CONCLUSION

Indian music is one of the most ancient and distinct cultures with a vast traditions. We have seen that it has been enriched \textit{from} the very beginning, by the great forms of different traditions of classical, folk and devotional music. We see that the musical tradition developed \textit{from} the folk music. The devotional music is an important aspect of Indian classical music, gradually transformed itself as a distinct form, and a tradition born of the amalgamation of both the classical and folk music. In this way, mutual exchange continued \textit{to go on} in these different traditions of Indian music. It has thus provided a vast canvas to the Indian music.

In spite of the fact that Indian music is more ancient, broad based and distinct, than all musical traditions of the world, it has failed to unite in one scientific system. Nor has it succeeded in establishing and developing a universally acceptable science of music. The gulf between its theory and practice goes on increasing. The same is true of the history of music. The work done in the 19th and 20th centuries on Indian music is no doubt important at the level of compilation, but lack of analysis has resulted in several controversies and doubts. We have taken up this state of Indian music, as starting point for a study of the systems of the Indian
music, and this discussion leads us to the conclusion that it is still very important to study musicology, its practice and history from a scientific perspective. The tradition of western music is of much more recent origin as compared to the traditions of Indian music. However, the scholars of western music have done commendable work for studying, analysing and evaluating their music from a scientific standpoint. In the musicology produced by them, music is analysed from different aspects in a scientific manner. Indian music lacks such a scientific approach. Our earlier discussion on this point leads us to the conclusion that the Indian scholars, while studying music, ignore the contemporary conditions of the conceived subject and its new traditions because of the one-sided discipline and orthodoxy of the tradition.

In the research work in hand, music of one such tradition i.e. of the spiritual Bani of the medieval times, has been made the subject of study from a scientific standpoint; the complete form, distinctiveness and greatness of which has not been realized by the followers of this tradition as well as by the scholars and musicians of Indian music. This spiritual Bani comprises the compositions of Sri Guru Nanak Dev Ji, the founder of the Sikh faith. At the organizational level, 'Guru Nanak Bani' forms the basis of the establishment of 'Gurmat' musical tradition. Effort has been made to make
a scientific study of 'Guru Nanak Bani' in the context of contemporary classical music, folk music and devotional music, especially the musical tradition born of the Bhakti Movement.

In the beginning of the second chapter, we have accepted 'Bhakti', on the basis of its root, to mean 'to meditate,' 'to contemplate', and then made the entire Indian tradition of spiritual or religious music, our subject of study, under the name of devotional music. While discussing Bhakti, we have seen that Bhakti occupies a high place in the Indian tradition and in the different traditions of Bhakti, 'Kirtan' is acknowledged the best, easy and simple of devotional methods. In this context, light has also been thrown on the internal practical relationship between Bhakti, Mind and Music. At that point, we had found that mind is the controller and the driving force of our senses, and intellect acts as a discipline over it. Thus the spiritualists stress a lot on putting mana/heart under intellect/consciousness, controlling it, overcoming and sublimating it. Human soul influenced by 'maya' is egoistical which has to be transformed into a pure, enlightened one. Music performs this duty very easily because the movement of the sounds of music, which remains active in a peculiar sequential tonal order, has the strength to completely overpower mind. The scientific basis provided by Dr. John Eccles,
the Nobel laureate helped understand the relation between Mind and Music, is of great significance. Music diverts mind from the empirical reality and controls its movement mentioned above. Gradually, mind surrenders completely before the hypnotic power of music and achieves equipoise. It gets transformed into pure and enlightened mind, thus capable of absorbing the spiritual and moral values. In this deep interrelationship of mind and music we have seen that, as the process of stabilizing mind, through music proceeds, the devotee gets attuned to a state which becomes an inseparable part of mind, after some practice and devotion. Following this, presentation of self-propelled sound begins. The necessity for external/empirical music ceases. Rather spiritual music is born within the mind of man. In the Indian music, a lot of admiration is accredited to such a spiritual music. A detailed study on this subject has led to this conclusion. It is because of the great strength of both the forms of sound i.e. Ahat and Anahat, that the use of music in the Indian spiritual tradition has been very important.

While discussing Bhakti, we have realized the supreme power of music. More knowledge of its practical significance is available in the spiritual background of Indian music. We have found during our discussion on the spiritual background of Indian music that the origin of Indian music and the spiritual basis of its use in
different eras, comes out as a distinct tradition. In the context of Vedic music, it becomes evident that the Vedic tradition is the tradition of authentic basis of the Indian music. We have also proved that this tradition of spiritual music was in existence even before the Vedic music as is evident from the different stages of human development and later from the Indus Valley Civilization. From the Vedic tradition till the different traditions of medieval devotional music, music has fully established itself in the forms of classical (Margi) and folk (Desi) music. At the same time, its spiritual tradition came out in its developed form as devotional (Religious) music.

When we were discussing the different styles of devotional music popular in different times, we have also touched upon their contribution to Indian music. However, a close relationship between the different styles of classical and folk music and the tradition of devotional music become discernible. We also reach the conclusion that the mutual exchange between them also acts as a linking chain.

Our discussion in the chapter on the devotional music makes it obvious to us that the ancient classical music which was spiritual in nature later on got popularized only as classical music, and in medieval times came out as a great tradition of the different shades of the spiritual
music. The religious music in ancient times was alienated from the masses because of the caste considerations and orthodox and strong Brahmamic grip. However, the saints of the Bhakti Movement in the medieval age made a strong protest against this religious orthodoxy, and started the movement of 'Bhakti' on a wide front. In this movement saints from different parts of India took active part. Music was adopted as a distinct medium of devotion in this movement. In the same manner, the Sufi saints also started a new tradition of 'Sufi music' in protest against the Islamic orthodoxy. This tradition had a distinct and original form. An objective analysis of the tradition of devotional music in medieval times, has been made and we find that the tradition established by the saints of Sufis in protest against the prevalent religious orthodoxy was accepted by the masses, but the protest led to such unlimited freedom that it became difficult to find or ascertain a common, authentic musical system or discipline. Even at practical level, we find no such system of devotional music. Of course, we cannot deny the potencies and possibilities of the medieval devotional music, but an established, balanced, methodical and prescribed form of it is impossible to trace. Different religious traditions have, in this context, used music from different perspectives, but maturity of discipline and its observance in practice were lacking. These individual
different and scattered efforts in the field of devotional music, did not establish an authentic, universally accepted, and prescribed form and system despite their potentialities and possibilities. Even then we include this medieval tradition as the great canvas of the religious traditional Indian music. Many a gem can be located in this treasure. This great tradition has also made a significant contribution towards the Indian classical music.

Sri Guru Nanak Dev Ji was greatly moved by the pathetic plight of man in the social, economic, political and religious life of the medieval Indian society, which he attributed to ignorance. Realizing this, he established a new faith, with his divine vision and wisdom. It advises each being to observe his 'faith'. This new faith later developed as the Sikh religion. Sri Guru Nanak Dev Ji used music and Bani as the medium for the propagation of this faith. He not only intensely felt the above plight of the traditions of contemporary devotional music, but also popularized a new musical tradition for the ideological expression of his Bani from an original perspective.

The third chapter addresses itself to 'Guru Nanak Bani and Music'. In this chapter, we have first touched upon the life of Sri Guru Nanak Dev Ji which has
led us to conclude that the Guru Sahib made a deep study of the contemporary social, political and religious situation. Through his reflection, he provided ideological change to the different ancient values related to human life. This alternative serves as a unifying link between the past and future of human life. He composed Bani to convey his ideas to the people. This Bani is the Divine Word, the Divine Will, His decree. Sri Guru Nanak Dev Ji calls himself just a dhadi who presents/sings that Bani. In this Bani he made a true and realistic portrayal of the eternal truths of human experience, deep knowledge, divine vision and different aspects of human life. This Bani provides spiritual enlightenment to the masses on the one hand and occupies the highest place in the field of philosophy, literature and art on the other.

Our study of Sri Guru Nanak Dev's life reveals that he went out on four preaching odysseys for the amelioration of the masses. He preached that men should follow the path of religion. This study leads us to the conclusion that music played the following fundamental and significant role in the founding of the Sikh faith:

- Music became the medium for inspiration and composition of 'Guru Nanak Bani'.

- Music was used as the medium for presenting that Bani.
Sri Guru Nanak Dev Ji chose music as the distinct medium for establishing contact with the people of different regions, religions and castes. That is why there is variety of raga in 'Guru Nanak Bani'. There are also in its singing styles, poetic and musical compositions of both the classical and folk mould. It is clear in the case of Ragas that the southern and other species of Ragas are the natural and universally approved chain of establishing this contact.

Sri Guru Nanak Dev Ji chose as his companion and co-traveller, a top-class player of rabab, Bhai Mardana, for the fulfilment of that object. Bhai Mardana is not only the evidence of the close relationship of Sri Guru Nanak Dev's life and Bani with music, but is also the first musician and follower of the Gurmat musical tradition.

Sri Guru Nanak Dev Ji used music and Bani as the special vehicle for communicating the Divine Will to the masses. These serve as the wings of that Divine message. They are complementary to each other, equally active and harmonious. It is not only impossible but also biased and unscientific to see or think of them as a separate from each other.

Discussing the poetic forms in 'Guru Nanak Bani', we arrive at the conclusion that these poetic forms are not active independently, but they present the Bani through the medium of prescribed styles under an established and related Raga and musical system. In this Bani both
classical and folk forms have been made use of, which follows the respective singing style. The work of placing these poetic forms under Ragas is not at random or due to unconscious activity, but something done in a scientific manner. In this activity, effort has been made to place forms of classical poetry under established and popular Ragas whereas the folk forms are active within the Desi Ragas according to their original nature and cognition. In the musical system of 'Guru Nanak Bani', the classical poetic forms maintain the fundamental nature of the singing styles of classical music and the fundamental recognition of the basic tunes. Prescription of Raga in accordance with the singing-tune makes the whole activity more authentic and reasonable.

Our study of other signs and directions in 'Guru Nanak Bani' besides the Ragas and singing styles used therein, leads to the conclusion, that all such signs and directions, make the musical system of 'Guru Nanak Bani' authentic and reasonable which further help in presenting that great musical system at the organizational level from an original, new and scientific approach. Dhuni(Dhun(i) or tune provides the Vaars, universally approved potential. Ghar (Char(u) and jati(Jati(i) prescribe the distinct tonal form of this musical system. Besides, the Rahaaoo and Ank (numerals), guide the singer for reciting the Bani, dividing the verses in 'sthai and Antra(refrains). All
this enables the singer to rule out the slightest fault in its presentation which might otherwise hinder the fulfilment of its object.

The full discussion that we carried on in the chapter on 'Guru Nanak Bani and Music', helps in arriving at the conclusion that Sri Guru Nanak Dev Ji established an original and distinct musical system from the viewpoint of universal acceptance, authenticity and reasonableness, which comes out from the musical elements, organs, and signs inherent in the Bani. This musical system does not observe any strict or orthodox discipline, rather guides the way to the realization of truth through the joint medium of Bani and music which is natural and acceptable to all. It does not entangle the listener/congregation into any futile pretentions or ostentations, rather it makes him experience 'Truth' by fixing in a natural way his mind on the 'Sabda' or 'Bani'. It is its aim as well as achievement.

The fourth chapter, i.e. a study of 'Raga Prabandh' of 'Guru Nanak Bani' is of special significance in this research work, because Raga is an important unit in the 'Jangeet Prabandh' of 'Guru Nanak Bani'. This is the distinct discipline of the tonal language of the musical system, wherefrom we get enough information about the scientific basis, organisation and practicality of this
musical system. In this connection, we have included in our subject of study the origin, importance, characteristics and classification of Raga in the context of Indian music so as to give preliminary information about Raga. Attempt has been made to prescribe an equivalent of 'Raga' in English language i.e. 'Musair'. In this word 'Musair', (Mus + Air), 'Mus' is the accepted abbreviation for Music and 'Air' means a tune, for voice or an instrument, which has an 'aura' or an atmosphere. While discussing the importance and recognition of Raga as given in 'Guru Nanak Bani', we conclude that the Raga with tonal form is the specific medium of taking us to anahad state through its 'Ahat' form. Therefore, it has to be practised with heart and soul so that this devotion unifies mind with 'Sabd' and takes it to the state of eternal bliss. Thus, Raga is such a rare power which transforms the 'Raya' oriented mind into an enlightened one. Its full use has been made in 'Guru Nanak Bani' because of this extraordinary tonal power of Raga.

There are 20 major Ragas in 'Guru Nanak Bani' and 17 of its species up-Ragas have also been used. These Ragas are of classical as well as of folk nature. In other words, we can say that apart from the Ragas established and popular in music, those developed from folk music have also been used. Use of the southern varieties of Gauri, Vadhans, Pilawal, Ramkali, Maru and Prabhati is one example of the
practical distinctiveness and vastness of this musical tradition.

We have found, while discussing the classification of Ragas, that in medieval times the classification into Raga and Ragini had utterly failed. Consequently, a number of doubts and controversies had arisen. In the 15th century, Sri Guru Nanak Dev Ji rejected this classification at the practical level and adopted a new approach. It deserves to be mentioned here that the popular classification of Raga in modern Indian music follows the new approach of Sri Guru Nanak Dev Ji, although the credit for this has been claimed by some others. In 'Guru Nanak Bani', Raga has been rejected in man-woman (Raga-Ragini) relationship, but has been accepted as Raga only. In this system Such, Chhuyalag and Sankeeran Ragas have been used. Though under one main Raga, different varieties of it according to the mood of the Raga have been approved of at the practical level. This finds mention in the 'Guru Nanak Bani'. In 'Guru Nanak Bani' some such Ragas have also been used as are not mentioned in the medieval musical literature. These include Majh, Gauri, Gauri Guarer, Gauri Poorbi Deepaki, Asa, Asa Kafi, Tilang, Soohi, Sochi Kafi, Maru Kafi, Tukhari etc.

The Ragas used in 'Guru Nanak Bani' are fully identical and harmonious with the corresponding singing styles at the level of feeling and sentiment. These Ragas have been prescribed according to the nature of the
singing style, its regional characteristic and singing discipline. This prescription is an obvious instance of the scientific approach adopted, because it gives due weight to compatibility. For example, the folk form of singing in the Desi Ragas like Majh, Vadhans, Asa, Maru and Tukhari, and the classical form in measures like Sri, Gauri, Gujri, Bilawal, Ramkali, Bhairau, Prabhati have mostly been used. An analysis of 'Guru Nanak Bani' reveals that the sentiment of the Raga, its time and climate are identical with the feelings of the Bani. The 'Guru Nanak Bani' which is addressed to the people of different cultures and traditions uses Ragas of their respective regions. For instance, the Bani addressed to Sidhas and Nathas is composed in Ramkali Raga. The southern varieties of Ragas have also been used with this end in view. In 'Guru Nanak Bani', the significant means like music has been used to its fullest potentiality, and at the same time it has been given new meanings at the practical level in this musical system. The Raga-dhyān composed by Sri Guru Nanak Dev Ji provides new spiritual orientation to the Ragas which is the distinctive speciality and significant contribution of this musical system.

While discussing the different forms of 'Guru Nanak Bani' and keeping in mind the transformation of Shudh Thata that came in 18th and 19th centuries, the medieval and modern forms of Ragas have been fully analysed
and presented. The achievement of the forms of these Ragas has been from the practical traditions of northern, southern and Gurmat music. Therefore, our effort has been to compile/collect the available forms of a Raga and then analyse them in the context of Gurmat music. Our analysis of the mutual relationship of the ancient and modern forms of Ragas leads us to the conclusion that since the Ragas used for the singing of the 'Guru Nanak Bani' follow medieval forms, therefore, priority should be given to the ancient Ragas/forms for the purpose of singing. The Shudh and Chhayalag Raga-forms used in this Bani are rare and we have succeeded in compiling and analysing them.

About the Raga-organization of 'Guru Nanak Bani', we can say that this is a distinct tradition of the medieval Indian music and devotional music which initiated several new experiments in the modern musical tradition. Because of this distinct and original experimentation, 'Guru Nanak Bani' has been able to establish the finest and the most scientific system, which remained unnoticed and unappreciated owing to negligence.

The fifth chapter has discussed the singing styles used in the 'Guru Nanak Bani'. The analysis of the styles used by Sri Guru Nanak Dev Ji has made us aware that in this Bani, styles of both the classical and the folk variety have been made use of. The original entity and attraction
of presentation get so coalesced in the musical system of 'Guru Nanak Bani' that they represent entirely new meanings at the practical level. In this musical system, the presentation of these singing styles is active in the presentation of the Bani. Thus, these styles no more remain classical or folk forms of presentation, but become a part of a new mood or mould. After establishing this belief and tradition, we have analysed the styles of singing used in 'Guru Nanak Bani', not in their real form but as classical or folk 'Ang'. In the context of the traditions of medieval devotional music, the above use in 'Guru Nanak Bani' is a distinct characteristic of its musical system.

On the one hand, we find the presence of prabandh and dhrupad styles of classical singing in 'Guru Nanak Bani', on the other hand, there are, in the Bani, forms of folk poetry such as Vaar, Chhant, Pahre, Alahunian and Sohle. In this musical system, different styles of singing have been used according to their basic nature under the corresponding Ragas. For the classical forms of poetry, classical styles of singing are used under main, established Ragas. Similarly, the forms of folk poetry is in the styles of folk singing, placed under Desi Ragas. In the context of the tunes of the Vaars, analysis of the relation between the times of Asa di Vaar and Tunđe Asraje di Vaar is of special significance. The consciousness of such
relationship has come to us from the analysis of the mutual relations of different styles of folk singing and Desi Ragas.

On the whole, we can claim about the singing styles used in 'Guru Nanak Bani' that while making use of the classical and folk styles in the Bani, Sri Guru Nanak Dev Ji produced a unique balance through an original, authentic and scientific approach. Under this discipline those poetic forms have been used which do not tempt the listener/congregation through any poetic/musical ostentation. Nor do they let these art forms and organs tilt towards their fundamental inclinations. Rather the check of the musical system of 'Guru Nanak Bani' binds them in a prescribed discipline with a view to fulfilling the object of the Bani. It was through this unique, reasoned, authentic and scientific approach of Sri Guru Nanak Dev Ji about the classical and folk styles of singing that the musical system established by him came out as an independent entity which is different from contemporary musical traditions.

As a result of the original and distinct approach of Sri Guru Nanak Dev Ji about the different musical elements used in the Bani, these various musical means came out along with their new meanings and various possibilities. We have discussed them independently in the preceding
chapters. In the sixth and the last chapter, we have discussed the Sangeet Prabandh (musical system) of 'Guru Nanak Bani' (a musicological study) as it emerges from the collective use of these elements. This view of ours about the musical system of 'Guru Nanak Bani' is an endeavour, a major achievement about the recognition of this musical system. The entire Indian literature and music is silent as regards the independent entity of this musical system. Consequently, we all have remained ignorant of the new musical establishment of this great, unique and scientific musical system. In this chapter, all the organs of the music used in the Bani have been acknowledged collectively active under a specific direction and discipline. In 'Guru Nanak Bani' without mentioning their independent existence, attraction or importance, we have analysed them according to the new meanings and the original contexts.

After a scientific study and analysis of the musical system of 'Guru Nanak Bani' in the context of Indian music, we are of the considered opinion that the musical system of 'Guru Nanak Bani' is different and unique from all earlier and contemporary musical traditions. Sri Guru Nanak Dev Ji made this system the medium of realizing the spiritual ideal of the Bani. This musical system has been created in consequence of a deep analysis of the contemporary/musical traditions. This musical system follows a scientific basis. The new orientations
provided to the different musical elements under this musical system bring out the unlimited possibilities inherent in them. At the time of establishing this musical system, Sri Guru Nanak Dev Ji used these different organs of music from a scientific perspective and was also fully aware of the complete psychological and cultural condition of his listener. This unique musical system of 'Guru Nanak Bani' is the basis of the independent and distinct tradition of Gurmat music which the following Sikh Gurus and their followers adopted at the practical, organizational and institutional level. For the use and study of the 'Gurmat' musical tradition, one must be fully aware of the fundamental idea and ultimate aim, before the Guru Sahib. If we neglect even one musical organ, the subject of our independent study in this musical system, we are likely to reach erroneous conclusion. We should use and study this great musical tradition from all angles, only then we shall be able to make a correct use and study of the tradition of 'Gurmat Sangeet' as established by the great Gurus.