

University of Ottawa

From Kirtan to Boliyan
The Evolution of Music within Sikhi to the Punjabi Culture

Angad Sachdev & Jasleen Kaur
300070218 & 300014429

Professor Maziar Jafary
AHL3100



uOttawa

Abstract; The overall purpose of this paper is to gain further insight into the musical component that develops the identity of both the Sikh *panth* as well as the Punjabi community. The topic that will be investigated is the importance of music with the sikh dynamic, specifically delving into its history, the mystical component, while providing insight based on the *Guru Granth Sahib*. The punjabi component of the paper with delves into the history, important figures that have shaped the industry as well as songs that have greatly contributed and represented the Punjabi identity. The commonality of these two approaches is based on the theory that music contributes to the Sikh and Punjabi identity as well as are related to each other. This assumption can be theorized and proven through the use of similar instruments, its history and the significance of the representation of the time. Although being such polar subjects that often present a reluctance to blend together due to cultural attributes of respect, it is simply impossible to avoid. The paper will present arguments on the similarity between the relation of Sikhs and Punjabis in regards to music, however will heavily focus on the individual relation of the society and their music.

Kirtan and Sikhi

A plethora of *Banis* compiled over history, have carefully been placed in *Raags* and melodies by the 10 Gurus, and sealed during the *Gur Gadi* of the Guru Gobind Singh Ji. The compositions have allowed figures such as Bhai Mardana to praise God through an Artistic medium, to be more specific the medium of music. This demonstration of devotion has become an essential practice within the Sikh *Panth* and has carried on for generations. The history, including the effects of colonialism, the mystical importance, as well as what the *Guru Granth Sahib* states about the importance of *Kirtan*, are all elements that further emphasizes its importance.

To begin, *Kirtan* translates to "narrating, reciting, telling, and/ or describing" an idea or story (Macdonnell 15). Looking into the nomenclature of the word *Kirtan* stems from the

Sanskrit word '*kirt*', and has roots that are found in Vedic literature, therefore the Hindu worldview (Monier-William, Wikipedia). The origin of *Kirtan* stems from the development of Bhakti Yoga in 6th century India. Poets wandering the land sang from the Vedas and Upanishads, which are some of the earliest known religious texts. It also refers to a genre of religious arts, specifically in the form of music. *Kirtan* allows to convey Sikh religious scriptures and ideas through the medium of music. The Gurus themselves created numerous musical instruments. This includes the Dilruba, the Sarangi, the Pakhawj (which is an earlier version of the Tabla).

Moreover, one big impact on *Kirtan* that colonialism brought was the introduction of a new musical instrument, called the *Harmonium*, or also known as a *Vaja* (Rahaim 3-10). This element of history is particularly interesting, as many Sikhs have only experienced the *Harmonium* in terms of *Kirtan* growing up. It has become somewhat of a general trend that Gurdwaras offer classes teaching youth the *Harmonium* and *Tabla*, solely as a method of performing *Kirtan*. This instrument popularly has conducted weekly prayers and established itself as a 'must have' on the *Kirtan* stage. The *Harmonium* was first introduced to South India by Portuguese missionaries. It became somewhat of an efficient alternative to organs as they were not portable (Singh 0:43-1:15). The *Harmonium* became the portable alternative and triggered a massive adoption of the instrument into Indian music. *Ragis* (individuals trained to chant *Shabads* in different *Raags*, and are viewed as musical experts) found themselves adopting the portable instrument for multiple reasons.. The contribution of the *Harmonium* had was quite significant which enabled *Raagis* to learn *Shabads* very quickly. To put this into perspective. It is completely possible for a beginner, that just started learning their way around the keys, to then learn a full *shabad* within two weeks and master it. This allowed for *Kirtan* to be accessible, in the sense that it became a lot easier to learn. The rising popularity of the *Harmonium* did mean that the traditional string instruments were becoming less and less used. However, the main concept of *Kirtan* instilled itself as a phenomena that was kept its traditional aesthetics. The *Ras* of *Kirtan* remained the same throughout arrival of missionaries, colonizers, and respectively through postcolonial *Sikhi*. It may be a stretch to infer that the importance of *Kirtan* has never faded away and change has brought more access to this sacred performance. *Kirtan* has always

been, and will always remain a central practice that allows for individuals to build community, while demonstrating devotion to Sikhi in an artistic medium.

The relation between *Kirtan* and the punjabi Folk tradition existing at the time, have a sort of reciprocal influence. There are numerous ways of singing *Shabads* and any number of musical styles. The two most prominent stem from the *Dhrupad* and *Khayal*, which are classical North Indian music styles specifically, Punjabi folk traditions.

In addition, *Kirtan* in the Sikh framework is often referred to as *Shabad Kirtan*, literally meaning ‘word chant’, is the central communal worship ritual of the Sikhs (Darbar 2019). *Kirtan*, is a music sung for devotion, worship ritual, liturgy although with distinctive styles, purposes and aims. For the Sikh faith specifically, it began in the late 16th century as the musical expression of mystical poetry, accompanied by music. This movement began with Bhai Mardana an early follower of Guru Nanak Dev Ji, whom are both famously known to have sung praises of God. Following Nanak, all the Gurus sang in the classical and folk music styles prevalent to the time.

Kirtan reflects on the structure of the *Guru Granth Sahib* and the manner in which divisions. The *Guru Granth Sahib*, or GGS for short, consists 1430 *angs*, or pages. The pages are then divided into *Shabads*, which results in about 6000 various line compositions that are specified in terms of rhythm, also known as *Raags*. *Raags* are essentially the melodic framework that are specified at the beginning of each *Shabad*. *Shabad* is a word meaning hymn, sacred song, sound, verse, voice, or word. Specifically a sacred songs coming from the *Guru Granth Sahib*. Philosopher Kapur Singh defines *Shabad* as “the only authentic portrait of the Guru”. In order to properly discourse the topic of *Kirtan*, the term *Bani* is essential to the understanding of its significance. *Bani* is a term very commonly used by Sikhs to refer to various compositions by the Sikh Gurus and other writers of *Guru Granth Sahib*. In relation to *Bani*, the term *Naam* becomes a parallel to its understanding. *Naam* translates to the “name”. Dalip Singh, the author of *Sikhism; a modern psychological perspective*, describes *Naam* as “the productive love, creating, integrating, harmonizing, and unifying force lifting a person to the greatest heights bringing about union with God.”, which is a notion that will be elaborated in a mystical

framework further within the paper. In total, it is possible to find a total of 31 different *Raags* that convey various ideas ranging from hope to love to detachment.

Taking the following *Shabad* as an example;

“ਰਾਮਕਲੀ ਮਹਲਾ ੩ ॥

Rāmkalī mēhlā 3.

Raamkalee, Third Mehl:

ਰਾਮਕਲੀ ਤੀਜੀ ਪਾਤਿਸ਼ਾਹੀ।

ਇਕਿ ਭੇਖ ਕਰਹਿ ਫਿਰਹਿ ਅਭਿਮਾਨੀ ਤਿਨ ਜੁਐ ਬਾਜੀ ਹਾਰੀ ॥੩॥

Ik bhēkh karahi firēh abhimānī tīn jū=ai bājī hārī. ||3||

Some wear religious robes, and wander around in pride; they lose their life in the gamble. ||3||

ਇਕਿ ਅਨਦਿਨੁ ਭਗਤਿ ਕਰਹਿ ਦਿਨੁ ਰਾਤੀ ਰਾਮ ਨਾਮੁ ਉਰਿ ਧਾਰੀ ॥੪॥

Ik an=din bhagaṭ karahi dīn rātī rām nām ur dḥārī. ||4||

Some worship the Lord in devotion, night and day; day and night, they keep the Lord's Name enshrined in their hearts. ||4|| ...”

(Guru Granth Sahib Ang 910)

This specific *Shabad* is in the *Ramkali Raag*, which invokes the feeling of wander. In academia, this style of organization is described as a musico-poetic text, which is structured in *Padh* form. *Ras* aesthetic invokes and conveys the mood of the poetry and calls upon the emotions in a mystical manner (Wiki 2019).

Allowing for more context on the weight attributed to *Kirtan*, it is usually said that *Shabad* (referring to *Tuks*, or the *Guru Granth Sahib*) is Guru, therefore to do *Darsan* of the Guru, one must be reading *Gurbani*. This is very well explained through *Katha*, which is the explanation or discourse *Gurbani*, in order to share collective knowledge on the interpretation of certain passages. *Katha* can be comparable to a sermon performed in a Church. Understanding the words pronounced during the performance of *Kirtan* is central in invoking a trans-like state, as Sikhs believe that the *Naam* passed down by the Guru hold power. ‘Naam is Guru and Guru is Naam’ has commonly been a phrase repeated to the *Panth*. To explain this, the GGS was pronounced the living Guru by Guru Gobind Singh Ji, meaning the authority and *Gur Gadi* has been placed into the GGS. Therefore all the words written, *Bani*, is then considered the Guru.

The equilibrium of the notion is quite confusing in the western worldview, but to allow more substance regarding this matter, the GGS is respected and venerated in the physical sense. For example; it is common practice for one to wash their hand when reading the GGS. It is a method to show respect through hygienic practice. Another example, is the use of an elevated platform when reading the GGS. The elevation is a symbol of respect and physical representation of the hierarchy between human and *Bani*. As previously mentioned the description provided of the *Bani* was the “true authentic portrait of the Guru”, due to its a direct reflection of the views of the Gurus and philosophy they carried out.

Moreover the conceptualization of *Darshan* carries great spiritual connotation, as previously mentioned. The term is defined as an opportunity to or occasion to meet the divine. Be it through the form of a human of *Uchi Avastha* (person of higher calibration, or state of being). In a Sikh context, this abstraction of often used in the framework of being able to see, to meet, or to encounter (Kaur Singh 16-47). Having Dashan of the Guru can mean a few things; according to Professor Simarjeet Singh, in an email correspondence, *Darshan* in its simplest sense could mean to do *Ardaas*, and take *Hukamnama*. *Ardaas* is Prayer that is performed in the form of a request, or of an offering (Khalsa 2019). *Hukamnama* refers to a hymn from the GGS which is given as an order to Sikhs, it is selected at random after doing Ardaas. In the physical sense, one is having *Darshan* of the Guru, as one is reading *Bani*. The application of the belief of ‘Guru is the Naam and Naam is the Guru’ ties in ‘full circle’ as it attributes transcendence to words. In the second sense, *Darshan* can mean to reach a state of *Anand*, which is complete bliss and happiness. Many believe that this state of Anand allows you to have *Darshan* of the Guru. Although redundant, it is important to emphasize the numinosity of the experience *Path/Bani*.

The following *Shabad* allows for the perspective provided by the third Guru, Guru Amar Das Ji;

“ਰਾਮਕਲੀ ਮਹਲਾ ੩ ॥
Rāmkalī mēhlā 3.
Raamkalee, Third Mehl:
ਰਾਮਕਲੀ ਤੀਜੀ ਪਾਤਿਸ਼ਾਹੀ।

ਨਾਮੁ ਖਜਾਨਾ ਗੁਰ ਤੇ ਪਾਇਆ ਤ੍ਰਿਪਤਿ ਰਹੇ ਆਪਾਈ ॥੧॥

Nām khajānā gur te pāiā t̤aripat̤ rahe āghāī. ||1||

Receiving the treasure of the Naam, the Name of the Lord, from the Guru, I remain satisfied and fulfilled. ||1||

ਸੰਤਹੁ ਗੁਰਮੁਖਿ ਮੁਕਤਿ ਗਤਿ ਪਾਈ ॥

San̤t̤ahu gurmukh̤ mukat̤ gat̤ pāī.

O Saints, the Gurmukhs attain the state of liberation...”

Guru Granth Sahib Ang 910

It is possible to note that *Naam* is referred to as a treasure, and is told to stem from the Guru. Attributing this to the term numinous, the manifestation of an electric and powerful aura is not to be ignored. The second line describes a state of liberation that is attained. With prior information it is possible to theorize that Anand is the concept that is touched upon. To crystallize this into a single sentence; one is gifted the treasure of Naam that allows one to attain liberation.

Analysing another *Tuk* of *Bani* with the consultation of *Vidvaan* Sikhs, provided further insight into the description of the importance of singing the praises of the Lord. The following *Shabad* is found in *Kirtan Sohila*. *Kirtan Sohila* translates to Song praise, and were written by Guru Nanak Dev Ji, who was famously known to sing along side of Bhai Mardana;

“ਰਾਗੁ ਆਸਾ ਮਹਲਾ ੧ ॥

Raag Aasaa Mehalaa 1 ||

Raag Aasaa, First Mehl:

ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਅੰਗ ੧੨ ਛਿਅ ਘਰ ਛਿਅ ਗੁਰ ਛਿਅ ਉਪਦੇਸ ॥

Shhia Ghar Shhia Gur Shhia Oupadhaes || T

here are six schools of philosophy, six teachers, and six sets of teachings.

ਗੁਰੁ ਗੁਰੁ ਏਕੇ ਵੇਸ ਅਨੇਕ ॥੧॥

Gur Gur Eaeko Vaes Anaek ||1||

But the Teacher of teachers is the One, who appears in so many forms. ||1||

ਬਾਬਾ ਜੈ ਘਰਿ ਕਰਤੇ ਕੀਰਤਿ ਹੋਇ ॥

Baabaa Jai Ghar Karathae Keerath Hoe ||

O Baba: that system in which the Praises of the Creator are sung

ਸੇ ਘਰੁ ਰਾਖੁ ਵਡਾਈ ਤੇਇ ॥੧॥ ਰਹਾਉ ॥

So Ghar Raakh Vaddaaee Thoe ||1|| Rehaao || -

follow that system; in it rests true greatness. ||1||Pause||

ਵਿਸੁਏ ਚਸਿਆ ਘੜੀਆ ਪਹਰਾ ਥਿਤੀ ਵਾਰੀ ਮਾਹੁ ਹੋਆ ॥
 Visueae Chasiaa Gharreeaa Peharaa Thhithee Vaaree Maahu Hoaa ॥
 The seconds, minutes and hours, days, weeks and months,

ਸੂਰਜੁ ਏਕੇ ਰੁਤਿ ਅਨੇਕ ॥
 Sooraj Eaeko Ruth Anaek ॥
 And the various seasons originate from the one sun...”

(Guru Granth Sahib Ang 12)

The *Vidvaan* Sikh that was consulted stated that “*Raag* is simply a vehicle to sing the praises, the main focus is the practice of praising God” and “the main focus of a Sikh is to do *Bhagti*, meaning good actions, in the form of prayer, which in turn cleanses one’s soul”. Specifically interpreting the *Shabad* it was speculated that the “system in which the praises of the creator are sung” refers to *Kirtan* itself, and that in that system lies true greatness is a reflection of the experience of *Anand*.

Reviewing and juxtaposing an answer to the initially posed question; What is the significance of *Kirtan* is the Sikh Faith ? According to a study conducted on Music and poetics of devotion in the Jain and Sikh tradition, Nirinjan Kaur Khalsa Baker, alongside of a group of scholars and experts studied *Kirtan* in great depth. They found that “emotive language and musical modes are effective tools to teach and transmit tradition over time, while promoting communal cohesion, mediative entertainment and mystical engagement”(Baker 2018). Religious music and poetry offer practitioners a method to lead their minds toward more enlightened states of consciousness, also known as *Anand*. Other words associated with *Kirtan* that add to the overall depth of the practice, is history, literature, lives practice , tradition, and faith.

Significance of colonialism

Colonialism has had a significant impact on Punjabi music, and ultimately the Punjabi Identity. After the British left India in 1947, an abundance of the Sikh community migrated across the world to live and be a part of different communities across the globe. Of these places, the Americas, alongside the United Kingdom, are of the most significance. The contribution and

development of the Sikhs as a global identity is reflective of the relocation of these Sikhs, thorough the implication of Punjabi music in otherwise predominately white communities.

Waves of Punjabi Migration

By the 1990s, Punjabi music had become known worldwide and was a popular representation of the evolving demographics of the relevant areas. Following the events of the Indian Independence, there were three major historical waves of migration whose effects persist in the modern culture, music, and identity of the Punjabi population.

The first major wave consisted of a significant amount of the Sikh community migrating to the North American continent for work-related purposes. In specific, the majority of Sikhs migrated to the United States to become agricultural workers in California and labourers for the Western Pacific Railroad in the late 1800s and early 1900s. At that time, communicational methods were extremely limited in relation to modern technologies, and as a result, these males were separated from their families for prolonged periods of time. In some cases, members of this community remained disconnected forever. Though this serves disadvantageous to the families involved, it initiated a remarkable effect: the start of a wide variety of traditional short verses known to the Sikh community as *Bolīyān* by women back in Punjab.

“Twelve years you’d gone off to earn; what have you brought back with you?”

Displayed is a popular *Boli* used among the Sikh community around the time of the first wave. Its significance pertains to its effective representation of the struggles these families faced on a daily basis as a result of a lack of communicational methods and physical restraints caused by the labour the Sikh men engaged in. In light of their work and contributions, they were not rewarded substantially; rather more minimally in comparison to their western counterparts. As referenced within the *Boli* displayed, this is only relevant to those Sikhs that returned to their homeland following the completion of the railroad. As stated previously, a certain percentage of

the population did not return as a result of several different factors; one of which being remarriage within the western community.

The second phase of migration occurred as members of the Sikh community relocated within the European continent. Initially, these men migrated in the 1990s to make a profit in the former empire, after which they would return to their homeland. This was accomplished, alongside other achievements, through a wide variety of distinctive methods. Of these methods, the ones that became prominent are Sikhs working within the transportation industry and labouring in factories. Prior to the development and eventual recognition of the presence of Punjabi music and culture within the United Kingdom, the men were noted to “live lives of minimal engagement with the local culture” (Schreffler 336). As time progressed, however, they began to establish themselves more effectively and remained in England instead of returning to Punjab as they initially intended to do. As a result, they lived as Punjabis wherever they were and continued their culture, while simultaneously bringing their wives and children who were originally in Punjab, into the United Kingdom (Schreffler 336). This gave way to the development of British Bhangra, which worked to fundamentally establish the Punjabi identity within (more of) an international context. As stated, scholar Rajinder Dudrah (280) makes the same claim in suggesting that British Bhangra emerged from the traditional folk music and dances of the Punjabi community. Over time, areas such as Birmingham, Walsall and the Black Country, and Leicester quickly became the central hubs for Punjabi students; ultimately contributing to the overall demographics of the specified area. It was in these places that contained members of the Punjab community that contributed substantially to the development and implication of Punjabi music and culture. For instance, “in Walsall and the Black Country resided some of the key names in British Bhangra who regularly performed nationally...” (Dudrah 285). Another noteworthy example is depicted through the creation of *Bhangra Beat*. In particular, *Bhangra Beat* emerged in Birmingham (along with parts of West London and Southall) as a result of the city containing the most bands, artists, DJs, record stations and music shops in the entirety of the European continent. As of reference, *Bhangra Beat* “evolved as the first and emerging second generation of South Asian musicians began to experiment and improvise with technology” (Dudrah 281). Though it was developed in more of an experimental

sense, its contributions to the existence of the Punjabi culture within the United Kingdom (and ultimately the world) are substantial. In short, it contributed significantly to the progression of Bhangra music entirely, and helped to create a community of similar interests across the world (Dudrah 282).

The final significant wave of migration of the Punjabi community pertained to the children of the immigrants of the first and second wave, whose presence alone altered the community's relationship with the Punjabi Heritage. Although parents often tried to raise their children as they typically would in Punjab, the children problematically depicted a sense of absence as they found it difficult to understand the rationale behind it (Schreffler 336). In a sense, they had difficulty relating back to the culture and were often at a "crossroads" when attempting to differentiate between the Punjabi and English culture existent through England at the time. Undoubtedly, as the generations grew, they were able to conveniently live with the presence of both the English and Punjabi identity they were subject to, as the two identities were "fused" (Schreffler 337). In light of this "fusion," it is important to note that the Punjabi Identity prevailed in conjunction with the Christian/English identity, specifically among the Sikh community.

Remarkably, it was due to these accounts of Sikh migration that brought upon the western influence on Punjabi culture and music simultaneously. Although initially there may have been a prominent distinction between the culture that emerged from the Punjabi population that had relocated to the continents specified previously, in modern perceptions of Punjabi music, that distinction has become entirely non-existent. Thus, it has evolved to illustrate dualities that are referenced to characterize the Punjabi Identity, specifically among the east/west.

Major Contributors to the Realm of Punjabi Music

The development and progression of Punjabi Music and culture on a global scale encompasses the work of hundreds of musicians, singers, performers and donors. Of this

specific population, the most relevant and well known include Sabita Banerji & Gerd Bauman, Gursharan Channa, Rattan Rehal, Bally Jagpal and finally, Surinder Kaur.

Sabita Banerji & Gerd Bauman are famous for their work that initialed the emergence of Bhangra in Britain from the 1960s to the 1980s. Alongside others, these musicians typically formed amateur bhangra bands and performed at weddings and celebrations to provide a sense of home and nostalgia for the Punjabi community present there (Dudrah 280). This lead to the evolution of Punjabi folk music in Britain, and progressed the presence of the Sikhs within the United Kingdom.

Gursharan Channa (or self-proclaimed “Boy Channa”) worked as a music journalist who particularly documented the names of significant people who contributed to the development of British Bhangra in the entirety of UK’s history. He was famous for his effective use of images and videos, and the several interviews he conducted (Dudrah 283). He additionally contributed in other ways, such as periodically “DJ-ing” at bhangra gigs to also provide a sense of home and Punjabi culture, as Sabita Banerji & Gerd Bauman did.

Rattan Rehal is more significant due to his generous contribution as a Wolverhampton entrepreneur who financed a bhangra album in the 1980s. This is significant due to the group going on to become the “starting point of many young local musicians” (Dudrah 285). A notable amount of these individuals would go on to work with significant bands and singers, including Malkit Singh.

Bally Jagpal’s first solo album as a music producer, *Live & Direct*, was a significant remark in Punjabi Music history. It’s 1997 cover “marked and established the South Asian presence in Birmingham’s migration history” (Dudrah 289). This was a significant step forward for Punjabi youth assimilation into the culture, whom previously had been identifying with black culture (Ballantyne 450).

Lastly, one of the most significant individuals with the most long-lasting impact in the Punjabi (music) community, Surinder Kaur. She is often remembered as the icon of the new notion of “folk” singing in Punjab as her work is illustrative of the fundamental changes to the Punjabi music culture that were made possible in the media era. She is particularly significant because of her backstory and her overall contributions to the realm of Punjabi music, regardless

of her troublesome and unsupported childhood. Although she was born into a *Jatt* family, her family members were very orthodox and did not approve of singing. According to her uncle, singing was for “*Kanjars*” (a Punjabi insult and extremely derogatory word) and girls of a *Sardar* family are to only sing religious hymns and chants. Regardless, she went on to become a classic singer whose songs formed an encapsulated idea of Punjab. For the modern world, they worked to present a sense of Punjabi Identity, while also providing a sense of connection to their home culture for people living away from Punjab (Schreffler 343).

Modern Implications

Though there are a wide variety of songs (and other media) that are illustrative of the Punjabi Identity, *Soho Road Uteh*, *Jutti Kasuri*, and *Mere Pind* are of the utmost significance.

Soho Road Uteh is a song written by the band Appa Sangeet in 1987 that is extremely popular amongst the Punjabi community across the globe. It is typically played at weddings and other major celebratory events due to its powerful nostalgic effects on the community, alongside all that it represents. In a brief summary, it is a love story regarding a couple that falls in love in India, are separated, and through a long exhausting journey, find each other once again. As author Rajinder Dudrah (288) states, the places they travelled to and searched included Coventry, Derby, London, and Soho Road. As of reference, Soho Road is a route that runs through Handsworth; a road that is popular for its increasingly high levels of South Asian presence and everyday activity. Its significance is illustrated as Rajinder Dudrah (284) writes, “Soho Road was at the forefront of UK bhangra innovation... ” given its utilization of unique sounds that are predominantly recognizable across the world. It is commonly the topic stemming from a variety of music across the world due to the presence of the Punjabi community and their engagement on this particular street.

The song *Jutti Kasuri*, by Surinder Kaur, is significant in its critical approach on the dynamics of male and female relations. As discussed in class, a fundamental teaching that Sikhi proposes is the equality among men and women, regardless of any other aspect of life including caste, creed, etc. This was one of the first teachings Guru Nanak Dev Ji proposed to his

followers, and it is the basis of what Sikhi stands for. Within the song, however, Surinder Kaur brings light to the lack of this teaching within modern Punjabi relations; typically between man and wife. In essence, she sings about how she is in pain due to her shoes being too tight, but her husband continues to walk fast with complete disregard of her safety and pain. Through this song, and many others, Surinder Kaur invokes the female experience through describing events that are comedic, yet accurate and relevant at that time. It touches on the emotions that many women experience as they meet their husbands for the first time after marriage.

Finally, the Punjabi Heritage and all that it entails becomes evident through the song *Mera Pind*, by Harbhajan Maan. The entirety of the song is focused around the *Pind* (farmlands) where the majority of the Punjab identity stems from. Within other songs, this is depicted primarily through the use of the term *Jatt* due to its direct correlation with the Khalsa Army that fought alongside Guru Gobind Singh Ji. In relation to this song, however, the *Pind* is where the *Jatts* (i.e. farmers) worked on a daily basis. Thereby, it is evident that the Punjabi identity is encapsulated and presented through the use of terms such as *Jatt* and *Pind*. Aside from being an ideal representation of Punjabi identity through its primary message, there is also an invocation of God, which attributes to a sense of spirituality that still exists within the Sikh community; though not as conservative with the Sikh beliefs as they initially were. From a broader point of view, the song gives its audience an encapsulated perception of what the typical life within a Punjabi *Pind* entails.

Although British rule over India ended over 70 years ago, its effects are still visibly apparent in Punjabi music and culture today. In specific, this is evident through the implication of a new language (English) into a community that otherwise previously was unable to understand it. In the modern Punjabi music industry, there are consist implications of the English language into a predominantly Punjabi song. For instance, consider the song *Phone* by Mickey Singh, a very popular modern Punjabi artist. Although the majority of the song is sung in Punjabi, it consists of verses sung in English. In previous decades, and especially during British rule of India, this would be considered irregular and unacceptable. In essence, it is significant as it shows recent the effects and implications that colonialism continues to have on Punjabi music, culture and ultimately, the Punjabi Identity.

Conclusion

Commenting on the overarching question of the relation between the significance of music in the Sikh narrative and that of the Punjabi identity, it is apparent that some sort of connection is present. Historically both societies have presented music as a manner to connect with their respective sensibilities, as well as have allowed them to use an artistic medium to convey their worldview. In terms of musical commonality, it would be a great injustice to the compositions to theorize that a similarity is not apparent. The instruments and style of musical strutation have all indicated correspondence between *Kirtan* and *Boliyan*. Lastly the relation of the music with the individuals performing the music invokes a sense of pride and experience that emanates the importance of the of not only the message but the overall totality or the production.

Glossary

Anand - State of complete bliss and happiness.

Bani/Gurbani - Various compositions by the Sikh Gurus and other writers of *Guru Granth Sahib*

Bhagti -Good actions and good Karma.

Bhangra Beat -Birmingham based as a result of the city containing the most bands, artists, DJs, record stations and music shops in the entirety of the European continent

Boliyan- Punjabi couplets that are sung.

Darshan - word referring to sight, and experience of the divine.

Dhrupad - classical North Indian music styles.

Dilruba - string instrument created by the Gurus.

Gur Gadi - Sikh authority passed from Guru to Guru.

Guru Granth Sahib- Current Guru, also the Sikh holy book.

Harmonium/Vaja - Organ like instrument introduced to India by the Portuguese.

Kanjar - people of lower cast whom are know for stealing, committing violence, etc

Katha - Sermon based on the *Guru Granth sahib*.

Khayal- classical North Indian music styles.

Kirtan - musical performance in which chants are taken from the *Guru Granth Sahib*.

Naam - translates as 'name' or 'word'

Padh - Is a structure of Musico-poetic text.

Pakhawaj/Tabla - drum based instrument.

Panth - refers to the Sikh community.

Pind - Punjabi word referring to farmland.

Raagis - musical experts that have formal training in Kirtan.

Raags - melodies found in the *Guru Granth Sahib*.

Ras - essence.

Sarangi - string instrument created by the Gurus.

Sardar- term used in referenced to men whom carry a Turban and beard.

Shabad - Paragraph of *Bani* found within the *Guru Granth Sahib*.

Tuk - verse taken from a *Shabad*.

Uchi Avastha - higher state of being, typically referring to a Sikh of higher caliber.

Vidvaan- Sikh who lives with Sikh principles in mind.

“Latest Social.” *An Introduction to Shabad Kirtan: Sikh Worship Ritual | Darbar Explains | Music of India*,
<https://www.darbar.org/article/an-introduction-to-devotional-shabad-kirtan-the-main-worship-ritual-of-the-sikhs/48>.
YouTube, YouTube, <https://www.youtube.com/watch?v=LCuLmPM9d0c>.

Appadurai, Arjun. 1996. *Modernity at Large: Cultural Dimensions of Globalization*, Minneapolis: U of Minnesota P. Print

Dudrah, Rajinder. “British Bhangra Music as Soundscapes of the Midlands.” *Midland History*, vol. 36, no. 2, 2011, pp. 278–291., doi:10.1179/004772911x13074595849239.

Tony Ballantyne, “Migration, cultural legibility, and the politics of Identity in the making of British Sikh Communities” *Punjabi Reconsidered - History, Cultural, and Practice*. Oxford University Press.
<https://uottawa.brightspace.com/d2l/le/content/120985/viewContent/2466678/View>