

Chapter 5

Chapter 5 Contribution of Śrīmallakṣya Saṅgītam and explanatory notes on the technical terms referred there in and conclusion

5.1 Introduction:

In this chapter how the text Śrīmallakṣya Saṅgītam is important in the field of music and Sanskrit is given. The contribution of this text is notable. Some technical terms are also given here.

5.2 Contribution of Śrīmallakṣyasaṅgītam:

‘Śrīmallakṣyasaṅgītam’ treatise in Sanskrit is the essence of Paṇḍita Bhātakhaṇḍe’s intellectuality, deep knowledge of language and Music, his intensive research, interactions with the masters of music. It contains precise theory of modern music. Which is elaborated by him in *Hindustānī Saṅgīta Paddhati*, *Lakṣaṇa Gita* and *Kramika pustaka Mālikā* ‘Śrīmallakṣyasaṅgītam’ contains two chapters. First deals with Svaras and second with Rāgas.

- Paṇḍita Bhātakhaṇḍe explain it very clear and definite terms the subject matter with his comments written underneath. He wrote this book in the form of verses in Sanskrit. Paṇḍita Visnu Nārāyaṇa Bhātakhaṇḍe has written this treatise with the pseudonym ‘Catura’.
- Paṇḍita ji wrote the ‘Śrīmallakṣyasaṅgītam’ in balanced precise and expressive words, covering the vast area of ancient and current music with clear cut objective and commentary in precise and logical manner.
- It is highly condensed, so commentaries to elucidate its meaning was necessary, and as a corollary he wrote 4 parts of Bhātkhaṇḍe *Saṅgīta śāstra -Hindustānī Saṅgīta Paddhati*, *Lakṣaṇagīta saṅgraha* and *Kramika Pustaka Mālikā*.

- In the Hindustānī Saṅgīta Paddhati book reference from 30 Sanskrit Granthas of different centuries and hundreds of books written by Indian and European scholars made the task easy for a music student or a musicologist.
- It fulfills the task of encyclopedia of Indian Music.
- The elaborated version of this text is the four parts of Kramika Pustaka Mālikā is used as text book in 5 years Degree course. Other two parts used as text for further two years.
- Pt. Bhātakhaṇḍe has introduced short, simple, scientific and systematic the modern methodology of training in music so that average men, women and children can learn and understand the grammar of current Classical music in short period.
- At the summing up of 'Śrīmāllakṣyaṅgītam' Catura Paṇḍita - Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe says this book is for the curious and people who loves the Music.
- Paṇḍita Bhātakhaṇḍe has formulated easily understandable systematic theory and notation of current practice of music.
- Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe noticed the gap between the knowledge and the written text of the old masters.
- He collected the data of the present-day music. With the thorough knowledge of Marathi, Gujarati, Hindi and Sanskrit language, He studied all the available scripts of music. He created a vast literature which consists a sound and systematic grammar and theory.
- more over most beautiful gift, he developed 'Svaralipipaddhati' in the light of intensive research work.
- He presents rules and śāstra of the Current (Lakṣya) classical music at his time in a simple and systematical way so that listener and learners both could be benefited.

- The speciality of this book is that the Paṇḍita Viṣṇu Nārāyaṇa Bhāṭakhaṇḍe describes musical terms from ancient Granthas - *Sanḡītaratnākara*, *Rāgavibhodha*, *Sanḡītadarpaṇa*, *Caturdaṇḍī Prakāśikā*, *Sanḡītapārijāta*, *Rāgamañjarī* and *Kallinātha*’s Commentry on *Sanḡīta Ratnākara* and after analysis relevant point he gives his comments in beautiful Sanskrit couplets.
- He describes characteristics of ten Thāṭa - *Kalyāṇa*, *Bilāvala*, *Khāmaja*, *Bhairavī*, *Asāvarī*, *Toḍī*, *Pūrvī*, *Mārva* and *Kāfī*.
- Technical terms are included in ‘appendix’. The notable thing is that it also includes the name and classification of Rāgas, and system to ascertain Rāgas, as described in *Sanḡīta Ratnākara*, *Sanḡītadarpaṇa*, *Rāgavibodha*, *Svaramelakalānidhi*, *Caturdaṇḍīprakāśikā*, *Sanḡīta Sārāmṛta*, *Rāgatarṅgiṇī*.
- ❖ ‘Śrīmallaḡṡya Sanḡītam’ is the only book where classification of Major six ancient Rāgas according to *Gīti*, *Bhāṡā*, *Rāgāṅga*, *Puṁrāgas*-*Rāgaparivāra* and Janya-Janaka system are available easily.
- ❖ It is a complete book with the definition of *Svara*, *Śruti* and *Rāgas* of the ancient and current music.
- ❖ Paṇḍita Bhāṭkhaṇḍe has precisely defined and clearly described the Lakṡaṇas of Thāṭa , with reference to renowned Granthas and books of music, which is easy to learn. He also describes virtue and quality of a good listener of music.

5.3 Explanatory notes on the technical terms referred there in:

- First *Adhyāya* contains the definitions. Paṇḍita Bhāṭakhaṇḍe first of all introduced *Hindustānī paddhati* and *Karṇāṭakī paddhati* then he described the difference between *Deśī* and *Mārgī Sanḡīta* .

- He states that types of *Rāgāṅga*, *Bhāṣāṅga*, *Kriyāṅga* and *Upāṅga*. *Grāma* Rāgas, *Deśī* Rāgas, *Mūrcchanā*, etc. are clearly described in ancient Granthas.
- In verse 75, he states that music can be *Lakṣyga*, *Granthaga* and *Bhāviga* types. Verse 78 to 85 describes *Nāda*, 86 to 88 describes Svara, and 89 to 95 describe *Śruti* and arrangement of Svaras.
- On page no.10 he explains place of *Śuddha Svaras* on *Vīṇādaṇḍa*, with the help of chart. He elaborates Vikrut svaras in detail with referenced to ancient Grnathas in pages 11 to 31.
- *Grāma* and *Grāmaparivartana* of *Ṣaḍja*, *Madhyama* and *Gāndhāra* are described on p.no.32. *Mela*, *Mūrcchanā*, *Prastarakriyā* are described on *Vīṇā* on p.no.34-37.
- *Sampūrṇa*, *Ṣaḍjav* and *Oḍava* are described on p.42-43.
- Characteristics of ancient Rāgas are described on p.no.45 to 47.
- ‘*Daśalakṣaṇa*’ of old Rāgas, and four types of Svara- *Vādī*, *Sam vādī*, *Vivādī* and *Anuvādī* are described. He gave the time of singing the Rāgas by Svaras which used in Rāgas.
- In the second chapter ‘*Rāgaprakaraṇam*’, he defines and gives the description of important Rāgas divided by main *Thāṭas*. Describing Mela as synonym to *Thāṭa* he explains ‘*Daśamela*’ with Svara.

These are the general terms which were used in and the detailed note is given in chapter four of this thesis.

5.4 Conclusion:

Chapter 1 describes the journey of Music and Sanskrit. Important treatises were written in Sanskrit language only. The age of Veda is the root of Indian Cultural heritage. The flow of every subject is starting from that *Gaṅgotrī* called Vedic time. After that *Brāhmaṇas*, *Āraṇyakas*, *Upaniṣads* and *Sūtra Granthas*,

*Mahākāvya*s – *Rāmāyaṇa* and *Mahābhārata*, *Purāṇas*, *Nāṭyaśāstra* and other treatises also carries music and its glory to the next era. Sanskrit treatises with explanatory definitions, started after this. Political issues and British rules made this flow slower but again Indian culture strongly made its glory fullfledge. After this came the era of devotional music, that gave music a unique devotional touch. So the journey of Sanskrit – music treatises was started long ago and is described in this chapter.

Chapter 2 contains the information of author. In the 19th century two great personalities entered in this field and given notation system. They are Pt. Viṣṇu Digambara Paluskar and Pt. Viṣṇu Nārāyaṇa Bhātakhaṇḍe. This chapter includes life, works and time of *Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe*. In the beginning of introduction, the topics like situation of Music before British arrival, situation, and changes during British rule, rise of *Gharānā* and their advantages and disadvantages and the improvement in the world of Music are discussed. The 19th century proved to be the time of revolution where many patriots sacrifice their lives and many scholars rendered their services to their motherland. *Paṇḍita Bhātakhaṇḍe* also rendered his life for Music. So, in the second part his birth, childhood, education, study of Music, profession, his personality, studying and editing of musical treatise and many other things are discussed.

Paṇḍita Bhātakhaṇḍe has deserves the highest position in the field of Indian Music. He was a composer of books, musical notations and *Vāggeyekara*. He was also a singer and musical instrument player. By profession he was a lawyer having fluency in Marathi, Sanskrit & English language, through his hard work and efforts in right direction, he raised high the position of Indian Music. When there was a need for resurrection in Music, *Bhātakhaṇḍe* came ahead and shouldered the responsibility like true patriots. A person becomes immortal by the work he has done during his life. *Paṇḍita Bhātakhaṇḍe* has also made his memories

unforgettable by offering gifts in the form of treasure of knowledge and his wonderful books. He has opened a simple way to understand the ancient and middle age science of Music through his compositions. He has written a variety of literature in huge quantity which consist the treatise of Sanskrit, Marathi and English volumes and published them. His literature can be divided into three parts as follows:

Theoretical books: *Śrīmallakṣyaśaṅgītam*, *Abhinavarāgamañjarī*, *Aṣṭottaraśata-Tālalakṣaṇam*, *Bhātakhaṇḍe Saṅgīta Śāstra* part 1 to 4 and A short historical survey of the music of upper India. A comparative study of some of the leading systems of 15th to 18th century, Diaries of Bhātakhaṇḍe and Saṅgīta Pāṭhamālā.

Books for Practical: *Svaramālikā Saṅgraha*, *Lakṣaṇagīta-Saṅgraha*, *Gītāmālikā*, *Kramika Pustaka Mālikā* part -1 to 6. The works published, printed and compiled by *Paṇḍita Bhātakhaṇḍe* are many viz. ‘*Caturdaṇḍī Prakāśikā*’ written by *Vyaṅkaṭeśvara Dikṣīta*, ‘*Svaramelakalānidhi*’ composed by P. *Rāmāmātya* of south was published with translation, Published ‘*Saṅgīta Pārijāta*’ of *Ahobala* and *Rāgavibodha*’ of *Somanātha*. *Saṅgītasārāmṛtoddhara* of Śrī Tulajendra, a king of Tanjor, with the help of friends Ratansi and Vadilal, he translated in Gujarati the *Svarādhyāya* (chapters on *Svaras*) of *Saṅgīta Darpaṇa* and *Saṅgīta Ratnākara* of *Paṇḍita Sāraṅgadeva* with their original text and publish them, *Rāgakalpadrumāṅkura* of Appa Tulsi, *Ṣaḍrāgacandrodaya* of *Puṇḍarīka Viṭṭhala* etc.

It is not important how long a person lives but it is very important how he lives. But works lives forever. In second part the great and significant works of *Bhātakhaṇḍe* are narrated. For the upliftment of Music, *Bhātakhaṇḍe* started a campaign. He brought a great revolution in the field of Music by his journey, organising conferences, establishing schools and colleges by making many efforts. He made a drastic change in the field of Music by the classification of

Rāga-Rāgiṇī, system of *Thāṭa*, *Svara*, *Śrutis* etc. He made Music available to a common person. His innovation of *Svaralipi* is a great contribution of the world of Indian Music. He has given the gift of many disciples who are offering their services in the field of Music. In fact, *Catura Paṇḍita* alias *Viṣṇu Nārāyaṇa Bhātakhaṇḍe* was a great man possessing great qualities like a dutiful, hardworking, simple, noble person, etc. The world of Music will be indebted to him forever.

In Chapter 3 the detailed study of the text is given. There are two chapters with an appendix at the end. The first chapter is *स्वराध्याय*, in which – श्रुति, स्वर, ग्राम, मूर्च्छना, मेल, राग, वर्ण, अलंकार, तान, etc are described with reference to music treatises. It discusses both – the North Indian music system and the South Indian music system. In *रागाध्याय* the मेल and राग are divided as per the North Indian system as जनक(मेल) and जन्य (राग). At the end there are subjects like – the strength and weaknesses of a singer etc. described as per the *Saṅgīta Ratnākara*. All the terms are described in third chapter with required explanations.

In chapter 4 Besides detailed study, the discussion on major topics are required. From 11th century A.D. to 19th century A.D. the treatises which were written in Sanskrit are similar in some matters. They are different, too. Comparison of these treatises considering some major topics, help to understand the theory in an easy way. It makes the doubts clear. Hence, the comparison of major points including the references like *Saṅgīta Ratnākara*, *Saṅgīta Pārijāta*, *Saṅgītopaniṣatsāroddhara*, *Saṅgīta Cuḍāmaṇi*, *Saṅgīta Makaranda* etc. are given in this chapter.

Chapter 5 is Contribution of Śrīmallakṣya Saṅgītam and explanatory notes on the technical terms referred there in and conclusion. *Saṅgīta*, *Nāda*, *Gīta*, *Svara*, *Śrutī*, *Grāma*, *Mūrccchanā*, *Tāna*, *Alaṃkāra*, *Thāṭa*, *Rāgas* etc are musical terms

is discussed here. In the selected treatise for the research work is the Sanskrit text written by Pt. Bhātakhaṇḍe. Starting from ancient treatises Paṇḍitaji has given the current music in the form of *Lakṣya Saṅgīta*. Thus, this treatise is selected for the research work. This contribution is awesome and memorable. The work will be helpful in future.

Chapter 6 is English translation of the Sanskrit text *Śrīmallakṣyaśaṅgītam*. What is the importance of translation in this modern time is also discussed. The text is in the form of verses. Hence, the translation in English will be helpful to learn theory of music. In Sanskrit language, drama, dance, draw etc. arts are the topics where general people are most interested but could not understand without the help of translation in common language. So here the translation of the SLS 1 is given in this chapter.

Appendix is given for various types of classification of Rāgas. The classifications are given in many treatises and by many scholars of music. Bibliography is included after appendix.

It will be my pleasure when the work will be helpful to music and Sanskrit both the streams.
