



**Sikh Society of Michigan**

**Sri Guru Granth Sahib**

**Structure - 1**

**Lesson #8**

**Grade 5**

# Topics

- Layout
- Banis
- Authors
- Raags
- Languages
- History of Birh (ਬੀੜ) Sahib
- Message of Gurbani
- Nomenclature

# Layout:

## First section:

Pages 1 to 13

Japji Sahib

Rahraas Sahib (So Dar and So Purakh)

Kirtan Sohila

## Second section:

Pages 14 to 1353

31 Rags

First Rag is Sri Rag

Last Rag is Jaijaiwanti

## Third section:

Pages 1353 to 1430

Salok Sahskriti, Gatha, Funhe, Chaubole

Saloks of Kabir ji, Farid ji and Guru Teg Bahadur ji

Swayas praising the Gurus

Mundavani

Rag mala

# Layout:

## Rag names:

Sri Rag	14 to 93	Rag Gaund	859 to 875
Rag Majh	94 to 150	Rag Ramkali	876 to 974
Rag Gauri	151 to 346	Rag Nat Narayan	975 to 983
Rag Asa	347 to 488	Rag Mali Gaura	984 to 988
Rag Gujari	489 to 526	Rag Maru	889 to 1106
Rag Devgandhari	527 to 536	Rag Tukhari	1107 to 1117
Rag Bihagara	537 to 556	Rag Kedara	1118 to 1124
Rag Wadhans	557 to 594	Rag Bhairon	1125 to 1167
Rag Sorath	595 to 659	Rag Basant	1168 to 1196
Rag Dhanasari	660 to 695	Rag Sarang	1197 to 1253
Rag Jaitsari	696 to 710	Rag Malar	1254 to 1293
Rag Todi	711 to 718	Rag Kanara	1294 to 1318
Rag Bairari	719 to 720	Rag Kalyan	1319 to 1326
Rag Tilang	721 to 727	Rag Parbhathi	1327 to 1351
Rag Suhi	728 to 794	Rag Jaijaiwanti	1352 to 1353
Rag Bilaval	795 to 858		

# Layout:

## Order of the bani:

Within each Rag, the compositions are arranged in the following order:

- **Shabads** (ਪਦੇ), followed by **Astpadis** (ਅਸਟਪਦੇ), followed by **Chhants** (ਛੰਤ), followed by **Vars** (ਵਾਰ) and then the compositions of the Bhagats.

- Each section of Shabads, Astpadis, Chhants are arranged in the order of the Gurus.

## Note on Rag mala: (pages 1429 – 1430)

Although according to the index of Rags in Rag mala, the total number of Rags and Raginis is 84, but only 31 have been used in Sri Guru Granth Sahib.

**Please note that there is some controversy on the authenticity of Rag mala and some people do not read it during Akhand Paath or Sehaj Paath**

# **Banis:**

Sukhmani Sahib

Asa ki Vaar ( two sections)

Anand Sahib

Sidh Gosht

Japji Sahib

Salok – Kabir ji

Salok – Guru Teg Bahadur ji

Salok – Sheik Farid Ji

Barah Mah (Maanj) (12 months)

Barah Mah (Tukhari) (12 months)

Shabad Hazare

Arti

Swayas (in praise of the Gurus)

Baavan Akhree ( 52 letter) (Two different authors)

# Authors:

–First five Gurus and ninth Guru

–Fifteen Saints / Bhagats (Muslim and Hindu)

•Kabir, Farid, Namdev, Ravidas, Beni, Trilochan, Jaidev, Parmanand, Sadna, Ramanand, Dhanna, Pipa, Sain, Soordas, Bhikhan

–Eleven Bhattas (poet of the Sikh Gurus)

•Kall Sahar, Jalap, Kirat, Bhikha, Sal, Bhal, Nal, Bal, Gayand, Harbans, Mathra,

–Other Gursikhs

•Satta, Balvand, Sundar, Mardana

੧: ਭਗਤ ਫ਼ਰੀਦ ਜੀ	੨: ਭਗਤ ਕਬੀਰ ਜੀ
੩: ਭਗਤ ਨਾਮਦੇਵ ਜੀ	੪: ਭਗਤ ਰਵਿਦਾਸ ਜੀ
੫: ਭਗਤ ਤ੍ਰਿਲੋਚਨ ਜੀ	੬: ਭਗਤ ਪੀਪਾ ਜੀ
੭: ਭਗਤ ਸਧਨਾ ਜੀ	੮: ਭਗਤ ਧੰਨਾ ਜੀ
੯: ਭਗਤ ਰਾਮਾਨੰਦ ਜੀ	੧੦: ਭਗਤ ਸੂਰਦਾਸ ਜੀ
੧੧: ਭਗਤ ਜੈਦੇਵ ਜੀ	੧੨: ਭਗਤ ਭੀਖਨ ਜੀ
੧੩: ਭਗਤ ਸੈਣ ਜੀ	੧੪: ਭਗਤ ਪਰਮਾਨੰਦ ਜੀ
੧੫: ਭਗਤ ਬੇਨ ਜੀ	

੧: ਭੱਟ ਕੱਲ ਸਹਾਰ	੨: ਭੱਟ ਜਾਲਪ
੩: ਭੱਟ ਕੀਰਤ	੪: ਭੱਟ ਭੀਖਾ
੫: ਭੱਟ ਸਲੂ	੬: ਭੱਟ ਭਲੂ
੭: ਭੱਟ ਨਲੂ	੮: ਭੱਟ ਬਲੂ
੯: ਭੱਟ ਗਯੰਦ	੧੦: ਭੱਟ ਹਰਿਬੰਸ
੧੧: ਭੱਟ ਮਥੁਰਾ	

# Authors:

	Shabads
• Guru Nanak Dev	974
• Guru Angad Dev	62
• Guru Amar Das	907
• Guru Ram Das	679
• Guru Arjan Dev	2218
• Guru Tegh Bahadur	115
• Bhagat Kabir	541
• Other authors	381
• Total	5867



# Languages:

- Punjabi
  - Marathi
  - Hindi
  - Traces of Bengali
  - Apbransh
  - Brij Bhasha
  - Prakriti
  - Pali
  - Sanskrit
  - Pharsi
  - Urdu/Arabi
- } Derived from Sanskrit

# History of Birh (ਬੀੜ) Sahib:

- 1604 – Compiled by Guru Arjan Dev ji. Started in 1601 and completed in 1604. 1<sup>st</sup> prakash in Harmandir Sahib by Baba Buddha ji.
- 1631 – Guru Hargobind ji took the Birh Sahib with him to Daroli
- 1632 – Guru ji took the Bir Sahib to Kartarpur where his grandson Dhir Mal kept the Birh Sahib for 30 years.
- 1662 – Dhir Mal took the Birh Sahib to Bakala where Guru Teg Bahadur ji was also living at that time.
- 1664 – When Guru Teg Bahadur ji became Guru, Dhir Mal attacked and looted the Guru Ghar. Makhan Shah Labhanna other Sikhs attacked Dir Mal and took the Birh Sahib back but Guru ji returned everything back to him. After he died in 1676, his descendents possessed the Birh Sahib.
- 1678 – Guru Gobind Singh ji sent Bhai Mani Ram ji to attend the Bhog ceremony of Dir Mal's older son. It is here that Bhai Mani ji requested Dhir Mal's younger son to provide the Bir Sahib so Guru ji could authenticate the recently prepared Birh Sahib at Anandpur Sahib.
- 1706 – Baba Deep Singh ji made several copies of Birh Sahib
- 1708 – Guru Gaddi was given to Adi Granth Sahib

# Message of Gurbani:

## Union with Vaheguru

ਹਮਾਰੀ ਪਿਆਰੀ ਅੰਮ੍ਰਿਤ ਧਾਰੀ ਗੁਰਿ ਨਿਮਖ ਨ ਮਨ ਤੇ ਟਾਰੀ ਰੇ ॥੧॥ ਰਹਾਉ ॥

My Beloved has brought forth a river of nectar. The Guru has not held it back from my mind, even for an instant. ||1||Pause||

ਦਰਸਨ ਪਰਸਨ ਸਰਸਨ ਹਰਸਨ ਰੰਗਿ ਰੰਗੀ ਕਰਤਾਰੀ ਰੇ ॥੧॥

Beholding it, and touching it, I am sweetened and delighted. It is imbued with the Creator's Love. ||1||

ਖਿਨੁ ਰਮ ਗੁਰ ਗਮ ਹਰਿ ਦਮ ਨਹ ਜਮ ਹਰਿ ਕੰਠਿ ਨਾਨਕ ਉਰਿ ਹਾਰੀ ਰੇ ॥੨॥੫॥੧੩੪॥

Chanting it even for a moment, I rise to the Guru; meditating on it, one is not trapped by the Messenger of Death. The Lord has placed it as a garland around Nanak's neck, and within his heart. ||2||5||134||

# Nomenclature:

**Shabad:** It is a religious saying of different number of verses in praise of God. It is also referred to as hymns.

**Pauri:** It is the same as shabad except that the pauri carries its idea further.

**Salok:** It is generally a short stanza or a two line poem.

**Var:** It is a long poem in which praises of a hero are sung. Vars contain a small verse which is subjective and it is before a pauri in order to clarify the idea contained in the pauri. There are 22 vars in Guru Granth Sahib.

**Chhant:** It is a verse of praise. Majority of the chhants in Guru Granth Sahib contain one or more stanza. A stanza of a chhant contains four to six verses. There are some chhants preceded by saloks just like pauris in a var.

# Nomenclature:

**Swayas:** It is a particular form of a stanza. In Guru Granth Sahib, the compositions of the Bhattas are in the swayas and they praise the first five gurus. This is mainly in the post rag section.

**Ghar:** It is a musical beat used at the beginning of a shabad. It gives a hint as to what musical beat to sing the shabad in. There are 17 'ghar' mentioned in Guru Granth Sahib. (e.g. Dadra, Teen Tal, Rupak, ...) (see next slide)

**Patti:** It is a long verse in which each letter of an alphabet is represented by a stanza. Guru Nanak ji used Punjabi alphabet while Guru Amar Das ji used some other alphabets of the period. Two more similar verses have been named 'Bawan Akhri' meaning fifty-two letters. Guru Nanak Dev ji's Bavan Akhree has 52 letters whereas Kabir ji's Bavan Akhree has only 36 letters.

**Ashtpadi:** It is a composition of music where there are eight lines within a composition.

# Ghar:

The main instrument for keeping rhythm in Indian Music is the Tabla. In connection with Tala or musical beats/rhythms and the 'Ghar' in the SGGs, the following can be concluded :

Ghar 1 - Dadra Taal (There are 1 Taalis and the Beat has 6 Maatraas)

Ghar 2 - Rupak Taal (There are 2 Taalis and the Beat has 7 Maatraas)

Ghar 3 - Teen Taal (There 3 Taalis and the Beat has 16 Maatraas)

Ghar 4 - Chaar Taal (There are 4 Taalis and the Beat has 12 Maatraas)

Ghar 5 - Punj Taal (There are 5 Taalis and the Beat has 15 Maatraas)

Ghar 6 - Khut Taal (There are 6 Taalis and the Beat has 18 Maatraas)

Ghar 7 - Mut Taal (There are 7 Taalis and the Beat has 21 Maatraas)

Ghar 8 - Asht Mangal(There are 8 Taalis and the Beat has 22 Maatraas)

Ghar 9 - Munini Taal (There are 9 Taalis and the Beat has 23 Maatraas)

Ghar 10 - Brahm Taal (There are 10 Taalis and the Beat has 28 Maatraas)

Ghar 11 - Rudra Taal (There are 11 Taalis and the Beat has 32 Maatraas)

Ghar 12 - Vishnu Taal (There are 12 Taalis and the Beat has 36 Maatraas)

Ghar 13 - Muchkund Taal (There are 13 Taalis and the Beat has 34 Maatraas)

Ghar 14 - Mahashani Taal (There are 14 Taalis and the Beat has 42 Maatraas)

Ghar 15 - Mishr Baran Taal (There are 15 Taalis and the Beat has 47 Maatraas)

Ghar 16 - Kul Taal (There are 16 Taalis and the Beat has 42 Maatraas)

Ghar 17 - Chrchari Taal (There are 17 Taalis and the Beat has 40 Maatraas)

Taalee is the pattern of clapping. Taals are typified by a particular pattern and number of claps.

Maatraa is the beat, which may be subdivided if required.