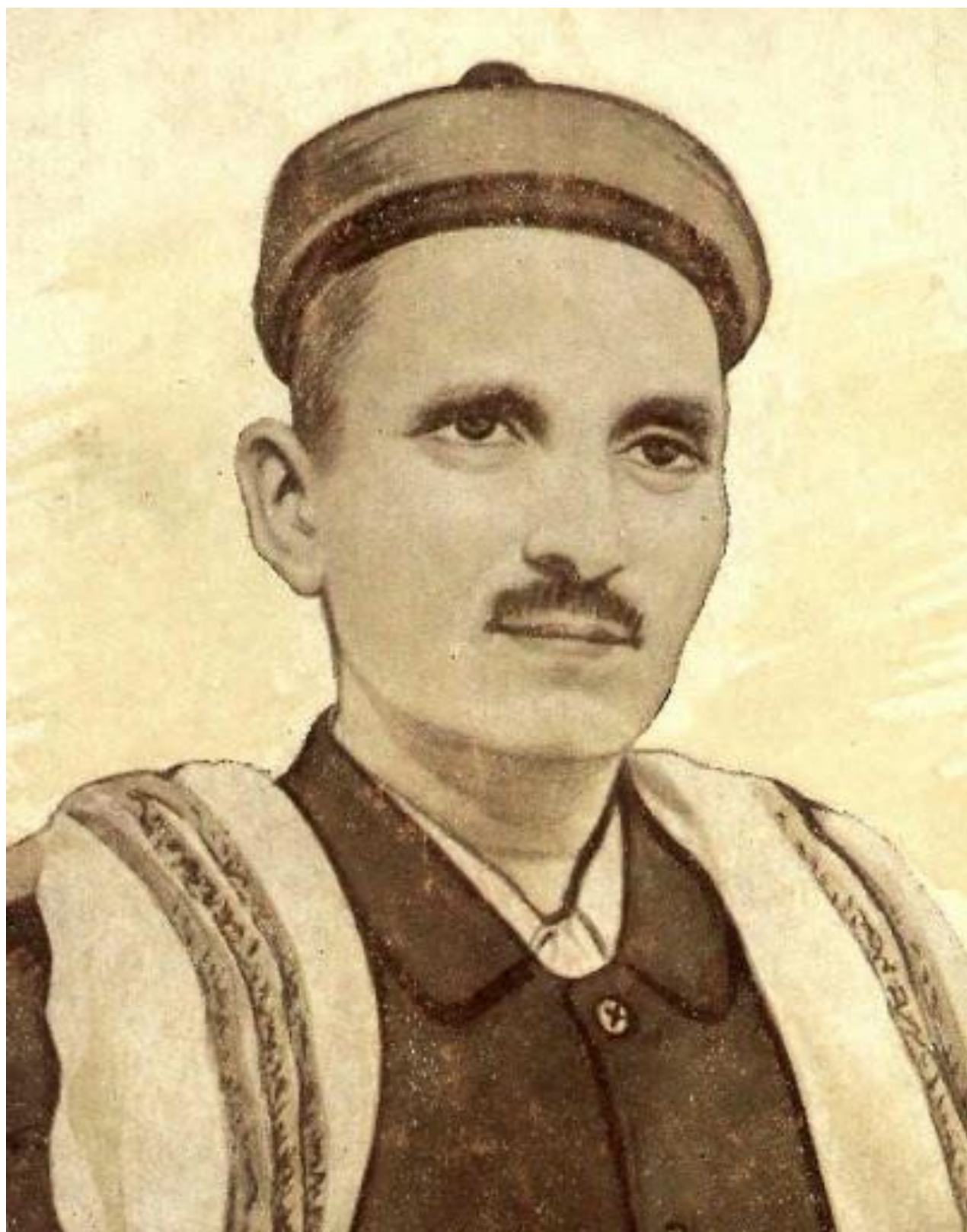


Chapter 2



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Introduction

Beginning from ancient to modern time looking at the journey of Music, we come to know that Music was looked upon as one of the learning arts and performing art up to 18th century. But it is believed that in the 2nd half of 18th century Music was considered as the lower type of art. While narrating the history of Indian Music the scholar *Bhātakhaṇḍe* writes, the easiest method of narrating the history of Music is to divide it in three different era – (1)Hindu era (2) Islamic era (3) English era. Each of these eras can be distributed in two parts (1) Ancient time (2) Modern times, per need.

Before English era there was the rule of princely states. Good singers and instrument players were supported in the royal court. The king used to appoint the artists on the higher post with great respect and used to give awards and valuable gifts. Musical program were also arranged during the festivals. Some Musical programs were organised by kings, inviting special guests, rich people, land lords and even common people. Some art loving kings used to compose songs (बंदिश) themselves. Thus, true artists, art learners and masters used to earn money. But during the British rule our rulers could not understand the policy of divide and rule of Britishers and came under the British Government. Over and above this internal dispute, lack of expertise, luxurious comforts were the causes which made Britishers successful for ruling. At this juncture the gem like artists tried to find their shelter at different places and try to earn their livelihood from their disciples through ‘*Guru-Śiṣya*’ tradition. Some people used to believe that Music is not for civilized society. Moreover, our culture was affected by western culture, so Music turned into professionalism. Gharānā system came into existence. As a result, Music remained in the hold of limited people. In spite of this, ruler like Vajid Ali Shah, and English authors like Captain Clement, Captain Willard etc. learned Indian Music and wrote books on it.

In such circumstances though Music was not in a good position, few people found happiness, spirituality and holiness in the Music.

The beginning of 19th century was the golden time in the field of Music. The classical Music was taught through *Guru-Śiṣya* tradition or *Gharānā* style only. Few disciples could learn through *Gharānā*. Those who were not able to learn were lacking behind. There was no fix syllabus in this style. So, it was necessary to bring change, or improve the Music. The meaning of word ‘*Gharānā*’ which is derived from the word *Gr̥ha*, is family (*Kula*) or lineage (*Vamśa*) as found in dictionary. Scholars believed that the origin of this word may be 300 years ago. Just as *Dhrupada* has four *Bānis* (बानी), *Gharānā* also has different types (varieties). *Gharānā* system would have come into existence due to various types of singing, playing instruments, imagination, illiteracy, tendency of not teaching Music to all, significance of vowels in absence of linguistic knowledge, narrow mindedness, lack of transport facility, etc. Among these Gwalior *Gharānā*, Agra *Gharānā*, Jaipur *Gharānā*, Kirana *Gharānā*, Delhi *Gharānā* and Patiala *Gharānā* are chief (main). Other than these, many *Gharānās* are prevalent.

During 18th and 19th century slowly and gradually many schools, colleges, learning centres, institutions, etc. were started at different places and conferences were also organised.

Foundation

Establishment of music academics:

- 1) Year 1871- *Saṅgīta Vidyālaya*- Kshetra Mohan Goswami- Kolkata
- 2) Year 1874- *Bhārata Gāyana Samāja*- Paṇḍita Bhaskar Rao Bakhale- Pune
- 3) Year 1880- *Saṅgīta Vidyālaya*- Paṇḍita Adityaram- Jamnagar
- 4) Year 1885- *Sitāra Praśikṣaṇa*- Pannalal Goswami- Delhi

- 5) Year 1886- College of Indian Music, dance and dramatics- Maharaja Gaekwad- Vadodara
- 6) Year 1810- *Saṅgīta Vidyālaya*- Bahadur Kha- Bengal
- 7) Year 1890- *Gāyana Uttejaka Maṇḍalī* (Bhātakhaṇḍe- Mumbai)
- 8) Year 1850- *Bālaka Gāyana Śālā* (Maharani Yamunabai - Vadodara)
- 9) Year 1901- Establishment of *Gandharva Mahāvidyālaya*

Music conferences and celebrations

1. *Harivallabha Saṅgīta Samāroha*
2. *Tānasena Saṅgīta Sammelana*
3. *Swami Haridāsa Saṅgīta Sammelana*
4. *Śaṅkarlāla Saṅgīta Samāroha*
5. *Paṇḍita Viṣṇu Digambara Jayantī Saṅgīta Samāroha*
6. *Akhila Bhāratīya Bhaskarrao Saṅgīta evam Nṛtya Sammelana*
7. *Sardar Bahadursinh Memorial Saṅgīta Sammelana*
8. *Gurupurnimā Saṅgīta Samāroha*
9. *Ustad Asif Ali Khan Saṅgīta Samāroha*
10. *Sarasvatī Saṅgīta Sammelana*
11. *Ācārya Bṛhaspati Saṅgīta Sammelana, etc.*

Important books of 21st century

1. Indra Sabha Written by Aga Hasan Anamat and transformed into Music and Drama pattern by Vajid Ali Shah
2. Nagmate Aasifi – Muhammad Raza
3. *Rāga Kalpadruma*
4. *Saṅgītasāra* – Savai Pratapsinh
5. The Universal History of Music, *Kaṇṭha Kaumudī, Yantrakṣetradīpikā*
6. Marifunnagamata- Raja Nawab Ali
7. *Gītasūtradhārā*- Krushnadhana Benarji

8. *Saṅgīta Sārāmṛta*- Tulajirao Bhosle

9. *Saṅgīta Bālaprakāśa*- Paṇḍita Viṣṇu Digambar Paluskar, etc.

Except these, many books were well-known also in the time of Bhātakhaṇḍe.

Pamphlets and News papers

- *Saṅgītāmṛtapravāha*
- Orientāla Music in staff notation
- *Lakṣyaśaṅgīta evam Sūracchanda*
- *Saṅgīta Kalāvihāra*
- *Saṅgīta*
- *Saṅgītikā*
- Music mirror
- *Saṅgīta Nāṭaka*
- Indian Music Journal
- *Viśvavīṇā*
- *Gīta-Saṅgīta*

The above-mentioned efforts are the evidence of reformed status. Collective efforts by the people and guidance of great scholars are the main source of such reforms. *Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe* has also made great efforts to raise the status of Music and established it on higher stage. He dedicated his whole life bringing up the Music. His contribution for music is unique. Hence it would be a proud privilege for me to narrate *Paṇḍita Bhātakhaṇḍe*'s life, date and works in short.



Paṇḍita Bhātakhaṇḍe

Paṇḍita Bhātakhaṇḍe has occupied 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.

To learn any subject matter or art, systematic method, scientific system and approach is a must. *Paṇḍita Bhātakhaṇḍe* composed a systematic Music science after studying ancient books of Music and existing Music practice of that time and composed musical notations. It is very difficult to compose musical notations of the songs, *Svaramālikā* and other details which is just preserved from mouth to mouth and through *guru's* tradition. *Paṇḍita Bhātakhaṇḍe* did this praise worthy work in the form of scientific and systematic Grāma mar in form of musical notations and presented it in front of the world so that a student of Music even beginner Music lover can learn the art of Music.

Birth and Childhood

Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe was born in Brahmin family in Velneshwar village in Ratnagiri district on *Gokulāṣṭamī* in *Śaka* 1782, 10th August 1860. His father, *Nārāyaṇarao Bhātakhaṇḍe* was the manager and accountant in Mumbai. *Viṣṇu* had two brothers and two sisters. Elder brother *Appājī* or *Tryambakarao* was an officer in police department. The younger brother Haribhau was serving in bank at Mumbai. *Paṇḍita Bhātakhaṇḍe's* childhood- name was *Gajānana*. There was a holy place named Valkeshwar in the foot land of Malbar hills on the sea-shore of Mumbai. It seems that the successors of *Bhātakhaṇḍe*, who are residing there, might have moved to Mumbai

from Nargaon of Konkan. Viṣṇu 's father Nārāyaṇa Rao, as Nanasaheb, was fond of playing an Indian string instrument named 'Svara-Maṇḍala'. Perhaps Viṣṇu 's mother also has sung sweet lullabies. So, Viṣṇu was very much fond of Music. He loved Music a lot. His younger brother Haribhau was also very fond of Music. He was the best singer and was beautifully playing on '*Dilruba*'.

In childhood Viṣṇu used to sing rhymes and poetries in his sweet-voice and get prizes. Moreover, the people living in Valkeshwar area were very righteous. So, they used to worship their very beloved deity performing Music, dance and plays. Viṣṇu used to organize such celebrations and entertain people through serve different type of Music like vocal, flute, etc. For a teenager like Viṣṇu having sharp intellect and receptive memory power, it was very easy to learn school lessons. His parents wanted Viṣṇu to go for higher education, whereas Viṣṇu was crazy to learn flute and Sitāra due to intense love for Music right from childhood. He was not lacking behind in sports, too.

Viṣṇu 's father Nanasaheb was an expert musician. He could play many instruments. Thus, inheritance from being inspired by the musical atmosphere in the home and inheritance from father and brother Viṣṇu became a true devotee of Music.

Education

Since primary education Viṣṇu proved himself the best among all students. He was unique. His friends used to call Viṣṇu; whose name was *Gajānana* as *Gajju*. After completing primary education, he took admission in the school of Parel. He used to walk three miles daily for school was also participating in different competition, at school level. He got scholarship too. He used to sing songs and poems, and play on flute. Good qualities like good conduct, discipline, love for studies and Music, were existing in him. After schooling, he took admission in B.A. in the college of same trust, where in an annual function he played on flute.

He completed his B.A. in 1885 and took admission in L.L.B. which he also successfully passed and achieved Gold Medal.

Motivation (Inspiration) and training for Music

To perceive any art without training is very tough. *Paṇḍitaji* was aware that Music is vocal-art. Its training is not complete, till one learns it with its entire major and subsidiary parts (entirely) and takes training of a note (tune), rhythm, pause, etc. from an excellent *Guru*. Hence first of all *Bhātakhaṇḍe* took training of singing and playing on Musical instrument from singers and instrument players of *Gharānā* style. From young age he was playing on flute and fond of playing on *Sitāra*. A person named *Gopālagiri Buvā* was staying beside his house that was playing on *Sitāra*. *Bhātakhaṇḍe* used to listen *Sitāra* from him. He told *Gopālagiri* that he wished to meet *Gopālagiri* 's guru and went to meet him. When *Bhātakhaṇḍe* met *Gopālagiri*'s guru *Śrī Vallabha Ācārya Damulji*, he asked *Bhātakhaṇḍe* to strike on the string. *Bhātakhaṇḍe* beautifully played on *Sitāra*. *Guru Vallabha Ācārya*, who had learnt *Sitāra* from his guru *Jivanlal Maharaj*, was pleased and agreed to teach him *Sitāra*. Thus, *Bhātakhaṇḍe* learnt from him *Sitāra* for three years continuously.

Around 1904-05 the Persian residents of Mumbai had founded an institute named 'Gāyana Uttejaka Maṇḍalī' with the co-operation of *Bhātakhaṇḍe*, where Musical programs were organised and teachers were also appointed to teach the students. There was *Dhrupada* artist named *Buvā Belabāgakara*. *Bhātakhaṇḍe* asked *Buvā* saheb to teach him *Dhrupada*. He learnt approximately 300 *Dhrupadas* from *Buvā* saheb and afterward he prepared Musical notations for it. The experts of *Khayāla Gayaki*, *Ustad Ali Husen Kha* and *Ustad Vilayat Kha* were there and memorise about 400 to 500 *Khayālas*. Moreover, many other programs were organised in the institution, where the classical Music and instruments were played on by *Natthu Kha Agraval*, *Bande Ali Kha*, *Ali Hussain Kha*, and *Bin player Pannalal*, *Rahemat Kha*, etc. *Bhātakhaṇḍe* used to listen this

very attentively. He felt that no book is available for learning Music easily. In this regard he started studying (research).

With the help of his friend Vadilal he took training from Ustad Muhammad Ali Kha, of *Manarang Gharānā*, Jaipur.

He learned *Dhrupada* from Ustad Vajir Kha of *Tānasena* tradition (style). Vajir Kha was the member of royal court of Rampur. *Bhātakhaṇḍe* learned many *Bandiśa* from King of Rampur.

After learning *Dhrupada* from RavjiBuvā Belbagkar and *Khayal Gāyana* from Vilayat Kha and Ali Husen Kha, he also learned many *Rāgas* and *Bandiśa* from Ashik Ali Kha, who was the son of Muhammad Ali Kha of *Manarang Gharānā*, Jaipur. Ashik Ali Kha was teaching *Bandiśa*. Both of them used to sing together and Viṣṇuwas converting these in notation.

When Muhammad Ali Khasaheb came to know that his son Ashik Ali Kha is giving the training of his *Gharānā* without taking his permission, he was very angry and at once rushed to Mumbai and reached to *Bhātakhaṇḍe*'s home with Ashik Ali. First, *Bhātakhaṇḍe* made him cool down and sang all *Bandiśa* of Jaipur *Gharānā* Muhammad Ali Kha. On listening *Bhātakhaṇḍe* singing beautifully *Bandiśa* in *Gharānā* style, he was very much pleased. He invited *Bhātakhaṇḍe* to his home at Mumbai and taught many new *Bandiśa*. *Bhātakhaṇḍe* prepared notations of them and recorded, too. And thus, he proved himself the best student of Muhammad Ali Kha.

Having heard the praise of *Bhātakhaṇḍe* from Chammana Saheb and Kale Najir Kha, Nawab Hamid Ali saheb, the king of Rampur, invited *Bhātakhaṇḍe* at Rampur, he discussed regarding Music with Nawab and Vajir Kha, the royal court singer, Nawab Saheb agreed to accept Viṣṇu's current Music system. As per instruction of Nawab, Vajir Khasaheb taught *Bandiśa* of Rampur *Gharānā*. He also taught different types like *Hori*, *Dhamāra*, *Dhrupada*, *Ṭappā*, *Ṭhumarī*, etc.

Nawab Saheb himself was also an artist. He also taught many *Bandīśa* to *Bhātakhaṇḍe* and told him to become his disciple.

Married life

Bhātakhaṇḍe completed his academic studies but he continued his musical studies. In 1888 he got married. His parents and his younger brother Haribhau were also staying with him. Meanwhile Haribhau left the job. Now Viṣṇu has to shoulder the responsibility of whole family. So, he decided to do job. With the help of his father's friend Shantaram, Viṣṇu found the job paying salary Rs. 25 per month. Within short time his father and brother Haribhau passed away. His elder brother, who has selected spiritualism and meditation as the goal of his life, lost his life by drowning in *Sarayū* River. So, Viṣṇu and his family members were very sad. Meanwhile a baby girl was born in Viṣṇu's house and all became very happy. When the girl was three-years-old, Viṣṇu's wife passed away and within one year his daughter also expired.

Now there were only two persons in the family -Viṣṇu and his mother. During this time Viṣṇu was working as a lawyer. After some time, his mother also passed away. Now Viṣṇu lost his interest in household life. He was detached from it and decided to dedicate his life to serve Music. He had completed most of Musical education so. After studying deeply, the books related Music, he decided to render his valuable services in the field of Music.

Profession

Viṣṇu was an expert and proficient in advocacy. He had acquired proficiency in criminal matters (cases). Ones he had to go to Karachi high court to solve the criminal case for Mumbai. He stayed there for one year and won the case. Then he returned back to Bombay High court. Viṣṇu disliked the profession of lawyer. People wanted to win the cases by giving bribe. Viṣṇu was never ready to do any

fraud. So, till 1910 after collecting his unpaid money, he left the profession of a lawyer and dedicated whole of his life for serving Music.

Study of books related Music

Viṣṇu started reading books related Music available in different languages like Gujarati, Marathi, English, Bengali, Telugu, Tamil, etc. to understand the ancient history of Music. After studying this, he thought that the rules and scientific (*Śāstrīya*) definitions given in these books are not sufficient to understand current Music.

So, he thought to do something in this direction. Many books related to Music in Sanskrit like *Nāradyaśikṣā*, *Māṇḍūkīśikṣā*, SR, *Saṅgīta Darpaṇa*, NS, RV, etc. were available. He also read (studied) many English books related to Music, which were available in his time. Thus, after reading books related to Music in many languages, he wished to compile all these books. Moreover, he also found in these books the absence of one systematic book to understand modern Music.

Compilation

Paṇḍitaji collected *Bandiśa* of *Khayāla* from Ustad Ali Hussain Kha and Vilayat Hussain Khan. Having learnt *Khayāla* from Ustad Ashik Ali Khan, he arranged them in Musical notation and recorded those *Bandiśa* in gramophone on his own voice.

During the study of *Khayāla* from Ustad Muhammad Ali Hussain Khan of Manarang *Gharānā*, Jaipur, Paṇḍitaji learnt hundreds of *Khayālas* and compiled them. He also arranged same Musical notation of *Dhrupada*, which he had learnt from *Buvā* saheb. He compiled approximately 300 to 400 *Dhrupada*. He also recorded them. This compilation was very necessary (significant). He himself writes in Hindi “Those who are singing *Dhrupada* are honoured with the award of *Kalāvanta*. King Akbar had well-known *Dhrupada* composed by *Tānasena*

but most of the *Dhrupada* songs are lost, as we had no facilities of Musical notation.”³⁹

Thus, the *Dhrupada* which are composed by him and which are available today in them two things - *Svara* and words are exchanged.

He also learned and collected *Khayāla*, *Dhrupada* and *Thumarī* from Muhammad Ali Khan.

He learned *Gāyana Śailī* – style of singing, like *Dhrupada*, *Thumarī*, *Hori*, etc. from the Nawab of Rampur and Ustad Vajir Khan. Moreover, he also collected *Dhrupadas*, which were available from *Dhrupada* singer Nawab Haidar Ali Khan, Bahadur Hussain Khan, Amir Khan, Binkar Chhamman Khan, etc. who were staying in Rampur. There he also met an artist MilVādīkar of Gwalior *Gharānā*. Taking guidance from him, he arranged all the subject matter and formed Musical notations and published the organized matter as a series of *Pustakamālikā*. Meanwhile he also met *Ekanātha*, the younger brother of Śrī Shankar Rao Paṇḍita, a well-known singer of Gwalior *Gharānā*. He collected 400 to 500 *Bandīśa* of Gwalior *Gharānā* from him. Besides this, he also obtained a huge volume of *Khayāla* from Krishna Rao Gokhale of Gokhale *Gharānā* of Miraj. All these *Khayāla*, *Dhrupada*, *Hori* and other *Bandīśa* which he has obtained, he heard them attentively, learned them, formed their Musical notations and sang them in front of their Ustads. After getting certified by them, he compiled all these and got recorded in his own voice.

Bhātakhaṇḍe, a versatile personality

Blind from the birth *Damulji*, Guru of *Gopālagiri*, asked *Bhātakhaṇḍe* observe to playing *Sitāra* for 5-6 months. After this when he handed over *Sitāra* to

³⁹Bhatkhande Saṅgīta Satra, Hindustani Sangit, Paddhati, Bhatakhande V.N., Edited by Garg Lakshmi Narayan, 1957, Part – 1-p. 65

Bhātakhaṇḍe to play, he was surprised (astonished) to see the movement of his fingers, his control and the act of his playing. There after Guru *Damulji* taught *Bhātakhaṇḍe* playing *Sitāra*. For four to five years. *Bhātakhaṇḍe*, who was learning *Sitāra* without his parent's permission, once found his father *Nārāyaṇa Rao* attending the programa of his *Sitāra-Vādana*. But his father also appreciated him. In playing *Sitāra* he was using his special qualities (peculiarities) like sweetness of playing, fixing of *Svara* (*svaralagāva*), rising of *Bandiśa*, proficiency in tune, remarkable use of pause(*laya*), arrangement (knitting-*gunthanī*) of *Svaras*, etc. and like his *Guru* he was also using *Dhrupada-Aṅga* and *Bīna-Aṅga*.

Seeing the formation of *Lakṣaṇagīta* we can say that the great composer and scholar *Bhātakhaṇḍe* might have very sharp intellect.

In the beginning of the *Rāga* with *Dhrupada* and *Khayāla* song, which befits a singer of *Gharānā*. In 1917 *Bhātakhaṇḍe* was awarded with the award 'Saṅgīta Kalānidhi' by *Bharata Dharma Maṇḍala*. In 1924 in the first convocation ceremony of *Saṅgīta Mahāvidyālaya*, Gwalior, and President *Śrī Mādhava Rao Sindia* honoured him by offering valuable garments (shawl) and admired him. In 1930 *Paṇḍitaji* was honoured by state Government in the annual convocation ceremony. "In 1930 in the annual convocation ceremony of *Mādhava Saṅgīta Mahāvidyālaya*, Gwalior, *Paṇḍita Bhātakhaṇḍe* was given unprecedented honour in which he was worshipped in fact and offered 1000 silver coins.⁴⁰

He had very beautifully played *Bandiśa* of *Manaranga Gharānā*. He was well-versed in *Mandra*, *Madhya*, and *Druta* rhythm. He tried his best to maintain the dignity of every *Gharānā* which he had learnt.

⁴⁰Paṇḍita Vishnu Narayan Bhatkhandeervam Paṇḍita Aumkarnath Thakur Ka Saṅgītaik Chintan (Dr. Akankshi), Manish Prakashan, B.H.U., Vatransi, 2009, Page no. 37

Bhātakhaṇḍe was not only a singer or one who knows to play on instruments but was also a scholar and an educationist. After studying books of Music which were scattered and composed at different intervals, he presented it in front of people in a very simple and ordinary way. Therefore, people also know him as an educationist. *Paṇḍitaji* was having a good capability of tālaking with a person after recognizing his ability. As he was an advocate, he was a good orator. He had a unique mentāla stability and physical fitness.

“Six feet height, fair complexion, long hand and legs, broad ears, simple, long and pointed nose, broad forehead, large eyes, clam(tranquil) but very sharp vision estimating everything in a moment, heart touching fluent and sweet speech, long and speedy steps, shoes, pant, shirt, jacket- having hanging pocket watch, Persian long coat with round neck collar, coat and hat- Pune style, Dupatta or shawl on shoulder, this was his (dress) attire- which was in practice in those days.”⁴¹

Journey of Music

Reading the books of Music which were available and studying the Music from the experts, Ustads and scholars of Music that time. *Bhātakhaṇḍe* got the knowledge of theoretical Music and *Bandīśa*, *Khayālas*, and *Dhrupadas* of *Gharānā* system. But that was not sufficient to compose a book. *Bhātakhaṇḍe* felt like that. So, he started the journey of Music to fulfil his objective. He tried his best to bring in public the hidden knowledge of Music of east- west, south and north.

In preface of the book ‘माझा दक्षिणेचा प्रवास’, Prabhakar Chichore has narrated that as per information *Bhātakhaṇḍe* has written four parts of the narration of journey of Music. They are-

⁴¹Svargiya Paṇḍita Vishnu Narayan Bhatkhandeji ka BharatiyaShastriya Saṅgīta Ko Yogdan (Adhyayan evamAnushilan) Dr. Chaurasiya Dindayal, Saroj Prakashan, Sagar, (M.P.)2012, p. 110

१. 'माझापश्चिमेचा प्रवास' (मेरी पश्चिम भारत की यात्रा) सन् १८९६----- सूरत, भडौच, बडौदा, नवसारी, राजकोट, भावनगर का भ्रमण |
२. 'माझादक्षिणेचा प्रवास' (मेरी दक्षिण भारत की यात्रा) सन् १९०४ मद्रास, तंजौर, मदुरा, रामेश्वरम्, रामनगर, इटैयापुरम्, तिवेल्ली (त्रावणकौर), किलोन, त्रियनापल्ली, बेंगलौर, मैसूर का भ्रमण (दिनांक १४ जनवरी १९०४ से ४ जनवरी १९०५ तक) |
३. 'माझा पूर्वेकडील प्रवास' (मेरी पूर्व भारत की यात्रा) नागपुर, कलकत्ता, जगन्नाथपुरी, विजयानगरम्, दक्षिण हैदराबाद का भ्रमण |
४. 'माझा उत्तरेचा प्रवास' (मेरी उत्तर भारत की यात्रा) सन् १९०८ में जबलपुर, इलाहाबाद, बनारस, गया, मथुरा, आगरा, लखनऊ, दिल्ली, जयपुर, जोधपुर, बीकानेर, उदयपुर का भ्रमण |⁴²

Bhātakhaṇḍe's journey of Music continued from 1896 to 1906 i.e., for twelve years. He has collected all these experiences in four office dailies in Marathi language. In these dailies there is a vivid narration of the ideas of Music scholars, rules of Music, current use of Music which is found in treatises. During these journey *Bhātakhaṇḍe* collected the catalogue of books available in library, studied them and published many books related Music. Out of these four three diaries, except the diary of eastern journey are beautifully preserved by *Indirā Kalā Saṅgīta Viśvavidyālaya*, Khairāgadh. In 1986 A.D. Dr. Amresh Chandra Chaubey has translated his journey of South under the title मेरी दक्षिण भारत की यात्रा in Hindi.

Journey of Western India

In Gujarat *Paṇḍitaji* travelled in Saurashtra, Surat, Bharuch, Vadodara, Navsari, Ahmedabad, Rajkot, Bikaner, Jamnagar, Junagadh, Bhavnagar, etc. where he met

⁴²Meri Dakshin Bharat Ki Yatra – Translator: Dr. Chaubey Amaresh Chandra, Indira Kala Sangit Vidyalaya Khairagadh, (M.P.) First edition, 1986, p.22

scholars of Music, Music teachers and students and gathered information. He listened their singing and playing instrument with great patience.

Journey of Southern India

In 1904 A.D. *Paṇḍitaji* travelled in cities like Madras, Maisur, Madurai, Tanjor, Trivendram, Itaiyapuram, Rameshwaram, Bangalore, etc. He collected in his diary whatever information he received from there.

He also got information regarding Music of *Dakṣiṇa Hindustānī* Music system. He met Subram Dixit in Itapuram, who gave knowledge of current *Hindustānī* Music to *Bhātakhaṇḍe* and showed him the manuscript named ‘*Caturadaṇḍī Prakāśikā*’ of *Vyaṅkaṭamukhī*. With his help *Bhātakhaṇḍe* found the books named ‘*Svaramelkalānidhi*’ of *Rāmāmātya*, ‘*Saṅgīta Sārāmṛtoddhara*’ of Tulajirao Bhosle, *Rāgalakṣaṇam*, etc. and afterwards he published it. After listen, Music of southern pattern *Bhātakhaṇḍe* realised that it is little bit advanced. The rules of northern Music are little bit different whereas southern Music is practise on scientific approach.

He invited the scholar artist of *Tāla* at his place, collected information regarding the system of rhythm, Tabla, Pakhavaj, Mrudang, etc. He also learnt singing, the type of *Tāla*, *Dhruva*, *Maṭha*, *Rūpaka*, *Aṭṭahā*, *Tripuṭa*, *Ekatāla*, *Kampa*, etc.

Eastern India

He also went to Nagpur, Kolkata, Jagannath Puri, Vijayanagaram, etc. and also at Hyderabad in south. There he met many scholars and attended many proGrāma s. He also met Raja Surendra Mohan Tagore, who was the great scholar of scientific Music. He also met many other scholars in Hyderabad. He met a great scholar of Sanskrit -*Paṇḍita* Kashinath, Appashastri Tulsi, etc. who were also having the knowledge of Music

He helped *Bhātakhaṇḍe* to visit many Musicians thus, *Bhātakhaṇḍe* collected lots of *Bandiśa* and Musical theory.

Journey of North in India

In his northern journey he visited many cities like Jabalpur, Allahabad, Banaras, Gaya, Mathura, Agra, Lucknow, Delhi, Jaipur, Bikaner, Jodhpur, Kota, Ajmer, Udaipur, etc.

Udaipur, Banaras and Allahabad are the centres of art from beginning. In Allahabad he met the great musicians named Krishna Joshi, Pritamlal Gosai, discussed with them and Joshiji offered him a book named ‘*Rāga Taraṅgiṇī*’ of *Hindustānī Rāgas* a gift. The literature which he obtained from Allahabad proved very helpful to him.

After completing his journey *Bhātakhaṇḍe* wrote many treatises and published with them in 1915-16.

Meeting with the scholars

Paṇḍitaji met many Musical artists and Sanskrit scholars. In Vadodara *Saṅgīta Vidyālaya* was running by Ustad Maula Baksh Dhissekhan but after his death Maharaja of Vadodara asked Prof. Joshi of English to do something for this *Vidyālaya*. He suggested inviting *Bhātakhaṇḍe* by sending government letter.

After visiting and observing *Vidyālaya*, *Bhātakhaṇḍe* suggested to introduce a fixed syllabus for the study of *Bandiśa* using Musical notation. For presenting the proposal and for healthy discussion Maharaja decided to organise a conference.

Gwalior emperor *Śrī Mādhavarao Scindia* heard about the conference arranged by *Bhātakhaṇḍe* and his work in the field of Music, he arranged a meeting with *Bhātakhaṇḍe* in Mumbai in 1917. *Bhātakhaṇḍe* asked him to come in civil dress to his *Vidyālaya* ‘*Śrī Śāradā Maṇḍala*’. Maharaja went there. Seeing the progress of student artist of that *Vidyālaya*, Maharaja put a proposal to open such

Vidyālaya in Gwalior under the supervision and guidance of *Paṇḍitaji*. *Bhātakhaṇḍe* prepared a well-planned syllabus.

Afterwards in 1918 *Mādhava Saṅgīta Vidyālaya* was founded and inaugurated by Maharaja *Mādhavarao Sindhiya*. Maharaja asked *Bhātakhaṇḍe* to become director of this institute but *Paṇḍitaji* politely denied by saying to send the artists of Gwalior to Bombay and he would teach them everything.

So, Maharaja sent Rajabhaiya, Krishna Rao Date, Bhaskerrao, Khandeparkar, Viṣṇubua Deshpande, Gokhle, Balvantray Bhajni, Chunnilal Katthak, etc. to Bombay.

He also met the Nawab of Rampur. Binkar of *Tānasena* style Ustad Vajir Khan was there in his royal court. *Bhātakhaṇḍe* had a good discussion with both of them.

With the help of Nazir Khan, *Bhātakhaṇḍe* met Vadilal Shivram, the Music director of Gujarati *Nāṭaka Maṇḍalī*. He honoured *Bhātakhaṇḍe* as his *Guru* and walk with him till the end of his life. Due to his contact *Paṇḍitaji* met singer Natthan Khan and artists like Śrī Muḥammad Khan, Ashik Ali Khan, etc. Both *Bhātakhaṇḍeji* and Vadilalji became fast friends.

During his eastern journey in 1907 *Paṇḍitaji* met Raja Surendra Mohan Tagore, an author and a Music scholar, who has written famous book, the ‘Universal history of Music’. He has also written ‘*Kaṇṭhakaumudī*’, ‘*Saṅgītasāra*’, *Yantrakṣetradīpikā*, etc.

Guru Ravindranath Tagore and *Paṇḍita* Madan Mohan Malaviya heard about *Bhātakhaṇḍe*’s contribution in Music. So, they called him and discussed with him. As a result, *Paṇḍitaji* prepared a syllabus and teaching method for Vishva Bharti and Banaras Hindu Vishva Vidyālaya.

Paṇḍitaji was in contact with Mahatma Gandhi through letters. In 1985 *Gandhiji* called *Paṇḍitaji*. *Gandhiji* was singing *Bhajan*s and was acquainted with classical Music. He was also thinking of diagnosing through Music. He discussed about his plans for educating mass through Music with *Paṇḍitaji*.

Bhātakhaṇḍe assured *Gandhiji* for the success of this plan and he also informed *Gandhiji* about his Musical activities.

Gandhiji also assured him for the help. Thus, meeting of both of them became memorable.

Works of *Catura Paṇḍita*

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:

1. Theoretical books
2. Practical books
3. Other work

1. Theoretical books

- (1) *Śrīmāllakṣya Saṅgītam*
- (2) *Abhinava Rāgamañjarī*
- (3) *Aṣṭottaraśata-Tālalakṣaṇam*
- (4) *Bhātakhaṇḍe Saṅgīta Śāstra* part 1

(5) *Bhātakhaṇḍe Saṅgīta Śāstra* part 2

(6) *Bhātakhaṇḍe Saṅgīta Śāstra* part 3

(7) *Bhātakhaṇḍe Saṅgīta Śāstra* part 4

(8) A short historical survey of the music of upper India

(9) A comparative study of some of the leading systems of 15th to 18th centuries

(10) Diaries of Bhātakhaṇḍe

(11) Saṅgīta Pāṭhamālā of Bhātakhaṇḍe

(1) *Śrīmallakṣya Saṅgītām*

Like ancient Sanskrit treatise, this *Grantha* is also composed in form of maxims (*Sūtras*). This book is containing 200 pages, written in 1910.

In it *Svara*, *Śruti*, *Rāgas*, *Thāṭa*, etc. are also defined.

Thakur M. Navab Ali, disciple and the best friend of *Paṇḍita Bhātakhaṇḍe* has translated this book by name ‘मारिफुन्नगमात’ in Urdu language and offered it to *Paṇḍitaji*.

(2) *Abhinava Rāgamañjarī*

This book composed in Sanskrit in 1921, contains 45 pages.

(3) *Aṣṭottaraśata-Tālalakṣaṇam*

This book related to *Tāla* is written Sanskrit, in 1911, which contains 17 pages.

(4) *Bhātakhaṇḍe Saṅgīta Śāstra* part 1

Hindustānī Music system- this book is written in 1910 in Marathi and is also translated in Gujarati language. It includes primary definitions, *Rāgas*- *Rāgiṇīs*,

historical narrations, singing styles, *Saṅgīta*, *Gāyana*, *Vādana*, *Svara*, *Saptakas*, *Thāṭa*, *Āroha* (ascending), *AvĀroha* (descending), pitch, *Jāti*, *Komala* and *Tīvra Svara*, *Vādī*, *Samvādī*, *Vivādī*, *Anuvādī*, *Mārgī*, *Deśī*, *Nyāsa*, *Ālāpa*, *Sthāyī*, *Antara*, *Pūrvāṅga*, *Uttarāṅga*, types of songs, *Tāna*, *Dhrupada*, *Khayāla*, *Tappa*, *Ṭhumarī*, *Gamaka*, *Aṁśa*, *Śruti*, *Alaṅkāra*, *Mūrcchanā*, *Grāma* and many other definitions. Discussion regarding books like *Saṅgīta Kalpadruma*, *Rāga Taraṅgiṇī*, *Ṣaḍrāgacandrodaya*, *Saṅgīta Ratnākara* and even discussion regarding *Sāmaveda* are also given.

Yamana, *Kalyāṇa*, *Mālāśrī*, *Bhairavaa*, *Kedāra*, *Hindola*, *Hamira*, *Kāmoda*, *Chāyānaṭa*, *Śyāma*, *Gauḍasāraṅga*, *Bilāvala*, *Alhaiya*, *Devagiri*, *Yamanī*, *Deśkāra*, *Bihāga*, *Śaṅkara*, etc. are also explained. Opinions of different scholars Captain Dey, Surendra Mohan Tagore, Captain Willard, Captain Smith, Paṇḍita Sāraṅga Dev, Paṇḍita Ahobala, Paṇḍita Damodara, Paṇḍita Kallinath, Sir Williams John, Jaydev, Bhavbhatt, etc. on different topic are also given.

(5) Bhātakhaṇḍe Saṅgīta Śāstra part 2

This book consists of detailed narration of ancient and middle age time *Śruti*, *Svaras*, *Nādas*, *Rāgas*, *Saptaka*, etc. Opinions of P. *Rāmāmātya*, Bharata, *Somanātha*, *Parśvadeva*, Raja Surendra Mohan Tagore, *Puṇḍarīka Viṭṭhala*, Ahobala, Locana, *Vyaṅkaṭamukhī*, are also narrated here. Types of *Grāma-Mūrcchanā* are explained. Some mentions of books like *Nāṭya Śāstra*, *Saṅgīta Ratnākara*, *Saṅgīta Samaysāra*, *Saṅgīta Darpaṇa*, *Ṣaḍrāgacandrodaya*, *Rāga Taraṅgiṇī*, *Svarmelakalānidhi*, *Rāgavibodha*, *Saṅgīta Pārijāta*, *Anupa Ratnākara*, *Caturadaṇḍī Prakāśikā*, *Saṅgīta-Sārāmṛta*, *Rāgakalpadrumāṅkura*, etc. are also given. Different opinions of scholars for various *Rāgas* like *Ramakalī*, *Gunakalī*, *Bhairavaa*, *Jogiyā*, *Sāveri*, *Vasanta*, *Megharaṅjanī*, *Meghamalhāra*, *Prabhāta*, *Deśagaṇḍa*, *Kaligaḍa*, Bengal *Bhairavaa*, *Āhira Bhairavaa*, *Saurāṣṭra taṅka* etc. are also written. Comparison between *Rāgas* is

also seen. Discussion of *Saptaka* of that time and Persian Music is also mentioned here. This book originally written in Marathi, in 1914 contains 500 pages.

(6) Bhātakhaṇḍe Saṅgīta Śāstra part 3

This volume contains 475 pages and is written in Marathi. This part includes types of Rāgas like *Mārava*, *Pūrvī* etc. More over incidents of journey for Music, Sanskrit volumes of *Saṅgīta* and also given brief of *Komala* and *Tīvra Svaras* in science of Music, *Sandhiprakāśa Rāga*, *Rāgavicāra*, *Rāgatulanā* main points related to Rāgas, 72 *Thāṭas* of *Vyaṅkaṭamukhī* are also mentioned here. Over and above this, in this book we find information about *Grāma*, six *Rāgas*, nine *Rasas*, lineage of Raja saheb Tagore, explanation of *Pūrvī Rāga* of *Catura Paṇḍita*, composition of southern *Thāṭas*, formations of *Rāgas* as per treatises written by NagmateAsafī, sarama-e-Asharat, Captain Willard, Sir W. Ouscley, etc. and many other subjects. At the same time opinions and *Rāgas* of many other scholars are given in this volume.

(7) Bhātakhaṇḍe Saṅgīta Śāstra part 4

Originally written in Marathi, this volume contains 1136 pages. This is a huge volume consisting of information regarding *Rāga* and *Rasa*, time of *Rāgas*, types of *Rāgas* like *Kāfī*, *Saindhavī*, *Pīlu*, *Bhīmapalāsī*, *Dhanāśrī*, *Dhānī*, *Haṃsakaṅkaṇī*, *Pradīpakī*, *Bāgeśrī*, *Bahāra*, *Kanaka*, *Sughrāyī*, *Devasāga*, *Sāraṅga Malhāra*, *Aḍāṇa*, *Kausī Rāga*, *Bhairavaī*, *Bhūpālī*, *Mālakaumṣa*, *Toḍī*, *Mulatānī*, it's *Svaravistāra*, *SaRāgama*, etc. Here *Bhātakhaṇḍe* has written shlokas which are explained in a very simple way, along with it. He has also given questions and answers. This book is published in 1932.

(8) A short historical survey of the music of upper India

This book contains *Bhātakhaṇḍe*'s lectures on *Hindustānī* Music. This book is in English language; later *Śrī* Arunkumar Sen translated it in to Hindi under the title 'उत्तर भारतीय संगीत का इतिहास'. This small book is having 51 pages, composed in 1916.

This book contains the lecture given by *Bhātakhaṇḍe* in the conference in Vadodara. During his lecture *Bhātakhaṇḍeji* has discussed many points regarding Music. Such as, preservation of ancient Music related treatises, establishment of Musical institutes, formation of Rāgas, etc. for modern generation interested in Music. Explaining the meaning of Music, he has discussed both the styles in which he found southern Music style better. According to him, history of Music can be divided in three parts- i.e., *Hindustānī* era, Mughal or Muslim era and British era. He gave detailed description of status of Music and Musicians of that time. In this book, *Bhātakhaṇḍe* has mentioned about Musicians *Tānasena*, Baiju Bavra, Haridas, etc. in the court of King Akbar, in the court of Mummad Shah, Sadarang and Adarang, *Gīta Govinda* of Jayadeva and *Rāga Taraṅgiṇī* of *Locana Kavi*. In the time of Aunrangzeb the art of Music was prohibited and Musical instruments were already broken. He has also discussed about important treatise like *Saṅgīta Ratnākara*, *Rāga Kalpadrumāṅkura*, *Saṅgīta Pārijāta*, *Saṅgīta Sāra*, *Nāṭya Śāstra*, *Caturadaṇḍī Prakāśikā*, *Saṅgīta Darpaṇa*, *Saṅgīta Makaranda*, etc. *Paṇḍita Bhātakhaṇḍe* has completed his speech by completing Sir Gayakwad the Maharaja of Baroda state for helping him to improve the situation of Musical world and introducing Music in teaching.

(9) A comparative study of some of the leading systems of 15th to 18th centuries

This book having 112 pages is composed in 1930. It is known as संगीत पद्धतियों का तुलनात्मक अध्ययन in Hindi. It is translated in Hindi by Bhagvad Sharan Sharma. In this treatise he has given comparative information regarding the books of the Musicians of 15th, 16th, 17th and 18th centuries.

(10) Diaries of Bhātakhaṇḍe

Following are the diaries by him in which he has narrated the journey of Music of north -south, east and west in Marathi.

1. 1896 ‘माझा पश्चिमेचा प्रवास’
2. 1904 ‘माझादक्षिणेचा प्रवास’
3. 1907 ‘माझा पूर्वेकडील प्रवास’
4. 1908 ‘माझा उत्तरेचा प्रवास’

Dr. Amresh Chandra Chaubey has translated his diary of southern journey which is very important from the point of Historical views. The Manuscripts of the Diaries of journey of west, north and south are preserved in Indira Kala Saṅgīta Vishva Vidyalaya.

(11) Saṅgīta Pāṭhamālā of Bhātakhaṇḍe

In this book many principals established by *Paṇḍita Bhātakhaṇḍe* are given in which *Svaras* and types of *Svaras*, 72 *thats*, types of *Rāgas* like *Oḍava*, *Ṣāḍava*, *Sampūrṇa*, principals, *Rāgas*, *Āroha*, *AvĀroha*, *Sthāyī*, *Varṇa*, *Vādī*, *Samvādī*, *Anuvādī*, *Vivādī*, etc. and many other rules and definitions are given.

2. Practical books

1. *Svaramālikā Saṅgraha*
2. *Lakṣaṇagīta Saṅgraha*
3. *Gītamālikā*
4. Kramika Pustaka Mālikā part -1
5. Kramika Pustaka Mālikā part - 2
6. Kramika Pustaka Mālikā part - 3
7. Kramika Pustaka Mālikā part - 4
8. Kramika Pustaka Mālikā part - 5
9. Kramika Pustaka Mālikā part – 6

1. Svaramālikā Saṅgraha

This book written in Marathi contains 140 pages and was composed in 1909. In this book division of Rāgas in ten *Thāṭas*, excellent examples were there and rhythmical *Svaramālikās* clarifying the form of Rāgas etc. are given. This book of *Bhātakhaṇḍe* was published with the courtesy of *Gāyana Uttejaka Maṇḍalī*.

2. Lakṣaṇagīta Saṅgraha

Lakṣaṇagīta is written in this book are composed by *Bhātakhaṇḍe* himself. He is the first fellow who started writing *Lakṣaṇagīta*. This book contains 125 pages and three-monthly issues. These *Lakṣaṇagītas* are introducing in three parts. The first part includes *Lakṣaṇagītas* of *Bilāvala*, *Kalyāṇa* and *Khamāja*, *Thāṭa*, in second *Bhairavaa*, *Mārava*, *Pūrvī* and *Toḍī* *Thāṭa* and in third there are *Bhairavī*, *Asāvarī*, *Kāfī*, etc. These *Gītas* help a lot to memorise the *Rāgas* easily.

3. Gītamālikā

This book contains notation systems of approximately 550 *Bandiśa* of *Rāgas*. It is composed in between 1916 to 1923 contains 575 pages and published in the form of monthly magazine in a reasonable price.

4. Kramika Pustaka Mālikā part - 1

This book containing 60 pages is originally printed in Marathi in 1919. Śrī Natthopant Bhatt has translated it in Hindi. *Svaras* and types, different types of changes in tunes (*Paltas*), ten *Thāṭas*, *Āroha*, *Avaroha* of *Rāgas*, *Svaramālikā* and *Bandiśa* are given. This book is composed as a part of curriculum hence in the beginning of the first part of this book tips are given for the teachers for the teaching. Practice work for the knowledge of *Svaras*, information regarding Musical notations, signs of *Tālas*, *Ekatāla*, *Japatāla*, *Dādra*, etc. is given. *Alaṅkāras*, information of *Rāgas*, *Thāṭas* like *Yamana*, *Bilāvala*, *Khamāja*, *Bhairava*, *Pūrvī*, *Mārava*, *Kāfī*, *Asāvarī*, *Bhairavī*, *Toḍī*, etc. and also the

Bandiśas with Musical notations. The comparative chart of *Thāṭas* and *Rāgas* is also given in the end. This book is very useful for basic knowledge.

5. Kramika Pustaka Mālikā part - 2

In this book many *Rāgas* and their more than ten *Bandiśa s* are given. It includes *Dhrupada*, *Dhamara*, *Choṭā Khyala*, *Baḍā Khyala*, *Ṭhumarī*, *Tarānā*, etc. In the beginning of every *Rāga* on the basis of ancient musical treatises *Shlokas* introducing those particular *Rāgas* are given. *Lakṣaṇagītas* are also there. Moreover, in theoretical information the definitions and notes regarding northern and Southern Music system, *Nada*, *Saptaka*, *Svara*, *Mela*, *Rāgas*, *types of Rāgas*, *Alaṅkāra*, *Vādī*, *Samvādī*, *Vivādī*, *Anuvādī*, *Svaramālikā*, *Khyala*, *Lakṣaṇa Gīta*, *Dhrupada*, *Dhamara*, *Sthāyī*, *Antara*, *Sañcārī*, *Abhoga*, *Pakkaḍa*, *Mātrā*, *Laya*, etc. are given. *Rāgas* like *Yamana*, *Yamana Kalyāṇa*, *Bilāvala*, *Khamāja*, *Bhairava*, *Pūrvī*, *Mārava*, *Kāfī*, *Asāvarī*, *Bhairavī*, *Toḍī*, etc. and approximately 500 *Bandiśa s* are also written. This book contain 500 pages has been published in Marathi in 1921 and it translated in Hindi by Vaman Natthopant and many other scholars.

6. Kramika Pustaka Mālikā part - 3

This book is containing 786 pages written in Marathi. Especially *Rāgas* having *Madhura* and ‘चञ्चल’ *Prakṛti* are described. Here *Maṅgalācaraṇa*, theoretical definitions, *Thāṭas* and *Rāgas*, *Jāti*, *Rāga-Rāgiṇī*, *Pūrva Rāga*, *Uttra Rāga*, *Sandhiprakāśarāga*, virtues and vices of Musicians and many other significant definitions are given. *Dādra*, *Japatāla*, *Śūlatāla*, *Chāutāla*, *Ekatāla*, *Ada-Cautāla*, *Zumra*, *Dhamar Tāla*, *Dipchandi*, *Tilvada*, *Panjabi Tritāla*, *Avagrah*, *Tāla* signs, etc. are also there. Fifteen *Rāgas* are also given like *Bhūpālī*, *Hamira*, *Kedāra*, *Bihāga*, *Deśa*, *Tilakakāmoda*, *Kaliṅgaḍā*, *Rāgaśrī*, *Sohanī*, *Bageśrī*, *Vṛndāvanī*, *Sāraṅga*, *Bhīmapalāsī*, *Pīlu*, *Jaunapurī*, *Mālakaumṣa*, and more than 500

Bandiśa are given. Shlokas from *Śrīmallakṣya Saṅgītam* are also narrated. Prabhulal Garg is the translator of this book.

7. Kramika Pustaka Mālikā part - 4

This book was published in Marathi in 1923 in which the *Bandiśa* of rare traditions of Gwalior and Rampur *Gharānā* are narrated. It is translated by Prabhulal Garg. *Tāla* like *Rūpaka*, *Gajzampa*, *Śikhara*, *Mattāla* and tips for teachers are given. After *Maṅgalācaraṇa Svāra*, *Śruti*, types of *Svāra*, *Anibaddhagāna*, *Nibaddhagāna*, *Rāgālāpa*, *Alpatva*, *Bahutva*, *Jāti*, *Rūpakālāpa*, *Ālapti*, *Ākṣiptika*, *Tāna*, *Dhrupada*, *Khayāla*, *Tappa*, *Ṭhumarī*, *Hori*, *Gazal*, *Tarānā*, *Cataraṅga*, *Vāgyekara*, *Paṇḍita*, etc. definitions are given. Books names of both the Music systems, *Tāla* systems are also given. *Śuddha Kalyāṇa*, *Chāyānaṭa*, *Kāmoda*, *Gauḍa Sāraṅga*, *Hindola*, *Śaṅkara*, *Deśkāra*, *Jayāvantī*, *Ramakalī*, *Pūriyā-Dhanāśrī*, *Vasanta*, *Parāja*, *Pūriyā*, *Lalita*, *Gauḍamalhāra*, *Mīyāṃ Malhāra*, *Bahāra*, *Darabārī Kāṇḍa*, *Aḍāṇa*, *Mulatānī*, - these 20 *Rāgas* are given. In these, introduction of *Rāgas*, *Āroha*, *Avaroha*, *Pakaḍa*, *SaRāgama*, *Choṭā*- *Baḍā*-*Khayāla*, *Dhrupada*, *Dhamara*, *Tarānā*, *Ṭhumarī*, *Hori*, *Lakṣaṇagīta*, etc. are also there.

8. Kramika Pustaka Mālikā part - 5

This book containing 477 pages was published in Marathi in 1937 under the publication and co-edition of Lalchandra Sukathankar and under the edition of Krishna Nārāyaṇa Ratanjankar. It was translated in Hindi by Prabhulal Garg and published by Dada Saheb. *Dādra*, *Tīvra*, *Japatāla*, *Śūlatāla*, *Chāutāla*, *Ekatāla*, *Ada-chautāla*, *Zumra*, *Tāla Dhamara*, *Dīpacanḍī*, *Tilvāda*, *Brahmatāla*, *Rūpaka*, *Gajazampā*, etc. are given. Opinions of the books like *Svaramelakalānidhi*, *Rāgavibodha*, *Saṅgītasamayāsāra*, *Ṣaḍrāgacandrodaya*, *Saṅgīta pārijāta*, *Rāga Taraṅgiṇī*, etc. are also there. Current Music and rules are also described.

Here *Candrakāntā*, *Savanī*, *Kalyāṇa*, *Śyāma Kalyāṇa*, *Mālāśrī Kalyāṇa* etc. *Rāgas* are given.

9. Kramika Pustaka Mālikā part - 6

Due to illness of *Paṇḍita Bhātakhaṇḍe* the manuscripts of parts 5 and 6 were written by his disciples Ratanjankar and Vadilal. This book was published in 1937 in Marathi and has 500 pages. Prabhulal Garg and other scholars have translated it in Hindi. As earlier here also tips for teachers are given. Many *Tālas* like *Dādra*, *Tīvra*, *Japatāla*, *Śūlatāla*, *Chāutāla*, *Ekatāla*, *Adachāutāla*, *Zumra*, *Dīpacandī*, are described with their rules.

Topics like treatise of ancient Prakrit and Urdu Music are discussed. Introduction of *Rāgas*, *Sarāgama*, *Bandiśa* are described in order. Approximately 60 *Rāgas* like *Puriyā*, *Pūrva Kalyāṇa*, *Jaita*, *Varāṭī*, *Vilāsa*, *Pañcam*, *Lalita Gaurī*, *Saindhavī*, *Dhānī*, *Pradīpakī*, *Dhanāśrī*, etc. and 240 *Bandiśa* are described in this part. In all these six parts planned index, instructions, theoretical introduction, *Maṅgalācaraṇa*, subjects, *Rāgas*, *Śuddhipatra*, list of short forms, *Svara Vistāra*, list of *Bandiśa*, abbreviation, expansion of *Svaras*, list of *Bandiśa* are the special feathers of this book.

Other books

The books published, printed and compiled by *Paṇḍita Bhātakhaṇḍe* are as follows:

- ❖ In 1904 during his journey of south India, he received a manuscript of ‘*Caturdaṇḍī Prakāśikā*’ written by Vyankateshwar Dixit.
- ❖ In 1910- ‘*Svaramelakalānidhi*’ composed by P. Ramamatya of south was published with translation.
- ❖ Published ‘*Saṅgīta Pārijāta*’ of *Ahobala* and *Rāgavibodha*’ of *Somanātha*.
- ❖ *Saṅgītasārāmṛtoddhara* of Tulajendra, a king of Tanjor.

- ❖ In 1911 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.
- ❖ in 1911 he published *Rāgakalpdrumāṅkura* of Appa Tulsi
- ❖ in 1912 he published *Ṣaḍaāgacandrodaya* of *Puṇḍarīka Viṭṭhala*
- ❖ He also published books named *Rāgacandrikā* and *Candrikāsāra* based on his current Music and written by *Paṇḍita Appatulsi* and *Kāśinātha Śāstri*.
- ❖ In 1914 *Abhinava Rāgamañjarī* of Appatulsi.
- ❖ *Rāgalakṣaṇam*, *Rāgamālā* and *Rāgamañjarī* of *Puṇḍarīka Viṭṭhala*.
- ❖ *Saṅgīta Sudhākara* of Appatulsi in 1917
- ❖ *Hṛdayakautuka* and *Hṛdayaprakāśa* of Hṛdaya Nārāyaṇa
- ❖ *Rāga Taraṅgiṇī* of Locana Kavi
- ❖ *Rāga Tattvavibodha*, *Sugama Rāgamālā* and *Caturdaṇḍī Prakāśikā* of *Somanātha* in 1918
- ❖ *Anupa Saṅgīta vilāsa* of *Bhāvabhaṭṭa* 1919
- ❖ In 1927 he found *Rāga Darpaṇa* of Fakirulla. He compiled *Nāḍodadhi*, a Hindi edition of P. Purnakavi and published it in a paper ‘*Saṅgīta*’ of Maris college of Music.

Thus, today *Bhātakhaṇḍe* is not with us but his books always assure us but his books always assure us about his presence. By publishing his own and other scholars’ books *Paṇḍita Bhātakhaṇḍe* has really started a *Jñānayajña* by providing beautiful and informative literature. He himself writes:

In short, in all possible ways the current *Rāgas* are compiled. which can be sung extensively with full faith and purity. Students can learn them by himself in the easiest way. Thus, by rendering his extensive and significant services in the world of Music, Pt. *Bhātakhaṇḍe* has acquired the unique position in the field of Music.

Betterment of current Music

During British rule, changes occurred in each field. At some places artists were downfall on the other hand, scholars, who lost their art to the disciples. Due to lack of knowledge of ancient Music and its principles, so many assumptions or beliefs were existing without studying or understanding the treatises of Music, people used to impress the audience under the name of great artists. Their tendency of opposing each other by arguments or ironies very proudly was considered by them as *Śāstrārtha*. Every artist due to his narrow thinking liked to stay in the same *Gharānā* to which he belongs. So was not able to learn about other *Gharānās* or any other art *Paṇḍitas* who were well-versed in science of Music were thinking the treatise of Music as their own assesses. The field of Music was polluted by narrow tendency of Sanskrit *Paṇḍitaas* and *Ustadas* of different *Gharānās*.

Every artist stick to his own *Gharānā* due to narrow mindedness and hence is not able to learn.

During the British rule the Indian Music was about to go extinct. At this juncture, *Paṇḍita Bhātakhaṇḍe* came forward and tried his best to strengthen this art for Music lovers. He protected this heritage, which was about to ruin. By his hard work, patience and proficiency he made this art available for the common people, from few artists or scholars. Now people were able to learn Music even at school and university levels. For improving the status of Music, the fourth effort which *Paṇḍita Bhātakhaṇḍe* put was to remove rigidity existing in this field which is indeed praiseworthy. “This art was similar to a shabby boat stuck in the terrible storms of wind, which was constantly sinking.”⁴³

⁴³Bhatkhande Saṅgīta Sastra Bhatkhande Saṅgīta Satra, Hindustani Sangit, Paddhati, Bhatkhande V.N., Edited by Garg Lakshmi Narayan, 1957, Part – 1 to 4, Taken from Part 4 Prak-kathan by Prabhulal Garg) Op. cit. p. 03

Planning of Music conferences

During this time, it was very difficult to bring all the scholars of Music on one platform. They have difference of opinion were seen which was regarding *Śruti*, *Svara*, *Tāla*, *Bandiśa*, singing of *Rāgas*, playing on instruments, etc. and they stuck to their own view point. So, it was very necessary to discuss with all and find one definite structure. Hence *Paṇḍita Bhātakhaṇḍe*, with the help of other scholars planned to organize Music conferences. They are as follows-

Conference	year	place
1 first	1916	Vadodara
2 second	1918	Delhi
3 third	1919	Banaras
4 fourth	1922	Haridwar
5 fifth	1924	Lucknow
6 sixth	1925	Lucknow

First session

Maharaja of Vadodara invited *Bhātakhaṇḍe* for reformation of Music College. In 1916 *Paṇḍitaji* put forth idea of organising Music conference and Maharaja supported it. As a result – first Music conference was organised at Vadodara in which the Music artists of whole of India. Including the scholars of south and north participated. There were varieties of programs like paper reading, discussion on different subjects of Music, dancing, singing, playing different instruments and others...thus under the leadership of *Paṇḍita Bhātakhaṇḍe* this Music meeting session proved successful.

Second session

In December 1916 second session was organised in which the Nawab of Rampur was the chairman. The chief administrators were Chhammansaheb, Thakur

Nawabalikhan and *Bhātakhaṇḍe*. They put a proposal to open one central educational institute of *Hindustānī* Music system. All agreed, due to some reason this plan failed. The king of Rampur was ready to give full financial support. *Bhātakhaṇḍe* felt very sad on the sudden demise. Chhammansaheb was one of the chief administrators, at the age of 40. The most important factor of this session was that the singers and musicians of all *Gharānās* met together and discussed about types of Rāgas etc. *Paṇḍita Brijā Nārāyaṇa* Kaul, Bhalchandra Sukathankar, Shankarrao Karnad, Dattatreya Keshav and Vanilalji contributed a lot to make this session successful.

Third session

In the end of December 1919, this session was organised in Banaras. *Bhātakhaṇḍe*, the secretary of *Bhāratīya Pariṣad Maṇḍala* was the secretary of this session and late Shivendranath K. Santubabu was in charge secretary of Banaras *Akhila Bhāratīya Saṅgīta* session of that time. He was true lover of Music and a guide of *Bhātakhaṇḍe*. *Paṇḍita Bhātakhaṇḍe* had invited the best singers and musicians. The main objective of this session was to clear the disputes (was to remove differences of opinions). In Banaras Mrs. Atiya Begam put a proposal of institute for music, which *Bhātakhaṇḍe* had formerly put in Delhi but was not accepted. In this session the musicologists Nawab Hamid Ali Khan, Nawab Zammankhan, Nawab Raja Nawab Ali, Umanathbali, Suendra Bose and others emphasized mass education of Music. The scholars of south and north were also present there. *Paṇḍitaji's* work about classification of Rāgas and their musical notations, that etc. was freely and whole heartedly supported by all. This session proved to be a revolutionary in the field of Music. (A huge organization was formed by *Bhātakhaṇḍeji*, where all difference of opinions were eradicated)

Fourth session

In 1922 one more session was organised in Haridwar to think over the diversity of text of songs. In this session Maharaja Mādhavarao Scindia was also invited. He nicely co-operated for the same. Other seven-eight-singers and musicians were also invited to form a working committee. Raja Nawabali, the friend of *Paṇḍitaji* and the author of book ‘Mariffunnagamat’ was also invited. *Bhātakhaṇḍe* was of the opinion that it is not necessary that every singer must possess the linguistic knowledge. Hence, he gathered all the *Śāstris*, *Paṇḍitas*, *Maulvis* and singers suggested making efforts to impart students the extended and all-round knowledge beyond *Gharānās* etc. while teaching syllabus.

The main objective of this session was to make every one familiar with each other, to accept good aspects of others, to listen songs of every *Gharānā* accept the good things, abandoning narrow mindedness. Persons like Raja Bhaiya tried their best efforts to make this successful.

Fifth session

This session was organised in Lucknow in 1924 which was planned by Śrī Umakant Bali and was smaller than *Paṇḍita Bhātakhaṇḍe*’s planning of central Music organisation. *Bhātakhaṇḍe* was very much pleased with his planning. Both Umakant and *Bhātakhaṇḍe* were friends of king Nawabali Lucknow government was also ready to contribute. So, Umakant planned to start a Vidyalaya in Lucknow. Hence this session was organized in Lucknow. Sir William Maris, the governor of Uttarpradesh had soft corner for Sanskrit literature and art. The contemporary district educational minister Raja Rayrajeshwar Bali explained this plan in detail to Sir William Mairis, who agreed to this and gave enough fund for it.

In 1923 *Bhātakhaṇḍe* went to Dariyabad. All met and prepared an outline and organised a convention in Kesarbaug, Baradori, Lucknow.

The scholars, musicians and artists of south and north were also present there. The treatise of current music was already published here. But some of the artists opposed it saying that how can we discard the principals of music. Bharat, *Sāraṅgadeva*, *Ahobala* etc. which are well-reputed (known) from ancient time. *Bhātakhaṇḍe* explained that the aim of publishing *Lakṣya Saṅgīta* is none but to establish new (current) music system in place of ancient music system at this juncture there was a vast discussion regarding the topics like *Rāgas*, *Thāṭas*, types of *Rāgas*, methods and much more which was written in other books of musicology. *Bhātakhaṇḍe* tried a lot to make a simple, distinct and systematic music available to the people, thus this session proved very significant for the musical world.

Sixth session

After the session of December 1924, Umanath Bali and *Bhātakhaṇḍe* again tried to execute the plan of this institute of Music. Up to December, 1925 they made efforts and preparations. At last, the sixth session was organized in Lucknow where audience of five thousand representing the people. Grand proGrāma s of dance and music were organized. Up till now the music which was only for the entertainment of palatial people, was now enjoyed by common people. Huge fund was collected so this plan became successful. After that Merise Music College was founded on Neel Road, near Kesar Baug in Lucknow. Moreover, discussion about the formation of *Rāgas* like *Śyāma*, *Gauḍa Sāraṅga*, *Bilāvala*, *Deśakāra*, *Bibhāsa*, *Bhūpālī*, *Bihāga*, *Śaṅkara*, etc. and 72 *Thāṭas* also took place. Thus, the session was very successful.

Foundation of Musical institutes

After the journey *Bhātakhaṇḍe* felt that to preserve the Art and heritage of great Musicians and other students get benefited by that something must be done. Otherwise with the end of the learned this art will also come to an end. During

British rule schools, colleges were started but there was no facility for the teaching for Music. He thought that he should try to open a school or an institute in small provinces where kings' rule was there.

He met the kings and discussed about his plan, also started the search for teachers, published manuscripts, he prepared musical notation for *Bandiśa*, made arrangement for buildings, and founded the institutes as Government schools. He founded the institutes in the name of the king who helped him. He also made arrangement of meal for poor students, thought them musical notations, called meetings and discussed to open other institutions. Following are the institutions, which were found with the help of Bhātakhaṇḍe.

Śrī Śāradā Maṇḍalaa

Bhātakhaṇḍe had a dispute with the managing committee of *Gāyana Uttejaka Mandli* so he opened a new institute of music in the office of Persian institute 'good life league' with the help of his Persian friends, where Anna saheb, Vanilalji, Sitaraam Modi etc. were teaching. This institute were named as *Śrī Śāradā Maṇḍala*.

Mādhava Saṅgīta Mahāvidyālaya

The king of Gwalior was well versed and lover of Music. When he came to know about the activities of *Śrī Śāradā Maṇḍala*, he put a proposal before *Paṇḍita Bhātakhaṇḍe* to open such school in Gwalior. *Bhātakhaṇḍe* himself went to Gwalior, made a plan, executed it and got enough fund from Government for that plan. Within short time *Mādhava Saṅgīta Mahāvidyālaya* was inaugurated by *Mādhava Rao Scindia* in 1918.

Marise Music College Lucknow

It is opened by the cooperation of *Śrī Umanath Bali* and *Paṇḍita Bhātakhaṇḍe*. A proposal for this institute was put in front of the Governor Sir William Marise of

Uttar Pradesh and got financial support. He only inaugurated this institute and was started in July 1926 on Neel road in Lucknow. The first principal was *Mādhava Rao* Joshi and the vice principal was Krishna Nārāyaṇa Ratanjankar.

Reopening of Vadodara Music College

This Music College was run by Ustad Maula Bakhsh Dhissekhan but not properly running after his death. Impressed by *Bhātakhaṇḍe*, Sir Sayaji Rao Gaekwad invited him to Baroda and asked him to take the responsibility to run this institute. With the help of Maharaja, *Bhātakhaṇḍe* organised it in nice way and at present also this *Vidyālaya* run by Government it's very famous for performing art and music.

Śāsakīya Saṅgīta Vidyālaya, Ujjain

With the cooperation of *Bhātakhaṇḍe*, Paṇḍita Bhaskar Rao Khandeparkarji started this institution round about in 1926. He was the best disciple of *Bhātakhaṇḍe*.

Ānanda Saṅgīta Vidyālaya

Bhātakhaṇḍe's disciple Vaman Rao Rajurkar came from Gwalior and established this institute in 1942. He was the first graduate of *Mādhava Saṅgīta Vidyālaya*, Gwalior. The first principal of this institute was Vishvanath Vyas, who run this institute for many years.

Thus, by opening many musical institutes *Bhātakhaṇḍeji* took classical music available to each and every person, which is very praiseworthy.

Plans for the development of the institutes

In spite of unfavourable circumstances, the *Catura Paṇḍita Bhātakhaṇḍe* cleverly utilise the cooperation and contribution which he got from other. Only plan is not enough for institute but many more things like infrastructure, teachers, students,

curriculum, fund, donors, etc. are also to be found. For that *Bhātakhaṇḍe* made efforts in following ways.

- Planning for musical conferences
- Proposal of institutes in the session
- Co-operation and contribution by Government and the kings
- Selection of teachers
- Attract the students
- Education of musical notations
- Approval for the institution from Government
- Facilities for food, residence, etc. for students
- To prepare artists
- Inspection at regular intervals
- Evaluation of students
- Conduct examinations
- Training for teachers and principals
- Vocations for student

All these efforts made by *Bhātakhaṇḍe* are very praiseworthy.

Training for disciples

Many great and expert artists have come out from these institutions which were run by *Paṇḍita Bhātakhaṇḍe*.

Śrī Sitaraam sukathankar

Śrī Nārāyaṇa Ratanjankar

Śrī Vadilal Shivram

Śrī Thakur Navab Ali kha

Śrī Shankarrao Karnad

Śrī Bhaskarrao Datte

Śrī Viṣṇubuvā

Śrī Gokhle Baburavji

Śrī BalvantBhajani

Śrī Chunnilal Katthak

Śrī Viṣṇu Shamrao Atre

Notation system *Svaralipi* system

Svaralipi is also known as notation. With the use of alphabet, punctuation mark, and Grammar the language was expressed in writing, similarly using a musical notation, different *Rāgas*, *Svaras*, rythem, tune, singing etc. became possible. The two great *Paṇḍitas* Śrī Viṣṇu Digambar Paluskar and *Paṇḍita Bhātakhaṇḍe* composed the current and systematic *Svaralipi*. The *Svaralipi* system may be existing before this but no complete references found. Some hints are found in playing *Vīṇā*, flute, rhythmic instruments in *Nāṭya Śāstra* are found. But it is not systematically explained and how it is useful for current Music also not clarified. Some of the references are found in treatises of *Sāraṅga Deva* and *Mātaṅga Muni*. In *Saṅgīta Ratnākara* also some symbols useful for playing *Vīṇā* of *Svaralipi* are narrated.

Paṇḍita Vyākṛāṇamukhī, in his *Caturadaṇḍī Prakāśikā* has described few symbols like:

रा = शुद्ध कोमल री

री = चतुः श्रुति री, तीव्र री

रु = षट् श्रुति री, कोमल ग

But these few symbols cannot form a *Svaralipi* According to *Paṇḍita Bhātakhaṇḍe* no *Svaralipi* is found which can write as it is exactly sung and it

may not be found also. *Svaralipi*, having many symbols is composed by Viṣṇu Digambar Paluskarji is appropriate.

Below are few significant symbols of *Bhātakhaṇḍe's Svaralipi* -

- There is no symbol in *Śuddha Svaras*
- *Komala Svara* is under lined.
- Small dot is there below the *Svara* of *Mandra Saptaka*.
- Small dot is above the *Svara* of *Tara Saptaka*.
- is found below the *Svara* having one *Matra*
- '×' is used for first clap or *Tālī*
- numbers '2, 3, 4' are used for second onwards *Tālī*
- '0' is used for empty or *Khālī*
- '|' for division in *Tāla* |
- To prolong *Svara* - - - -

Bhātakhaṇḍe Svaralipi system has become very useful in most of the Musical education or its easiness and a smaller number of symbols.

Music is an emotional or sentimental art. No *Svaralipi* is sufficient to describe the emotion. Moreover, it is not possible to describe the use of *Komala* and *Ati Komala Svara*, this can be learned only through *Guru- Śiṣya* tradition. That's why sometime some of the *Bandiśas* were lost with the death of the Gurus. If we want to preserve it for generations, *Svaralipi* is inevitable. In modern age the number of students learning Music is more. So *Svaralipi* is very essential. Through this notation system many things such as formation of *Rāgas*, their *Svaras*, up and down of *Vādī Svaras*, *Varjita* etc. can be learnt.

The system of Pt. *Bhātakhaṇḍe* was the names of the notes in such a way that melody and *Tālas* are visible at the first glance. Nothing more is required for schools and colleges use in India. Thus, the practical aspect of Music is presented in written form with the help of its notation system and mass Music education became speedy.

Rāga-Rāgiṇī and classification of Thāṭa

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः |

रञ्जको जनचित्तानां स च राग उदाहृतः ||⁴⁴

The typical *Nāda* which delights the mind of common people and which is adorn with peculiar *Svaras* is called *Rāga*.

The word *Rāga* is found in Ramayana and Mahabharata. But afterwards this word is mentioned by *Mātaṅga Muni* for the first time.

In current Music the *Jātis* referred by Bharat Muni is considered as *Rāga*.

Sārṅga Deva of 13th century has classified *Rāgas* in ten divisions such as *Grāma Rāga*, *Upa Rāga* etc. afterwards this classification of *Rāga-Rāgiṇī* was made. The great scholar *Paṇḍita Vidyāranya* of south India has also classified *Mela* but his treatise is not available.

Over and above this in many treatises there is a discussion about *Rāga- Rāgiṇī*, *Putra Rāga*, *Putravadhū Rāga*, etc. but many of description for *Rāgas* are not appropriate. In southern *Mela* system classification is based on *Śuddha Vikṛta Svaras* and they are named according the popular *Rāga* of in *Mela*. This system is known as *Thāṭa* system in south and *Mela* system in north. *Paṇḍita Vyaṅkaṭamukhī* has composed *Thāṭa* with the help of twelve *Svaras*.

⁴⁴Brihadeśī by Matangmuni, Anantshayan Sanskrit Granthavali, Trivendram, 1928, p.15

“हिन्दुस्तानी पद्धति में उन्हीं बारहों स्वरों का प्रचार कर लक्ष्यसंगीतकार ने व्यंकटमुखी की पद्धति स्वीकार की और इस प्रकार उत्तम रूप से शास्त्र परंपरा सुरक्षित रखी |”⁴⁵

In four parts of *Bhātakhaṇḍe Saṅgīta Śāstra* there is narration of *Rāga- Rāgiṇī*, sentences and references from popular treatise, opinions of foreign scholars and Tofetul-Hind, Nagmate-Asafi, *Kallinātha*, *Someśvara*, *Bharata* and scholars of south and north.

Paṇḍita Bhātakhaṇḍe has composed *Thāṭa* on the basis of *Śuddha* and *Vikṛta* twelve *Svaras* of *Saṅgīta Saptaka* of that time. *Thāṭa* must have seven *Svaras*. A *Thāṭa* which is named on the basis of prominent *Rāga* is called *Āśraya Rāga*. The *Rāga* from which other *Rāga* emerges is known as *Janaka Rāga-Thāṭa* and others are known as *Rāga*. *Paṇḍitaji* has composed 10 *Thāṭas* referring the 72 *Thāṭas* of *Vyaṅkaṭamukhī* in *Śrīmallakṣya Saṅgītam*. And has described *Thāṭas* on the basis of southern and northern system. According to that the names of *Melas* are as follows.

The names of *Thāṭas*

उत्तरहिन्दुस्तानी संगीतपद्धति	दक्षिण हिन्दुस्तानी संगीतपद्धति
कल्याण	मेचकल्याणी
बिलावल	धीरशङ्कराभरण
खमाज	हरिकाम्भोजी
भैरव	मायामालवगौड
पूर्वी	कामवर्धिनी
मारवा	गमनाश्रिय
काफी	खैरहरप्रिया
आसावरी	नटभैरवी
भैरवी	हनुमततोडी
तोडी	शुभपन्तुवराली

⁴⁵Bhatkhande Saṅgīta Sastra Part -2 Op. Cit. p. 104

Svaras of the Thāṭas given above

कल्याण	सा रे ग म प ध नि	शुद्धस्वराः
बिलावल	सा रे ग म प ध नि	म-तीव्र
खमाज	सा रे ग म प ध नि	नि-कोमल
भैरव	सा रे ग म प ध नि	रे-ध-कोमल
पूर्वी	सा रे ग म प ध नि	रे-ध- कोमल, म-तीव्र
मारवा	सा रे ग म प ध नि	रे-कोमल, म-तीव्र
काफी	सा रे ग म प ध नि	ग-नी-कोमल
आसावरी	सा रे ग म प ध नि	ग-ध-नी-कोमल
भैरवी	सा रे ग म प ध नि	रे-ग-ध-नी-कोमल
तोड़ी	सा रे ग म प ध नि	रे-ग-ध-कोमल म- तीव्र

The system of ten *Thāṭas* given by *Paṇḍita Bhātakhaṇḍe* is not new but can be easily remember by students of Music. Moreover, he has given in his books the concrete information on many disputable topics like – the formation of *Rāgas*, *Śruti* and *Svara*, its calculation, etc. which are very useful and important for the disciples who want to learn.

Demise of Catura Paṇḍita

The services rendered by *Paṇḍita Bhātakhaṇḍeji*, in the history of Indian Music is unique. With the help of the names like - *Paṇḍita Viṣṇu Sharma*, *Catura Paṇḍita*, *Dattatreya Keshav Joshi*, *Bhātakhaṇḍe* has given abundant literature of Music. His daily routine was very systematic and was a man of self-discipline. He used to visit the institutes which were founded by him and was pleased with the work. He also used to solve the problems. Four parts of *Kramika Pustaka Mālikā* and three parts of *Bhātakhaṇḍe Saṅgīta Śāstra* were published. But when the fifth and sixth part of *Kramika Pustaka Mālikā* and fourth part of *Saṅgīta*

Śāstra was about to publish, he suffered from the paralytic attack. Yet he continued to look after the institutes through letters. There were one or two students to look after him. But as he was living simple life, he was not in fever of giving trouble to others. During this time Kali, a dog use to stay with him constantly. The dog stop taking food and water and it also died within two three days, when *Paṇḍitaji* passed away.

As the time passed *Paṇḍitaji* was in critical situation yet he was murmuring songs, counting *Mātrās*, writing letters and even giving answers to those who were coming with questions. He had again severe attack of paralysis and on 19 September 1926 the great hero of Musical world left this world. Ratanjankar writes, “In 1933 *Bhātakhaṇḍe* visited the college after returning from Bombay one morning he fell down due to paralytic attack, he remained bed ridden for three months and on the day of *Gaṇeśa Caturthī* 19thsep. 1936 he left this world forever.”⁴⁶

Conclusion

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.

⁴⁶ Ratanjankar S.N. *Paṇḍita Bhatkhande*, National Book Trust, Mumbai, 1967 p. 55

It is not important how long a person lives but it is very important how he lives. 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 written many books like *Bhātakhaṇḍe Saṅgīta Śāstra*, *Kramika Pustaka Mālikā*, *Svaramālikā Saṅgraha*, *Śrīmallakṣya Saṅgītam* etc. His books are very precious for the lovers of 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.
