-spiritual synthesis in which Bani and Raag function as a unified path of guidance. Understanding this interrelationship allows us to appreciate His Bani not only as profound spiritual wisdom, but as a consciously crafted experiential journey, where sound, meaning, and contemplation operate together, and where the Shabad itself becomes an integral medium of spiritual teaching.

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