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PIONEERS OF HINDUSTANI MUSIC

- Pt. Vishnu Narayan Bhatkhande and
- Pt. Vishnu Digambar Paluskar

Modern day Hindustani music in its present form owes its existence primarily due to the pioneering work of two great names in the field of music, the two Vishnus – Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar. Both contributed significantly towards the setting up of proper institutions for the growth and developed of music and played an important role in popularizing music among the masses. Together they were responsible for re-establishing the theoretical aspect of Hindustani music and its co-ordination with practical music.

Major contributions of Pt. Bhatkhande include classification of Ragas into Thatas, interpretation of time theory, notation system, editing and publishing of Sanskrit works relating to music, establishment of music institutions and writing of several books and articles. Pt. Paluskar's contributions include re-invention of compositions to include the element of bhakti and devotion in place of derogatory words, establishing of music institutions, notation system and writing of several books and articles on music.

Due to the continuous efforts of the two towering personalities of the Hindustani music world, various compositions and ancient Sanskrit texts related to music could be published, otherwise they could have been lost in due course of times.



OBJECTIVE

After studying this lesson, the learner would be able to :

- explain the contributions of Pt. Bhatkhande;
- explain the contributions of Pt. Paluskar;

- explain the role of Pt. Bhatkhande and Pt. Paluskar in shaping present day Hindustani music;
- describe of Pt. Bhatkhande and Pt. Paluskar to role popularizing Hindustani music among masses;
- express the impact of Pt. Bhatkhand's efforts on present day in the field of music.



Notes

10.1 Pt. VISHNU NARAYAN BHATKHANDE (1860-1936 A.D)

Born on August 10, 1860 A.D, Pt. Vishnu Narayan Bhatkhande was trained as a lawyer. However, his real calling was music. Considered as the architect of present day Hindustani music, he took various initiatives to ensure the growth and development of music. His contributions were of such enormous proportions, that they were enough to start a renaissance of Hindustani music.

10.2 CONTRIBUTIONS OF PT. BHATKHANDE

Some major contributions of Pt. Bhatkhande are as follows:

10.2.1 Classification of Ragas into Thatas

One of the most important contributions of Pt. Bhatkhande in the field of Hindustani music was the classification of Ragas into ten Thatas. The names of 10 thatas are as follows:

1. Yaman
2. Bilawal
3. Khamaj
4. Bhairav
5. Purvi
6. Marwa
7. Kafi
8. Asavari
9. Bhairavi
10. Todi

10.2.2 Interpretation of time theory of Ragas

Another significant contribution of Pt. Bhatkhande is his interpretation of the traditional time theory of Ragas. He uncovered a very systematic method to assign specific time periods to Ragas based on the type of notes. Through his ingenious method, an otherwise complicated time theory of Ragas became more comprehensive and simpler to grasp.

10.2.3 Bhatkhande Notation System

He devised a system of notation to aid learning and keeping a record of musical compositions. During Bhatkhande's time, music was taught as an oral tradition. Compositions were not easily accessible. Musicians treated compositions as their



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personal property and were unwilling to part with them. Pt. Bhatkhande compiled about 1,200 compositions in six parts of the Kramik Pustak Malika series. Originally in Marathi, the series contains a treasure of 'Gharanedar' compositions as well as description of Ragas with note elaboration in the Bhatkhande system of notation.

10.2.4 Editing and publication of rare Sanskrit works relating to music

Pt. Bhatkhande was responsible for the editing and publication of various ancient and rare Sanskrit works relating to music, which might otherwise have been destroyed or lost with the passage of time.

10.2.5 Establishment of music institutions

He realized the need to institutionalize training in Hindustani music and established the Madhava Sangit Vidyalaya (1918 A.D) in Gwalior and Marris College of Music (1923 A.D) in Lucknow.

10.2.6 Books and articles

He wrote several books and articles covering various aspects of Hindustani music during his life time. Some of them are given below:

1. Srimallaksya Sangitam - Sanskrit
2. Abhinav Raga Manjari - Sanskrit
3. Abhinav Tala Manjari - Sanskrit
4. Hindustani Sangit Paddhati (in four parts) - Marathi (Translation in Hindi as Bhatkhande Sangit Shastra)
5. Kramik Pustak Malika (in six parts) - Marathi (Translation in Hindi)
6. Svara Malika - Book of notations using Gujarati characters
7. Geet Malika - Journal consisting of musical compositions
8. A comparative study of music systems of the 15th, 16th, 17th and 18th centuries (English and Hindi)



INTEXT QUESTIONS 10.1

1. When was Pt. V.N.Bhatkhande born? For what vocation was he trained?
2. What was one of the most important contributions of Pt. Bhatkhande in the field of Hindustani music?
3. In what manner was music taught during Pt. Bhatkhande's time?
4. How many compositions did Pt. Bhatkhande compile in the Kramik Pustak Malika series?
5. Name the institutions established by Pt. Bhatkhande.

10.3 PT. VISHNU DIGAMBAR PALUSKAR (1872-1931 A.D)

Born on August 18th, 1872 A.D, Pt. Vishnu Digambar Paluskar lost his eyesight during childhood. As a result, he could not continue with regular studies and went to Miraj to learn music under the tutelage of Pt. Balkrishna Bua Icalakaranjekar of Gwalior Gharana. During his time, musicians were not given due respect in society. He took it upon himself to change the situation of musicians and spent his entire life propagating and popularizing music. Later, he was afflicted with paralysis and died in 1931 A.D

10.4 CONTRIBUTIONS OF PT. PALUSKAR

Some major contributions of Pt. Paluskar are as follows:

10.4.1 Re-invention of compositions to include Bhakti

In his lifetime, a degradation had occurred in the standard of words used in compositions. Owing to this, there was a general lack of respect for musicians and music. He set out to change this situation by including words with Bhakti, i.e. devotional sentiments in compositions.

10.4.2 Establishment of music institutions

Like Pt. Bhatkhande, Pt. Paluskar also felt the need for proper institutions to impart training in Hindustani music. He established the first music institute at Lahore in 1901 A.D called Gandharva Mahavidyalaya. Later, in 1908 A.D, he opened another branch of the institute at Mumbai. Today also, his students are operating various branches of the institute all over India.

10.4.3 Paluskar Notation System

He has a notation system for Hindustani music to his credit called the Paluskar Notation System. The system is still followed in various branches of Gandharva Mahavidyalaya and in books such as the Raga Vigyan series.

10.4.5 Books and articles

He wrote about fifty books during his lifetime and also started a journal 'Sangeetamrt Pravah'. Some of the books that he wrote are as follows:

1. Sangeet Bal Prakash
2. Bal Bodh
3. Raga Pravesh (20 parts)
4. Sangeet Shikshak
5. Mahila Sangit



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INTEXT QUESTIONS 10.2

6. When was Pt. Vishnu Digambar Paluskar born ?
7. From whom did he learn music in Miraj ?
8. What was the name of the first music institute established by Pt. Paluskar at Lahore in 1901 ?
9. Name a journal started by Pt. Paluskar.

10.5 IMPACT OF THE EFFORTS OF PT. BHATKHANDE AND Pt. PALUSKAR ON PRESENT DAY HINDUSTANI MUSIC

The efforts of Pt. Bhatkhande and Pt. Paluskar resulted in popularizing Hindustani music among masses. Earlier, a student who wished to learn Hindustani music had to spend many years just to appease musicians. Musicians imparted training according to their own whims and fancies. They treated musical compositions as their private property.

Through the efforts of these two pioneers of Hindustani music, musical compositions became accessible to the masses. With the opening of the institutions, students could learn music in a proper academic environment. They could later specialize under able musicians. Owing to the efforts of Pt. Bhatkhande and Pt. Paluskar, Hindustani music underwent a Renaissance and received its rightful place in society.



INTEXT QUESTIONS 10.3

10. Whose efforts resulted in popularizing Hindustani music among masses?
11. Earlier, a student who wished to learn Hindustani music had to spend many years doing what?
12. Who made musical compositions accessible to the masses ?
13. How did students benefit with the opening of institutions?
14. Through whose efforts did Hindustani music receive its rightful place in the society ?



WHAT YOU HAVE LEARNT

Both Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar are pillars of modern day Hindustani music. They devoted their entire lives for the

growth and development of Hindustani music. They were responsible for promoting and popularizing music by establishing music institutions in different parts of India. Their efforts resulted in triggering off a movement for the revival of Hindustani music.



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TERMINAL EXERCISE

1. In what way are Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar responsible for shaping present day Hindustani music?
2. Describe the contributions of Pt. Bhatkhande.
3. Describe the contributions of Pt Paluskar.
4. Explain their role in popularizing Hindustani music among masses.
5. Write the impact of the efforts of Pt. Bhatkhande and Pt. Paluskar on present day Hindustani music.



ANSWERS TO IN TEXT QUESTIONS

10.1

1. Pt. Bhatkhande was born on August 10th, 1860 A.D. He was trained to become a lawyer
2. One of the most important contributions of Pt. Bhatkhande in the field of Hindustani music was the classification of Ragas into ten Thatas
3. Music was taught as an oral tradition during Pt. Bhatkhande's time
4. He compiled 1,200 compositions in the Kramik Pustak Malika series
5. Madhava Sangeet Vidyalaya (1918 A.D) in Gwalior, Marris College of Music (1923 A.D) in Lucknow

10.2

6. Pt. Paluskar was born on August 18th, 1872 A.D
7. He learnt music from Pt. Balkrishna Bua Icalkaranjikar of Gwalior Gharana in Miraj
8. Gandharva Mahavidyalaya
9. Sangeetamrt Pravah

10.3

10. Pt. Bhatkhande and Pt. Paluskar

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11. Earlier, a student who wished to learn Hindustani music had to spend many years just to appease musicians
12. Pt. Bhatkhande and Pt. Paluskar
13. With the opening of institutions, students could learn music in a proper academic environment
14. Pt. Bhatkhande and Pt. Paluskar

GLOSSARY

1. Gharanedar - Belonging to Gharanas or Schools of Khayal style of Hindustani music on the basis of Guru - Shishya Parampara and their acceptance in generation to generation.
2. Notation system - A system of written symbols representing various aspects of a musical composition, such as notes, words and elements of Tala.
3. Oral tradition Training by word of mouth from one generation to another.
4. Ragas - Musical modes of Hindustani music.
5. Renaissance - Revolutionary revival, as in the case of 14-15th century European art and literature.
6. Thatas - Generic group of seven notes in ascending order.