CHAPTER V

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PART A: INTRODUCTION TO MUSICAL INSTRUMENTS

5.1.1 ORIGIN OF MUSICAL INSTRUMENTS:

In Indian society and its culture, religion has held a very important place. Music too was greatly influenced by religion and that is the reason, music scholars of ancient times related the origin of musical instruments with some Gods and Goddess.¹

Any material which is used for producing sound can be termed as a musical instrument. It is said that human body particularly the voice, is the oldest musical instrument. In our musical texts of yore it is called 'gatra veena', gatra means human body and veena is the musical instrument played by Goddess Saraswati, the Goddess of knowledge. Clapping of hands, beating of buttocks and thighs, stamping of feet on ground, whistling etc. are auditory actions of the human body which can be termed as the first musical instruments.²

Since music is an integral part of dance, the musical instruments therefore form its inse-

   their History and Development.
parable accompaniment. These are the very heart and soul of a dance. It can be stated that there can be no dance without musical instruments. These provide rhythm and melody to both dancer and the accompanying singer. Both percussion and string instruments provide depth and dignity to a dance. When a dancer does 'Abhinaya', the music lends grace to the gestures of the dancer. Tabala and Pakhawaj are two most important musical instruments used for providing beat and rhythm in classical dance. Dholak is the popular instrument of folk dance. In addition, in Kathak dance, when a dancer dances on bhaans, cymbals (Majira) are used to give melodious effect. These are also used in Bharat Natyam. Musical instruments fix the rhythm which the dancer has to follow.

The dancer starts the dance with 'Vandana' which is not set to any rhythm. Thereafter, the Tabala and Pakhawaj players play a pattern which sets the beats of a 'tal'. The performer dances on these beats. Tabala and Pakhawaj players make vital contribution to the success of the dance. Their task is not only to keep the 'theka' steady and sweet, but also to play those patterns which the dancer may choose to dance on. Tabala and
Pakhawaj players have to fill the gaps during the dance, such as the empty 'avrti' between two neighbouring 'tukras' or the moments where dance becomes a little dull because of the lack of foot work of the dancer. This is because a dancer cannot go on dancing breathlessly for a long time and has to pause repeatedly during the performance to regain breath. In such moments, it is the accompanist who ensures that the performance goes on uninterrupted despite gaps in the dance. In the same way, in music also, Tabala and Pakhawaj play a very important role for providing base to the singer. When a dance is performed on bhajans, Dholak is also used as an accompaniment in providing rhythm in both music and dance. In Northern India, percussion instruments like Tabala, Pakhawaj and Dholak are an integral part of Sikh kirtans.

In addition to the percussion instruments, string instruments are also used in the dance to provide 'Lehra'. 'Lehra' not only indicates the extent of rhythm but also keeps the mind of the dancer attuned with the cycle of beats. The prominent string instruments used are Sorod, Sarangi, Sitar and Rabab. Rabab was the favourite instrument of Baba Nanak.
Ghunfoos are used in dance as well as in music. These generate a very pleasing sound. These are used in temples both by dancers as well as singers.

5.1.2 **CLASSIFICATION OF MUSICAL INSTRUMENTS:** According to Sangeet Shastra Darpan musical instruments can be classified into four types:

(i) Tata
(ii) Sushira
(iii) Avanaddha
(iv) Ghana

(i) **Tata:** It is derived from the root tan. That is, these instruments have some form of wire, which when stretched produces musical sound. These are called string instruments and are divided into two categories, viz Tata and Vitata. In the former type of instruments the stroke is given by the fingers as in Tanpura. In the latter type the stroke is not given by fingers but the sound is produced with the help of an article like 'Bow' or 'Misrab', as in Sitar, Bela and Israj.

(ii) **Sushira:** These instruments are hollow from inside and are played by blowing air into them by mouth. The examples are Shehnai,
Flute and Been. However instruments like Harmonium in which the air is blown with help of a fan are played by hands.

(iii) Avanaddha: Avanaddha means to be covered with hide. Instruments which have one or two faces covered with hide fall under this category. The examples are Mridangam, Tabala, Nagara, Damaru, Dhol etc.

(iv) Ghana: The solid instruments fall under this category. Once made, these do not require any tuning. These are made of some metal or wood. Cymbals, castanets and rattles belong to this class.1

1. Sangeet Shastra Darpan, Part II, P 135-136
PART B: DESCRIPTION OF MUSICAL INSTRUMENTS

PAKHAWAJ:

5.2 ORIGIN: It is difficult to trace the exact origin of Pakhawaj. There is no evidence to prove that its origin has any connection with Punjab. However, this musical instrument has been extremely popular for the last five centuries in Punjab as well as in other Northern Indian states. According to the history of gharanas, Diwakar Pandit and Sudhakar Pandit (Suraj Khan and Chand Khan), the disciples of Swami Haridas were the key personalities of not one but three gharanas of Punjab. It is for certain that these music scholars brought Pakhawaj to Punjab. Even after the commencement of 'Khayal gayaki' in which tabala was the accompaniment, the people of Punjab kept alive the tradition of Dhrupad singing wherein Pakhawaj is the accompaniment. All scholars of music agree that 'Dhrupad Ang' was prevalent in Sikh Kirtan. However, gradually as 'Khayal Gayaki' replaced 'Dhrupad gayaki', in the similar way, tabala replaced Pakhawaj. All the same, Pakhawaj is a special percussion instrument

Before arrival of Tabala, Pakhawaj was the only percussion instrument used in Kirtans in Punjab.¹

The assumption of some scholars that the musical instrument which is called Pakhawaj in Northern India is known by the name Mridang in Southern India is incorrect.² Pakhawaj used in Northern India differs in appearance and sound from the Mridang of Southern India.³ The major difference between Pakhawaj and Mridang is that the former is made of wood and the later of clay. From the very import of word 'Mridangas', it appears that its body was originally made of clay. Reference of Mridang is also found in Buddhist and Jain culture.⁴ A number of musical instruments are seen in the hands of musicians on the sculptures and paintings of ancient times. In some of these, Pakhawaj can be seen in the hands of some musicians. This goes to prove that this is a very old instrument.

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2. The Music of India, P 145.
These days this instrument is played with 'Dhrupad' and 'Dhamar' shelly. This musical instrument is also played with 'Trivat', 'Chaturang' and 'Tarana' of 'Dhrupad' style. Pakhawaj is played when the 'bols' of tals are of open hand. It is also used if Raga 'Lakshan', 'Swar Malika' and 'Tal Lakshan' are of 'Dhrupad Ang'. If a singer is singing in 'Dhamar Tal' in that case also Pakhawaj is used.\(^1\)

The word Mridang is found in the ancient books of music and reference to the word Pakhawaj is seen from the 15th century onwards. Guru Nanak has used the word Pakhawaj in his hymn:

"Baja Mati Pakhawaj Bhau".\(^2\)

This indicates the fact that Guru Nanak was extremely fond of this instrument that is why he has mentioned this musical instrument often. Moreover the use of musical instruments was a must in the Kirtans of Guru Nanak. An artist needs a percussion instruments as an accompaniment which provides Tal. 'Dhrupad Ang' is incomplete without Pakhawaj. For a long time devotional music was sung in Punjab in 'Dhrupad' style.

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   Sabhiacharak Ate Itihasak Pichhokar -
   A Thesis by Rajinder Kaur (Punjabi),
2. S.G.G.S., P 125.
5.2.2 THE SHAPE OF PAKHAWAJ: This instrument consists of a hollow shell of wood larger at one end than the other, upon which are strung two heads of skin, fastened to wooden hoops and strained by leather braces interlaced and passing the entire length of Pakhawaj. Small pieces of wood placed between the shell and braces are used for tuning the instrument. The two heads are tuned to the tonic, fourth or fifth, according to whether the music is to be in Madhyama or Panchama Shruti. The centre of the smaller head of this peculiar drum is ceated with a composition of resin, oil and wax and an embroidered cloth is generally placed upon the upper side of the shell for ornamental purpose.¹

Pakhawaj is played by the hands, fingertips and wrists in a very peculiar fashion. Drum playing was a great art among Indian performers and to achieve a high degree of proficiency entailed years of study and practice. The smaller head of Pakhawaj is struck by the right hand and the larger head by the left. This drum is considered to be the most primitive of all Indian instruments. Its origin is described in the puranas as under:

¹ The Music and Musical Instruments of Southern India and Deccan. P 137.
"When Mahadeva elated by his victory over the invincible demon Tripurasura began to dance, surrounded by Indra and other deities, Brahma is said to have invented the Pakhawaj to serve as an accompaniment and under His direction God Ganesha was the first one to have performed upon it.\(^1\)

**TABALA:**

5.2.3 **ORIGIN:** It is said that tabala was brought to India by the Muslim invaders. The origin of the word tabala is from the Arabic word "Tabal", which means musical instrument whose face is upwards and the top surface is flat. In Arab countries, the musical instrument similar to 'dundhbi' was known as tabal and was played by sticks. This was a type of 'nagara' for boosting morale of soldiers and used to be played behind the marching Armies going to battle.

It may be stated that tabala is the most famous musical instrument. It is divided into two parts. Left side is called 'Duggi' and the right side is called 'Chattu'. The right portion of tabala is made of wood, while the left one is made of clay or metal. The upper parts of both Duggi and Chattu

\(^1\) The Music and Musical Instruments of Southern India, and Deccan.
are made of leather. Both parts are hollow from inside. While playing both sides are always used together and are tuned as two heads of the Pakhawaj. ¹

5.2.4 THE INVENTION OF TABALA: Tabala, although considered to be of lower standard than Pakhawaj, is played like it. According to Capt Willard, Pakhawaj divided into two separate parts is called tabala. However, according to some scholars tabala in its present form was invented by Amir Khusrao by splitting Pakhawaj into two parts viz, The right part and the Left Part. ²

Baba Nanak has used the word 'Tabalbaz' on page 142 of the S.G.G.S. ³ Tabala has replaced Pakhawaj as the musical instruments in Sikh Kirtans.

5.2.5 PARTS OF TABALA:

PURI: The top portion of the tabala is covered with leather made of goat skin and is called 'Puri' which can be tightened with the help of strings. 'Puri' comprises of three layers of leather, the leather of the lower most layer is stiff whereas that of the top two layers is soft. The hard part is called 'Gudri'. In ancient time, this work was

done with the help of a big bangle. This bangle was made of iron, wood and brass. In present days 'Gudari' is known as 'Jal'. There are holes in the Jal and with the help of these holes the 'badhi' is tightened. With the help of the upper leather different sounds are produced as per the requirement.¹

SIYAH: After 'Puri' is tied on tabala, a special type of masala called siyahi is pasted in its centre. The masala (Siyahi) is made of iron powder, coal and cooked rice, which are mixed to form a powder. First a thin layer of $2\frac{3}{4}$ is pasted in the middle of Puri, when it becomes dry it is made soft by rubbing a stone on it. When it becomes soft again, one more layer is pasted on it. Second layer is slightly thicker than the first one. Five to seven layers are used on one Puri. The last layer is one inch thick. Siyahi helps in creating resonance in tabala. Siyahi has been in use since ancient times.²

BADHI AND GATTA: There are sixteen holes in 'Jal' in which leather strings are tied. These badhis are made of leather. The leather of badhis is hard. This leather should not be broken from

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¹ Bhartiya Sangeet Vadya, P 141.  
² Ibid.
anywhere. Some people also use rope instead of leather, however leather is more durable than rope. With the help of Badhi, the Puri is tuned. In Bombay, Camel leather is used for badhi. These badhis though more durable are very difficult to tighten. When badhi is tightened then Gattas are put inside the badhi. These gattas are made of wood, four badhis can be put on one gatta. These gattas help in fine tuning of tabala. Gattas are used only on chattu. The dugi is without gattas.

5.2.6 THE DIFFERENCE BETWEEN TABALA AND PAKHAWAJ:
Tabala holds a very prominent place in the life of musicians of Punjab. The Punjab Gharana is very well known for Tabala. The main difference between Pakhawaj and tabala is that the former is a one piece musical instrument and the later is in two pieces. Pakhawaj is played with open hand 'bols' whereas tabala has closed hand 'bols'. Further, Pakhawaj is the instrument of 'Dhrupad' style and tabala is related with 'Khyal' gayaki. Since 'Dhrupad' was very famous in Punjab, that is the reason it took so long for tabala to take the place of Pakhawaj.

1. Bhartiya Sangeet Vadya, P 141.
DHOLAK:

5.2.7 ORIGIN OF DHOLAK: It is an ancient musical instrument, evidence of which is found from Indus valley civilization onwards. In some of the seals of Mohanjodaro figures of men playing long cylindrical drums can be seen.¹

It is a bifacial membranophonic instrument which is hollow from within and is generally made of Mango, Beeja, Sisham or Sagwan wood. Animal hide is fixed on each side of the mouth either directly or held by rings. There is usually a bracing of either leather or rope passing from end to end which is used for tightening the parchment.

The instrument was also in use during the time of Guru Nanak and a reference to it is found in the following hymn composed by Guru Nanak:—

"Tal Madeere Ghat ke Ghat,
Dholak Duniya Baj Ri Baj."²

In Punjabi language Dholak is also called

1. Musical Instruments of India, their History and Development, P 71.
2. S.G.G.S., P 349.
Dholaki. It is used as an accompaniment of Bhajans, folk songs and folk dances performed at various occasions like marriages and festivals.

5.2.8 **DIFFERENCE BETWEEN DHOLAK AND TABALA:** The main difference between Dholak and tabala is that Dholak is a folk instrument while tabala is used for classical as well as folk. Dholak is used in all the folk dances of Punjab. Right from Guru Nanak's time, ladies used to play dholak while performing kirtans at homes. Whereas, Tabala is now used in Sikh kirtans. Like Pakhawaj, dholak is also a one piece musical instrument.

**RABAB:**

5.2.9 **ORIGIN OF RABAB:** Rabab is not an Indian Instrument. References to this instrument are found in books of Persian literature.\(^1\) This instrument was brought to India by the Persians who came from Middle East i.e. Persia and Arabia.\(^2\) It is a common saying by the followers of Sikh religion that Guru Nanak invented 'Rabab' and taught it to Mardana.\(^3\)

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1. Musical Instrument of India, P 49.
2. Ibid, P 39.
3. Vadan Kala, P 270.
It has a pear shaped resonator covered with parchment. There is a neck and short finger board without frets. Ain-i-Akbari mentions about a six stringed Rabab.¹

Capt Day in his book "The Music and Musical Instruments of Southern India and Decean" writes, "The Indian Rabab is principally used in Punjab and Upper India, its use in other parts is confined to Mohemmdans."² Further at Page 103 of his book he writes, "The rebecerce popular in Europe, was a form of the Rabab, brought to Spain by the Moors, who in turn had derived it from Persia and Arabia. Here again, Aryan origin is evident. The Rabab according to old works is a form of 'Vina' and it is popular in the Northern India and Afghanistan."³

Rabab used to be played by Mardana while singing the hymns composed by Guru Nanak. Bhai Mardana was a life time companion of Guru Nanak.⁴

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1. Musical Instruments of India, their History and Development. P 139.
3. Ibid, P 103.
4. Punjab wich Sangeet Kala De Nikas Te Vikas, P 68.
Rabab was the musical accompaniment used by Guru Nanak during his kirtans. It is said that Guru Nanak made a special type of Rabab for Mardana. Mardana used to play Rabab while Guru Nanak used to perform kirtan. The special type of Rabab was made so that it could be carried conveniently during the long journeys undertaken by Baba Nanak along with his companions. This is also said that for some years Mardana took training from Bhai Piranda, a famous Rabab player of those times. It is mentioned in Shaki's that Guru Nanak himself never played Rabab. He only used to utter the following:

"Mardane Rabab Cher Bani Aiyee hai."

Meaning oh Mardane, start playing Rabab, we will sing hymns. It is not known as to which Gayan style Rabab was used in those days, however, in present day Rabab is neither used with Dhrupad nor with Dhamar shelly. This instrument was very dear to Guru Nanak however, later on it was not used in Sikh kirtan.

Rabab is a string instrument. The shape of Rabab is like peacock. From first century onwards,

Rabab not only became popular in Punjab but all over India. Some people attribute the origin of Rabab to Guru Nanak. However, the Rabab played during his time seems to have been designed by Guru Nanak from an older existing version of Rabab.¹

In all the photographs displayed at various Sikh religious places and books on Baba Nanak, Mardana has generally been shown with a Rabab in his hands. Mardana lived with Guru Nanak for 45 years. Mardana's son, Shazada was also a skilled Rabab player. After the death of Mardana, he was appointed by Guru Nanak to be his successor and accompanied Guru Nanak in his travels.²

According to Shushila Misra, "The Rabab, probably of Arabian origin had been considerably improved upon by the Rababiyas before it was brought into India. There was a time when Lucknow was the home of some eminent rababiyas, namely, Pyar Khan, Jaffar Khan, Basat Khan, Chajju Khan, Bahadur Khan and Kazim Ali Khan (sons of Jaffar Khan). Kazim Ali is still remembered as one of the greatest

rababiyas. His sons Sadig Ali and Nissar Khan, and two sons of Jeewan Khan, viz Bahadur Khan and Haider Khan were all great rababiyas.

The Rabab is believed to have been imported into North India by the Muslims. Today the Rabab is almost extinct. The last Rabab recital that the author heard was by Ustad Allaudian Khan of Maihar accompanied on the Tabala by Pandit Kanthe Maharaj in a studio concert of Akashwani Lucknow. It is entitled article "Sarodiyan Ke Gharane", (in the Golden Jubilee Souvenir of the Bhatkhande Music College 1976) the sarod artiste late Umar Khan has stated that a special class of artist known as Meers used to play on the Afghan rabab daf and sing martial songs and songs of heroism in front of the marching armies of Babar. According to him it was these Meers who brought rabab into North India. They were given 'Jagirs' in different places where they settled down. The batch which settled down in Bulandshahar (In Mugam Barah Basti Bagrasi) had as their leader Gul Mohammed Khan, the senior most Meer. His son Haddad Khan and the latter's son Miyan Niyamatullan Khan became shagirds of Miyan Basant Khan. They altered the goat strings into plate and iron strings.
Of his two sons Ustad Karamat Ullah Khan stayed on in Allahabad, while the other scholarly son who shifted to Calcutta became well known as professor Asadullah Khan Kaukabh. Another branch of Meers settled down in Shaahjahanpur, Insaaf Khan Rababiya and his son Inayat Khan Sarodiya became well known.

Ustad Amjad Ali Khan, the renowned and highly polished sarod maestro (who shot into wide fame while only in his twenties) has categorically stated that it was his great grand-father Gulam Ali Khan who gave us the sarod as we know it today by bringing about several modifications in rabab. He has also said that the tough bearded rabab player Ghulam Bandegi Khan Bangash came to India from the rugged sun scorched plains of Kabul about two hundred and fifty years ago. Through generations of maestros, the rabab was polished and converted into today's sophisticated and internationally popular sarod.¹

According to Popley, "The Rabab is a fine Muhammadan instrument, with a shallow bowl made of wood covered with parchment. It is something like a flattened and shortened sitar, but has no frets. It has four strings, one or two of brass

¹. Musical Heritage of Lucknow, P 87-89.
and two of gut, with sympathetic metal strings at the side. Sometimes the two upper strings are doubled. All the six strings may be of gut. The instrument is played with a bow of horse hair. The strings are tuned in one of the following ways:

Sa Pa Ma Sa (C G F C) or Sa Sa Pa Ma Sa (C CG, C E)

Sometimes it has a few catgut frets placed at diatonic intervals. It is a handsome instrument and has a very pleasing tune, some what fuller than that of the Sarangi. It lends itself to the grace better than Sitar, as it has no frets.

An officer living in the North West Frontier province writes that in that province the Rabab is usually played with a plectrum of the fingers and never with the bow. Many of them also have frets, but never more than four. The Rabab is made from mulberry wood and the best instruments came from Kabul.¹

According to Dev, "Even today instruments resembling this fretless shortnecked Lute are found in North India under the names dotara, rubaiya and so on, though there are minor variations in detail.

¹. The Music of India, P 115-119.
Related and perhaps originating from this is the rabab which is restricted to North-West India mainly. The word rabab might have indicated both bowed and plucked lutes. In early Arabic music, according to many scholars, it seems to have been of the former type. A Rababi of Arabia tenth century A.D. describes a rabab which could have been a bowed instrument. But the lute of this name, familiar in Kashmir and Afghanistan, is a plucked one and has been known to the Northern areas of India for nearly five hundred years now. Two mystic poets Kabir and Kaishnadasa mention it. The Ain-i-Akbari speaks of a rabab with six strings of gut, but some with twelve and others with eighteen. Sangeeta Parijata, a musical text of the 17th century not only refers to the instrument but goes so far as to etymologically drive the word 'Rabab' from the Sanskrit 'rava' meaning 'sound'.

The rabab now in use in Kashmir has a hollow wooden body with a waist. The resonator is covered with skin and the fingerboard with a wooden plank. On the side cover, there is a thin bridge over which pass six strings of gut tightened by pegs: besides

Da Sabhiacharak Ate Itihasak Pichhokar,
these main strings. There are eleven metallic ones acting as resonators. One interesting fact is that there are no frets as such but three guts are tied across the dandi at its farther end to indicate note positions. This contrivance could well have developed into the metallic frets of later instruments."

KINGRI:

5.2.10 ORIGIN OF KINGRI: In old Sanskrit literature an instrument named as Kinnari finds place. It is possible that this same was changed to Kingri in Punjabi language.

5.2.11 THE SHAPE OF KINGRI: The dart of this instrument is two and a half feet long and is made of bamboo. It has two 'tumbas' and two strings. The lower tumba is covered with leather. On this tumba there is a small bridge which gives support to the wires. These days Kingari with two tumbas and two wires is not popular. 'Dhadis' (singers of Punjab) play Kingari with one wire and one tumba. They sing Vars with this instrument.

In S.G G.S. a reference is made to this instrument in the following hymn composed by Guru Nanak:

"Ghati Ghareet Baje Kinguri." 

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3. S.G G.S., P 62 Ml.
This indicates that Guru Nanak was also fond of this instrument.

**GHUNGROOS:**

5.2.12 **ORIGIN OF GHUNGROOS:** It is said that the sound of the Ghungroos gives piece of mind to a person. Man is in search of peace day and night. Nature has given sweet sounds to plants even. The origin of Ghungroos is said to be from the dry pods of the plants. When the human beings were happy they used to tie the dry pods to their feet. From here only the origin of Ghungroos can be traced. As the civilization developed, people started making the Ghungroos of metal.¹

5.2.13 **SHAPE OF GHUNGROOS:** Ghungroos are made of metal with round 'pallets which produce musical sound when shaken. The metals used in Ghungroos are copper, brass and silver.² The Ghungroos which are used in dance should be of one metal.

The Ghungroos should be smaller in size so that these produce fine sound. In dance, Ghungroos are used not to give any particular swar but to maintain 'laya' and 'Tal'.

¹ Ghungroo Ke Bol, P 1.
² Ibid.
5.2.14 TYPES OF GHUNGROOS: The Ghungroos which produce five type of sounds are of small size. These are round in shape and are made of silver. These are used in ornaments by ladies and small children.

The Ghungroos which create loud sound are bigger in size. These are made of a metal called Bharat with two kalies. The sound produced by these is 'Tun-Tun' and 'Than-Than'. These are not used for entertainment purposes.

The Ghungroos made of brass and Bharat metal with four kalies are used for creating pleasant sound like 'Chan-Chan'. This type of sound produces Rasa. Fine decorative work is done on these Ghungroos. These are used in plays, dance performances and music items. The Rasa produced by these type of Ghungroos attracts general public and is very pleasing to hear.¹

Reference of these is found in the following hymn composed by Baba Nanak :-

"Ghungroo Baje Jei Manu Lage."²

² S.G.G.S., P 356 M1.
This shows that Ghungroos were used during the time of Baba Nanak.

MAJIRA (CYMBALS)

5.2.15 ORIGIN OF MAJIRA: The exact origin of Majira is not known, however, it is considered to be a very old instrument as it was played during religious songs in ancient times.

5.2.16 SHAPE OF MAJIRA: Majira is a percussion instrument. It consists of small circular discs made of bronze (a mixture of copper and zinc). The edges of Majira are thinner than the rest of the instrument so that when these are struck against each other, a musical sound is produced.¹

During the time of Guru Nanak this instrument was used in Bhajans and kirtans. Reference to it has been made by Guru Nanak in the following hymn:-

"Tal Madire Ghat ke Ghat."²

This shows that Guru Nanak was also fond of this instrument.

2. S.G.G.S., P 349 Ml.
To sum up, it may be said that the importance of musical instruments cannot be underestimated. These are essential items in dance and musical performances. These not only add flavour to music and dance but also make it melodious, presentable, attractive and help the performer in keeping with Laya and Tal. The music and dance without musical instruments would not only be lai√ but bleak. Baba Nanak was cognizant about the intrinsic value and importance of musical instruments and for that very reason the hymns recited by him were invariably accompanied with musical instruments.