

A Study of Punjabi-Language Music Publications: Originality, Relevance and Prospects.

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Abstract

Indian classical music is an important and rich component of the Indian cultural tradition. Literature published in various Indian languages has played a significant role in the preservation and dissemination of its theoretical, historical, practical, and cultural dimensions. Punjabi-language publications have also made an important contribution through numerous books dealing with Indian classical music, Gurmat music, Gurbani music, folk music, musicology, vocal music, instrumental music, and music education. The present research paper aims to survey, classify, study, and evaluate the classical and related music literature published in the Punjabi language. In this study, Punjabi-language books have been systematically organized on the basis of their subject matter, year of publication, authorship, publishers, and various aspects of music. The study primarily includes books related to musicology, the science of rāga, vocal methodology, instrumental music, tabla, musical instruments, Gurmat music, Gurbani music, folk music, music education, music history, music aesthetics, and the Punjabi musical tradition.

An analysis of the available literature reveals that Punjabi music publications are not limited merely to the theoretical dimensions of Indian classical music; rather, they also provide extensive and significant documentation of Punjab's distinctive musical traditions, Gurmat music, and folk music. The study further indicates that institutions and publishing organizations such as Punjabi University, Patiala; Guru Nanak Dev University, Amritsar; Sikh Missionary College, Ludhiana; and Gurdwara Gur Gian Prakash, Jawaddi Kalan, have made notable contributions to the development of Punjabi music literature. Many of these publications offer analytical and research-oriented discussions of rāgas, compositions, kīrtan traditions, musicians, musical instruments, and historical musical traditions.

The study concludes that music literature published in the Punjabi language is highly significant for the preservation, documentation, and academic study of the diverse traditions of Indian music. However, systematic bibliographic documentation, thematic classification, critical evaluation, and contemporary reinterpretation of the available literature in this field are still required. Therefore, the present study represents an important effort toward understanding the nature, development, utility, and research prospects of Punjabi-language music literature.....

Keywords: Punjabi Music Literature, Indian Classical Music, Gurmat Music, Gurbani Music, Punjabi Folk Music, Musicology, Music Treatises, Bibliography, Musical Tradition

INTRODUCTION

The **Vedas** are the heritage of Indian civilization and culture, through which our rich cultural legacy has been preserved. The foundation of the fine arts of Indian culture also lies in the Vedas. Among the fine arts, **music occupies a supreme position**. This is why, from the very beginning, concerted efforts have been made for the preservation of musical art, enabling its continued existence in the present era. Following the Vedas, great epics and sacred texts such as the *Ramayana*, *Mahabharata*, *Bhagavad Gita*, and *Sri Adi Granth Sahib* were composed, through which we have been able to preserve our rich musical heritage. Music is an integral part of Indian civilization and culture.

While numerous hereditary musicians preserved the practical aspects of music through the **Guru-Shishya Parampara**, many scholarly musician-writers documented the theoretical aspects of music in books and treatises. As a result, we have been able to preserve the historical and theoretical foundations of Indian music. Over time, eminent scholars and writers of Indian music composed important treatises such as the *Natya Shastra*, *Sangita Ratnakara*, *Brihaddeshi*, *Raaga Tarangini*, *Swaramelakalanidhi*, *Raagamala*, and *Sangita Parijata*, in which the aesthetics, principles, and theoretical foundations of music are systematically presented.

During the medieval period, Indian music became largely confined within the **gharana tradition**. The dominance of the gharana system, coupled with the British rulers' hesitant and indifferent attitude towards Indian music, resulted in a certain stagnation in the tradition of musicological writing. However, owing to the efforts of eminent scholars such as **Pandit Vishnu Digambar Paluskar** and **Pandit Vishnu Narayan Bhatkhande**, musical training was transformed into institutional education and became an integral part of educational institutions. These

scholars composed numerous works for the revival and systematic development of Indian music. Among them, *Kramik Pustak Malika*, *Bhatkhande Sangeet Shastra*, and *Sangeet Bal Bodh* are particularly noteworthy and continue to guide students of music even today.

There has been a long-standing tradition of writing and publishing books and treatises on music in various regional languages at different points in history. Following this tradition, numerous significant efforts were undertaken, many of which proved fruitful. It was on the sacred land of Punjab that texts such as **Sri Adi Granth Sahib**, **Sri Dasam Granth**, and **Sri Sarbloh Granth** were composed for the spiritual enrichment of humanity. The entire *Bani* contained in these scriptures is based on Raagas. These spiritual scriptures are also invaluable treasures of Indian music, as they contain references to certain Raagas that are not found in the conventional corpus of Indian music.

In ancient times, books were primarily published in Sanskrit and Arabic, while during the medieval and modern periods, publications increasingly appeared in English and Hindi. In comparison, substantive work on **Punjabi-language music publications** began towards the end of the nineteenth century, while their published form began to emerge in the early twentieth century. Since Punjabi society has historically been deeply influenced by Sikh religious traditions, music came to be accepted primarily in a spiritual context. Consequently, the earliest publications on music in the Punjabi language were largely related to **Gurbani music**. Subsequently, eminent scholars and publishers in the field of music took the initiative to print and publish books on various aspects of musical art. During this period, several unexplored aspects of Gurmat music became the basis of research. In response to the need for systematic investigation of these areas, **Gurmat music gradually emerged as an established academic subject**. With the development of institutional music education, numerous publishers began to extend substantial support to Punjabi-language publications by scholarly musicologists.

Most publishing institutions and scholarly authors based their works primarily on the **Gurmat music tradition**. Only a limited number of publishers took the initiative to publish works dealing with broader aspects of Indian music. Examining the significance and prospects of all these publications constitutes the fundamental objective of the present research. During the analysis of books undertaken within the broader framework of this research, several positive and negative aspects have emerged, along with numerous possibilities for future research and publication.

Although the history of Punjabi-language music publications is not as old as that of publications in several other languages, numerous books related to musical art have been published, providing a living testimony to the scholarly quality of Punjabi musician-writers. Although the earliest Punjabi-language music books were primarily based on Gurmat music, changing circumstances subsequently encouraged scholars to undertake theoretical work on various aspects of Indian music, which has continued to appear in published form from time to time.

2. Research Scope and Methodology

The present study adopts a survey, classification, descriptive, and evaluative approach to Punjabi-language music publications. The literature is organized according to subject matter, year of publication, authorship, publishers, and major dimensions of music. The study focuses on publications dealing with musicology, the science of rāga, vocal methodology, instrumental music, tabla, musical instruments, Gurmat music, Gurbani music, folk music, music education, music history, music aesthetics, and the Punjabi musical tradition.

3. Findings and Discussion

The present section discusses the major findings emerging from the study of Punjabi-language publications related to Indian music. The available literature has been examined from the perspectives of **subject coverage, originality, academic relevance, preservation of musical traditions, availability of educational material, and scope for future research**. The analysis indicates that Punjabi music publications have made an important contribution to the documentation and dissemination of Gurmat music, Gurbani music, Indian classical music, folk music, vocal and instrumental traditions, and other dimensions of musical knowledge. At the same time, the study identifies several areas in which Punjabi-language literature remains inadequate or requires further scholarly development. These include curriculum-oriented publications, research methodology, light music, detailed musicological studies, instrumental music, traditional vocal forms, documentation of musicians and performance traditions, translation, and preservation of rare publications.

The following discussion therefore presents the major **strengths, limitations, gaps, and future prospects** identified through the examination of the available Punjabi-language music literature. The findings are organized thematically to provide a clearer understanding of the present status and future requirements of Punjabi music publishing.

1. Lack of Curriculum-Oriented Books

The institutional system of music education came into existence through the tireless efforts of **Pandit Vishnu Narayan Bhatkhande** and **Pandit Vishnu Digambar Paluskar**. As a result, traditional musical training was transformed into formal education. With the institutionalization of music education, music became established as an independent academic subject, creating the need for prescribed curricula and corresponding educational materials.

For a considerable period, music has been established as an independent subject in universities, colleges, schools, and private institutions in Punjab. Consequently, there is a clear need for curriculum-oriented material for Punjabi-speaking students and readers. However, a significant shortage of original Punjabi-language material related to music curricula at different educational levels is clearly visible.

Publications on Indian music in other languages have existed since ancient times. There is no doubt that books on Indian music began to appear in Punjabi relatively late. The first original Punjabi book on Indian music, *Vadan Kala*, was written by the eminent scholar of music **Prof. Tara Singh**. The primary purpose of this publication was to address the shortage of curriculum-oriented books.

Similarly, the book *Sangeet Roop*, related to the B.A. curriculum, was written by **Dr. Davinder Kaur**. It represents the curricula of all three disciplines of music—vocal music, instrumental music, and dance. It is particularly noteworthy that the contents of this book were prepared on the basis of the curricula of three universities in Punjab. A study of the book reveals that the material presented is rather concise. The book does not provide **notation of compositions (bandishes)** for individual Raagas, although such material is extremely important for students receiving elementary music education.

With regard to university-level music education, it becomes evident that there is no comprehensive Punjabi-language book specifically related to the **M.A. Music curriculum**. Students have to consult books in other languages for curriculum preparation. They frequently adapt material from Hindi- and English-language books. It is particularly unfortunate that, despite changes in university curricula over time, corresponding Punjabi-language material remains unavailable. This is especially significant considering that Punjab's universities and colleges have numerous eminent musicologists, distinguished scholars, and hereditary musicians working in the field.

Research-based books can be developed with the assistance of these scholars to bring unexplored areas of musical art to wider academic attention. The accumulated knowledge of these scholars can become a vast reservoir of scholarship. What is required is only an initial effort. Such initiatives can significantly expand the ocean of Punjabi-language music publications.

2. Absence of Books on Music Research Methodology

After becoming established as an independent subject within the institutional education system, music became an integral part of schools, colleges, and universities. Alongside formal music education, research is also conducted on unexplored areas of music. Universities undertake research in diverse fields of music along with practical training, and such work is fundamentally research-oriented.

For a large number of students in Punjab, **Punjabi is the language of research**. However, there is no comprehensive book in Punjabi dealing specifically with research methodology in music. In most research works, references to books in Hindi or English are found. The preparation of research-based books on music research methodology in Punjabi would be a matter of considerable academic significance and pride.

3. Lack of Books on Light Music

Light music is an integral component of Indian music. However, it has generally not been included as a distinct component of formal curricula, despite the fact that, according to contemporary trends, students increasingly show interest in light or popular forms of music. It is also observed that there is a lack of original books dealing specifically with light music.

Such important areas should be taken up as subjects of research and subsequently published so that music readers can become familiar with the theoretical and practical dimensions of light music. At present, the inclination towards **youth festivals** has increased considerably in educational institutions. Many events at these festivals are related to music, including *shabad gayan*, classical and semi-classical vocal and instrumental music, group singing (classical and Western), songs, ghazals, and folk songs. The lack of theoretical literature on some of these genres is clearly visible. Almost no comprehensive books are available on several of these styles. Punjabi music scholars therefore need to focus their attention on such important areas.

4. Lack of Detailed Treatment of Subtle Distinctions in Some Books

Indian classical music is fundamentally based on its theoretical foundations. Numerous subjects related to Indian classical music are yet to be adequately published in Punjabi. Topics such as **svara, shruti, grama, and murchhana** independently require detailed research. Punjabi-language material related to these subjects is sometimes available only in essay form or as individual chapters within larger books. However, these subjects deserve independent research and can serve as the basis for dedicated publications.

In recent times, **Dr. Yashpal Sharma's *Bhartiya Sangeet mein Shruti*** has become available to music readers. The book provides comprehensive information concerning the subtle distinctions and nuances of music. An effort to translate this work into Urdu is reportedly being undertaken by **Dr. Rekha Sharma**, who has obtained her doctoral degree from Punjabi University, Patiala. In the future, making such significant works available in Punjabi would be highly beneficial to Punjabi-speaking music readers.

Since ancient times, music has contained numerous technical and symbolic terms. The structure and terminology of many such terms are so complex that they may appear incomprehensible to the general reader. To address this problem, the publication of a **dictionary of musical terminology** would be a valuable contribution.

Since ancient times, the practical and theoretical dimensions of music have often been regarded as separate domains. **Pandit Vishnu Narayan Bhatkhande** and **Pandit Vishnu Digambar Paluskar** made tireless efforts to reduce this divide, and their approach remains highly relevant today. It is the responsibility of contemporary authors to ensure that their books contain material capable of bridging the gap between theory and practice.

Books should therefore be published through which students can clearly understand the interrelationship between theoretical and practical aspects of music and thereby reduce the distance between the two.

5. Lack of Originality in the Content of Some Books

Over time, Indian music has evolved through various streams and traditions. Before the dominance of the **Khyal** style, **Dhrupad** and **Dhamar** were prominent vocal traditions. Books dealing with the history and development of these vocal styles are available in several regional languages. However, no significant original book on these subjects appears to be available in Punjabi. The availability of Punjabi-language books on these vocal traditions would be highly beneficial to Punjabi music readers.

Khyal singing is predominant in contemporary Indian classical music. The land of Punjab has contributed numerous eminent Khyal singers who enriched and refined the practical dimension of Indian music. Yet there is no substantial original book on **Khyal singing** in Punjabi. The books that contain material on Khyal singing often appear to be adaptations or translations of works originally written in other languages. The shortage of original Punjabi-language books on Khyal singing is therefore clearly evident.

6. Early Publications on Gurmat Music

With regard to the early publications on **Gurmat Sangeet**, the first name that emerges is that of **Master Sundar Singh**, who authored the book *Harmonium Kirtan Sikhya* in 1918. This work is regarded as one of the earliest Punjabi-language publications on music.

According to the author, the book was written keeping in mind the psychological interests of students receiving elementary instruction in Gurmat music. However, after examining the contents of the book, it appears that the material presented may not be sufficiently beneficial for students receiving elementary music education. Such books require revision and improvement.

A lack of original facts and substantial academic content is clearly visible in some of the early books on Gurmat music. The material presented in these works does not adequately do justice to the vast subject of Gurmat music. It is noteworthy that several editions of some such books have been published, yet neither the authors have made sufficient efforts to address their shortcomings nor have scholarly writers undertaken systematic efforts to correct the identified deficiencies. There remain numerous unexplored areas of Gurmat music that can serve as the basis for research or can be incorporated through revised and expanded editions of existing publications.

7. Publication of Misleading or Inaccurate Information

Compared with music literature in other languages, a considerable number of books have been published in Punjabi. However, the content of many of these publications does not appear to be sufficiently meaningful or academically rigorous. It sometimes appears that certain books were written primarily for obtaining employment or securing professional promotion. Expecting new or significant research contributions from such publications is therefore difficult. Such books may even prove detrimental to the broader field of music. Authors should consequently avoid producing works without adequate scholarly substance.

Some Punjabi books on folk music contain numerous inaccuracies in their musical notation. Such errors may distort the original form of a folk song. In some books, excessive emphasis has been placed on illustrations rather than substantive practical and theoretical material, resulting in the neglect of essential facts. At the same time, some musician-writers have made significant theoretical efforts to preserve the future of Punjabi folk music, and such contributions are highly commendable.

8. Lack of Publications on Instrumental Music

With the establishment of institutional music education, training in the three major branches of performing arts—**vocal music, instrumental music, and dance**—was transformed from traditional instruction into formal education, a system that continues to function today.

Within vocal music, students are taught classical, light, and folk music. Just as the field of vocal music is extensive, the field of instrumental music is also vast. However, an examination of institutional music education in Punjab reveals that **sitar** is the principal, and in many institutions the only, instrumental discipline offered. This is an unfortunate situation.

Instrumental music has been introduced as a subject in educational institutions across the country. However, in many institutions, instrumental music is effectively treated as synonymous with sitar playing, despite the existence of numerous other instruments within the Indian musical tradition whose systematic teaching should also be ensured.

Although sitar is taught as a subject in some educational institutions, there is a lack of specialized books on sitar performance. **Principal Samsher Singh Karir** made some significant efforts concerning the technical structure and methodology of sitar playing. However, few other Punjabi scholars of instrumental music have attempted to identify, investigate, and publish similarly unexplored aspects.

At present, several renowned personalities associated with sitar performance in Punjab are working almost as institutions in themselves. Therefore, scholars and writers should come forward to document their theoretical knowledge and performance methodologies in book form for the preservation and transmission of musical art.

A study of Punjabi-language books related to music clearly indicates that numerous areas remain unexplored—whether **research methodology, the technical aspects of various musical instruments, or light music**. Many other areas can also be identified as subjects for future research, and investigation of these areas could prove highly beneficial to the preservation and development of musical art.

9. Need for Publications on Unexplored Subjects

At present, alongside Khyal singing, several other classical and semi-classical vocal styles, such as **Tappa and Thumri**, continue to be performed. However, Punjabi-language books devoted specifically to these vocal traditions are largely unavailable.

Tappa is a semi-classical vocal style of Indian music whose origin is traditionally associated with the sacred land of Punjab, as its innovator **Shori Miyan** is regarded as having belonged to Punjab. Despite this historical association, it is surprising that Punjabi music scholars have largely overlooked the theoretical dimensions of this vocal tradition. There is a clear need for books addressing both the theoretical and practical aspects of Tappa singing.

The process of notating compositions in terms of their **svara and tala** was initiated systematically by Pandit Vishnu Narayan Bhatkhande and Pandit Vishnu Digambar Paluskar. After Bhatkhande, relatively few scholarly writers have undertaken systematic efforts to notate and preserve older compositions, despite the presence of numerous highly accomplished musician-scholars in Indian music. It would be a matter of pride if Punjabi musicians and scholars took the initiative in this important area.

The name of **Prof. Tara Singh** deserves special mention in the Punjabi music world. He notated approximately **5,000 compositions**, which is a matter of considerable pride for the Punjabi community. More recently, **Dr. Gurnam Singh's Gayan Bandishavali** was published, in which the author has notated and published compositions of distinguished musician-scholars. Such efforts will prove highly beneficial to students of music in the future.

10. Scientific Research on Ancient Shabad Traditions and Gurbani Raagas

Since ancient times, the *Raagi-rababi* kirtankars who imparted Gurmat music education in homes, deras, and gurdwaras followed the **Ustad–Shagird tradition**. Although the musical practices prevalent at that time were transmitted through family and hereditary lineages, it cannot be conclusively stated that these compositions represent an uninterrupted ancient tradition, because the musical practices of the period were not systematically documented in written form. Consequently, questions remain regarding the antiquity and continuity of these *shabad* traditions.

There is a need to collect as many examples as possible of these ancient *shabad* traditions and undertake a **textual, analytical, and comparative study** of them. Their musical structures should be compared with the notation of ancient compositions in classical music, and the स्वरूप (structural identity) of the Raagas associated with Gurbani should be clarified through scientific methods.

On the basis of established Raaga forms, the distinguishing elements between these traditions and contemporary Raaga forms should be identified so that the antiquity and historical development of these musical practices can be established more clearly. Following such research, appropriate textbooks should also be prepared.

These subjects require serious research attention in the present context, as it is essential for music scholars and readers to become familiar with them. Several vocal traditions within **Gurbani music** continued to develop under the guidance of the Sikh Gurus. Although these traditions continue to evolve in practical performance today, preserving their historical methods and conventions is essential for sustaining their theoretical identity and ensuring their continuity.

11. Preservation of the Tradition of Rababi Kirtankars

Rababi kirtankars have been presenting the spiritual poetry composed by the Sikh Gurus in musical form since the time of Guru Nanak Dev Ji. **Bhai Mardana** is regarded as the first Rababi kirtankar, marking the beginning of the Rababi tradition. Over time, numerous Rababi kirtankars made significant efforts to preserve and sustain the richness of this tradition. However, in the present era, the older Rababi kirtankars of Sikh music have gradually faded from public awareness. Their experiences and knowledge can be preserved for future generations by documenting and publishing them in book form.

Last year, the Department of Gurmat Sangeet at **Punjabi University, Patiala** organized a programme on the theme “*Rejuvenation of the Rabab*,” which may be regarded as an important effort towards preserving the identity and tradition of the Rabab. In such significant programmes, elderly Rababi kirtankars should be invited, and the

compositions performed by them should be notated and published. In recent years, Punjabi University, Patiala, has also initiated an effort to publish the lives and artistic contributions of Rababi kirtankars in a series of books, beginning with **Bhai Mardana (Rababi Kirtankar)**. It is hoped that Punjabi University, Patiala, will continue to play an important role in preserving the singing styles, distinctive features, and genealogical traditions of the older Rababi kirtankars.

12. The Tradition of String Instruments

The tradition of string instruments is a distinctive component of Gurmat music and has continuously evolved since the time of the Sikh Gurus. However, some stagnation has occurred in the development of this tradition in recent times. Several prominent institutions in Punjab and adjoining states—including **Punjabi University, Patiala; the Dharam Parchar Committee, Amritsar; Gurmat Academy, Anandpur Sahib; and Baru Sahib**—are making efforts towards the revival of the string-instrument tradition.

Various types of string instruments are used in Gurmat music, and practical training in these instruments is being provided at the aforementioned institutions. However, adequate efforts have not been made to preserve their theoretical dimensions. There is a need for theoretical literature dealing with the technical construction, playing techniques, and significance of these instruments so that instrumentalists can become proficient in both the practical and theoretical aspects of their art.

A study of the available literature reveals that only a limited number of books are available on instrumental music, primarily concerning **sitar and tabla**. However, numerous other instruments are prevalent in Indian music. Preserving the theoretical identity of these instruments and bringing them into wider public awareness remains a significant challenge.

The technical construction, playing techniques, and musical significance of these instruments should be documented and published in book form so that students can develop a deeper understanding of the instrumental dimension of music.

13. The Dhadi Tradition

The **Dhadi tradition** is an important vocal tradition of Punjabi folk music and Gurmat music. In Sikhism, the Dhadi tradition is generally traced to the time of **Guru Hargobind Sahib Ji**. Although the Dhadi tradition continues to exist, its ancient *Raagdari* character appears to have diminished considerably. Nevertheless, a few traditional Dhadi groups still remain who can provide valuable insight into the older Raagdari Dhadi tradition. Therefore, preserving the singing styles of such Dhadi artists would be highly desirable.

A systematic study of this vocal tradition from a classical and musicological perspective is also an urgent requirement. In the headings of certain Gurbani *vars*, instructions are given regarding the tunes associated with ancient *vars*. Multiple textual versions of their *pauris* are available in manuscript collections in Rajasthan, which are particularly significant for this purpose. It is essential to collect all such textual versions and subject them to detailed study and analysis so that the musical practices of the period can be reconstructed and clearly identified. However, there is no dedicated book or comprehensive research publication on the Dhadi tradition in Punjabi-language music literature. Some books do contain articles or references to the Dhadi tradition. **Dr. Gurnam Singh's Punjabi Lok Sangeet Virasat** contains brief material on the Dhadi tradition. A student of the Department of Music at Punjabi University, Patiala, **Kulwinder Singh**, also submitted an M.Phil. dissertation on the Dhadi tradition.

A systematic classical and musicological study of such subjects is a significant need of the present time. However, the researcher may have been unable to undertake a comprehensive study because of the limitations imposed by the prescribed research period. It is possible that this area may be taken up as a future research project.

An analytical study of the Dhadi tradition, along with the transcription of the singing styles of its Raagdari practitioners and their publication in book form, would prove highly beneficial to music students. Several important books are already available on the **Var tradition and Var literature**. Providing these works with a deeper musical and musicological dimension would be historically significant.

14. Kavishari Singing

Kavishari singing is a distinctive tradition of Punjabi folk music and Gurmat music. Through Kavishari, Punjabi folk culture and the praise and glory of the Gurus and Pirs are conveyed to music enthusiasts.

A growing difference can be observed between traditional Kavishari singing and its contemporary form. At present, Kavishari poetry is often performed on film tunes or popular melodies and presented as Kavishari singing. This tendency may prove detrimental to the survival of the traditional form of Kavishari in the future.

Even today, several elderly Kavishars in Punjab possess knowledge of the traditional form of this singing style, but they are unable to document and publish their knowledge. A scholar-writer or a leading institution should come forward to document this valuable heritage so that the antiquity and identity of Kavishari singing can be preserved.

15. Padtal Singing

Padtal singing is an important component of Gurmat music. Various Sikh Gurus composed **47 Padtals**. An effort to notate these compositions in terms of their *svara* and *tala* was undertaken by **Prof. Tara Singh**, whose collection was published under the title *Padtal Gayaki* by Gurmat Prakashan, Patiala.

The same book was republished by Gurmat Prakashan, Patiala, last year. In the new edition, another Padtal initiated by Prof. Tara Singh was completed by **Dr. Alankar Singh** and subsequently published.

This singing tradition offers numerous possibilities for further research. Such research can contribute to the expansion and enrichment of the practical dimensions of Gurmat music.

16. Punjabi Folk Music: Preservation and Research Prospects

The field of **Punjabi folk music** is vast and virtually limitless. Punjab has produced numerous classical musicians and scholarly writers whose efforts have contributed to the theoretical and practical development, dissemination, and preservation of different streams of Punjabi music and culture.

From the perspective of the practical dimension of Punjabi folk music, numerous folk artists have enriched and developed this tradition through folk singing, folk instrumental performance, and folk dances. However, from the theoretical perspective, there has been considerable neglect in documenting and publishing the musical dimensions of our Punjabi folk heritage.

Only a limited number of books are available on Punjabi folk music, despite the enormous scope of the subject. Almost every aspect of Punjabi folk music requires further research, and such research can reveal new dimensions of Punjabi folk culture.

At present, Punjabi music is increasingly influenced by Western music. Such influence creates the risk of losing the fundamental characteristics of Punjabi folk music. To safeguard the tradition from excessive external influence, preserving the knowledge, singing styles, instrumental techniques, and artistic practices of great folk singers, instrumentalists, and dancers would be a matter of considerable pride for the Punjabi music community.

17. The Need for Musicology in the Contemporary Context

Alongside traditional music theory, books should also be written on the theoretical developments that have emerged in response to contemporary circumstances. This would enable music students to become familiar with the evolving theoretical dimensions of music.

What challenges does music face under contemporary conditions? What possibilities does the subject of music hold for the future? Such questions can be explored systematically and published in book form. This would also encourage music students to prepare themselves for the challenges that lie ahead. Books remain one of the most effective means of accomplishing this objective.

18. Lack of Translated Books

Western scholars have published numerous books on Indian music in which Indian music has been critically examined from Western perspectives. A comparative study of these works alongside traditional Indian musicological treatises could reveal several new facts and perspectives.

The translation of some important books into Punjabi has already proved beneficial to music readers. Music exists in every particle of the human and natural universe. Exploring the interrelationships between music and other fields of knowledge would also constitute valuable research.

While numerous books on such interdisciplinary subjects are available in other languages, translating them into Punjabi could considerably expand the scope and depth of Punjabi-language music literature.

19. Publication of Seminars, Conferences, Symposia and Workshops

Every year, educational institutions organize **seminars, conferences, symposia, and workshops** for the promotion and dissemination of musical art. Scholars and students from the field of music participate in these programmes.

The ideas and scholarly contributions expressed by intellectuals and music scholars during such events can be systematically documented and published in book form. This would be highly beneficial to music readers.

The Department of Music at **Punjabi University, Patiala**, organizes workshops with eminent hereditary musicians from time to time. During these workshops, scholars and artists associated with the department, along with guest artists, share their respective traditions and training and introduce participants to important aspects of music.

Documenting the discussions and the compositions performed during such programmes and publishing them in book form would be extremely valuable for music readers. Books such as *Sangeet Sammelan Report* and *Gurmat Sangeet: Vibhinn Paripreksh* are examples of publications produced by Punjabi University, Patiala. More such initiatives are desirable.

The efforts made by Punjabi musicians towards expanding the practical dimensions of Indian music are commendable. However, comparatively fewer efforts have been made to preserve and develop its theoretical dimension. Some Punjabi musician-scholars have authored books in Punjabi, but such efforts remain limited in comparison with the extensive practical contributions made by Punjabi musicians.

20. Lack of Biographical Books on Individual Musicians

The contribution of musicians to the development of Indian music cannot be overlooked. Regardless of the particular dimension of musical art, musicians have devoted themselves wholeheartedly to its preservation, promotion, and dissemination.

Publishing the lives and contributions of such scholarly writers, artists, and musicians in Punjabi would be highly beneficial. In other languages, considerable work has already been undertaken in this area.

Some Punjabi writers have documented the lives of musicians, including **Bakshi Singh Adil's *Punjabi Sangeetkar*, Prof. Tara Singh's *Punjab Ke Prasiddh Sangeetkar*, and Dr. Gurnam Singh's *Punjabi Sangeetkar***. However, there remains a clear need for further efforts in this direction.

21. Lack of Books on Traditional Bandishes and Gats

Works such as *Kramik Pustak Malika* and *Sangitanjali* represent significant efforts to preserve traditional **bandishes and gats** and thereby expand the practical dimension of Indian music.

Numerous scholarly writers have attempted to notate ancient and traditional bandishes and gats in different languages. However, comparable efforts are largely absent for Punjabi-language music readers. Translating and documenting ancient and traditional bandishes and gats in Punjabi would therefore be a valuable and culturally significant contribution.

22. Music Libraries and the Shortage of Copies of Old Books

There are several Punjabi-language books on music whose published copies are now difficult to obtain. In some cases, no accessible copy can be located, while in others only one or two copies may be available in particular libraries. Republishing such books would be highly beneficial to music readers.

Several governmental and non-governmental institutions, including **Punjabi University, Patiala**, have contributed to the publication of books on different aspects of music. Among these institutions, Punjabi University, Patiala, has published a particularly large number of books.

It is noteworthy, however, that some books published by Punjabi University, Patiala, are not readily available even in its own library. In recent times, Punjabi University, Patiala, has initiated efforts to republish some of its older publications. It is hoped that the republication of rare and difficult-to-obtain books will prove significant for music readers.

Although numerous Punjabi-language music books have now been published, their availability remains difficult. Many scholarly writers have their books published through private publishers, and such works often remain inaccessible to music readers for long periods.

To address this problem, the establishment of a **governmental or non-governmental music library** could make a unique contribution to the field. Such a library could provide a centralized platform where authors could deposit and make their published works accessible, enabling music readers and researchers to benefit from them.

Since a large proportion of books on Indian music published in Punjab have focused on the Gurmat music tradition, various religious institutions have played an important role. However, a lack of originality is evident in many publications. These institutions have initiated efforts to preserve Sikh literature and to commission books on Sikh music, but many such initiatives have remained incomplete.

No central institution dedicated exclusively to the **research and education of Sikh music** has yet been established, although such an institution is an important need of the present time. Such a central institution could facilitate the documentation of theoretical and practical aspects of music by eminent scholars and publish their findings in book form for the benefit of the wider music community.

23. Responsibilities of Publishing Institutions

Publishing institutions have a responsibility to pay particular attention to the **design, presentation, and printing quality** of books, as an attractive physical presentation can significantly contribute to their readership and circulation.

It is observed that the design of many books is not sufficiently appealing, while others contain numerous linguistic and editorial errors. Such shortcomings can adversely affect the academic value and credibility of a publication.

Music involves specialized **Gurmukhi terminology and notation**, and explaining this highly sophisticated art through books is itself a challenging task. To meet this challenge, publishing institutions should ensure that books are authored by scholars who possess adequate expertise in music.

Works written by individuals with incomplete knowledge may lead students and readers in an incorrect direction. Therefore, scholarly competence, editorial scrutiny, and subject expertise should be given priority in music publishing.

24. Indifference of Publishing Institutions

The **Dharam Parchar Committee, Sri Amritsar Sahib**, is a prominent institution that has continuously worked for the propagation and dissemination of Sikh religion. Music occupies an important place in Sikhism because the Sikh Gurus adopted music as a medium for communicating Gurbani to the wider community.

The Dharam Parchar Committee has commissioned books on Sikh music alongside Sikh literature, including publications in which different authors have set Gurbani *shabads* to musical notation.

Numerous unexplored areas of Gurmat music require systematic research. The **Shiromani Gurdwara Parbandhak Committee (SGPC)** includes eminent personalities, prominent scholars, and renowned kirtankars whose expertise could contribute significantly to the expansion of the theoretical dimensions of Gurmat music. Music education in the educational institutions associated with the SGPC includes both **classical music and Gurmat music**. Professors working in these institutions have authored books on music in other languages. However, there is a pressing need for Punjabi-language publications. The knowledge and scholarly material available among these experts concerning Indian music can be documented, edited, and published in Punjabi for the benefit of Punjabi-speaking readers.

25. Originality and Significance of Publications

While undertaking the present study of Punjabi-language music publications, it becomes evident that an examination of books published on different musical subjects from the perspective of **originality and academic significance** also reveals several negative aspects.

Many books merely repeat previously established facts or deal with subjects that are of limited relevance to the music field. Some publications, rather than clarifying ancient concepts, make them even more complicated, primarily because of the author's inadequate command of the subject.

Furthermore, books written merely for employment or professional promotion have also adversely affected the quality of this field. As a result, **quantity has sometimes replaced quality** in music publications. Such works require critical review, reconsideration, revision, and scholarly improvement before being republished.

Punjabi-language music scholars and writers should strive to produce original and research-oriented works of such high quality that their translation into other languages becomes desirable. The emergence of such a situation would mark a **golden era for Punjabi-language music publications**.

4. Conclusion

The above suggestions have been presented from the perspective of a researcher. In summary, it can be stated that the work published by Punjabi-language music scholars is unique and has played an important role in the preservation, development, safeguarding, and scholarly investigation of the subject.

Although the history of Punjabi-language music publications is relatively recent compared with publications in other languages, significant work has been undertaken in the fields of **Gurmat music, Indian classical music, folk music, instrumental music, vocal traditions, traditional bandishes, biographies of musicians, research methodology, curriculum, musical terminology, string instruments, the Rababi tradition, Dhadi tradition, Kavishari, Padtal singing, and several other areas**. At the same time, the study makes it clear that many areas are still awaiting systematic research, original writing, and publication.

There is a clear need for books dealing with **curriculum-oriented material, research methodology, light music, Khyal, Dhrupad, Dhamar, Tappa, Thumri, various musical instruments, unexplored aspects of Gurmat music, Rababi kirtankars, string instruments, Dhadi and Kavishari traditions, traditional bandishes and gats, dictionaries of musical terminology, biographies of musicians, and contemporary issues and challenges in music**.

Similarly, there is a need for the **republishing of old and rare books, establishment of music libraries, publication of the proceedings and scholarly material of seminars, conferences and workshops, and translation of significant books from other languages into Punjabi**. Publishing institutions should pay special attention to the subject matter, originality, language, editorial quality, printing, and physical presentation of books. Punjabi-language music scholars should increasingly focus on producing original and research-based works of such academic quality that they may also be translated into other languages. This could usher in a **golden era for Punjabi-language music publications**.

Ultimately, it may be concluded that the work published by Punjabi-language music scholars is unique and has made a significant contribution to the preservation, protection, documentation, and research of the subject. **All scholars, publishing institutions, and committed readers who have contributed to Punjabi-language music publications deserve appreciation for their valuable contribution to the preservation and advancement of this rich musical heritage...**

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