CHAPTER IX

CONCLUSION

From the above discussion, one can easily conclude that Guru Nanak Dev Ji was a great saint musician who composed his hymns according to the rules and norms of Indian classical music. He was a prominent personality in the field of devotional music particularly.

He came during the age of extreme social, political and spiritual disorder. He enshrined his thoughts in the form of Shabads and then conveyed them through the medium of music. Thus he based his entire bend on various ragas which have the power to produce anand, the ecstasy. He Harnessed music as a medium for the welfare and spiritual uplift of the society.

He was among the jewels of Shakti movement in the medieval period, who contributed a lot to the Indian music. Guru Ji evolved a different tradition of Indian music called Gurmukh Sangeet by combining Naamgiri and Desi Sangeet. No doubt Gurbani Sangeet bears resemblance to Naamgiri sangeet but it does not adhere to rules and regulations as strictly as the latter. Guru Ji owned and absorbed the music of different provinces in his various compositions based on folk tunes as Aam, Naaj, Tilang etc. At the same time a number of instances of
the use of folk-songs can be found in his band as Alahunia, Chhand, Vasan, Rado, Baza Maha etc. Thus he made use of desi sangreet also but under the limits of Indian classical music. The Guru made a great contribution to the upliftment of Desi-sangreet. In this way he secured for music its old glory and respect, which it had enjoyed in the Vedic age, by originating Gurmat – Sangreet tradition.

Though the Raga and Rasa theory in Indian music is losing its importance, yet keeping in view the period of Guru Nanak Dev Joe, a careful study of his entire band indicates that there is a uniformity between the meaning of his hymns and the nature and rasa of the raga used for composing that hymn. This is fully discussed in the chapter, "Element or Trace of Rasa in Guru Nanak Bani".

The dexterity of Guru Nanak Dev Joe's success lies in the combination of delicate feelings of poetry with the rasa of the raga in such a skilful manner that it moved soul of the listeners. The selection of the words in their expression in every raga is quite meticulous. There is complete harmony in the theme of the shabads and the rasa of the raga used for that shabad. The similes of the imagery used in his compositions also suit the nature of the ragas.
Guru Nanak was the founder of **Gurmukh Sanskrit** tradition. He revived the original Vedic and spiritual aspects of Indian music. He brought into existence a new tradition. He started the **Kirtan** tradition in which the **Gurmukh** was recited on the basis of **Raga** and the time theory of Indian music. Participation of the audience in the singing assumed a lively choric tradition.

Generally music is the part and parcel of all the religions of the world but specifically it has great significance in the Hindu religion. Here it is regarded as a mean of emancipation vis-a-vis **Yoga**.

Some of the ancient Hindu poets like Surdas, Kabir, Meera etc., who were musicians also, prepared hymns and also sang them, in accordance with the rules & very of the music. But the history of music is very much disappointing in the medieval era.

The Sikh religion innovated a new kind of devotional music, by putting special emphasis on its religious aspect, thus keeping it farther from its secular context. Guru Nanak Dev Jee knew its significance, so he adopted it.

Various kinds of music like folk music, light music,
classical music and devotional music developed at the same time. But devotional music occupied a prominent place in the sphere of music. Guru Nanak Dev Jee's can also be called a great musician - poet because he composed his \textit{hak} in ragas. As Dr. Pintal says, "One who has the talent to compose poetry in new Rages and \textit{tals}, whose compositions contain the flavour of musical notes which are meant to be sung and who is a poet at heart and a musician with imagination, can be regarded as a true musician - poet."

Guru Nanak Dev showed his deepest regard for the art of music by using most of the prevailing ragas of the time in his \textit{hak}. Thus Guru's devotional music adopted the style of traditional classical music as is evident in the \textit{shabad} compositions available to us.

\textit{Gurmukh Sanggot} (Sikh Kirtan) is a separate branch of the classical music because it has its concern with the purity of the notes of the \textit{Ragas} and the \textit{tals}. And Guru's compositions were set to various \textit{Ragas} of the Indian classical music and were intended to be sung in those

rages to which they were set because he was proficient in music as well as poetry.

Guru Jee intermingled new rages, for example, Aap and Tukhari, to the Naargee - Sangeet thus evolving a new tradition of music called Gurmat Sangeet. The later Gurus introduced the use of Rabab, Sarinda, Taus, Pakhawaj, Mridanga etc.

Guru Jee preserved the Hindu faith and Hindu culture. Had Guru Nanak Dev not based Sikh Kirtan on the rages, music would have remained a taboo. So the contribution of Guru Nanak Dev to Indian music cannot be denied.