



PT. V. N. BHATKHANDE'S CONTRIBUTION AS A SOCIAL REFORMER



Archana Madhav Ambhore

Associate Professor, Smt. R.D.G. College for Women, Akola.

ABSTRACT:

This paper looks out into the great Saga of Pt. Bhatkhande's endeavour and achievements as a social thinker and his contribution in the development of Music. It also helps to present music as an important component of the social, economic, political and cultural spectrum of national life while acting and interacting with other components it brings out the importance of an interdisciplinary approach.

Pt. Bhatkhande's contribution in the development of music and as social thinker has been analysed.

KEY WORDS:

Bhatkhande, Kramik Pustak Malika, Hindustani Sangit Paddhati series, Music Education system.

Methodology Used

- 1) A significant strand of methodology has been historical.
- 2) A Review of Existing Literature
 - i) Bhatkhande's Own Books
 - ii) Books on Bhatkhande

INTRODUCTION :

In the closing decades of the 19th century the Hindustani Musical scene had touched a veritable low from the social, cultural

and educational points of view. The social status of Music and prestige of Musicians had gone down. The latter half of the nineteenth century was a period of an all round awakening and resurgence in the history of India.

Not only in political and social fields, but also in the scientific, spiritual and cultural spheres, including music, great reformers, thinkers and versatile personalities started making their appearance. In the field of Music the two 'Vishnu' appeared and washed out the 'Glance'. ("Yada yada hi dharmasya")



Pt. Bhatkhande brought out a revolutionary change in Hindusthani Classical Music. He made change both quantitatively and qualitatively. Music shares the pulsation of every band of socio-cultural spectrum. Pt. Bhatkhande made possible to study and understand Hindusthani classical music in its socio-cultural context in an historical perspective. Pt. Bhatkhande filled up the gap of centuries and linked both the past and the present.

The state of Music in the time of Bhatkhande :

1) At the time of Bhatkhande, Music was utilised to please rich, the princes, the Sahukars, The Sardars, the Zamindars.

2) The Zamindari System or Landlordism was established by the British for the purpose of raising taxes in the possible way. This system created class of people who resorted life.

His Contribution :

The main aim of Bhatkhande was to understand and elucidate the system underlying the rendering of the various ragas. This would facilitate the understanding, learning and teaching of music. He felt that the fundamental characteristics of a raga should be clearly indicated to establish its identity and individually. He also wanted to put classical music at par with other academic subjects, having enough written material for study and research. He wanted to introduce collective education, necessary for its wide propagation. His aim was to free music from dogmatism and conservatism, elevating it above the barriers of caste, creed and religion. He wanted to provide the sound base of theory, which would save music from distortions, unavoidable in an exclusively oral training. His purpose was to create expert performers, discerning listeners, competent critics, devoted pupils, dedicated teachers and interest patrons.

His Conviction :

Music is dynamic art. It changed from centuries like human habits, customs and society through a natural evolutionary process. He realised the difference of classical music of present and ancient period. He changed system of study so that the listeners and learners both could be benefited by it. It was Bhatkhande's conviction that the modern generation of musicians could not remain isolated and tied to different gharanas. The musicians of today should have opportunities of listening to and learning the different styles of classical music.

Collected the scattered treasure and developed national unity :

For reconstructing music on scientific lines, the first step taken was collection of traditional compositions from all the ways. His collections started from the Ustads of Gayan Uttejok Mandali and then he went to other Ustads of the gharanas of Jaipur, Gwalior and Rampur for this he suffered a lot. He also collected disc recordings of reputed musicians. He studied it, analysed and scrutinised these compositions many times and brought out a clear picture of a raga and its characteristics. He made discussion before any conclusion and then published these compositions in the textbook i.e. "The Kramik Pustak Malika". Honestly he acknowledge his obligation to the musicians from whom he learnt and collected compositions. It was good step for all the music lovers. The most important thing is that he had faith that if the Khayals of Jaipur were accepted by Gwalior or Vice Versa, the consciousness for national unity would be developed. In this way he developed the unity on the national and secular front through music.

Bhatkhande as a Composer :

Hundreds of songs were composed in all types of classical music. He wrote them in notation and published them in the Kramik Pustak Malika which helped a lot to lovers of music. These compositions were lyrical and had a deep spiritual insight into the world and creation. He avoided vulgar words, common place ideas and cheap thoughts, which helped to build a good character of a person and indirectly helped the nation building through the subject music. His balanced and beautiful blending of

words and the appropriate classical melody - all these enhanced the proper mood of the raga, giving a unique character. he provided a wider choice of compositions, upto the end of this life he composed songs and reached these priceless compositions to every home.

Development of Theoretical Knowledge :

He classified the ragas according to the Komal and Shuddha Swaras, under the ten parent scales according to the time of singing and vadi swaras considering purvanga and uttaranga.

His theory work bore the stamp of his genius - an imagination mind, balanced with rationalism and sanity - which made the study of music easy for the future generations.

Pioneer of Systems :

It was Bhatkhande, who for the first time, made it known to the public in the North that there were two distinct systems. The karnatak and the Hindustani and that the nomenclature of the Shuddha and Vikrit Swaras of these systems were different from one another.

Establishing Academic Status and Explained Methodology of Music :

He modernise the method of teaching music and introduced it for group education in schools and colleges elevating music as an academic subject.

He established first school Madhav Sangeet Mahavidyala imparting and propagting his new method of teaching in 1918 at Gwalior. After that Sayajirao College of Music in the State of Baroda and a series of similar institutions were opened at Indore, Jaipur, Bombay, Poona, Nagpur and Calcutta. In 1926 Lucknow Marris College was established and examinations were being conducted under the name of Bhatkhande Sangeet Vidyapeeth.

Textbooks :

He wrote textbooks namely, the Karamik Pustak Malika, He also wrote Hindustani Sangeet Paddhati in four parts. His efforts that music could be introduced as a modern subject in the academic field taking it as a part of our education and culture came in true.

Music Conferences :

He arranged music conferences at Baroda, Delhi, Banaras and Twice at Lucknow for the purpose of spreading the message of music for and wide among the masses. In India, These conferences for the first time, brought to light the different musical styles of the North and the South.

The Greatest Achievement :

He made one platform for all the singers and all lovers of music. It also helped in minimising the gharanedar quarrels and settled the disputs about the different versions of a raga. These laid the foundation stone for a great movement and focused the nation's eyes on music and it problems.

National Integrity :

These conferences laid the foundation stone for a great movement and unity of Hindus and Muslims came into existence. the conference provide a single platform for both. Thus elevating music above caste, creed and religion. The conferences started by Bhatkhande has now become a part of the cultural life of the country.

Notation System :

New method of collective education in music, he invented and formulated a notation system and recorded in it all the compositions. He insisted on training in music being conducted with the help of notations and trained a team of teachers for implementation of his ideas, which proved highly successful.

CONCLUSION :

- 1)The contribution of Pandit V. N. Bhatkhande to the renaissance and reinstallation of Hindusthani Music is revolutionising and epoch - making.
- 2)His work in the field of Notation system is as trendsetter and trailblazer.
- 3)Learning and valuation for music was unthinkable and disallowed as an undesirable action among the white collar classes, Pt. Bhatkhande took endeavors for this and economic wellbeing and glory of the performers.
- 4)Not just in the political and social fields additionally in the logical, otherworldly and social circles, including music, extraordinary masterminds and element identities began showing up.
- 5)The socio-social environment in which he was conceived and grew up, the effects of and impacts which went into his mental make - up and detailing of his complete, multidimensional arrangements for the restoration of music.
- 6)Pt. Bhatkhande put music in its dignified position and make it available to all music lovers had to face obstacles in overcoming the social censorship on learning and teaching music, collecting compositions and even on listening to and mixing with musicians.

REFERENCES :

- 1)swami Ramsukhdas (Samvat 2058 Ed. 8th) Shrimad Bhagvadgeeta Sadhak- Sanjeevani, Marathi Teeka, Geeta Press, Gorakhpur.
- 2)Bhatkhande V.N., Kramik Pustak Malika Part I to VI, Sangeet Karyalaya, Hathras.
- 3)Bhatkhande V. N., (1917) A Historical Survey of the Music of Upper India, Published by Kakhore Manekji Minocha of Bombay Samachar.
- 4)Bhatkhande V. N., Hindusthani Sangeet Padhdhati Part I - IV, Sangeet Karyalaya Hathras.