

SAṄGĪTA KALPADṚMAM
OF
HARIKĒŚANALLŪR MUṬṬAIĀ BHĀGAVATAR

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INTRODUCTION

South Indian Music has been enriched by the contribution of many music composers and musical texts. The contribution of the great scholars into both lakṣaṇa and lakṣya [musicology and music] plays an important role as they provide valuable information about great tradition and musical lineage.

‘Gāyaka Sikāmani’ Harikēśanallūr Muṭṭaiā Bhāgavatar is one such contributor to both music and musicology. The contribution of the book work ‘Saṅgīta Kalpadṛmam’ written by Muṭṭaiā Bhāgavatar adds valuable addition to the rich tradition of our classical music and musicology.

Muṭṭaiā Bhāgavatar hails from Harikēśanallūr of Tirunelvēli district and his period is from 1877-1943. His contributions to music are under various heads namely ‘Rōyal Compōser’, ‘Musicologist’, ‘Harikatā Performer’ and ‘Head of Music Educational Institutions’. Being a multifaceted personality he contributed to all the branches of music.

Muṭṭaiā Bhāgavatar was patronised by His Majesty Mysore King ‘Śri Kṛṣṇa Rājēndra Udayār’ and was conferred the title ‘Gāyaka Sikāmani’ for his compositions ‘Śri Cāmundēswari Aṣṭōṭtra Kīrtana-s’ and ‘Śiva Aṣṭōṭtra Kīrtana-s’ and also for the compositions of many rare rāgas. Muṭṭaiā Bhāgavatar was nominated Āsthāna Vidhwān under the Auspices of Mysōre Mahārāja, ‘Śri Kṛṣṇa Rājēndra Udayār’.

SAṄGĪTA KALPADṚMAM

To comply with the request of His Holiness ‘Śri Citirai Tirunāl Mahārāja BĀLA RĀMA VARMA’ of Trivancore, Muṭṭaiā Bhāgavatar endeavored to write a book in Tamil entitled ‘Saṅgīta Kalpadṛmam’ in a detailed manner. This was dedicated to the Maharāja of Trivancore, in the kōllam year dated 10 July

1943. He was honored with the Doctoral Degree for his magnificent work ‘Saṅgīta Kalpadṛmam’ written in Tamil. The first part of the book was published by the Kērala Government under the auspices of Semmaṅgudi Śri R.Śrinivāsa Iyer in 1947 at Trivandrum.

PART I and II of SAṅGĪTA KALPADṚMAM

The musical text ‘Saṅgīta Kalpadṛmam’ covers many musicological concepts. This book consists of fourteen chapters on the whole. But there is a reference in part I under the caption 'Introduction', among the fourteen chapters, that the last six chapters will be published in part II. The second part of the book Saṅgīta Kalpadṛmam is not available yet in Tamil. Dr Venkatasubramonia Iyer has translated the work Saṅgīta Kalpadṛmam in Malayalam in which we can find part I and II. The whole book consisting of part I and II was published by Kērala Government in 1977. The second part in Malayalam is the only source available now. The manuscript is yet to be found.

CONTENTS

The first part of Saṅgīta Kalpadṛmam contains eighty three headings under which various aspects of music are dealt with. The chapters throw light on Saṅgīta Prakaraṇa; Svāra Prakaraṇa; Varṇa Prakaraṇa; Svāraprastāra Prakaraṇa; Jāti Prakaraṇa and Gīta Prakaraṇa. The remaining text of six chapters mentioned in the preface of part I of Saṅgīta Kalpadṛmam is dealt in part two under various chapters entitled Prabhanda Prakaraṇa, Vādhyā Prakaraṇa, Tāla Prakaraṇa, Rāga Prakaraṇa, Nartana Prakaraṇa and Vāggēyakkāra Prakaraṇa-s.

In the preface of part II under the Rāga Prakaraṇa, it is pronounced that Muṭṭaiā Bhāgavata has given lakṣaṇas for more than 2400 Rāgas in a detailed manner. It is rather unfortunate that the descriptions for only 182 rāgas are dealt with. In the Malayalam version of Saṅgīta Kalpadṛmam, Dr.S.Venkatasubramonia Iyer mentions that he could hardly recover 176 pages of the original fifty year old manuscript composed in 1943.

LITERARY REFERENCES

The literary references of Saṅgīta Kalpadṛmam is based on Saṅgīta Ratnākara of Sārṅgadeva. The

echos of ‘Kallinādar’ who gave a commentary on Saṅgīta Ratnākara are palpable in several places. Muṭṭaiā Bhāgavatar has enlisted the following books for his work Saṅgīta Kalpadṛmam as substratum.

- Saṅgīta Pārijāta
- Saṅgīta Makaranda
- Bṛhadḍēśi
- Nātya Śāstra
- Daṭṭilam
- Rāgavibhōdam
- Saṅgīta Samaya Sāra
- Svāra Mēla Kalānidhi
- Caturdanḍi prakāśika
- Mēlādikāralakṣaṇa
- Saṅgīta Dāmōdhara
- Saṅgīta Darpaṇa
- Saṅgīta Sarvārtha Sāra Saṅgrahamu
- Saṅgīta Sāramṛta.

Mentions are made of Āchāryas Bharata, Mataṅga, Kōhala, Nandi, Āñjanēya, Tumburu, Cārdūla, Vēnavar, Viśwāvasu, Vyāsa, Yagñya valkiar, Aśvatharar, Kambalar, Arjunar and Daṭṭilar. Muṭṭaiā Bhāgavatar quotes hundreds of ślōka-s to explain the musical contexts and also gives necessary examples in detail.

MODE OF PRESENTING THE CONCEPT

Muṭṭaiā Bhāgavatar compiles and compares the concepts of various lakṣaṇagranta karta-s, when there exist compatibility of views. He also adopts and analyzes the concepts of other authors. At some places he challenges the concept where proof is needed.

- Muṭṭaiā Bhāgavatar **explores** his views on the concepts of ‘Saṅgītōtpatti’; Śruti and Mūrcana.
- Muṭṭaiā Bhāgavatar **adopts** other musicologists views in the concepts ‘Saṅgīta pārijāta’ and ‘kāku’.

- Muṭṭaiā Bhāgavatar **discusses** the views of various authors on svara in Svara prakaraṇa and lodges his views.
- Muṭṭaiā Bhāgavatar **describes** on the various concepts like ‘Grāmās’ and he explains prastāras, tāna-s , gamaka, prabhandā and rāga.
- Muṭṭaiā Bhāgavatar **explains elaborately** about jāti-s.
- He **mentions** the overall views on Vādi, Samvādi, Anuvādi and Vivādi.
- He **advocates** the controversial aspects that exist in Varṇa Alaṅkāra Prakaraṇa.

The contents of Saṅgīta Kalpadṛmam may be categorised as mentioned above. The expositions of the chapters are as follows:

[A] SAṄGĪTŌTPAṬṬI

Musicological aspects begin from the title 'Origin of Music' and it is named as Saṅgītōtpaṭṭi. It covers the title like ‘Divinity of music’; Names of lakṣaṇa granta karta-s and divisions of music. One can come across the quotations given by Muṭṭaiā Bhāgavatar and it has been referred from Saṅgīta Dāmōdhara; Saṅgīta Darpaṇa and Saṅgīta Ratnākara. Examples of Śrī Thyagarāja's krithis ‘Svara rāga sudha’ and ‘Nāda tanumanīsam’ has also been quoted to explain the richness of music.

[B] ŚARĪRŌTPAṬṬI

Muṭṭaiā Bhāgavatar adopts the the views of Sārṅgadeva and explains the 'Genesis of human embodiment' in the chapter Śarīrōtpaṭṭi. Details about nādi-s; classification of Āhata and Anāhata Nāda; the stable growth of pregnancy period; the number of joints, ligaments, muscles, arteris and veins; the nature of characters; five gñānēndriyas; five karmēndriyas; three guṇa-s and six cakra-s are explained elaborately. While explaining about six chakras, Muṭṭaiā Bhāgavatar gives elaborate information than found in Saṅgīta Ratnākara. Other than the cakra-s most of the views are same as in Saṅgīta Ratnākara.

[C] NADAPRAKARAṆA

This chapter is concerned with Nāda and Parabhramma. References are mentioned from Saṅgīta Ratnākara and Saṅgīta Samaya Sāra. One can also discern the ślōka written by Muṭṭaiā Bhāgavatar himself. He traces the similarities of Nāda to the sun given in ‘NĀDABHĀSKARAYŌ: SĀMYAM’ taken from the SUKLA YAJUR VĒDA. The process of the manifestation of the sound in the human body and the five- fold nāda-s with the references from Saṅgīta Dāmōdhara is presented in a detailed manner. Ślōkas from Bṛhaddēśi ; Saṅgīta Sarvārtha Sāra Saṅgraha and Saṅgīta Samaya sāra are given for references to have a detailed knowledge of Nāda. Ślōka composed by Muṭṭaiā Bhāgavatar is also found in this chapter. The specialty of Nāda and the list of worshippers of Nāda Bhramma are also given.

[D] ŚRUTI PRAKARAṆA

Muṭṭaiā Bhāgavatar explores his views on śruti. He attempts to explain the lakṣaṇas of śruti-s; classification of śruti-s; śudda vikṛta śruti-s; three types of śruti-s; origin of svara from śruti; the experimental method of getting twenty two śruti-s through druva vīna and cala vīna are highlighted. Discussions and explanations of 22 śruti-s given in various texts like Saṅgīta Ratnākara, Bṛhaddēśi, Saṅgīta Pārijāta, Saṅgīta Dāmōdhara, Caturdanḍi prakāśika, Mēlādikāralakṣaṇa and the verses of Tumburu and kōhala are all elaborately dealt with.

CONCEPT OF 24 ŚRUTI-S

The concept of 24 śruti-s is discussed elaborately and Muṭṭaiā Bhāgavatar is in for 24 śruti-s only. He adduces many reasons, arguments and definitions to explain his theory of 24 śruti-s. The list of 22 śruti-s and the number of śruti-s and śudda vikṛta svara niyama are explained as it is in Saṅgīta Makaranda. The diagram of Gāthra vīna and Gāyatri mantra denoting 24 śruti-s are all also explained very elaborately in this chapter.

[E] SWARA SĀDHARAṆA PRAKARAṆA

When Muṭṭaiā Bhāgavatar explains about svaras in Svara Prakaraṇa, he refers to the similarities in

Gāthra vīna and Dhāru vīna and also Muṭṭaiā Bhāgavatar gives examples from 'ITHRĒYA ĀRAṆYAKAM' the book contains vedic verses. Lakṣaṇas of svaras; origin of svaras; classification and number of svaras; śudda vikṛta svara lakṣaṇa and the controversial views are all discussed in this chapter. The birth star and birth day of the svaras; their islands, jāti-s, vamśas, riṣi-s, deities, colours, jewelries, weapons, foods, vehicles, etc are all recorded according to 'Saṅgīta Makarantam, Saṅgīta Ratnākara, and Saṅgīta Sarvartha Sāra Sangraham. Ślōkas composed by Muṭṭaiā Bhāgavatar on svaras are also found in this chapter. The development of 12 svaras from the seven svaras are also given. Five different opinions on svāra-s given by various lakṣaṇa grantakarta-s are also discussed. Even though Muṭṭaiā Bhāgavatar explains 12 svaras, he is of conviction in 'Ṣōdasa svaras' which literally means 16 svaras. He reasons out through his experience from the source book 'Mantra Ratnākara'. Based on Saṅgīta Ratnākara - vādi, samvādi, anuvādi and vivādi are also mentioned by Muṭṭaiā Bhāgavatar. The list of 24 śruti-s from Mēlādikāralakṣaṇa and Kanagaiya Visādūryam are given and there is a difference between these two lists. Muṭṭaiā Bhāgavatar has given two ślōka-s for the sapta svaras under the title Aṅganyāsa Karanyāsam and dhyāna ślōka. He has also given diagram for saptasvara-s and it is named as BHĪJĀKṢARA ṢATKŌNAM . While explaining the kāku, Muṭṭaiā Bhāgavatar follows the musicological text Saṅgīta Samaya Sāra.

GRĀMA AND MŪRCANA

Muṭṭaiā Bhāgavatar focusses on the next concept 'Grāma and Mūrcana'. Sadja, madhyama and gāndara grāmas are taken for discussion. He cites references from Saṅgīta Ratnākara, Saṅgīta Dāmōdhara and Caturdanḍi Prakāśika. Sadja grāma mūrcanas and madhyama grāma mūrcanas are also taken for discussion. Muṭṭaiā Bhāgavatar gives the list of 21 mūrcanas and the complete details of mūrcanas with reference to 'Saṅgīta Pārijāta' is written in detailed manner. Different types of tānas are mentioned in brief. Diagrams and workouts to explain the 'Kanda Mēru Prastaram' are also mentioned here.

[F] SĀDHARAṆA PRAKARAṆA

The types of Sādharāṇa-s namely Kākali Sādharāṇa, Antra Sādharāṇa, Sadja, Madhyama and Jati Sādharāṇa are said in brief. Three types of Sthāyis and the Gamakas given in Saṅgīta Ratnākara and Saṅgīta Pārijāta are taken for comparison and the differences are pointed out.

[G] VARNA ALAÑKĀRA PRAKARAṆA

Muṭṭaiā Bhāgavatar endeavors to explain the alaṅkāras as it is in Saṅgīta Pārijāta and a slight comparison of Caturdanḍi Prakāśika is also made. Alaṅkāras which are all in vogue are all tabulated along with the illustrations of 35 tālas. The benefit of singing alaṅkāras are also explained and the references are given from Saṅgīta Ratnākara and Saṅgīta Pārijāta.

[H] SVARA PRASTHĀRA PRAKARAṆA

The process of exhibiting the svaras and their examples are given.

[I] JĀTI PRAKARAṆA

Muṭṭaiā Bhāgavatar follows the lakṣaṇa grantas of Mataṅga and Sārṅgadeva in explaining the concept of śudda vikṛta jati-s; the format of jati-s ; the lakṣaṇas of 18 jati-s; kabālas, kambala-s and gīti-s are also explained in this chapter.

[J] GĪTA PRAKARAṆA

Muṭṭaiā Bhāgavatar accepts the views of Vēṅkatamaki in Geetha Prakaraṇam. As a renowned musician, Muṭṭaiā Bhāgavatar has also given many compositions of other musicians.

Among 25 gītam-s, five gītam-s of Purandaradāsar and 9 gītam-s of Vīnai Vijaya Varadaiya are given. The composer for some of the gītam-s are not mentioned.

In lakṣaṇa gītam-s, one Composition of Vēṅkatamaki in raga Māyāmaḷava goulai and Vīnai Vijaya Varadaiah's composition in raga Nīlāmbari are given.

Two svarajāti-s of Syāma Śāstri and Svāti Tirunāl Mahārāja in rāga bhairavi and in pañca rāgas [kalyāni, bēgada, atāna, suruti, tōdi] are given.

Two jatisvaras of Svāti Thirunal Maharāja in rāgas tōdi and kāmbhodi are given.

Regarding the varṇams, examples for four types of varṇas are given.

Couka varṇam in raga Saṅkarābaranam in Ata tālam-[cala mēla]

Pada varṇam in raga kamas in Adi tālam-[sāvāmārusha]

Tānavarṇam in raga kām̐bhodi in Adi tālam-[sārasija]

Daru varṇam in raga kāpi in cāpu tālam-[Śri Rāja Rājēswari] are given.

Of the above four varṇams, Pada varṇam and Tana varṇam are composed by Svāti Thirunal Maharāja and the Daru varṇam is composed by Muṭṭaiā Bhāgavatar.

In kīrtanas, Muṭṭaiā Bhāgavatar has given seven compositions with notations. Two compositions are of Svāti Thirunal and other compositions are of Śri Purandaradasar, Śri Tyāgarāja, MuṭṭuSvāmi Dikṣita, Śyāma Śāstri and Muṭṭaiā Bhāgavatar.

Without notations, Muṭṭaiā Bhāgavatar has given thirty eight songs which are composed by the following composers.

Śri Tyāgarāja, Viṭṭalabanth, Samartha Rāmdas, Tukkarāma, Sadāśiva Brahm̐ndrar, Patnam Subramanya Iyer, Nārāyana Thīrthar, Cinnikṛṣṇa Dāsar, Vīnai Kuppaiyar, Tiruvotriyūr Tyāgayar, Kunnakudi Kṛṣṇaiar, Vēṅkatasubbiar, Mysore Sadāśivarāyar, Pallavi Sessa Iyer, Garbapuri vāsar, Badrācala Rāmadāsar, Taṅṅur Singarācāriyar, Vēṅkatādri Swāmigal, Śrinivāsa Iyer, Pallavi Gōpāla Iyer, Cheyyur Cheṅgalvarāya Śāstri, Śri Aanai Iyah, Rāmasāmi Sivan, Mārimuṭṭa pillai, Gōpālakṛṣṇa Bhāgavatar, Śri Muṭṭutāndavar, Papavināsa Mudaliar, Māmbazha Kavirāyar, Vēdanāyakam pillai, Cinnasāmy śāstri, Madhurakavi Bhāratiyar, Mahāvaidhyānātha Iyer and also the composition by Muṭṭaiā Bhāgavatar himself.

In Rāgamalika, Dasāraga malika of Svāti Thirunal Maharāja is given.

Tillāna-s of Muṭṭaiā Bhāgavatar and Pūcci Śrinivāsa Iyengār in raga Hamsānandi and Pūrṇa Candrikā are given. Svaraprastāras are adduced at length.

PART II OF SAṄGĪTA KALPADṚMAM

The second part of the Saṅgīta Kalpadṛmam is mainly based on Saṅgīta Ratnākara, Nātya Śāstra, Saṅgīta Pārijāta and Caturdanḍi Prakāśika. Prabhandam, Vādhyam, Tālam, Rāga, Nardanam and Vāggēyakkāra lakṣaṇas are elaborately explained in the second part of Saṅgīta Kalpadṛmam.

DISCUSSIONS ON ŚRUTI-S BY MUṬTAIĀ BHĀGAVATAR IN ŚRUTI PRAKARAṆA OF SAṄGĪTA KALPADṚMAM

Muṭtaiā Bhāgavatar explores many authors opinions regarding 22 and 24 śruti-s. He discusses various views of many other lakṣaṇagranta karta-s and lodges his views on śruti-s.

The general and controversial views of sruthi-s given by Muṭtaiā Bhāgavatar are as follows:

- In Bṛhaḍḍēssi -Mataṅga mentions one śruti only.
- Viśwāvasu says that sruti-s can be classified into three types namely sahajam, dōshajam and abhikātajam and also some says again śruti-s can be classified into nine types.
- In Saṅgīta Dāmōdhara- Dāmōdharar has said that there is a minute difference between śruti and svara.
- In Nātya Śāstra- Baratha accepts nine types śruti-s
- In Saṅgīta Pārijāta- Ahōbilar explains the difference between śruti and svara and also he says that śruti has three divisions namely Madhya, mantra and tara.
- In Saṅgīta Makarandam- Narada gives twenty two śruti-s
- In Saṅgīta Sāra Saṅgraha- twenty four śruti-s are given.
- In Saṅgīta Samaya Sāra-it is said as when seven śruti-s added with twenty two śruti-s the total

number of twenty nine śruti-s are obtained.

- In Saṅgīta Saṅgraha Cūdāmaṇi- when seven śruti-s added with twenty three śruti-s thirty śruti-s are produced
- In Saṅgīta Ratnākara- Sārṅgadeva gives twenty two śruti-s.
- In Caturdaṇḍi prakāśika- Vēṅkatamaki considers twenty two śruti-s as twenty four śruti-s.
- Muṭṭaiā Bhāgavataṛ feels that Śri Tyāgarāja has given voice for twenty four śruti-s and can be cited from the verse ‘Vara Gāyatri Hṛdayamuna’ [Gāyatri Mantra has twenty four counts] in the keertana ‘Śōbillu Saptasvara’.
- In some of the book-works like Brahmamēlam and Rasamañjari, twenty four śruti-s are given.
- Some old texts- twenty two śruti-s are given.
- Some are of the view that śruti-s are twenty two in numbers and some says they are sixty six in numbers and some says that śruti-s are infinitive.
- In Saṅgīta Kalpadṛmam- Muṭṭaiā Bhāgavataṛ accepts twenty four śruti-s only.

From the above opinions, Muṭṭaiā Bhāgavataṛ advocates that it is observed that most of the lakṣaṇa granta karta-s accept twenty two śruti-s in general and Sārṅgadeva also tries to explain the concept of twenty two śruti-s by experimenting druva vīna and cala vīna .

But in Svava Prakaraṇa, Sārṅgadeva adds twenty two śruti-s with sapta svaras to get twenty nine śrutis.

It is notable that two different way of thinking the concept of śruti-s by Sārṅgadeva is registered by Muṭṭaiā Bhāgavataṛ in Saṅgīta Kalpadṛmam.

In Mēlādikāralakṣaṇa it is said that by leaving sadjama and pañcama it can be considered as 22 śruti-s and by joining those śruti-s 24 śruti-s can be obtained.

Muṭṭaiā Bhāgavatar gives examples from 'Gāyatri Mantram' and he explains from the views of Śrī Tyāgarāja that he has mentioned the total counts of three sthāyis sadja, madhyama and pañcama can be counted as 24 śruti-s.

When Muṭṭaiā Bhāgavatar explains about his own experience on getting 24 śruti-s, he tries to explain it with the help of madhyamamēla vīna rather than using the sudha mēla vīna and ragunāta mēla vīna. He also says that these two vīnas cannot help to have 12 notes in one sthāyī as there is no enough space to get 24 śruti-s.

Abraham Pandithar, an eminent musicologist and well known contemporary of Muṭṭaiā Bhāgavatar also accepts 24 śruti-s in his book-work Karunāmṛta Sāgaram and also explains in detailed manner.

Hence Muṭṭaiā Bhāgavatar accepts since it is proved of getting 24 śruti-s from the above said method there is no need to have a doubt on the concept of 24 śruti-s.

CONCLUSION

The grandeur of Saṅgīta Kalpadṛmam is ascribed to his acute knowledge of śāstra-s, astrology and abysmal depth of knowledge of music are manifested in Muṭṭaiā Bhāgavatar's work. He evinces his greatness by registering his opinion without discarding the opinions of his predecessors. He acknowledges things which are in congruence with modern views and practices. Being a 'Śrividhya Upāsaka' he gives scintillating flashes on svāra-s, nādi-s and nāda.

It is to be observed that 'Saṅgīta Kalpadṛmam' is a splendid and remarkable work of Muṭṭaiā Bhāgavatar will continue to exert its influence on posterity.

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