

# **An Introduction to Gurmat Sangeet.**

*History, evolution and topics for further research*

## ***Introduction***

The tradition of Gurmat Sangeet has been evolving from the times of the Gurus to the present. Historically this has largely been an oral tradition, which has been handed from generation to generation often from father to son in families that have been associated with Gurmat Sangeet since the times of the Gurus. The absence of a written tradition and the lack of a consistent framework for the documentation and preservation of Gurmat Sangeet has had a devastating effect, as this centuries-old system for the transmission of the tradition has broken down under the pressures of the modern world.

Given the lack of a rich written tradition and the apparent, inherently abstruse nature of Ragas and Classical music, there has unfortunately not been much scholarly research on the subject of Gurmat Sangeet. Fortunately, at the turn of the century, a system for musical notation invented by Pandit Vishnu Narain Bhatkhande was adopted for use by S. Gian Singh Abbotabad, who under the auspices of the SGPC, produced two volumes titled Gurbani Sangeet in 1961. These volumes represented the first notable effort to document centuries old compositions that define Gurmat Sangeet and preserve them for posterity. This work was followed by other notable works by Bhai Avtar Singh and Bhai Gurcharan Singh as well as Gyani Dyal Singh of the Rakab Ganj Kirtan Vidyalay.

Despite these excellent efforts, Gurmat Sangeet suffered the onslaught of ‘modernization’, driven largely by the lure of popularity and financial gain, particularly in the last four decades. Ragis increasingly switched to popular tunes which required less effort and could be plagiarized from readily available sources such as film music, discovering that pandering to popular taste was often the shortest path to popularity and riches. The problem was exacerbated by the ready availability of very cheap mass marketed recordings, which further strengthened the grip of the banal form of Kirtan to the detriment of the Gurmat Sangeet tradition.

Fortunately, there still exist today Kirtanias who have invested significant effort and energy into the practice, preservation and teaching of traditional Gurmat Sangeet. However, there is an urgent need to recognize the value of this dwindling group and equally importantly educate the Sikh community about the rich tradition of Gurmat Sangeet to ensure that it outlives the present generation of its exponents.

In order to achieve this, there is a compelling need for research into Gurmat Sangeet with the ultimate objective of producing material that can be used to de-mystify the tradition and make it more accessible. This paper attempts to trace the evolution of Gurmat Sangeet from the times of the Gurus to the present time. It provides an introduction to some of the unique aspects of the Gurmat Sangeet tradition such as Partal Gayki and the

significance of Dhunis or folk tunes mentioned in the Guru Granth Sahib. It delves into the somewhat uncharted territory of the musical aspects of the Dasam Granth, which need to be studied further and linked to the practice of Gurtmat Sangeet.

The primary purpose of the paper is to contribute to the de-mystification of the Gurmat Sangeet tradition and stimulate interest in further research into this vast and somewhat complex subject.

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Before the advent of Sri Guru Nanak Dev Ji, in the fifteenth century, a clear dichotomy existed between North Indian (Hindustani) and South Indian (Carnatic) music. In addition Bhaktas such as Jayadeva, Surdas and Mirabai had started using music to spread their message of personal devotion to God among common people. Guru Nanak Dev Ji also adopted music and Ragas as the primary medium for propagating his Bani.. Guru Nanak Dev Ji and other Gurus after him, evolved the existing traditions of devotional, classical and folk music significantly through many unique contributions and innovations, into the form of music that is known today as Gurmat Sangeet.

Bhai Mardana, Guru Nanak Dev Ji's beloved disciple, a fine singer and musician and an accomplished player of the Rabab was instrumental in delivering Guru Nanak Dev Ji's message. Bhai Mardana accompanied Guru Nanak Dev Ji on all of his Udasis or travels throughout the world. It is said that Guru Nanak Dev Ji commissioned Bhai Firanda, a well known musician from Kapurthala, who may have been Bhai Mardana's teacher to build a special Rabab for him, suitable for the rigors of travel. Janamsakhi accounts indicate that Guru Nanak Dev Ji actively used music as the primary means of disseminating his message during his travels. Bhai Mardana would play his Rabab, people would gather around and Guru Nanak Dev Ji would then share his Bani with them. [1]

Guru Nanak Dev Ji's use of music as a medium for his message, while nominally similar to the use of Bhakti Sangeet, had a lasting and far reaching impact on the practice and traditions of the new faith that he created. Gurmat Sangeet, is an integral part of the practice of Sikhism today, hundreds of years after his passing. The traditions of Raga, Tala and the practice of singing Bani are as prevalent today as they were in Guru Nanak Dev Ji's time, as a result of his directly encouraging his followers to sing the praises of God day and night.

The enduring of Gurmat Sangeet as one of the fundamental elements of the practice of Sikhism is surely not an accident. Guru Nanak Dev Ji, in his Bani has provided several precise directions and indications on how the Bani is to be sung. First and foremost is the indication of the Raga; this is unequivocally the Raga in which the shabad is to be sung. The word 'Rahao' or pause, signals that the preceding line encapsulates the central theme of the shabad. This is the line that is to be sung as the Sthai or refrain. All other lines in the shabad are to be sung as Antras, usually set to notes different from the Sthai and often employing higher notes in the register, from the set of notes permitted in the Raga the shabad is being sung in

Guru Nanak Dev Ji has referred to himself as a 'Dadhi' or Minstrel in his Bani. His compositions were set to 38 unique Ragas and employed many poetic forms. His eclectic approach to music is reflected in the diversity of Ragas used and influences that can be traced to many different musical forms and schools, in addition to his own innovations. Despite the clear dichotomy that existed between the music of the North and the South in his time, Guru Nanak Dev Ji, composed Bani in at least 7 Ragas from the South Indian school : Gaudi Dakhni, Wadhans Dakhni, Maru Dakhni, Bilawal Dakhni, Ramkali Dakhni and Prabhati Dakhni.

In addition to these, Guru Nanak Dev Ji composed Bani in the following major Ragas : Sri, Majh, Gaudi, Asa, Gujri, Devgandhari, Bihagada, Wadhans, Sorath, Dhanasri, Tilang, Suhi, Bilawal, Ramkali, Maru, Tukhari, Bhairav, Basant, Sarang, Malhar and Prabhati. Of these, Majh and Tukhari are unique innovations, references to which are not found in any classical texts on Indian Music.

Guru Nanak Dev Ji also composed Bani in the following composite Ragas : Gaudi Guareri, Gaudi Cheti, Gaudi Bairagan, Gaudi Deepki, Gaudi Purbi, Asa Kafi, Suhi Kafi, Maru Kafi, Basant Hindol and Prabhati Vibhas.

In addition to drawing upon the Classical music systems of the North and South, Guru Nanak Dev Ji also drew heavily upon the folk music tradition. The Desi Sangeet or folk music tradition was well established before the advent of Guru Nanak Dev Ji, as was the Margi Sangeet or spiritual musical tradition. Both forms were however completely separate. The impact of the folk traditions on Gurmat Sangeet is seen in Ragas such as Asa, Math, Wadhans and Tukhari. The use of Dhunis or popular tunes that ballads were sung to, further cemented the connection between Gurmat Sangeet and folk music. Nine Dhunis are mentioned in Sri Guru Granth Sahib, for the singing of Vars in different Ragas; the most well known Dhuni is probably Tunde Asraje Ki Dhuni, to which Asa Di Var is to be sung. The other significant connection with the prevailing folk music tradition was made through the use of poetic forms such as Ghorriyan and Baramah, which were well known to the common people. The overall impact of the assimilation of folk music traditions was to make Gurmat Sangeet more accessible to the common man, rendering it a highly suitable vehicle for the propagation of the divine Bani.<sup>[2]</sup>

In the absence of definitive textual evidence, it is difficult to establish the precise prevalent musical style that Gurmat Sangeet was closest to in the time of the Guru Sahiban. There are however, several important clues that suggest that Gurmat Sangeet then, was similar in form to Dhrupad, a form of Classical singing that was prevalent four to five hundred years ago, but has since declined in popularity.

The first clue comes from Bhai Gurdas Ji's Vaars :

GMG BNWRS IHMDUAW  
MUSLMWN M`KW KW`BW  
GR GR BWBW GWVIEY  
V`JN QWL MRDMG RBWBW <sup>[3]</sup>

The Vaar clearly refers to the Mridang and the Rabab as the musical instruments employed in Kirtan. To this day, the Mridang or Pakhawaj, a two-sided drum is used for rhythmic accompaniment during Dhrupad performances. Furthermore, even in contemporary Gurmat Sangeet, the use of Dhrupad Bols (percussive notes) on the Tabla are common. In particular, 'old school' Ragis often start their first Shabad set to a Taal (rhythmic cycle) that has its origins in Dhrupad such as Char Taal, Ada Choutala etc.

The other important clues come from various texts written in the 20<sup>th</sup> century that have attempted to annotate and document ancient Gurmat Sangeet compositions that have been handed down from teacher to student in the context of a rich oral tradition, hundreds of years old. The following compositions are broken in four parts : Asthai, Antra, Abhog and Sanchari, which are also the components of traditional Dhrupad compositions.

RWG BYRA, CWR QWL, GINHR BRIS SGL JGU CWIEAW [4]  
RWG MLWR, CWR QWL, PWRS PRS DRS KQ SJNI KQVY NYN BYN MN  
MOHN [5]  
RWG DYV GMDWRI AWSAVRI AMG, CWR QWL, QUJ IBN AVRU NWHI  
MY DUJW QUM MYRY MN MWHI [6]  
RWG SORT, QWL DMWR, PVQWL, HM FWFI HIR PRB KY INQ GWVH HIR  
GUX CMQW [7]

The singing of Khayal, which is a less austere form of classical singing compared to Dhupad was popularized in the 16<sup>th</sup> and 17<sup>th</sup> centuries and had an influence on Gurmat Sangeet. [8]. At least one composition in the Khayal Style from the Dasam Granth is attributed to Sri Guru Gobind Singh Ji. [9]

Dhrupad is a form of singing that is particularly suitable as a vehicle for a spiritual message. As opposed to the Khayal style, Dhrupad singing places primary emphasis on the text of the composition. The clear articulation of the text is paramount in Dhrupad singing, which is a must for propagating the literal and spiritual meaning of the text. Musical embellishments such as Taans (rapid fire sequences of notes), which arguably divert attention from the text, are not employed in Dhrupad, rendering it relatively austere and possibly making it more suitable for expressions of spirituality.

Guru Nanak Dev Ji, in his lifetime established the first center for the propagation and study of Gurmat Sangeet at Kartarpur.[9] Guru Angad Ji provided further impetus to the development of Gurmat Sangeet by composing Sloks in various Ragas such as Siri, Majh, Asa, Sorath, Suhi, Ramkali, Maru, Sarang and Malhar. Bhai Mardanas's son, Bhai Shahzada like his father, offered Kirtan Seva in Guru Angad's Darbar.

Gur Amardas Ji also composed shabads in various Ragas such as Siri, Majh, Gauri Guareri, Gauri, Gauri Bairagan, Gauri Purbi, Asa, Asa Kafi, Gujri, Devgandgari, Bihagda, Vadhans, Sorath, Dhanasri, Suhi, Bilawal, Ramkali, Maru, Bhairav, Basant, Basant Hindol, Sarang, Malhar, Prabhati and Prabhati Vibhas. Guru Amardas Ji sang the glories of nature in Shabads in Raga Basant and Raga Malhar. Guru Amardas Ji is credited with inventing a new accompanying instrument for Gurmat Sangeet called the Sarinda[10].

The Sikh Panth had grown considerably by the time Guru Ramdas Ji ascended to the Gurgaddi. Guru Ramdas Ji's Darbar was characterized by the singing of shabads by the first three Gurus in the morning and in the evening. Prominent among kirtanias in his Darbar were Bhai Satta and Bhai Balvand of the Rai Ki Talwandi Gharana or musical school[11]. In addition to the Ragas employed by Guru Amardas Ji, Guru Ramdas Ji composed Shabads in Raga Gauri Majh, Asavari, Jaitsiri, Todi, Bairari, Tilang, Nat

Narayan, Nat, Gond, Mali Gauda, Tukhari, Kanada, Kedara and Kalyan. Among his notable compositions are the Chhants that are sung in Asa Di Var.

One of the most notable contributions of Guru Ramdas Ji to Gurmat Sangeet is the composition and singing of Partaals. No references to Partals are found in any ancient texts on Indian music. Guru Ramdas Ji composed Partals in Raga Nat Narayan, Nat, Sarang, Malhar and Kanada. Partals are unique compositions in which different Talas or rhythmic patterns, usually five, are used to sing the Sthai and each Antra. The Sthai is always sung in one Taal, usually a Dhrupad Tala such as Char Taal or Panj Taal Di Savaari, and each Antra is set to a unique Tala. The meter and cadence of each line in the text is unique, rendering it suitable for this form of singing. Old school Kirtaniyas were adept in the art of Partal singing. This is a tradition that is slowly becoming obscure. Some Kirtaniyas such as Bhai Sahib Avtar Singh Ji, Bhai Chattar Singh Ji (Sindhi), some students of Gyani Dyal Singh Ji such as Bhai Surjit Singh (Long Island), Bhai Kamarpal Singh, Bhai Parkash Singh, as well as younger stalwarts such as Bhai Gurmit Singh Shant continue to preserve this tradition.

Examples of Partals that can be heard even today from some of the above Kirtaniyas are :

RWGU IBLWVLU MHLW 5 GRU 1 3 PVQWL  
MOHN NID N AWVY HWVY HWR KJR BSQR ABRN KINY ] [12]

This Partal is part of the repertoire of Bhai Avtar Singh<sup>[13]</sup> as well as Bhai Surjit Singh.  
[14]

MLWR MHLW 5 ] BRUS SRSU AWIGAW || [15]  
Bhai Chattar Singh is known to sing this Partal. [16]

DNWSRI MHLW 5 ] HLIQ SUKU PLIQ SUKU INQ SUKU ISMRNO NWMU GOIBMD  
KW SDW LIJY || [17]  
Bhai Surjit Singh<sup>[18]</sup> and Bhai Gopal Singh<sup>[19]</sup> are both known to sing this partal in Raga Dhanasri, set to different Talas or rhythmic cycles.

Guru Arjan's contribution towards the compilation of Sri Guru Granth Sahib as well as the richness of his own compositions, in 30 ragas, is well known. In addition Guru Arjan was instrumental in encouraging Sikhs to participate in and become exponents of Gurmat Sangeet. Before Guru Arjan, accomplished Rababi Kirtaniyas in the tradition of Bhai Mardana were the primary keepers of the Gurmat Sangeet tradition. According to popular accounts, Bhai Satta and Balvand, who continued to offer Kirtan Seva in Guru Arjan's Darbar, blinded by arrogance on account of their musical prowess, decided that they would not sing any more in the Guru's Darbar. It is said that Guru Arjan then directed members of the Sangat to start Kirtan themselves and not rely on the Rababis. When the Sikhs protested that they were not musically adept, Guru Arjan gave them instruments which miraculously began to play all by themselves! In reality, Guru Arjan's encouragement served to strengthen the tradition of Gurmat Sangeet in the Sikh masses which had begun as far back as Guru Amardas Ji's time<sup>[20]</sup>. Guru Arjan led by example; it is believed that he started the practice of singing the complete Asa Di Var, as it appears in

its present form not just by professional Rababis but by the common Sangat. Guru Arjan also established a 'Kirtan Di Taksal' literally, a Kirtan Mint for instructing Sikhs in Gurmat Sangeet.

Guru Hargobind instituted the tradition of singing Vars or Odes in praise of brave warriors to infuse the Sikhs with fearlessness. This tradition was started at the Akal Takhat. Bhai Nattha and Bhai Abdullah were the most prominent Dhadhis or minstrels who sang Vars in Guru Hargobind's Darbar. Guru Tegh Bahadur also contributed Shabads to the Guru Granth Sahib in 17 Ragas. In addition to composing Shabads in Ragas that had been employed by the first five Gurus, Guru Tegh Bahadur composed Shabads in Raga Jaijawanti.

Guru Gobind Singh Ji is remembered as much for his contributions to Gurmat Sangeet and his inspiring compositions as he is for his valor. It is well known that in addition to being an accomplished poet himself in Persian and Braj Bhasha, Guru Gobind Singh Ji was a patron of the arts and literature. Talented poets, musicians and scholars flocked to his Darbar, which was much celebrated among other things, the 52 resident poets. Bhai Mani Singh is credited with compiling the Dasam Granth, which is believed to include the writings of Guru Gobind Singh Ji as well as his court poets. The Dasam Granth is a controversial compilation; while a panel of experts constituted by the Singh Sabha in 1896 declared the version that is in circulation today authentic, other scholars believe that all the writing ascribed to the Guru is not in fact his work<sup>[21]</sup>.

Several sections of the Dasam Granth, are widely accepted as being authentic and it is commonplace for Shabads from these sections to be sung by Sikh Kirtanias. Bhai Balbir Singh Ji, a former Huzoori Ragi at Sri Harmandir Sahib is one of the old school Ragis who is particularly adept at singing compositions from the Dasam Granth as are several accomplished Namdhari musicians.

In the magnificent Jaap Sahib, that appears in the Dasam Granth, and is accepted as being an authentic composition by Guru Gobind Singh Ji, God is addressed as the supreme song, the supreme dance, the supreme musical instrument and the supreme 'Taan'.

NMO CMDR CMDRY ] NMO BWN BWNY ]  
NMO GLQ GLQY ] NMO QWN QWNY ] 47 ]  
NMO INRQ INRQY ] NMO NWD NWDY ]  
NMO PWN PWNY ] NMO BWD BWDY ] 48 ]<sup>[22]</sup>

The compositions in the Dasam Granth cover a staggering 150 Ragas. There are multiple instances of 'Sangeet Chhands', poetic forms that are composed of syllables that convey the sounds of the Pakhavaj or Mridang. Examples of these Sangeet Chhands are :

SMGIQ CPY CMD (Sangeet Chapai Chhand) <sup>[23]</sup>

SMGIQ BUJMG PRXWQ CMD (Sangeet Bhujang Prayat Chhand) <sup>[24]</sup>

SMGIQ BUJMG PRXWQ CMD (Sangeet Bhujang Prayat Chhand) <sup>[25]</sup>

SMGIQ PWDRI CMD (Sangeet Padhdi Chhand) [26]

As an illustrative example the words of one of the above Chhands are :

### SMGIQ PWDRI CMD

QWGVDM QWL BWJQ MUCMG[ BINW SU BYX BMSI IMRDMG[  
FP QWL QURI SIHNIE RWG[ BWJMQ JWN APNQ SUHWG ]  
KHUM QWL QUR BINW MUCMG[ FP JWJ FOL JLQR AUPMG[  
JH JH IBLOK QH QH SUBWS[ AUTQ SUGMD MHKMQ AVWS[26]

With the sounding of instruments like Veenas, Mridangs, Shehnais, Jaltarangs, etc., Raga is born, taking the mind into a state of blissful union. The playing of these instruments creates a wonderful fragrance that permeates the home (body).

The following Kabit from Krishna Avtar is also illustrative of the musical richness of the Dasam Granth :

KIBQ  
BWJQ BSMQ ARU BYRV IHMFOL RWG  
BWJQ HY LLQW KY SWQ HÍY DNWSRI  
MWLVW KLXWN ARU MWLKAS MWRU RWG  
BN MY BJWVO KWNH MMGL INVWSRI  
SURI ARU ASURI AAU PMNGI JY HUQI QHW  
DUIN KY SUNQ PY N RHI SUID JWSU RI  
KH Y EHU DWSRI SU AYSI BWJI BWSURI  
SU MYRY JWNY XW SB RWG KO INVWS RI [27]

From the flute of Krishna emanate Ragas such as Basant, Bhairav and Hindol. Raga Lalita and Dhanasri sound in unison.

Krishna's flute plays Raga Malwa, Kalyan Malkauns and Maru in the forest.

All the listeners are completely absorbed in the divine melody.

It seems to me that all of these Ragas live in Krishna's flute.

As the traditions of Gurmat Sangeet have begun to fade, particularly in the last several decades, it is increasingly rare to find contemporary Ragis singing such compositions as the one above. Bhai Gurmit Singh Shant of Jalandhar is a rare exception, who is known to sing this Kabit in the form of a Raga Guldasta, or Bouquet of Ragas, sung in multiple Ragas, starting with Raga Basant, and continuing with Ragas Bhairav, Hindol, Lalit, Dhanasri, Yaman Kalyan, Malkauns, Maru, Asavari and other Ragas the author was unable to parse / recognize. [28]



A subject that is much deserving of study is the set of nine tunes or Dhunis are prescribed for the singing of some of the Vars in The Guru Granth Sahib. These Dhunis are :

VWR MWJ KI QQW SLOK MHLW 1 MLK MURID QQW CMDRHW  
 SOHIAW KI DUNI GWVXI<sup>[29]</sup>  
 GAUVI KI VWR MHLW 5 RWIE KMWLDI MOJDI KI VWR KI DUIN AUPIR  
 GWVXI<sup>[30]</sup>  
 AWSW MHLW 1 ] VWR SLOKW NWIL SLOK BI MHLY PIHLY KY ILKY  
 TUMFY AS RWJY KI DUNI<sup>[31]</sup>  
 GUJRI KI VWR MHLW 3 ISKMDR IBRWIHM KI VWR KI DUNI GWAUXI <sup>[32]</sup>  
 VFHMS KI VWR MHLW 4 LLW BHLIMW KI DUIN GWVXI<sup>[33]</sup>  
 RWMKLI KI VWR MHLW 3 ] JODY VIRY PURBWXI KI DUNI<sup>[34]</sup>  
 SWRMG KI VWR MHLW 4 RWIE MHMY HSNY KI DUIN<sup>[35]</sup>  
 VWR MLWR KI MHLW 1 RWXY KYLWS QQW MWLDY KI DUIN <sup>[36]</sup>  
 KWNVY KI VWR MHLW 4 MUSY KI VWR KI DUNI<sup>[37]</sup>

Var Majh Ki	Malik Murid Tatha Chandrhada Sohiya Ki Dhuni
Gaudi Ki Var	Kamal Di Mojdi Di Var Ki Dhuni
Asa Ki Var	Tunde Asraje Ki Dhuni
Gujri Ki Var	Sikandar Birahim Ki Var Ki Dhuni
Vadhans Ki Var	Lalla Bahlma Ki Dhuni
Ramkali Ki Var	Jodhai Veerai Purbani Ki Dhuni
Sarang Ki Var Mahmai	Hasnay Ki Dhuni
Var Malkar Ki Kailas	Tatha Mal Do Ki Dhuni
Kahnare Ki Var	Muse Ki Var Ki Dhuni

In all likelihood, these Dhunis or tunes were popular and well known when the Guru Granth Sahib was compiled. By prescribing these popular tunes, the Gurus brought a synthesis of the elements of Raga based music with folk music. It is a matter of great sorrow that these Dhunis are all but lost today. The lack of a written tradition in the context of Gurmat Sangeet has resulted in uneven propagation of these musical traditions. One can often hear many Ragis present their version of a particular Dhuni. Unfortunately their renditions are divergent and make it impossible to identify the genuine traditional tune.

According to Dr. Charan Singh in a research paper published by the Chief Khalsa Diwan, <sup>[38]</sup>, it was Sri Guru Gobind Singh who indicated that the nine Vars indicated above should be sung to the prescribed Dhunis, and it was per his instructions that references to these Dhunis were added to The Granth Sahib. Per Dr. Charan Singh's paper, which was clearly written before 1958, even then knowledge of these Dhunis had all but disappeared and only a few Dhadis and Rababis knew some of them.

Dr. Charan Singh's paper was published along with several articles on Gurmat Sangeet in 1958 by The Chief Khalsa Diwan in 1958; the title of the compilation is : GURMQ SMGLQ PR HUX QK IMLI KOJ. Dr. Charan Singh's paper, which appears in Part 4 also includes a short sequence of notes, indicating the tune to which the Var is to be sung,

ostensibly indicating what each corresponding Dhuni should sound like. [39] The musical notations are by Master Prem Singh, who was the Court Poet and Ragi at the State of Patiala and represented the seventh generation in a family of Kirtanias who traced their musical origins to Guru Arjan. [40]

Given Dr. Charan Singh's assertion, stated earlier, about the lack of precise knowledge of Dhunis in his time, it is impossible to comment on the authenticity of the notations without further research. However, given the credentials of the author, it is possible that the notations are authentic. The notations will be analyzed and discussed in a separate paper.

In conclusion, while the Gurmat Sangeet tradition has certainly been diluted, particularly in the past few decades, it has not yet been pushed to the point of obsolescence, in no small part because of the efforts of a few dedicated individuals, who have contributed greatly to the propagation and preservation of the tradition. While significant components of the tradition are surely lost, there is still tremendous value in preserving the knowledge that continues to be available. There is an urgent need for further research into Gurmat Sangeet, with the primary objective of de-mystifying the tradition and making it more accessible to Sikhs everywhere, so that it regains its rightful place in the practice of Sikhism. This paper attempts to introduce some of the existing work on Gurmat Sangeet as well as expose some of the areas that provide a rich context for further work and study.

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2. Ibid., P. 193
3. Bhai Gurdas Vaar
4. GURBWXI SMGIQ BWG PIHLW , Bhai Gian Singh (Abbotabad) P. 224
5. Ibid., P. 302
6. GURBWXI SMGIQ PRWCIN RIQ RQNWVLI BWG PIHLW, Bhai Avtar Singh, Bhai Gurcharan Singh P. 202
7. GURMQ SMGIQ SWGR BWG QLJW, Gyani Dyal Singh P. 196
8. Indian Classical Music and Sikh Kirtan, Gobind Singh Mansukhani, P. 134
9. BWRQI SMGIQ DW IEIQHWS ,Yogendra Pal Sharma, Bachhitar Singh P. 193
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16. Private Recording of Bhai Chattar Singh, recorded at Bridgewater NJ, mid 90s
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28. Private recording of Kabit "BWJQ BSMQ ARU BYRV IHMDOL RWG" by Gurmit Singh Shant; recorded in the form of a Raag Guldasta, or Bouquet of Ragas in 1997
29. Sri Guru Granth Sahib, P 137
30. Sri Guru Granth Sahib, P 318
31. Sri Guru Granth Sahib, P 462
32. Sri Guru Granth Sahib, P 508
33. Sri Guru Granth Sahib, P 583
34. Sri Guru Granth Sahib, P 947
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