CHAPTER VI

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'GANGEET PHARANDH' OF 'GURU NANAK DADJ' (A MUSICOLOGICAL STUDY)
The earlier discussion on the distinct way in which music has been used in 'Guru Nanak Bani' reveals its specific form and distinctly scientific approach. We shall now discuss the musical system of 'Guru Nanak Bani' emerging from it. The ideology of Sri Guru Nanak Dev Ji occupies a unique place in the Indian spirituality. He used the joint medium of Bani and music for expressing his ideas. The inclusion of Indian poetry composed by others in this Bani is also a distinct approach. For the presentation of his Bani, the rare genius of Sri Guru Nanak Dev Ji chose and picked material from the earlier as well as the then existing poetry and made way for inclusion of future suitable material also. We have already discussed the scientific basis in this context.

The use of music in Guru Nanak Bani' is distinct, when considered in the context of all the ancient and contemporary devotional music popular in the Indian spiritual world. As we have already discussed, the medieval Bhakti Movement established a tradition of simple, practical and universally acceptable devotional music in protest against the orthodox and strict rules of devotional music. This new tradition used poetry composed by the saint-poets of this movement. The object was to realise 'Him' through devotion. The path thus shown was open to all irrespective of the distinctions of caste, creed or class. At that very time, the Sufis established
a new tradition of music for the singing of Kafis and Qawwalis, based on the Indian music; it was in protest against the Islamic orthodoxy. During the life-time of Sri Guru Nanak Dev Ji, the Sufi music co-existed with the traditional music of the Bhakti Movement. Their sincerity of spiritual objective was beyond doubt. But we do not find any organised efforts to codify any set rules for a recognisable identity of a system of music.

The music used by the saints of the Bhakti Movement was quite simple and easily understandable by the masses. This simplicity and the keenness to get rid of the earlier Brahmical music, created so much enthusiasm, that efforts were made by a large number of devotees to develop devotional music but these were uncoordinated efforts. So again this was not conducive to a identifiable system, common to the Bhakti Movement as a whole. The saint-poets of this movement used music for their Bani on the basis of traditions of music as they prevailed in medieval times, but it lacked a new, scientific approach. For instance, old classification of Ragas and Raginis, was outdated, which later on completely disappeared. No efforts were made to renew the fundamental elements of

1. Bhakti Sangeet is not to be understood in a narrow sense, but in its larger context of the field of religious music covering the whole of India.
music for devotion to God in the spiritual context. The spiritual significance of Sound, Raga, Taal and Dance had also disappeared. After a while, individual and communal level devotional music tilted towards ostentation. The position of Sufi music is also somewhat identical. It also does not seem fully conscious of the specified and methodical use of poetry and music as a medium for the propagation of their faith. On the other hand, elements of unlimited freedom, wantonness and indiscipline are more evident in the music used by the Sufis. No doubt, shortcomings could be rectified to bring about a prescribed and methodical sequence to the fundamental elements in the musical traditions of both the Bhakti and Sufi Movements, but its lack of discipline at the practical level is an obstacle in the way, for the fulfilment of this aim.

Sri Guru Nanak Dev Ji enlightened the people of all creeds of the fundamental moral values, after reflecting upon his contemporary religious traditions. That is why he commanded respect amongst all the religions. He gave to the religious culture of all, including the Hindus, Muslims, Yogis, Sannayesis, Buddhists, etc, a new and right direction which stood for the spiritual values in the context of social and religious responsibility. Under this process, he provided a correct direction for all activities, including used for devotional purposes by
different religions and religious sects. It was out of this process of reformation of the masses that the renewal of all the elements for spiritual use took place. While providing a new direction to devotional music for religious use, Sri Guru Nanak Dev Ji adopted an original scientific approach for popularizing specific musical system based on individual experience and reflection. This was a practical approach for the masses to grasp the elements of this new tradition. This musical tradition was certainly not an indication of any religious orthodoxy and strict discipline. It was rather a spontaneous musical use, devoid of all ostentations and futile processes, for the successful musical presentation of Bani. The musical system of Sri Guru Nanak's Bani, that developed, incorporating the above, will now be discussed.

**ORGANIZATION OF BANI:** Sri Guru Nanak Dev Ji has expressed his spiritual knowledge, experience through the joint medium of Bani and Music. This Bani is the 'Hukam' or 'Will' of the Lord, which Sri Guru Nanak Dev Ji conveyed to mankind as 'His Dhadi'. In this presentation, 'Sabda' and music are the medium for communicating the 'Divine Will'. Just as Dhadi cannot make any textual or thematic change in the prescribed presentation, Sri Guru Nanak Dev Ji conveys to mankind the Divine Will as it comes to him.
Guru Ji says:

"Hau ḍh(u) bol Na Jāṇḍā
Man Kahīyā Sabh hukāmāu Jīo."\(^1\)

Bani and Music are the medium of communicating the Divine Will, and are complementary to each other. They are like the wings of this medium, which are working parallel and in unison. Therefore, while studying or analysing either of them, we cannot afford to ignore the significance and mutual relationship of the two. Some important points, arising from the above need to be taken into consideration for discussing the music of 'Guru Nanak Bani':

(a) Bani is a poetic communication of the Divine Will.

(b) No change is possible in Bani/Divine Will, and it has to be presented according to the pre-determined form.

(c) The presenter of Bani, Sri Guru Nanak Dev Ji considers himself a Dhadi whose style of singing and discipline are different from that of an ordinary dhadi, and it is as under:

1. Dhadi sings in the Divine Court.
2. He addresses to the entire mankind.
3. He cannot make any changes in the pre-determined and prescribed text.

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4. He sings His Will.

The above points about the presentation of Bani are fundamentally important for realizing the object of Bani. It is only in the light of these that an analysis of the musical system of 'Guru Nanak Bani' can be done.

BANI AND POETIC FORM: Classical and forms of folk poetry have been used in 'Guru Nanak Bani'. If the forms of classical poetry herein are indicative of discipline, those of folk poetry are necessarily assimilated, but after giving them the disciplined form. Sri Guru Nanak Dev Ji has expressed his spiritual knowledge, experience and thought in the form of Bani/Sabda/poetry. The classical poetry communicates especially the most serious kind of thoughts in a very simple manner to the masses. The orthodoxy of classicism has been transformed into simplicity and the unrestrained freedom of the forms of folk poetry restrained under a definite discipline and made fit to be used for this spiritual alternative. 

The cultural value of folk traditions received discipline of Bani's musical system. In this way, both the classical and folk forms have been used in 'Guru Nanak Bani' from a new perspective for the fulfilment of its object. In both these forms we find not only a distinct poetic discipline but a mutual balance between these two has also been maintained for the purpose of simpler/easier
understanding. These classical and folk forms follow original musical forms. Classical poetry is put in classical styles such as Prabandh, Dhrupad, etc. The Vaars, Chhants and Alahunian are brought under the musical system of 'Guru Nanak Bani' by prescribing adequate discipline. Thus Sri Guru Nanak Dev Ji presents the Divine Will in a distinct system of his Bani on the basis of his spiritual knowledge and reflection. This system helps in the fulfilment of the object of Bani because its presentation is not just simple but scientific in approach.

THE MUSICAL SYSTEM OF 'GURU NANAK BANI': The object of 'Guru Nanak Bani' is the attainment of spiritual knowledge or experience which liberates man through 'Sabda'. It takes man to a state of equipoise where no temptations of the temporal have any bearing on him. In this process, the worldly-mind gets transformed into an enlightened mind and thus becomes liberated. The musical system of 'Guru Nanak Bani' sharpens and clarifies the process of spiritual knowledge and experience with the help of different musical organs. Sri Guru Nanak Dev Ji provided new meanings to the instruments of Indian Music for the purpose of realizing the distinct ideology of Bani. For the attainment of this ideal, his approach is absolutely new, with a scientific basis. In this process, Raga, Taal
Singing Style, Musical signs and the entire presentation of the 'Sabda' are like the beads strung in one rosary of the Gurmat ideology which has given entirely a new connotation to each one of them. Of all these musical means, none is independently active. These means present the Bhakti musical tradition in their distinct, separate system. The different peculiarities of this musical system, a different approach and its scientific basis transcend the music of 'Guru Nanak Bani' from an ordinary one and change it into a distinct musical system. The new context of these musical means, distinct aim, and the new approach of Gurmat towards music will be discussed later on in the context of the organizational form of this musical system.

SINGING/RECITATION: In the musical system of 'Guru Nanak Bani', the recitational aspect is very important. If recitation is the chief means of the creative process of 'Guru Nanak Bani', it is also the major means of its presentation. It is clear from the use and aim of music in 'Guru Nanak Bani' that out of the three branches (singing, instrumental playing and dancing), singing has been accepted as the prime communication while instrumental playing has the role of supporting it. Dancing is not approved as an expression of Bani.

In 'Guru Nanak Bani', Aplaying is the chief assistant
in the overall presentation of the 'Sabda'. It helps
in arousing the 'Truth' within man by bringing soul in
unison with the 'Supreme Soul' with the help of the sound
of the 'Sabda'. In this Bani, playing has been used in
the context of Anhat Naad. In fact, this singing, the
Anhat form of playing is the medium of that Anhat position
in which 'Sabda' comes out as a uniting link. If we
consider it at the practical level, recitation enjoys
prominence in 'Guru Nanak Bani', and playing is just an
accompaniment. The third unit of music, i.e. dance,
which has remained in use in the different Bhakti
traditions of medieval music, was not approved of by
Sri Guru Nanak, rather it has been denounced by him at
numerous places in his Bani. One of his hymns says:

"Ik nach(i) nach(i) purah(i) tāl
bhagat(i) nā Kijai."2

While providing spiritual meaning to dance, Sri
Guru Nanak Dev Ji says:

"Vajā mat(i) pakhāvaj(u) bha(√)
He(√) ānand Sdā man chāo.
Ehā bhagat(i) Ehā tap tāo.
It(u) rang(i) nāchah(u) rakh(i) rakh(i) pāo. 1
Pure Tāl Jānai Salah
Hor Nachanē Khusiā Mun Nāh. 1, Rahaao." 3

2. Ibid, page 1285.
So, in 'Guru Nanak Bani', of all the parts of music only recitation/singing is supreme. Singing of Bani is the chief means of realizing its aim.

For the singing of his Bani, Sri Guru Nanak Dev Ji used a new and specific system which is inherent therein in the form of different signs which we shall now discuss.

THE STYLES OF SINGING (GAYAN SHALIES): In the musical system of 'Guru Nanak Bani', its poetic forms and styles of singing have their own peculiarity. Forms of both the classical and folk poetry have been used. It is a special feature of the singing styles of Indians, that they have developed originally from Indian literature and the folk traditions of drama. That is why they are intimately and inviolably related to each other. The tradition is to present these forms of classical poetry in Indian and Devotional music with a distinct, specified style of singing. In 'Guru Nanak Bani' also the classical styles of singing such as Prabandh and Dhrupad have been used from a musical approach, that is new and scientific. Its classical element does not acquire prominence or other attraction in its spiritual presentation, but helps in the realization of its object. The poetic forms like padas and astpadis are sung from the perspective of classical style of singing.

The forms of folk poetry which have been especially
used in the Bani are related to the different aspects of our life. They have been presented as a spiritual alternative to the folk music. The folk forms used in the Bani follow their special tune, popular among the masses. This poetry and tune cannot be separated. Their original style has been accepted in the Bani. It is worth pointing out here that this tradition of singing has been kept under the special discipline of the musical system of 'Guru Nanak Bani'. This check on the musical system provides specific discipline to the style of folk singing with the help of musical signs such as Raga, Rahaao, Ank (numerals) etc. In this system, the musical power within them remains active and the object of Bani is fulfilled. The prescription of Ragas over and above these styles of folk singing is not meaningless or an unconscious activity, rather the forms of these styles are identical with those of the Ragas which also happen to be native in origin. We have already discussed their mutual relationship in the context of Sri Guru Nanak's 'Asa di Vaar' and 'Tunde Asraje di Vaar'. On the basis of it, we can say that the mention of Raga as title above the style is indicative of its direct relationship with the musical form of the prescribed singing style. The authenticity of their interrelationship is not traceable because these are no longer in practice. About the methodical use of the styles of folk-singing, it is worth considering that in the traditions of Devotional music in medieval India, such
a scientific approach to music was not available. The original and distinct use of this new system of Sri Guru Nanak Dev Ji can be ascribed only to himself.

In the context of the use of folk and classical styles in the musical system of 'Guru Nanak Bani' we can say that in this musical system, the use of both the styles of classical and folk singing is balanced and scientific in approach. The classical styles and the folk styles have been used for spiritual knowledge and experience, in this special discipline of musical system. In this system, both the classical and folk styles of singing have not only been accepted in their popular musical style, but they have been provided a new context through the scientific approach of the music of 'Guru Nanak Bani'. And herein lies the originality and distinctiveness of the musical system of 'Guru Nanak Bani'.

RAGA FARLANDH

Raga is an important unit in the musical system of 'Guru Nanak Bani'. In this Bani the power of 'Raga-Rasa' has been used for the presentation of the 'Sabda' which is the distinct scientific approach. In this musical system the medieval Raga-Ragini classification has been rejected and all Ragas have been named a "Rag(u)". It will be pertinent to point out here that the above tradition
initiated by Sri Guru Nanak Dev Ji dawned on the Indian musicologists in the 19th century. No doubt, neither the followers of Sri Guru Nanak Dev Ji nor the musicologists have ever talked about this practical attitude of Sri Guru Nanak, but nevertheless his scientific approach is invaluable; it is really difficult for a common man to fathom the great deeds done by great personalities. The musical system of 'Guru Nanak Bani' is provided distinctiveness and originality from classical perspective through an appreciation of feeling and sentiment, its ability to bring in unison, not only the compatibility of bhav-Sabda, but also kept the accepted properties of the Raga, such as 'Raga Dhyaan'. This brought out the new possibilities within them through this scientific approach adopted. In this musical system of adhering to the compatibility of the different principles and the Ragas were used in their original forms and also as and when kinds/species of ragas under the main ragas is necessary, the shades of other ragas were intermingled. For instance, Raga Gauri, could be sung in its pure form or Sabda with the other 'airs' such as Gauri-purabi, Gauri-deepki, Gauri-purabi-deepki. This is almost parallel to the Sudha, Chhayalag and Sankiran classification of Indian Ragas. Some new ragas are also used in the Bani. These are mostly Desi Ragas developed from the folk music. Of them, Majh, Asa, Asa Kafi, Bihagra, Tilang, Soohi, Soohi Kafi, Maru, Tukhari, etc. are not available in the contemporary music. Such a use of Ragas at the conscious level and the
tradition of the use of the southern varieties of Ragas like Gauri, Vadhans, Bilawal, Ramkali, Maru and Prabhati are also the original and distinct features of the musical system of 'Guru Nanak Bani'.

In the musical system of 'Guru Nanak Bani', the above approach to Ragas is distinct and scientific. It is a new and rare example in all the religious scriptures, religious and music books. It distinguishes the musical system in 'Guru Nanak Bani' from the contemporary traditions of devotional music, and marks it as a unique musical tradition not only in India but throughout the world. It is not a claim born of faith or devotion, but of a scientific analysis of the Raga organization of 'Guru Nanak Bani'. And, this realization comes easily after the study of The 'Raga Prabandh' of 'Guru Nanak Bani' chapter.

Taal Prabandh: The earlier discussion on the term 'Ghar'; (Ghar(u) as used in the 'Guru Nanak Bani', leads us to the conclusion that Sri Guru Nanak Dev Ji used 17 taals, called Ghar adopted on the basis of Persian metric style. This use was according to the matras of the taal, and it was directly related to the poetic rhythm. This tradition might have been in use around the time of Amir Khusro, but we find no mention of it in the Indian music. But this is no longer in practice in modern 'Gurmat Sangeet'. Only a few old kirtankars have been heard saying that their teachers
used to instruct that such and such a hymn is to be sung in such and such a Ghar. But we seem to have forgotten it completely by now. Still the subject is fit enough for research. This distinct approach to tal is the distinctiveness of the music of 'Guru Nanak Bani'. Symbols like jati apart from gharu indicate that in this tradition, different form of taal-playing were used along with the style of 'Khulai Eund Bole'. It is a tradition which came to Indian music quite late. Another important point, that comes out in this respect is that Amir Khusro popularized several taals in imitation of the Persian metre. Certainly, here poetic metre and taal will have direct relationship. From this perspective, we can establish the interrelationship between the taal and the rhythm of poetry. But it is an independent subject of research which will be our first priority after the completion of this work.

'Sabda', Sign and Music: 'Sabda' is a unit of 'Guru Nanak Bani', the form, definition and significance of which has already been referred to.¹ The entire process of the presentation of the 'Sabda' in 'Guru Nanak Bani', will help in understanding the musical system of this Bani. It comes out from the poetic form/singing style of Bani. The tonal form of Raga is the means of presenting the feeling and sentiment of the 'Sabda': this form of Raga is prescribed on the basis of its poetry/singing. In the entire construction of the hymn, 'Rahaaq' and 'Ank' are two

¹ See chapter 10
important signs which are the means to maintain the prominence of the 'Sabda', along with Raga singing style, taal, Dhun(i) etc. 'Rahaao' and 'Ank'(numeral) are such a discipline, which helps in communicating to the masses, in an appropriate way, the Supreme Truth/Divine Will inherent in the hymn. It also distinguishes the singing, where 'Sabda' predominates music from ordinary singing. This is the aim as well as achievement of 'Guru Nanak Bani'.

We have already touched upon Rahaao and the Ank(numeral). Rahaao contains the central theme of the hymn, and the singer is supposed to stress in the listeners' mind this central idea of the Divine Will/Supreme Truth. In the hymn, this central idea is explained and illustrated with the help of different instances and ideas. Ank(numerals) 1, 2, 3, 4, and so on have been used after the verses containing instances or morals. First of all, the verse of Rahaao is to be sung followed by the verse of Antra until the following numeral, after which Rahaao is to be repeated. This process continues until all Antras in that hymn are sung. In this way, the central theme in the Rahaao gets illustrated by the instances and explanations in the Antras.

With a view to understanding the entire process of singing in the 'Guru Nanak Bani', we shall take up for analysis a hymn of Sri Guru Nanak Dev Ji:

Sri Rag(u) Mahlā 1 Ghar(u) 5
Achchā Chhaēāi nah chhalai nah gao katara kar(i) sakai.

1. See Chapter III.
This hymn of Sri Guru Nanak Dev Ji is in Sri Raga. The nature of this Raga is Shant & Karun. Thus it is more suitable for the hymns with very serious theme. Under Kafi and Poorvi thata, two forms of it are popular. It is a Raga meant to be sung in the evening.

If we simply read the hymn, in the light of above brief knowledge of Sri Raga, we learn that the images and symbols used in poetry are related to the evening atmosphere which are serious and sober in nature. In other Sabda, Raga and Bani are compatible in nature.

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The verse of Rahaao reads as under:

"Bin(u) Tel deeva kiun Jalai. 1. Rahaao."

Rendered into English it would read as: how can the lamp remain alight without oil in it? It cannot be. In fact, Sri Guru Nanak Dev Ji is using this metaphor to say that the lamp of life cannot possibly remain alight or alive without the oil of spiritual enlightenment.

This verse of 'Rahaao' contains the central theme of the hymn. Guru Sahib wants to stress the point in the mind of the masses that the lamp of life cannot remain alight constantly and continuously, without the oil of the knowledge. Spiritual knowledge to man is as essential as oil is to the lamp.

Thus, the repeated recitation in Sri Raga of this verse aims at stressing the problems and feelings of the 'Rahaao'. Its repeated singing in the Sri Raga of 'Shant' and 'Karun' nature is capable of creating a ponderous mood in the listener's mind: if the lamp (life) cannot remain alight without oil (enlightenment), what should man do? What is the alternative before him?

As a resolution of this problem and to keep the lamp of life alight with the oil of enlightenment, Sri Guru Nanak Dev Ji says in the first Antra of the hymn that 'Maya'
which cannot be cheated and which is so strong that it cannot be injured or overcome, tempts the greedy mind. As the Lord wills, so the man acts. The power of 'Maya' is so strong that man, devoid of 'Nam' is powerless before it. When the singer has completed the recitation of these lines of the 'Antra' which express the above views and he reaches the verse of 'Rahaao', he will realize the importance of oil (enlightenment) in the lamp of life and his desire to know the Truth will be sharpened. Therefore, singing of the 'Rahaao' verse after the recitation of the first 'Antra' is essential.

In the second 'Antra', Guru Sahib tells us the way of lighting the 'lamp' with the oil of enlightenment. He tells man that he should live according to the scriptures, put the wick of the 'Divine' awe in this lamp of life and light it with the knowledge of 'Supreme Truth.'

These lines which constitute the second 'Antra' present a resolution of the problem presented in the first 'Antra.' After showing this way, this lamp of life remains alight in the above-given method.

The method of alighting the lamp is given in the second 'Antra', followed by the verse of 'Rahaao'. As we have told earlier, the 'Rahaao' is to be sung after each 'Antra'. The problem of alighting the lamp has been resolved and
therefore the next Antra has some thematic change followed by another verse of Rahao which is to be recited repeatedly. The contents of the Rahao tell us how such a lamp remains alight. When mind is thus cleared of all darkness, man can aspire to meet God.

In the verse with Ank . 3, Sri Guru Nanak Dev Ji tells of the significance of this enlightenment. He also tells that man becomes aware of the transient nature of this world and achieves supreme bliss, and spiritual joy if Bani leaves its impression on human life. These lines are to be sung as the third Antra.

After the third Antra, the verse of the second Rahao, is to be repeated. It tells man that the lamp is alighted according to the above-mentioned method and this enlightenment of soul leads to God-realization.

In the lines preceding numeral 4, Sri Guru Nanak Dev Ji advises man to serve God humbly. Only then can man earn a place at His Portal and one enters into His Court with a happy frame of mind. These lines are to be sung as the fourth Antra (refrain) which deals with the attainment of the ultimate end of human life and the bliss accruing therefrom.

If we observe the musical directions given in the title and in the form of other signs, the verse of Rahao which is to be repeated after each Antra seems to be giving
new light to mind. It becomes obvious in the context of the above hymn that Raga, poetic form, singing style are cojointly active in the presentation of the hymn in the musical system of 'Guru Nanak Bani'. There is visible in them the unity of feeling and sentiment. Musical Signs show the way to realize their aim, and all poetic and musical means uniteedly act for making us realize the knowledge and experience of the Supreme Truth contained in that hymn. Each and every organ of the musical system of 'Guru Nanak Bani' helps in the sharpening and intensification of the feeling of the hymn. Thus, the entire process does not remain, an ordinary one, but comes out as a distinct system. Any violation of this musical system can hinder the comprehension of the meaning of the hymn, and even give a distorted version of it. It was with this end in view that Sri Guru Nanak Dev Ji established a specific musical system for his Bani, which is absent in the contemporary traditions of devotional music.

Sabda Gayan: Singer and the Presentation.

In 'Guru Nanak Bani' presentation means recitation/singing of Bani according to its musical system. It is according to the above-mentioned musical system which aims at making us know and experience the Supreme Truth. The presentation of Bani is not like that of an ordinary music which produce a stage of bliss while producing the emotional
unity of man, rather of bliss born of the knowledge and experience of the Truth. The ordinary presentation of music produces pleasure through aesthetic satisfaction and freedom of heart. On the other hand, the presentation of hymn in the musical system of 'Guru Nanak Bani' is based on the equipoise born of the knowledge and experience of the Truth. That is why this presentation is free from I-am-ness or ego. It requires complete submission. The presentation of hymn in 'Guru Nanak Bani' is word-oriented whereas an ordinary presentation is music-oriented. An ordinary artist externalizes the art inherent in and earned by him whereas the presentation of the hymn is introspective. In the presentation of the hymn in 'Guru Nanak Bani', the singer is attracted towards arousing the new consciousness in his inner self while knowing and experiencing the Truth. Thus, the process of this presentation is two-fold. In it, the singer through this system of Bani presentation, bring about audience/Sangat participation who thereby attain equipoise—a stage where the 'SinghA' is played without any conscious activity, the 'Vaja' is played, sans hands and the rhythm is maintained without physical movement, because of the two-way process of hymn-presentation which produces a stage of bliss and equipoise through Truth.

It is obvious from the above discussion that under

the distinct musical system of 'Guru Nanak Bani',
presentation of hymn does not provide only the ordinary
musical pleasure, but it is a two-fold process of making
us experience and know the Truth as inherent in our inner
being.

The Presenter: In 'Guru Nanak Bani', the singer is a
significant link between the musical system of 'Guru Nanak
Bani' and its presentation. Sri Guru Nanak Dev Ji was the
first presenter of this Bani. He calls himself a Dhadi. A
dhadi cannot make any changes in the prescribed text.
The experience and knowledge of his presentation is more
important than his art-because he is presenting an extant
story. Sri Guru Nanak Dev Ji says that Dhadi sings only
His Will, and the platform where it is sung is His Divine
Court. In this way, the singer of bani presents before the
people the Hukm of God. Nowhere in this presentation is
found the personality of the singer. It is obvious that the
singer has not only to observe the musical system of bani,
but also to follow the discipline of the presentation.

From the above discussion we learn of the aim and
ideal of the hymn-presentation by the singer. The musical
system of 'Guru Nanak Bani' is the medium of presenting,
experiencing and knowing the inherent Truth. To bring out
the influence of Bani containing Supreme Truth, it is
presented in a distinct musical system. It intensifies
and sharpens the effect of Bani, and also enables us to experience and know the Truth leading to the attainment of equipoise and bliss. It is also called the way to liberation. For the establishment of this musical system, Sri Guru Nanak Dev Ji not only analysed and studied the earlier and contemporary traditions of Indian music but of Indian spiritual/religious music also. Thus he provided them new meanings through a scientific approach which served as the guiding star for the forthcoming musical traditions and musicology. In this musical system of Bani, a scientific use of the popular and not so common means and organs of both the Hindustani and Karnataki Indian music was made apart from the different parts of the classical and folk music. In 'Guru Nanak Bani', the different organs of the different musical traditions are not independent but equally and conjointly active under the musical system produced by the ideal of Bani. On the whole, the musical use in 'Guru Nanak Bani' is independent, distinct and original in Indian culture because of its scientific approach. And, to understand it, the complete knowledge of the 'Music-ideal' prescribed by Bani is of utmost importance.