

Historical Development of Gurmat Sangeet Publications

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ABSTRACT

Sikh Gurus, Bhagat's and Saint's giving importance, to the art of music, developed a new tradition, by sewing their compositions into the thread of Ragas, which is known as the tradition of Gurmat Sangeet. In the present scenario in present times tremendous efforts have been made to promote the theoretical and practical aspects of the Gurbani literature, initiated by the Gurus, Bhagat's and Saint's through Gurmat Sangeet, Gurmat Sangeet Publications too have been an important part of these initiatives. It can be said, that the fabrication of literature or the books of music in Punjabi language, basically started from Gurmat Sangeet. Almost 150 books are published on Gurmat Sangeet till now. In this research paper we'll light through the history, growth and development on Gurmat Sangeet Publications.

Gurbani literature, finds its roots in the times of Guru Nanak Dev Ji, which was later on developed by Guru Angad Dev Ji, Guru Amardas Ji, Guru Ramdas Ji, Guru Arjun Dev Ji, Guru Teg Bahadur Ji, Guru Gobind Singh Ji and some other devotional poets. Gurus choose the art of music as a medium to make "Guru-Bani" a Lok-Bani". (i.e.- of people). These spiritual leaders; i.e. the Gurus, giving all the more importance, to the art of music, developed a new tradition, by sewing their compositions into the thread of Ragas, which is known as the tradition of Gurmat Sangeet, in the present scenario in present times tremendous efforts have been made to promote the theoretical and practical aspects of the Gurbani literature, initiated by the Gurus, through Gurmat Sangee, Gurmat Sangeet Publications too have been, an important part of these initiatives. It can be said, that the fabrication of literature or the books of music in Punjabi language, basically started from Gurmat Sangeet.

In ancient times, where Vedas and other scriptures were written in Sanskrit, brej and Arabic languages, and in medieval and modern times books were published in English, Hindi and other regional languages. Whereas the composition of music literature in Punjabi language got initiated by the end of nineteenth century and came out in publication forms, in the beginning of twentieth century and the basic subject of these publications was, Gurmat Sangeet only. Right from the beginning, the whole Punjabi community being a follower of Sikh religion, has accepted music in its devotional form, which resulted in the initial publications of Punjabi language too were based on the tradition of Gurmat Sangeet. The scholars, who contributed in bringing Gurmat Sangeet to the masses were Prof. Sunder Singh, Gyani Gyan Singh Aibtabad, Prof. Gurdiyall Singh, Sant Sawran Singh Dumeli Wale, Sant Joginder Singh Saral, Master Nihal Singh, Bhai Avtar Singh, Bhai Gurcharan Singh Ragi, Prof. Tara Singh, Dr. Jagir Singh, Dr. Gurnam Singh and Dr. Kanwaljeet Singh etc.

According to the available or collected references, at first Master Sundar Singh wrote a book on this subject, named, "Harmonium Kirtan Sikhiya" to 1913, which was published by Bhai Uttam Singh, and Bhai Gurcharan Singh of Amritsar and

was re-published by them only, in 1940. After that Bhai Sahib Singh wrote a book, "Raag Mala Prabodh" Prior to 1950, no elementary book related the art of music in Punjabi language was published. References of a book "Gurmat Sangeet Par mili Hun tak di Khoj", which is related to the Sikh Kirtan tradition, has been found. This book is not a personal composition of only one writer. This book is embellished by the worthy thoughts of Dr. Bhai Veer Singh, Dr. Bhai Balbir Singh, Bhai Prem Singh, Master Sunder Singh and Dr. Charan Singh. At first, this book was published in five different parts (i.e., Gurmat Sangeet Nirnay, Gurmat Sangeet Ratan Bhandar, Gurmat Sangeet, Dr. Charan Singh Ji's research on Gurmat Sangeet, Mohan Gurmat Sanget Mala). Due to the lack of published copies of this book, the only copy of this book was available in the Shaheed Udam Singh Library of Central Yateemkahana, Chief Khalsa diwaan, Amritsar sahib Considering the importance of this book, Bhai Veer Singh Principal of Gurmat School, Dr. Jaswinder Kaur and Dr. Balbir Singh Saini published all five part of this book in only one book, titled "Gurmat Sangeet Par Mili Hun tak di Khoj", through a Dharam Parchaar committee Shri Amritsar Sahib in 2008. If we see the initial musical publications in Punjabi language, then this book is highly designated. In the new version of this book, the all five parts have been placed as in five chapters. After the publications of this book only, the scholars got immensely interested in writing and publishing the literature related to Gurmat Sangeet. In the second half of the twentieth century, with music being developed as a subject in the educational institutions, the publishers encouraged the Music literature written in Punjabi language by eminent music scholars. As a result, the other scholars and writers of Music feeling this lack and published their thoughts and experiences in the form of books. As a whole by the time, 8 books by Dharam Parchaar committee under the management of Shiromani Gurudwara Prabandhak committee, Sri Amritsar Sahib 4 Book, 10 Books by Chief Khalsa diwan, Sri Amritsar, 10 Books by Punjabi University, Patiala, 4 Books by Vismaad Naad Jawaddi Taksal Ludhiana, 5 Books by Swaar Samund Ludhiana, 8 books by Guru Nanak Vidya Bhandar Trust, New Delhi, 10 Books by Sikh Missionary College Ludhiana, 16 Books by Bhai Chatur Singh Jiwan Singh of Amritsar, 10 Books

by Singh Brothers Sri Amritsar Sahib, 6 Books by Gracious Books Patiala, 2 Books by Damdami Taksal Mehta Chowk, Sri Amritsar contribution is Commendable.

During this time, in the services of Publications a book titled, "Gurbani Sangeet", written by Gyani Gyan Singh in 1961 and published by Dharam Parchar committee working under Shiromani Gurudwara Prabandhak Committee, Sri Amritsar Sahib, came into light. In which, the notations of Shabads (i.e. the devotional Shabad) in the prescribed ragas of Guru Granth Sahib are provided. This book is a treasureable addition to practical aspect of Gurmat Sangeet. Interacting with some music scholars, a fact came into light, that in 1971-72, Dr. Ajit Singh Paintal published "Bharti Shastri Sangeet Vich Sikh Sangeet Di Nuhaar ate Mehettaa" from New Delhi, in which the writer discussed about various aspects of Indian classical Music and also about the inter-relationship of Indian classical Music and Gurmat Sangeet. Unfortunately this book is not available now. In these times, a renowned name, the field of music research and publication Prof. Tara Singh came into light, whole literary work "Shri Guru Teg Bahadur Raga Ratnavali" was one of its kind. In 1977, this book was published by Punjabi University, Patiala on the eve of third century of Guru Teg Bahadur Sahib Martyrdom. It is clear right from this books preface that this book is about the ragas and notations of the Bani composed by Shri Guru Teg Bahadur. Simultaneously the Prof. Tara Singh composed another books, "Guru Amardas Raga Ratnavali", in which notations of 40 Shabads out of Guru Amardas ji pious Bani and Anand Sahib is included. In 1977, Sri Pyara Singh wrote a book named, "Gurvandan Sangeet". Bhai Avtar Singh and Bhai Gurcharan Singh work the notations of the recordings of Ancient Shabad traditions of Gurbani Sangeet, under the title. "Gurbani Sangeet Pracheen Reet Ratnavali", which was published by Punjabi University, Patiala in 1979. In 1979 only Prof. Gurdyal Singh's Raga Parbodh" and S. Gosal's "Sikh Dharam Ate Sangeet" was printed/published by Punjab Governments University text book board Chandigarh. This book was reformed by eminent music scholar Prof. Tara Singh and was edited by Dr. Mohan Singh 'Ratan'. This book includes the such as, Sikh Religion and Music, Ragas in Shri Guru Granth Sahib, Shri Guru Nanak Dev and Music other Guru Sahibs and Music and eminent Sikh musicians. In 1986, book named "Shastri Sangeet Di Parampara which Sikh Sangeet Da Vikas" written by eminent writer of history, music, literature and culture Dr. Davinder Singh Vidyarthi, which was published Sikh Historical Research Department of Khalsa college, Amritsar. This book owns very important place in Sikh Music, in which the writer has briefly informed about the music of ancient times to present time. The first half of the book is related to Indian classical music whereas; the second half is capable of explain important aspects of Indian music and Sikh music. The matter published in this book, is in understandable and precise. In 1986 another book, "Gurbani De Raga: Sambadh Ate Sarthakta" by Dr. Vidyarthi was published. In which the relevance of the Ragas of Gurmat Sangeet has been depicted. In the year 2000, a book, "Gurmat Sangeet Prabandh Ate Pasar," was written by Dr. Gurnam Singh was published by Punjabi University, Patiala. In this book, the author has tried to study the resurgence of ancient music and culture. This book, inculcates almost all the aspects related of Gurmat Sangeet. Except this,

the efforts made by Dr. Gurnam Singh to promote the propagate Gurmat Sangeet, are a milestone in itself. He has written various book related to Gurmat Sangeet, Classical Music and folk music in many different languages, which are it source of inspiration for the present generation. Except the above mentioned books some others relevant to the theoretical part of Gurmat Sangeet are, Nirbaan Kirtan (Harbans Singh Gyani, 1976); Gurbani Sangeet Baare (Dr. Darshan Singh Narula, 1985); Gurbani De Raag: Sambodh Ate Sarthakata (Dr. Devinder Sigh Vidyartghi, 1986); Shastri Sangeet Vich Sikh Sangeet Da Vikas (Dr. Devinder Singh Vidyarthi, 1986) Gulden Jubilee Gurmat Vidyalya 1990; Amolak Hira Bhai Hira Singh Ragi (Balwant Singh, 1991); Kirtan Sandarbh Ate Saroop (Dr. Devinder Singh Vidyarthi, 1992); Gurmat Sangeet Vibhinn Paripekh (Dr. Gurnam Singh, 1995); Swar-Samund Jiwan Bhai Samund Singh Ji (Prof. Paramjot Singh, 1996); Gurmat Sangeet Vich Kirtan Di Mehatva (Prof. Amarjeet Singh); Kirtan Nirmolak Heera (Ragi Gurcharan Singh Kanwal, 1998); Bhagti Kaav Hari Kirtan Kariye Sant Baba Shyam Singh (Kuldeep Singh Matwala, 2000); Dhan So Raga Surangre (Dr. Jasbir Kaur Khalsa) Gurmat Sangeet Vich Prayukat Lok Sangitak Tatt (Gurpratap Singh Gill, 2001); Kaav te Sangeet (Dr. Jagir Singh, 2004); Gurmat Sangeet Da Sangeet Vidhan (Dr. Varinder Kaur, 2005); Gurmat Sangeet Parampara (Manjeet Kaur, 2005); Gurmat Sangeet Di Itihasik Vilakhanta (Dr. Jasbir Kaur, 2006); Guru Nanak Sangeet Padatti Granth (Bhai Sukhvant Singh, 2006); Guru Nanak Dev Ji Te Sangeet (Dr. Jagir Singh, 2007); Punjab De Prasidh Raagi Ate Rababi (Balbir Singh Kanwal, 2010); Amolak Hira Bhai Amir Singh (Narinder Singh Sooch); Gurmat Sangeet De Pramukh Kirtan Baba Shyaam Singh (Diljit Singh Bedi, 2010); Gurmat Sangeet De Pramuk Kirtankaar Bhai Mardana (Dr. Mahinder Kaur Gill, 2010); Gurmat Sangeet De Anmol Rattan (Nirmal Singh Padam Shree, 2010) etc. Books related to the practical aspect of Gurmat Sangeet are, Chownki Sahib Ji Di Maryada (Gyani Labh Singh, 1939); Harmonium Kirtan Sikhya Ate Tabla Guide (Prof. Sunder Singh); Guru Amardas Raga Ratnavali (Prof. Tara Singh, 1979); Raga Prabandh (Prof. Gurdiyali Singh, 1979); Gurmat Sangeet Sagar, 1984, Gurmat Sangeet Sagar 1988 (Principal Dyal Singh); Bhagat Raag Ratnavali (Prof. Tara Singh, 1992), Aadi Granth Raag Kosh (Dr. Gurnam Singh); Guru Angad Dev Raag Ratnavali (Prof. Tara Singh); Guru Angad Dev Sangeet Darshan (Prof. Kartar Singh); Guru Gobind Singh Raga Ratanvali (Prof Tara Singh, 1994); Padtal Gayiki (Prof. Tara Singh), Gurbani Sangeet Pracheen Reet Ratnavali (Bhai Avtar Singh, Bhai Gurucharan Singh Ragi); Gaudi Raga Sulakhani (Prof. Paramot Singh, 1910); Gurmat Sangeet Gaudi De Parkar (Ustad Surjit Singh, 1999) Gurshabad Raga Ratnakar (Dr. Gurnam Singh); Raga Swaroop Nirnae: Shri Guru Granth Sahib (Bhai Sukhvant Singh, 2007); Gaudi Raga Sulakhani (Principal S.S Kareer); Saral Kirtan Sikhya (Bhai Hardev Singh Deewana, 2007); Gurmat Sangeet Padtal Shabad Gayan (Dr. Kanwaljit Singh, Swarleen; 2010) etc.

Besides these books of Gurmat Sangeet, many different magazines and journals too have been published time-to time. These are available monthly, annually, Bi-Annual or after every trimester. Among them, in 1961 for the first time, S. Rawel Singh 'Rawel' name comes into light "who in the middle of the present country, started a monthly magazine from Patiala to promote Gurmat Sangeet . But due to the lack of financial

support, it was soon diminished.”³ After this Amrit Kirtan (This monthly magazine is published from Amrit Kirtan Trust, Chandigarh, whose director is an eminent scholar of Gurmat Sangeet Dr. Jagir Singh and is being published from last several decades). Vismaad Naad (Gurudwara Guru Gyan Parkash Jwaddi Kalan, Ludhiana), Smaj Vigyan Patar (Punjabi University Patiala) few music editions, Gurmat Sangeet Kirtan Ank (Amritsar), Singh Sabha Patrika-Kirtan Ank (Amritsar) are worth mentioning.

The Gurus told the rule of singing Gurbani in the prescribed Ragas, right from the beginning, but from the last few decades, Gurbani Kirtan started being composed and sung on film or other famous tunes. At that time, to save the tradition, famous kirtankars and great scholars besides the practical research, published their knowledge, views and experiences in the form of books and magazines. As a result, a new generation of kirtankars get inclined towards.⁴ Gurbani singing in the Guru's prescribed Raga prabandkh by learning

ancient traditions and Raga Vidhan From these publications. So, in establishing and developing Gurmat Sangeet, The Gurmat Sangeet publications in Punjabi language, played a major role. In today's scenario, these publications played a vital role in establishing Gurmat Sangeet as a subject in educational institutions. It is clear from the above discussion, that besides the publications from other religious institutions, Punjabi University, Patiala have tremendously contributed towards the research in academic sphere and subjective publications, by establishing an independent Gurmat Sangeet Department.

Today, we have a wide platform of Guru Sangeet publications relating to the art of music, but the need of the hour, is to analyse, criticize and elaborate the matter written, after studying all the books. And this need is an inspiration and motivation behind my this present work. To come up with more relevance and possibilities of these books in Punjabi language, a continuous investigative study is on.

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