**COHERENCE** – The Multidisciplinary Research Journal
Volume No: 17, Issue No: 2, Year: 2026 (November)
PP: 163-169
ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

# VISION OF VIKSIT BHARAT 2047 AND PUNJABI MUSIC EDUCATION: INTEGRATING CULTURAL HERITAGE, SKILL DEVELOPMENT AND INNOVATION FOR A SUSTAINABLE FUTURE

**Rajender Kaur**

Assistant Professor – Music (Vocal) Mata Ganga Khalsa College, Manji Sahib, Kottan, Ludhiana, Punjab, India

**ABSTRACT**

The vision of *Viksit Bharat@2047* represents India's aspiration to become a developed, inclusive, technologically advanced, culturally confident and sustainable nation by the centenary of its independence. While economic growth, technological innovation, infrastructure and human capital are commonly positioned at the centre of this national vision, cultural and creative education also have a significant role in developing a capable and socially cohesive society. Within this context, Punjabi music education provides an important case through which cultural heritage, employable skills, technological innovation and sustainable development can be integrated. Punjabi music encompasses a rich spectrum of folk, devotional, classical, semi-classical, contemporary and popular traditions, including forms such as *tappa*, *mahiya*, *boliyan*, *kafi*, *sufi* music, *shabad*, *dhadi* traditions and a wide range of instrumental practices. However, rapid commercialization, changing media environments, declining transmission of some traditional practices and uneven institutional support create challenges for its sustainable continuation.

Punjabi music education can contribute to the broader objectives of Viksit Bharat@2047. Punjabi music education should not be regarded merely as an extracurricular or performance-oriented activity; rather, it can function as an interdisciplinary ecosystem connecting cultural preservation, entrepreneurship, digital literacy, creative technology, research, community participation and employment. The study concludes that strengthening Punjabi music education can contribute to a culturally rooted and economically productive model of development in which heritage becomes not a static inheritance but a source of knowledge, creativity, employment, identity and innovation.

**Keywords:** Viksit Bharat@2047, Punjabi music, Music education, Cultural heritage, Skill development, Innovation, Creative economy, Indian Knowledge Systems, 0044igital technology

## 1. INTRODUCTION

India's aspiration to become a developed nation by 2047 is considerably broader than the achievement of higher income or physical infrastructure. The concept of *Viksit Bharat@2047* encompasses economic advancement, social inclusion, sustainability, technological capability, human development, cultural confidence and India's emergence as a globally influential knowledge society. NITI Aayog's recent strategic work describes Viksit Bharat as a multidimensional national transformation involving economic competitiveness, innovation, sustainability, inclusion, governance and global leadership.

Education is one of the principal mechanisms through which such transformation can occur. The National Education Policy (NEP) 2020 envisages an education system rooted in Indian ethos while simultaneously preparing learners for the demands of the twenty-first century. It places emphasis on holistic development, multidisciplinary learning, Indian languages, arts, culture, creativity, vocational education and Indian Knowledge Systems (IKS).

Within this educational framework, music deserves greater scholarly and policy attention. Music is frequently treated as an artistic accomplishment or recreational subject, yet its educational significance extends considerably further. It develops auditory perception, memory, discipline, creativity, collaboration, communication, emotional expression, cultural awareness, technological competencies and entrepreneurial possibilities. When music education is connected with contemporary technology and creative industries, it can also become a pathway for employment and innovation.

Punjabi music provides an especially valuable field of inquiry. Punjab possesses a remarkably diverse musical heritage developed through rural traditions, spiritual practices, agricultural life, historical experiences, community celebrations and literary culture. Punjabi music has also become a significant component of India's contemporary popular-music industry and enjoys substantial international visibility through the Punjabi

ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

diaspora. This creates an unusual educational opportunity: a regional cultural tradition simultaneously functions as a living heritage system and as a globally connected creative industry.

## 2. VIKSIT BHARAT@2047 AND THE CHANGING MEANING OF EDUCATION

The development of a nation increasingly depends upon the quality and adaptability of its human capital. NITI Aayog's 2026 report *Reimagining Skilling for Viksit Bharat@2047* emphasizes that India's development trajectory depends significantly upon enabling citizens to learn continuously, acquire relevant skills, adapt to technological transformation and move effectively between education and employment. The report advocates stronger integration between education, skills, industry, apprenticeships, technology and lifelong learning.

This perspective has important implications for arts education. If employability is interpreted exclusively through conventional science, technology, engineering, manufacturing, or business occupations, the economic and social potential of the creative sector remains underdeveloped. A modern developed economy requires not only engineers and scientists but also musicians, designers, filmmakers, content creators, sound professionals, cultural entrepreneurs, educators, researchers and digital artists.

The Ministry of Education's materials on Viksit Bharat similarly identify skilled human capital as fundamental to economic growth and innovation.

Consequently, the question is not whether music education is compatible with national development, but **how music education can be redesigned to contribute to national development without compromising its cultural and artistic character**.

## 3. PUNJABI MUSIC AS CULTURAL HERITAGE

Punjabi music is deeply embedded in the social history of Punjab. Traditional musical forms developed alongside agricultural practices, religious institutions, oral poetry, seasonal festivals, ceremonies, migration and community life. Instruments such as *tumbi*, *algoza*, *dhol*, *sarangi* and *chimta* represent not merely musical technologies but material expressions of regional identity.

Folk forms such as *boliyan*, *mahiya*, *tappa*, *jog*, *sufi kalam*, *dhadi* traditions and various wedding and seasonal songs carry historical memories and social knowledge. Religious traditions associated with *shabad* and *kirtan* further demonstrate the relationship between music, spirituality, language and collective identity.

The educational importance of these traditions lies in their ability to communicate knowledge across generations. Oral musical traditions preserve vocabulary, narratives, performance practices, regional histories, aesthetic values and community memories that may not always exist in written sources.

However, heritage cannot survive simply because it is declared valuable. It must remain **socially meaningful and educationally transmissible**.

This principle is consistent with the cultural dimension of Viksit Bharat. The Ministry of Culture has explicitly identified cultural heritage as an important component of India's development vision and has emphasized preservation, participation, innovation and the wider contribution of culture to India's national development.

The challenge, therefore, is to preserve Punjabi musical heritage without converting it into a museum object. Education should enable students to understand traditional music deeply while also allowing them to reinterpret it creatively.

## 4. PUNJABI MUSIC EDUCATION AND THE NATIONAL EDUCATION POLICY 2020

NEP 2020 provides a particularly supportive policy environment for the integration of music, local knowledge, languages and cultural traditions into education. Government educational materials associated with the policy highlight the importance of local artists and knowledge holders as instructors and encourage the incorporation of traditional and local knowledge across humanities, sciences, arts, crafts and sports.

This principle is particularly relevant to Punjabi music because much of its knowledge remains embodied in practitioners rather than exclusively in textbooks.

A *dhadi* performer, folk singer, instrumentalist, *kirtankar*, composer, or traditional percussionist may possess sophisticated knowledge that is difficult to acquire through conventional classroom instruction. Such individuals should therefore be recognized as cultural knowledge holders and brought into educational institutions through visiting faculty positions, master classes, apprenticeships, fieldwork and community-based learning.

The University Grants Commission has also emphasized faculty orientation in Indian Knowledge Systems and the integration of Indian languages, arts, culture and knowledge traditions into higher education.

ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

For Punjabi music education, this could lead to a **dual-teacher model**:

1. The academically trained music educator; and
2. The traditional practitioner or community knowledge holder.

The first can contribute theoretical, pedagogical, analytical and research expertise, while the second contributes embodied cultural knowledge and practical performance traditions.

Such collaboration can reduce the distance between formal education and community heritage.

## 5. FROM CULTURAL LEARNING TO SKILL DEVELOPMENT

One of the most important contributions of Punjabi music education to Viksit Bharat can be its capacity to develop transferable and occupation-specific skills.

### 5.1 Performance Skills

Students can develop advanced abilities in vocal music, instrumental performance, ensemble coordination, stagecraft, improvisation and repertoire development.

### 5.2 Communication and Collaboration

Music requires listening, cooperation, timing, leadership and group coordination. Ensemble-based education can therefore develop interpersonal competencies relevant beyond the music profession.

### 5.3 Technical Skills

Contemporary musicians increasingly need knowledge of:

- Digital recording;
- Microphone techniques;
- Mixing and mastering;
- Digital audio workstations;
- Live sound;
- Podcast production;
- Video production;
- Streaming platforms;
- Digital distribution; and
- Music technology.

### 5.4 Entrepreneurial Skills

Students should understand how creative work becomes economically sustainable. Curriculum could include:

- Budgeting;
- Branding;
- Intellectual-property rights;
- licensing;
- Contract management;
- Event management;
- Digital marketing;
- Audience analytics;
- Independent music distribution; and
- Entrepreneurship.

ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

### 5.5 Research Skills

Students can learn ethnographic interviewing, archival methods, transcription, field recording, historical analysis and digital documentation.

The relevance of this skills-oriented approach is reinforced by India's contemporary skilling agenda. NITI Aayog's recent Viksit Bharat skilling framework calls for closer alignment between education and employment, early exposure to employability skills, industry engagement, apprenticeships and flexible lifelong learning.

Punjabi music education can therefore become a practical example of how cultural education and employability can reinforce one another.

## 6. DIGITAL TECHNOLOGY AND INNOVATION IN PUNJABI MUSIC EDUCATION

Digital transformation has fundamentally changed the creation, preservation, distribution and consumption of music. Consequently, the future of Punjabi music education cannot be separated from digital technology.

A major opportunity lies in the creation of a **Digital Punjabi Music Heritage Archive**. Such an archive could systematically document:

- Traditional songs;
- Regional dialect variations;
- Folk instruments;
- Oral histories;
- Biographies of practitioners;
- Historical recordings;
- Notation and transcriptions;
- Photographs;
- Performance contexts;
- Lyrics and translations; and
- Contemporary reinterpretations.

Digital archives could be connected with universities, schools, museums, libraries, cultural organizations and community institutions.

Artificial intelligence can further assist in cataloguing, transcription, translation, metadata generation, audio restoration and musicological analysis. However, AI must be introduced responsibly. Technology should assist cultural transmission rather than erase the identity or economic rights of traditional artists.

Students should learn that technological innovation is not merely the ability to use sophisticated software. Genuine innovation involves solving problems while respecting cultural, ethical and social contexts.

## 7. PUNJABI MUSIC AND THE CREATIVE ECONOMY

The global popularity of Punjabi music demonstrates the economic potential of cultural production. Punjabi-language music has developed audiences far beyond Punjab, including significant communities in North America, Europe, Australia and other regions.

This global reach creates opportunities for a broader creative ecosystem comprising:

- Performers;
- Composers;
- Lyricists;
- Producers;
- Sound engineers;
- Music publishers;

ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

- Video directors;
- Digital marketers;
- Cultural researchers;
- Event managers;
- Instrument makers;
- Educators; and
- Cultural entrepreneurs.

Music education should therefore prepare students for an ecosystem rather than a single profession.

**8. COMMUNITY-BASED LEARNING AND THE RURAL DIMENSION**

A major strength of Punjabi music education could be its ability to connect educational institutions with rural communities.

Many traditional musicians and musical practices exist outside formal institutions. If universities exclusively teach standardized versions of Punjabi music, they risk creating a narrow representation of a much more diverse tradition.

Field-based education can address this problem.

Students could undertake village-level documentation projects involving:

1. Identification of traditional practitioners;
2. Interviews concerning musical histories;
3. Audio and video recording;
4. Documentation of instruments;
5. Transcription and translation;
6. Analysis of performance contexts;
7. Creation of educational resources; and
8. Return of archival copies to the community.

This approach changes the relationship between university and community. The community becomes a **knowledge partner**, rather than merely an object of academic research.

It can also create opportunities for rural cultural entrepreneurship. Traditional artists could receive training in digital recording, online promotion, intellectual property and audience development, thereby expanding their livelihood opportunities without requiring them to abandon their cultural environments.

**9. GENDER, INCLUSION AND SOCIAL DEVELOPMENT**

A sustainable music education system must also address access and representation.

Punjabi musical traditions contain substantial contributions from women, yet historical narratives and commercial structures have not always provided equal visibility to female performers, lyricists, composers, producers and cultural workers.

Educational institutions can address this by deliberately documenting women's contributions and creating inclusive opportunities in performance, research, technology, leadership and entrepreneurship.

Similarly, students from rural, economically disadvantaged and marginalized communities should have access to instruments, recording facilities, scholarships, digital resources and professional networks.

Such inclusion is important because Viksit Bharat cannot be understood exclusively as technological or economic advancement. Current national policy discourse explicitly connects development with equity, inclusion, sustainability and social mobility.

Music education can contribute to these objectives by creating spaces where language, identity, creativity and participation intersect.

ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

## 10. CHALLENGES AND LIMITATIONS

Despite its potential, this model faces significant challenges.

First, there may be a shortage of teachers who possess both traditional musical knowledge and contemporary technological competence. Faculty-development programmes are therefore essential.

Second, commercialization can distort cultural traditions. Market demand may encourage homogenization, superficial fusion, or the removal of historical context. Educational institutions must therefore teach students to distinguish creative adaptation from cultural dilution.

Third, digital technologies create intellectual-property concerns. Digitization can preserve heritage, but unauthorized copying and AI-generated imitation can also exploit artists.

Fourth, institutional curricula may continue to privilege conventional academic disciplines over creative fields. This requires a conceptual change in the understanding of employability and knowledge.

Finally, access to sophisticated technology may remain unequal between urban and rural institutions. Public investment and shared digital infrastructure will therefore be necessary.

These challenges demonstrate that technological modernization alone cannot create a sustainable music education ecosystem. Institutional capacity, ethical governance, teacher development, financing and community participation must develop simultaneously.

## CONCLUSION

The aspiration of *Viksit Bharat@2047* requires a conception of development that is economically productive, technologically capable, socially inclusive, environmentally responsible and culturally confident. Education lies at the centre of this transformation because it determines not only what citizens know but also how they create, innovate, collaborate and contribute to society.

Punjabi music education can make a meaningful contribution to this national vision. Its significance extends beyond artistic performance. Punjabi music represents a repository of historical memory, language, community knowledge, identity, creativity and social experience. At the same time, the contemporary Punjabi music ecosystem demonstrates substantial potential for entrepreneurship, digital production, international cultural exchange and employment.

The central challenge is therefore not to choose between **heritage and innovation**, but to develop educational structures in which the two reinforce one another.

A Punjabi music student in the Viksit Bharat era should be able to sing a traditional *boli*, analyse its historical context, interview the practitioner who transmitted it, digitally archive the performance, compose a contemporary interpretation, record it professionally, understand its copyright implications, develop a sustainable business model and communicate its cultural significance to a global audience. Such a student would not merely be preserving the past; they would be transforming cultural knowledge into future-oriented human capability.

Therefore, Punjabi music education should be repositioned from the margins of the educational system toward a more integrated role within the cultural and creative economy. Its future should involve universities, schools, artists, communities, technology companies, cultural institutions, policymakers and the Punjabi diaspora.

Ultimately, **a developed India should not merely be technologically advanced; it should also know, value, reinterpret and creatively communicate its cultural inheritance**. Punjabi music education offers a compelling model of how this can be achieved. By combining cultural heritage with skill development, digital innovation, entrepreneurship, inclusivity and sustainability, Punjabi music can become not only a symbol of Punjab's identity but also an active contributor to India's journey toward a culturally rooted and globally competitive Viksit Bharat by 2047.

## REFERENCES

1. Government of India, Ministry of Education. (2020). National Education Policy 2020. New Delhi: Ministry of Education.
2. Government of India, Ministry of Education. (2025). Efforts made by Ministry of Education to make Viksit Bharat by 2047. Press Information Bureau.
3. NITI Aayog. (2025). India's Path to Global Leadership: Strategic Imperatives for Viksit Bharat@2047. Government of India.

ISSN: 0976-5301
Peer Reviewed & Refereed Journal (IF: 7.85)
Journal Website www.coherencejournal.in

4. NITI Aayog. (2026). Reimagining Skilling for Viksit Bharat@2047. Government of India.
5. NITI Aayog. (2026). DPI@2047 for Viksit Bharat: A Strategic Roadmap to Enable Non-linear Inclusive Socio-economic Growth. Government of India.
6. University Grants Commission. (2026). Guidelines for Training/Orientation of Faculty on Indian Knowledge System. Government of India.
7. Ministry of Culture, Government of India. (2025). Role of Cultural Heritage in Making a Viksit Bharat by 2047. Press Information Bureau.
8. Ministry of Education, Government of India. Initiatives, as per NEP-2020, to foster languages, arts and culture. Government of India.
9. Government of India. Human Capital for Viksit Bharat. Department of School Education and Literacy, Ministry of Education.
10. Government of India. India's Vision for Viksit Bharat@2047. Department of School Education and Literacy, Ministry of Education.