

EXECUTIVE SUMMARY

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Introduction:

The Culture of India is based on the ancient texts and its roots are developed in Sanskrit Language. The treasure of our rich cultural heritage, knowledge and wisdom is very well expressed in our Sanskrit literature. Sanskrit and music are inherent part of ancient Indian culture. Music is a part of everybody's life since birth to death in variety of moods.

The rich heritage of our Indian classical music can well be studied from the Sanskrit treatises like *Śaṅgīta-Ratnākara* of Śārṅgadeva etc. All the treatises of Art and other subjects are from Sanskrit language. Pt. Bhātkhaṇḍe divided music broadly into three categories. 1. *Granthaga Śaṅgīta* 2. *Lakṣyaga Śaṅgīta* and 3. *Bhāviga Śaṅgīta*. He presents rules and *Śāstra* of the Current (*Lakṣya*) Classical music at his time in a simple and systematic way so that listener and learners both could be benefited. '*Śrīmallakṣyaśaṅgītam*' a treatise in Sanskrit is the essence of Paṇḍita Bhātkhaṇḍe's intellectuality, deep knowledge of language and Music, his intensive research and interactions with the masters of music. '*Śrīmallakṣyaśaṅgītam*' contains precise theory of modern music, which is elaborated by him in *Hindustani Śaṅgīta Paddhati*, *Lakṣaṇa-gīta* and *Kramika-pustakamālikā*. Paṇḍita Bhātkhaṇḍe explains it very clearly and in definite terms the subject matter with his comment's written underneath. He wrote this book in the form of verses in Sanskrit. Paṇḍita Viṣṇu Nārāyaṇa Bhātkhaṇḍe has written this treatise with the pseudonym 'Chatur'.

Purpose:

The Purpose of the work is to help the students and teachers of music and also to the learners of Sanskrit language. This work is a brief study of the Sanskrit Music treatises so one can go through the same and can take a brief of the works. In Sanskrit language the translation of the work is given so one can understand a Sastra text and learn the terms and definitions. The work will be helpful to both the fields Music as well as Sanskrit. Therefore, my purpose is to give my best in this research work.

Brief Research Methodology:

The work is divided into six chapters with specific headings keeping in mind the systematic presentation of the contents. The critical and comparative methods have been adopted in the preparation of the thesis. All the relevant published and unpublished literature is collected and also all the available materials on Sanskrit and Music are noted which are required.

To the best of my knowledge, an attempt is made for the first time to make critical and comparative study along with the translation in English of the Sanskrit text.

Summary of Thesis:

Paṇḍit Viṣṇu Nārāyaṇa Bhātkhaṇḍe realised the difference between the knowledge and the written texts of the old *Gurus* or Masters. He collected the data of the current times. 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 comprises sound and systematic grammar and theory. Moreover, he developed '*Svaralipi-paddhati*' with the help of intensive research.

The speciality of this book is that Paṇḍita Viṣṇu Nārāyaṇa Bhātkhaṇḍe describes musical terms with reference to the ancient treatises like Saṅgīta-Ratnākara, Saṅgīta-Darpaṇa, Caturdaṇḍī-Prakāśikā, Saṅgīta-Pārijāta, Rāga-Maṇjarī and Kallinātha's commentary on Saṅgīta-Ratnākara. After analysis on all the matters, he gives his comments in beautiful Sanskrit verses. *Śrimalakṣyasaṅgītam* is the best gift to Sanskrit and music - both literatures. In the first chapter author started basic definitions and in the second chapter he gives us 140 *Rāgas*. The *Rāgas* are divided by the main ten *Thāṭas* or *Melas*. He also gives classical definitions. In first edition about 1454 verses has been given by author. In the last *Parīṣiṣṭa*, author writes *Rāga Parivāra*, *Rāga Rāgiṇī* etc. The division of *Rāgas* according to almost all the types are given here. Ancient six *Rāgas* are also there.

The study of this treatise will provide a theoretical understanding and knowledge to students learning Music and a better understanding of Indian Music to Sanskrit readers. The translation of this work in English given in this Thesis will benefit musicologists as well, apart from the student and teachers of Music.

Contribution of present research and Relevance

- Paṇḍitji composed '*Śrimalakṣyasaṅgītam*' 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.

- Classification of Major six ancient *Rāgas* according to *Gīti*, *Bhāṣā*, *Rāgāṅga*, *Puṁrāga-Rāgaparivāra* and *Janya-Janaka* system are available easily in this book.
- The main term definitions of *Svara*, *Śruti* and *Rāga* of the ancient and current music are given.
- Paṇḍita Bhātkhaṇḍe has defined and clearly described the *Lakṣaṇas* of *Mela*, with reference to renowned treatises and books of music, which is easy to learn. He also describes virtue and quality of a good listener of music.
- This book is for the curious people and those who love Music. Paṇḍit Bhātkhaṇḍe has formulated easily understandable systematic theory and notation of current practice of music.
- It is highly condensed, so commentaries to elucidate its meaning were necessary, and as a corollary he wrote 4 parts of *Bhāṭakhaṇḍe Saṅgīta Śāstra -Hindustani Saṅgīta Paddhati*, *Lakṣaṇagītasaṅgraha* and *Kramikapustakamālikā*.
- The *Hindustani Saṅgīta Paddhati* contains references from 30 Sanskrit *Granthas* of different centuries and hundreds of books written by Indian and European scholars who made the task easy for a student of music or a musicologist. It fulfills the task of encyclopedia of Indian Music.
- The four parts of *Kramikapustakamālikā* are used as text-book in 5 years Degree courses. Other two parts used as text for further two years.
- Bhātkhaṇḍe 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.
- The terms of Indian Music are presented in very easy and nice way in this text.
- Reference books used in this treatise are also helpful to learn and understand Indian Music.
- To know the history of Music we can read this book and can get better information.
- Basic *Rāga Vargikaraṇam* as given in this book is easy to remember for students.
- Place of *Śruti* and *Svaras* given on *Vīṇā-daṇḍa* in the book is commendable.
- Research on this work will provide a critical and comparative study and will benefit students and teachers of Indian music.
- This study will bring to light an important work on Indian Music in front of Sanskrit and Music scholars. I am going to present English translation of this work as well.

***Śrimalakṣyaśaṅgītam* of Chatur Paṇḍit – A study**

The study is divided into six chapters with specific headings keeping in mind the systematic presentation of the contents. The critical and comparative methods have been adopted in the preparation of the thesis. I have fully drawn upon all the relevant published and unpublished literature. To the best of my knowledge, an attempt is made for the first time to make critical and comparative study along with the translation of the Sanskrit text.

The study is presented in the following six chapters.

1. Introduction to the texts of Music in Sanskrit
2. Life, date and works of Chatur Paṇḍit
3. Detailed study of *Śrimalakṣyaśaṅgītam*
4. Critical and comparative study of the text in the light of available Sanskrit texts on Indian Music
5. Contribution of *Śrimalakṣyaśaṅgītam* and explanatory notes on the technical terms referred there in and conclusion
6. English Translation of *Śrimalakṣyaśaṅgītam*

1. Introduction to the texts of Music in Sanskrit

The era of Music begins in the age of Vedas. *Udātta*, *Anudātta*, and *Svarita* are well described in the Vedas. The systematic and specific singing of *Ṛcas* are described. In *Purāṇas*, *Rāmāyaṇa* and *Mahābhārata* also musical part is visible. Aṣṭādhyāyī of Pāṇini also gives definitions of *Gīti*, *Gāyaka*, *Gāyikā*, *Nartaka*, *Privādaka*, *Vīṇā*, etc. Ancient treatise *Nāṭya Śāstra* of Bharata Muni is the foremost, significant and important jewel of Music. *Śaṅgīta Ratnākara* by Śārṅgadeva is a revolutionary work on Indian Music. There were many Sanskrit texts after these treatises, which helps us to understand Indian Music, i.e. *Śaṅgīta Makaranda* by Nārada, *Sarasvatī Hṛdayālāṅkāra* by Nānyadeva, *Śaṅgīta Ratnāvalī* by Someśvara, *Śaṅgīta Samayasāra* by Pārśvadeva, *Śaṅgīta Ratnākara* by Śārṅgadeva, *Svaramelakalānidhi* by Rāmāmātya, *Ṣaḍrāga-candrodaya* by Puṇḍarika Viṭṭhala, *Rāga-vibodha* by Somanātha, *Rāgatattva-vibodha* by Śrīnivāsa, *Śaṅgīta Darpaṇa* by Paṇḍita Dāmodara, *Śaṅgīta Pārijāta* by Paṇḍita Ahobala etc. and many more treatises are there. This chapter is a summary of the journey of Indian Music which has been written in Sanskrit. In this chapter I have given the details of selected books or treatises related to Sanskrit- Music, mentioned here with.

2. Life, date and works of Chatur Paṇḍita

Pt. Viṣṇu Nārāyaṇa Bhātkhaṇḍe born on 10th August 1860 in the village Velaneshvar of Ratnagiri District. He studied the ancient and modern treatises and manuscripts. He travelled extensively for research and met the musicians. During this period, he noticed the lack of written theory of Music because of the most of Indian Music was learned by *Guru-Śiṣya Paramparā* and *Gharānā* system. He also organised and helped for conducting National Seminars. He has established schools, colleges, and institutions of Music. Notation system has also given by him, which is very easy and simple for learners. He also solves the problems of music learners in his books like Hindustani Saṅgīta Paddhati- Bhāṭakhaṇḍe Saṅgīta Śāstra part 1 to 4. He has done classification of *Rāgas*. By using 72 *Thāṭas* given by Paṇḍita Vyaṅkaṭamukhī, He gives 10 *Thāṭas* and its *Rāgas*. The contribution of Catura Paṇḍita is given here.

Śāstrīya Granthas- *Śrimallakṣyaśaṅgītam*, *Abhinava Rāga Mañjarī*, *Aṣṭottaraśata-tāla Lakṣaṇam*, *Bhāṭakhaṇḍe Saṅgīta Śāstra part -1*, *Bhāṭakhaṇḍe Saṅgīta Śāstra Part -2*, *Bhāṭakhaṇḍe Saṅgīta Śāstra Part -3*, *Bhāṭakhaṇḍe Saṅgīta Śāstra Part -4*, A short historical survey of the Music of upper India, A comparative study of some of the leading Music system of 15th, 16th, 17th and 18th centuries

Kriyātmaka Granthas - *Svaramālikā Sārasaṅgraha*, *Lakṣaṇagīta Saṅgraha*, *Gītāmālikā*, *Kramika Pustaka Mālikā* Part-1 to 6.

Other books- Translated, revised and published many books that help students to learn easily.

3. Detailed study of *Śrimallakṣyaśaṅgītam*

Śrimallakṣyaśaṅgītam comprises of two chapters called Adhyāyas. The first chapter is *Svarādhyāya*. The second is *Rāgādhyāya*. In the commencement of '*Lakṣya Saṅgīta*' (current music), the author bows down to Lord *Gaṇeśa* the Son of Goddess *Gaurī*, to pacify all types of obstacles. After *Maṅgalācaraṇam* the author gives definitions of Music related terms in Sanskrit like *Śruti*, *Svara*, *Grāma*, *Mūrcchanā*, *Rāgalakṣaṇa*, *Vādī*, *Tāna*, etc. In the second chapter '*Rāgaprakaraṇam*', he defines and gives the description of important *Rāgas* divided by main ten *Melas*. Describing *Melas* synonym to that he explains '*Daśamela*' with *svara*. He describes characteristics of ten *Thāṭas* - *Kalyāṇa*, *Bilāvala*, *Khāmaja*, *Bhairavī*, *Asāvarī*, *Toḍī*, *Pūrvī*, *Mārva* and *Kāfī*.

4. Critical and comparative study of the text in the light of available Sanskrit texts on Indian Music

For expanding this work, he gives *Bhātkhaṇḍe Saṅgīta Śāstra* in four parts in Marathi language. These are the books for theory which comprises definitions and rules of Indian Music. This chapter will comprise comparative study of the text *Śrīmāllakṣyaśaṅgītā* with other Sanskrit texts on Music. He also gives *Kramika Pustaka Mālikā* in six parts. These are very useful for practical knowledge on Indian Music.

5. English Translation of *Śrīmāllakṣyaśaṅgītā*

This chapter comprises of English translation of the book '*Śrīmāllakṣyaśaṅgītā*' for the first time. During the data collection, I came to know that one edition of *Śrīmāllakṣyaśaṅgītā* is there in Madhya Pradesh Hindi Grantha academy, Bhopal translated in Hindi by Vyas Gunavanta M. This is the second edition of the book '*Śrīmāllakṣyaśaṅgītā*'. But all the verses are not same in both the books. So, the text undertaken for study here is complete.

6. Contribution of *Śrīmāllakṣyaśaṅgītā* , key findings and conclusion

- Pt. Bhātkhaṇḍe 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.
- Paṇḍita V.N. Bhātkhaṇḍe has explained the terms of Indian Music in a very easy and nice way in this text.
- Reference books used in this treatise are also helpful to learn and understand Indian Music
- To know the history of Music we can read this book and can get better information
- Basic *Rāga Vargikaraṇam* as given in this book is easy to remember for students
- The work has not gained its importance due to its lack of translation. I am going to present English translation of this work as well.
- Research on this work will provide a critical and comparative study and will benefit students and teachers of Indian music.

This study will bring to light an important work on Indian Music in front of Sanskrit and Music scholars.

Recommendations/ Suggestions:

Comparative study of *Śrīmallakṣyaśaṅgītā* with other texts of Music is a desideratum. Comparitive study of concepts of Music in older times and recent times can also be undertaken for study.

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