The tradition of 'Gurmat Sangeet' or Sikh devotional music, as established by the Sikh Gurus, has a distinct identity of its own because of its fundamentally distinct and unique musical organism. A correct evaluation of this tradition has not been possible because of a variety of reasons. Indian musicologists and other scholars on music, have either just ignored it, or considered it a part of the musical tradition of the medieval Bhakti Movement, without studying the Sikh devotional music's fundamental and distinct identity. The responsibility for this lies, to some extent, with the ragis, rababis, scholars and other followers of the Sikhism, who neither recognized the true meaning of the use, study and significance of this great gift of the Gurus, nor made any worthwhile attempt for its preaching or popular acceptance. There can be several reasons behind it, and of them, the example of the dynamic and changing history of the Sikh religion is before us. While providing it with the prescribed musical structure, Sri Guru Nanak Dev Ji declared its use at the institutional level as basic and essential. As a result of the efforts of the Sikh Gurus, ragis and rababis, the Sikh devotional music came out as an independent tradition. After the ten Sikh Gurus, the job of preaching and spreading, it, was limited to the Sikh masses and certain Sikh
institutions. Guidance could have been sought from Sri Guru Granth Sahib, the Guru Eternal for the Sikhs. But the Sikh ragis and rababis following the then extent traditions and tending to retain popularity brought in several changes which caused a good deal of harm to the prescribed musical mode of the Sikh devotional music at the professional level. The present state of the Sikh devotional music is still more unpleasant because the Sikh musicians and the Sikh masses have strayed away and now fail to recognize their rich heritage, because this tradition had failed to establish its own identity.

The Indian scholars considered it just a part of the traditions of the medieval devotional music and did not attempt an independent study of it. It is like committing the same error as, considering Sri Guru Nanak Dev Ji a saint-poet of the Bhakti Movement. These scholars forget the fact that in the flow of the Bhakti Movement, Sri Guru Nanak Dev Ji created a ship over which was fluttering a different/distinct flag of religion and this ship marking a distinct and distinguishable path was sailing ahead toward its planned destination. It is also a matter of regret that the Sikh scholars made, on the basis of their literary and religious scholarship, a limited, incomplete, and unscientific study of the tradition of the Sikh devotional music. Such a study instead of bringing out clearly the characteristics of this tradition, made
them vague and corrupt. Up to the 19th century, this tradition remained in use because of its dynamism. However, thereafter the distinct system of the Sikh devotional music had to face the unprincipled and uncertain use at the professional level. As a result of this, an analytical study and reinterpretation of this tradition became absolutely necessary for its re-establishment.

The basis of the Sikh devotional music (Gurmat Sangeet) is Sri Guru Granth Sahib in which the order of compilation follows the classification of Rag Prabandh of 'Gurmat Sangeet'. This music-system is completely dynamic. The ragis/rababis made use of this music system according to the musical education received by them by word of mouth and as a consequence of lack of proper preservation, it gradually disappeared. Realizing the necessity, as described above, in the 19th century some scholars interested in the study of this tradition, but limited knowledge of musicology made a correct and comprehensive study of this system impossible. Scholars like Dr. Charan Singh, Bhai Vir Singh and Bhai Kahn Singh Nabha tried to introduce the basics of this system. Some scholars of Punjabi literature belonging to the next generation among whom can be counted Dr. Taran Singh, Dr. Surinder Singh Kohli, Dr. Sher Singh, Dr. Surain Singh Wilkhu and Prof. Piara Singh Padam, furthered the work already done, but discussion on Sikh devotional music from the viewpoint of musicology could not be possible. Thereafter, Prof. Tara Singh, Dr. Ajit Singh Paintal, Dr. G.S. Mansukhani, Dr. Darshan Singh
Narula and Dr Jagir Singh studied the Sikh devotional music from the standpoint of musicology. And, of them only Prof. Tara Singh and Dr Jagir Singh have mentioned 'Gurmat Sangeet' as an independent tradition. Although these were good efforts, yet they failed to establish an independent identity of the tradition of Sikh devotional music. These attempts did not make a scientific analysis, taking into consideration the tradition as a whole; rather they were limited to the study of certain aspects of the tradition such as the Ragas of the tradition and the relationship between Bani and music. Inspired by the earlier attempts made by these scholars and realizing the lack of a scientific approach towards the 'Gurmat Sangeet Prabandh', an attempt is being made in this research work, to do a musicological study of the 'Guru Nanak Bani'. The hymns compiled by Sri Guru Nanak Dev Ji, the founder of the Sikh faith, are not only ideologically fundamental to the Sikh faith but are also the basis of the great tradition of the Sikh devotional music(Gurmat Sangeet). The hymns of Sri Guru Nanak Dev Ji contain the fundamental elements of the origin, principles/theory and form of the 'Gurmat Sangeet', and it is only through their study that realization of a true, scientific and ideal form of this great system of the 'Gurmat Sangeet' is possible.

Amongst all the Bhakti traditions of Sri Guru Nanak Dev's time, the use of music was quite common. In the Bhakti
movement, music was used from different perspectives for the purpose of devotion. It was in fact a movement to liberate religion from the Brahmanical influence and religious orthodoxy. It denounces the social evils like casteism and impresses on man to ever remember God and to realize 'Him'. At the practical level, this tradition was different, distinct, simple and full of devotion. Sufism which was born as a reaction against Islamic orthodoxy, also used music for devotional purposes. At such a juncture of history, Sri Guru Nanak Dev Ji intensely felt the widely spread darkness in contemporary social, political and religious life, and this feeling finds expression in his hymns. Sri Guru Nanak Dev Ji undertook four preaching odysseys so as to remove this darkness and uplift the masses. During his odysseys he met people from different castes, climes, regions and religions. He made all of them aware of their human/moral duties. He asked the people belonging to different religious traditions, to comprehend the true essence of their religions, and advised them to have faith in the True Being. To realize his aim, Sri Guru Nanak Dev Ji founded the Sikh faith and blessed his followers with his hymns and music. While out on his preaching odysseys, Sri Guru Nanak Dev Ji selected one Rababi Bhai Mardana to be his constant companion who was not only a first-rate Rabab-player but also a great singer. Besides inheriting true qualities of a good musician, Mardana had got training
under a top-ranking musician, Bhai Firanda. Sri Guru Nanak Dev Ji made a proper use of the genius of such a companion and made music the medium of the creative process of composing and singing hymns. Sri Guru Nanak Dev Ji studied all the contemporary traditions of devotional music, opposed the evils, ostentation and pretentiousness inherent in them, and showed the way of experiencing and knowing the Supreme Truth by attuning the mind to 'Him' with the help of hymns set to musical measures. To fulfil this objective, Sri Guru Nanak Dev Ji gave to Sikh music, the gift of 'kirtan' which was the institutional spread of the prescribed form and established behaviour. Sri Guru Nanak Dev Ji on the one hand, established an ideal for the presentation of the kirtan of the hymns (Sabda kirtan) and on the other determined a certain musical system of the different musical organs under fundamental and new meanings. This system of music comes out clear from the hymns of Sri Guru Nanak Dev Ji. In fact, this 'Guru Nanak Bani's systematic music formed the basis of the forthcoming tradition of the 'Gurmat Sangeet'. The musical system of 'Guru Nanak Bani' must be studied from the perspective of the musicology in the context of the medieval music tradition with a view to correctly analysing and identifying this tradition. To achieve this aim, an attempt is being made in this dissertation to make a musicological study of the Bani of Sri Guru Nanak. To facilitate the work of this study and analysis, the present thesis has been divided
into six chapters and a brief resume of these follows as under:

The first chapter deals with the Indian music and musicology. Besides discussing the theory and forms of Indian music, the chapter also analyses different systems of study, their deficiencies and the serious problems and complications resulting therefrom. Such an analysis is of fundamental importance because the Indian music had failed to establish a good musicology in spite of its vast and rich form. The need to examine above-mentioned deficiencies is the main issue in this chapter. After arriving at some very important results in this direction from the study and analysis of the above problems, the thesis addresses itself to the main theme of its study.

The second chapter, entitled "Devotional Music: Its Theory and Nature" examines the devotional music and presents an analysis of the traditions of the devotional music as extant at the time of Sri Guru Nanak Dev Ji. In this chapter, an attempt has been made at studying bhakti in the Indian religious tradition, the different means of Bhakti, bhakti and music, bhakti/mind and music etc. which is followed by a study of the metaphysical background of the Indian music and the different modes of the devotional music. We have also made a scientific study of 'Music and Mind' on the basis of 10 lectures delivered by Dr. John Eccles, an Nobel Laureate, brain Surgeon and the discoverer - IX -
of Neurons. The aim of this study is to attempt an analysis of the different currents of the devotional music and to place the Sikh devotional music as determined by Sri Guru Nanak Dev Ji on the basis of similarities and dissimilarities between them.

The third chapter attempts, after a brief biographical information about Sri Guru Nanak Dev Ji, a preliminary study of the poetic and musical elements used in the Guru Sahib's hymns (Bani). This has involved a discussion on the mutual relationship between music and poetry. Besides, poetry and hymns (Bani), the codification of the hymns and the musical classification of these hymns have been dealt with, because a distinct use of a different poetic or musical form helps in portraying the musical construction of 'Guru Nanak Bani' as an independent tradition.

The fourth chapter includes for the subject of its study 'Raga', which is the significant unit of the entire musical system of the 'Guru Nanak Bani', and the complete 'Raga Prabandh' of it. The study and analysis of this 'Raga Prabandh' is being done with reference to the tradition of the medieval Indian music. It includes points.
such as the origin of the Raga, its characteristics, its classification and the proper time, season/mood of its singing. While discussing Raga from different perspectives, the different theories and forms of the Raga-Prabandha as they emerge from the hymns of Sri Guru Nanak Dev Ji have been discussed. The Raga forms as acquired from the Indian music, classical literature(Sangeet Granthas) and the ragis/rababis of the Sikh devotional music have been mentioned. The compilation and analysis of these forms is in introductory nature.

In the fifth chapter an analysis of the style of singing as used in the 'Guru Nanak Bani' and their evaluation in the context of such styles in Indian classical and folk music. The styles (Gayan Shalies) and importance of their 'Ang' in the context of Bani have been determined. With a view to discussing, the tradition of the distinct and prescribed use of the styles of singing, in the musical system of the 'Guru Nanak Bani' and their theories and forms, the musical analysis of the forms of these styles has been attempted. In this behalf the notation of certain styles of singing is the special feature of this chapter.

The sixth chapter is the important and fundamental achievement of this research work. Herein an effort has been made to bring out the different organs and elements of the above-mentioned Bani and music from the perspective of a musical arrangement. This musical system(Sangeet
i rabandh) forms the basis of the tradition of the 'Gurmat Sangeet' (Sikh devotional music), and besides a correct identification, a set and certain use, preaching and development of it, is essential.

The research methodology followed in this work is as discussed above. It is quite an uphill task to distinguish the real features of the 'Gurmat Sangeet' (Sikh devotional music) from the somewhat distorted tradition as practised these days. Therefore, we have tried to search out the right path from the hymns (Bani) of Sri Guru Nanak Dev Ji, the founder of this tradition. I admit, of course, that no mortal effort is enough to fully comprehend all the nuances of these spiritual hymns. Still an effort has been made and any suggestions pointing out my limitations and deficiencies are welcome:

"Sun(i) Gla ākās kī kītā āī rīs."