

Ciṭṭasvara-S In The Kīrtana-S Of Muttusvāmi Dīkṣita With Special Reference To The Rāgāṅgarāga-S

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Abstract

In South Indian Music, the kīrtana-s are considered to be the more evolved musical forms and are widely used in the South Indian Music concerts. The Kīrtana came into the system only during the 18th century and it is seen that the structure of the kīrtana-s as handled by various composers is not uniform. The sāhitya or the text plays an important role in the kīrtana-s and some kīrtana-s have a svara portion known as ciṭṭasvara. The ciṭṭasvara-s are present in many of the kīrtana-s of Muttusvāmi Dīkṣita, especially those set in the rāgāṅgarāga-s (parent rāga-s) and it is of significance as many of the rāgāṅgarāga-s were formulated only during the beginning of the 18th century and attained prominence because of the kīrtana-s of Muttusvāmi Dīkṣita. Even though the ciṭṭasvara-s are considered as a decorative aṅga by modern scholars, the presence of ciṭṭasvara-s in the kīrtana-s suggests that they are more than a decorative aṅga. This paper focuses on the phrases seen in the ciṭṭasvara-s in the kīrtana-s of Muttusvāmi Dīkṣita in the rāgāṅgarāga-s and the study explores how Muttusvāmi Dīkṣita used the svara portion to determine the scope of the rāga and gives the learner a wider perspective of the rāga-s

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I. Introduction

In the South Indian Music or Karnātak music, many musical forms have been handled by composers. Some of the musical forms include the gīta-s, varṇa-s, kīrtana-s, padam, jāvaḷi and others. The structure of each of the musical form is distinct and it is seen that the musical forms like Varṇa-s have both svara or the solfa syllables and sāhitya or the words, whereas the musical forms like Padam, Jāvaḷi have only the sāhitya. The kīrtana-s are supposed to be more evolved musical forms in terms of melody and its structure. It is seen the structure of the kīrtana-s are unique to each composer and scholars like Professor Sambamoorthy have classified this musical forms based on its structure. In some kīrtana-s it is seen that apart from sāhitya, there are svara passages known as ciṭṭasvara-s which is usually rendered after the Anupallavi and the Caraṇa. The concept of ciṭṭasvara seems to have been prominent during the time of the Music Trinity (18th century) where many of the kīrtana-s of the Trinity are rendered with the svara passages. However, scholars believe that Tyāgarāja, one among the Music Trinity has not composed ciṭṭasvara for his compositions and many of the ciṭṭasvara-s that are prominently rendered today have been composed either by his disciples or later composers and musicians. For example, the ciṭṭasvara for the kīrtana Sōbhillu saptasvara in the rāga Jagannmōhini was composed by the Vaiṇika Kāraikuḍi Sāmbasiva Aiyar in the 20th century.

With regard to the kīrtana-s of Muttusvāmi Dīkṣita, it is seen that many of his compositions have the svara passage as seen in the Saṅgīta-sampradāya-pradarśini of Subbarāma Dīkṣita published in the year 1904. However, Subbarāma Dīkṣita uses the term ‘svara’ alone while giving the notation, but in the modern period, the svara passage is termed as ‘ciṭṭa’ to denote that it is pre-composed and to differentiate it from kalpana-svara which is extempore. It is to be understood that in the present day, the term kalpana svara is referred to as ‘svara’ alone and the svara passage seen in the kīrtana-s is termed as ‘ciṭṭasvara’. Hence, in this paper the term ‘ciṭṭasvara’ is being used to refer to the svara passages in the Saṅgīta-sampradāya-pradarśini of Subbarāma Dīkṣita. While looking at the kīrtana-s having the ciṭṭasvara in SSP, it is seen that many of the kīrtana-s in the new rāga-s handled by Muttusvāmi Dīkṣita have these svara passages.

Aim of the study:

In a kīrtana, the sāhitya is very significant and the melody is improvised based on the construction of sāhitya. A Ciṭṭasvara is considered to be an additional portion as the presence of the ciṭṭasvara neither alter the structure of a kīrtana nor its melody. Moreover, the melodic content of a kīrtana as seen in the sāhitya and the svara portion is also different because of the presence of words. As mentioned above, the ciṭṭasvara-s for the kīrtana-s of Muttusvāmi Dīkṣita as seen in SSP are supposed to have been composed by the composer himself

and hence, the introduction of the svāra passage apart from the sāhitya portion is of significance and especially in the newly formulated rāga-s and hence the objective of this paper is to see

- (a) if the presence of the çiṭṭasvara alters the structure or the melody of the kīrtana
- (b) if the presence of çiṭṭasvara in a kīrtana enhances the understanding of a rāga through the composition

II. Methodology:

The notations of the kīrtana-s have been analysed and in particular the melodic movement of the sāhitya portion has been analysed in comparison to that of the çiṭṭasvara. This is done in order to see if there are any unique phrases seen in the çiṭṭasvara-s apart from those seen in the composition with sāhitya. This phenomenon is generally seen in the musical form varṇa, where the phrases seen in the svāra portion are different from those seen in the sāhitya portion.

Need for the study

As mentioned earlier, the Saṅgīta-sampradāya-pradarśini of Subbarāma Dīkṣita attributes the svāra portion to Muttusvāmi Dīkṣita and this study enables one to understand the significance of the svāra portion on the understanding of the rāga-s.

Scope of the study:

The paper focusses on the kīrtana-s of Muttusvāmi Dīkṣita set in the rāgāṅgarāga-s or the parent rāga-s as available in SSP, as Muttusvāmi Dīkṣita is the first to compose kīrtana-s in these rāga-s and SSP is the first publication to document these kīrtana-s with notation.

Limitations:

The paper focusses on the kīrtana-s of Muttusvāmi Dīkṣita alone and the gīta-s of Muddu Vēṅkaṭamakhī as available in SSP are not taken up. Since the structure of the gīta and the kīrtana are entirely different and the kīrtana-s have the çiṭṭasvara-s as an additional aṅga and the purpose of the study the phrases seen in çiṭṭasvara-s in comparison with that in the sāhitya portion.

Sources for the study:

The primary source for the study is the publication Saṅgīta-sampradāya-pradarśini of Subbarāma Dīkṣita in Telugu and the English web edition of this work as available in www.ibiblio.org

III. Overview Of The Rāga System Handled By Muttusvāmi Dīkṣita

As mentioned earlier, many of the rāga-s handled by Muttusvāmi Dīkṣita came into existence only during the 18th century and it is imperative to have an overview of the rāga system followed by him. Muttusvāmi Dīkṣita has followed the rāga system propounded by Muddu Vēṅkaṭamakhī, supposed to have been lived in the latter part of the 17th century and early 18th century. In this school, the parent rāga-s are referred to as 'rāgāṅgarāga' and it is seen that of the 72 rāgāṅgarāga-s, 52 have been created during the time of Muddu Vēṅkaṭamakhī and became functional only because of the kīrtana-s of Muttusvāmi Dīkṣita. The rāgāṅgarāga scheme is different from the mēḷakarta scheme followed by Tyāgarāja (one among the Trinity). In the mēḷakarta scheme it is seen that all the parent rāga-s have all the seven svāra-s in a linear (krama) manner without any omission of the svāra (varja) or deviation (vakra). In the rāgāṅgarāga scheme, presence of the seven svāra-s in a linear manner is not mandatory for a mēḷa. Hence, all the rāga-s have been perceived by the phrases present in the rāga and especially in SSP, Subbarāma Dīkṣita lists out several phrases apart from the āroha-avarōha of the rāga.

IV. Kīrtana-S In The Rāgāṅgarāga-S

With this brief overview about the characteristics of the rāgāṅgarāga-s, the kīrtana-s present in these rāga-s are taken up. As mentioned above, SSP is the primary source for the kīrtana-s of Muttusvāmi Dīkṣita and it is seen that the kīrtana-s of Muttusvāmi Dīkṣita are available in 68 of the 72 rāgāṅgarāga-s in SSP and the çiṭṭasvara-s are available in 54 of the 68 rāga-s. The kīrtana-s that do not have çiṭṭasvara-s are set in the rāga-s Kanakāmbārī (1), Phēnadyuti (2), Janatōḍi (8), Māyāmāḷavagauḷa (15), Tōyavēgavāhīni (16), Śrīrāga (22), Vīravasanta (24), Dhīraśaṅkarābharaṇam (29), Kalāvati (31), Śailadēśākṣi (35), Calanāṭa (36), Dhālivarālī (39), Kāśīrāmakriyā (51) and Gamakakriyā (53). In the rest of the 54 rāga-s, except Gānasāmavarālī (3), Gēyahejjajji (13), Vāṭivasantabhairavi (14), Nārīrūtīgauḷa (20), Harikēdāragauḷa (28), Śāntakalyāṇi (65) all the other rāga-s attained a form only through the gīta-s of Muddu Vēṅkaṭamakhī and the kīrtana-s of Muttusvāmi Dīkṣita. Now, the analysis of the çiṭṭasvara-s in the new rāga-s alone are taken up for study as the other rāga-s attained their svarūpa much before the compositions of Muttusvāmi Dīkṣita.

The newer rāga-s can be classified as

- The rāga-s that have vivādi svara combination and
- The rāga-s that do not have vivādi svara-s.

In the modern concept of 12 svarasthāna-s and 16 svara names, the svara occupying the position (sthāna) of another svara is termed as vivādi. For instance, the svara śuddha gāndhāra occupies the position of catuśruti ṛṣabha and hence, this svara is termed as vivādi. Likewise, there are three more vivādi svara-s namely, ṣaṭśruti ṛṣabha which occupies the position of sādghāraṇa gāndhāra, śuddha niṣāda in the position of catuśruti dhaivata and ṣaṭśruti dhaivata in the position of kaiśiki niṣāda. In the 72 mēla scheme, 40 rāga-s have the vivādi svara combinations and are termed as vivādi rāga-s. It is to be noted that in the kīrtana-s with çiṭṭasvara-s mentioned above, kīrtana-s set in 7 vivādi rāga-s alone do not have çiṭṭasvara-s, namely, the rāga-s Kanakāmbari (1), Phēnadyuti (2), Vīravasanta (24), Kalāvati (31), Śailadēśākṣi (35), Calanāṭa (36) and Dhālivarālī (39). Hence, of the 54 rāga-s, 33 rāga-s are vivādi and only 11 rāga-s are non-vivādi rāga-s and of the 11 rāga-s only the kīrtana-s in the rāga-s Nārīritigauḷa, Harikēdāragauḷa and Śāntakalyāṇi have çiṭṭasvara. In this also, in the rāga-s Harikēdāragauḷa and Śāntakalyāṇi only one kīrtana each has a çiṭṭasvara and further, in the kīrtana 'Kamalāmbām bhajarē' in the rāga Kalyāṇi, a unique feature is seen in the çiṭṭasvara, that is a anulōma-vilōma çiṭṭasvara, where the melody seen in the first line is being reversed in the second line and is known as palindrome in English.

It is to be mentioned here that the çiṭṭasvara in the kīrtana in the Gēyahejjajji has been mentioned as 'graha; by Subbarāma Dīkṣita. The graha svara is a concept that was in existence when the concept of ṣaḍja as the graha svara or the ādhāra ṣaḍja did not emerge. After the advent of the ādhāra ṣaḍja during the 15th century all the rāga-s had started to have ṣaḍja as the graha svara. The rāga Gēyahejjajji is an older rāga mentioned in many of the treatises having madhyama as the graha svara and in the svara portion seen in this rāga, the ṣaḍja has been replaced with madhyama and the resulting melody has been given under the original melody. This has been mentioned as 'graha' by Subbarāma Dīkṣita. This seems to be interesting as an older concept of 'graha' has been documented by Muttusvāmi Dīkṣita and it is to be noted that this concept is seen in kīrtana-s in two other rāga-s namely Kannaḍabaṅgāḷa and Rēvagupti. Thus, it can be said that the concept of this 'graha' is available in the modern practice, only because of its usage by Muttusvāmi Dīkṣita. However, in the modern practice, a concept of graha bhēda is seen which does not have any relevance to this older concept.

Kīrtana-S In The Rāgāṅgarāga-S That Are Vivādi

There are 40 vivādi rāgāṅgarāga-s and as mentioned above, only the kīrtana-s in 33 rāga-s have çiṭṭasvara-s. The rāga-s are given below with the number of the rāgāṅgarāga within the brackets. Gānasāmavarālī (3), Bhānumati (4), Manōrañjani (5), Tanukīrti (6), Sēnāgraṇi (7), Rūpavati (12), Gēyahejjajji (13), Jayaśuddhamāḷavi (18), Jhaṅkārābhramari (20), Śārāvati (25), Nāgābharaṇam (30), Rāgacūdāmaṇi (32), Gaṅgātaraṅgiṇi (33), Bhōgacchāyānāṭa (34), Saugandhini (37), Jagannōhanam (38), Nabhōmaṇi (40), Kumbhini (41), Ravikriyā (42), Gīrvāṇi (43), Jivantikā (48), Dhavaḷāṅga (49), Vamśavati (54), Śāmaḷa (55), Niṣada (60), Kuntala (61), Caturaṅgiṇi (66), Santānamañjari (67), Jōti (68), Dhautapañcamam (69), Nāsāmaṇi (70), Kusumākara (71) and Rasamañjari (72).

The above mentioned rāga-s can be further classified as

- those that have vivādi svara-s in the pūrvāṅga of the ārōha-avarōha
- those that have vivādi svara-s in the uttarāṅga of the ārōha-avarōha
- those that have vivādi svara-s in both the pūrvāṅga and the uttarāṅga of the ārōha-avarōha

First, the kīrtana-s in the rāga-s that have vivādi svara-s in the pūrvāṅga of the ārōha-avarōha are taken up.

Kīrtana-s in the rāga-s that have vivādi svara-s in the pūrvāṅga of the ārōha-avarōha

In this category, the rāga-s of the 1st, 6th, 7th and 12th cakra can be classified. In the kīrtana-s in the rāga-s that belong to the first cakra, only four kīrtana-s have çiṭṭasvara namely Gānasāmavarālī, Bhānumati, Manōrañjani and Tanukīrti. There are some minor variations in the phrases present in the sāhitya and the çiṭṭasvara in the kīrtana-s in these rāga-s, especially in the descending phrases from madhyama to ṣaḍja

In the kīrtana-s in the rāga-s of the 6th cakra, except Kalāvati (31), Śailadēśākṣi (35) and Calanāṭa (36), the çiṭṭasvara-s are present in the other three kīrtana-s.

The variations in the phrases have been tabulated below:

| Kīrtana | Rāga | Phrases in the sāhitya | phrases in the çiṭṭasvara |
|------------------|---------------------|------------------------|---|
| Śvēta Gaṇapatim | Rāgacūdāmaṇi (32) | sa ma ga ma ri | sa ma ri ga ma pa |
| Varadarāja avāva | Gaṅgātaraṅgiṇi (33) | sa ma ga ma , ma ri sa | sa ri ga ma ri sa, ma ri , sa ma ma ri ri sa sa |

| | | | |
|-------------------|----------------|-------------------|---------------|
| Bhōgacchāyānātaka | Bhōgacchāyānāt | sa , ga , sa , ma | sa , ri ga sa |
|-------------------|----------------|-------------------|---------------|

In the above table, it is evident that there are additional phrases in the ciṭṭasvara-s apart from those present in the sāhitya portion.

With regard to the kīrtana-s in the rāga-s of the 7th cakra, except Dhālivarāli, all of them have ciṭṭasvara-s and it is to be noted that the variations with regard to the phrases of the vivādi svāra-s in the sāhitya portions and ciṭṭasvara are considerably minimal as seen with regard to the kīrtana-s in the rāga-s of the 1st cakra.

Now, the kīrtana-s in the rāga-s of the 12th cakra are taken up. It is seen that all the kīrtana-s in this cakra have ciṭṭasvara-s and the phrases pertaining to the vivādi svāra-s as seen in the sāhitya portion and the ciṭṭasvara are similar.

Kīrtana-s in the rāga-s that have vivādi svāra-s in the uttarāṅga of the ārōha-avarōha

In this category, the 1st and the 6th rāga-s of all the 12 cakra-s can be categorised. These rāga-s have śuddha dhaivata-śuddha niṣāda and ṣaṭśruti dhaivata-kākali niṣāda combination respectively. The study of the phrases reveals that the phrases pertaining to the vivādi svāra-s in the sāhitya portion and the ciṭṭasvara-s are similar with only minor variations.

Kīrtana-s in the rāga-s that have vivādi svāra-s in both the pūrvāṅga and uttarāṅga of the ārōha-avarōha

Under this category, only the first and sixth rāga-s of the 1st, 6th, 7th and 12th cakra-s can be classified. Of these, the kīrtana-s in the first rāga Kanakāmbari, 31st rāga Kalāvati, 36th rāga Calanāṭa do not have ciṭṭasvara-s. The other rāga-s are Tanukīrti (6), Saugandhini (37), Santānamañjari (67) and Rasamañjari (72). Even though the rāga-s featuring in this category were included in the other two categories of rāga-s, this category is specially created to see if the presence of vivādi svāra-s in both the pūrvāṅga and uttarāṅga of ārōha-avarōha has any impact on the phrases present in the kīrtana. However, it is seen that many of the phrases are similar in the sāhitya and the ciṭṭasvara portions.

With the study of the phrases present in the kīrtana-s in the vivādi rāgāṅgarāga-s, the kīrtana-s in the non-vivādi rāga-s are taken up now.

V. Kīrtana-S In The Non-Vivādi Rāgāṅgarāga-S

As mentioned above, of the kīrtana-s in the 54 rāgāṅgarāga-s, 33 of them are vivādi and the rest 21 rāga-s have non-vivādi rāga-s. These include, Natābharaṇam (10), Kōkilāravam (11), Vāṭivasantabhairavi (14), Chāyāvati (17), Nārītigaṅga (20), Kiraṇāvali (21), Gaurivēlāvali (23), Taraṅgiṇi (26), Saurasēna (27), Harikēdāragauḷa (28), Gīrvāṇi (43), Bhavāni (44), Stavarāja (46), Sauvīra (47), Nāmadēsi (50), Sumadyuti (57), Dēśisimharavam (58), Dhāmavati (59), Ratipriyā (62), Gītapriyā (63), Bhūṣāvati (64) and Sāntakalyāṇi (65). As mentioned earlier, in the rāga Sāntakalyāṇi, a unique feature namely 'palindrome' has been handled by Muttusvāmi Dīkṣita.

In most of the rāga-s the phrases present in the ciṭṭasvara and the sāhitya portion are similar. For instance, the rāga-s like Natābharaṇam, Kōkilāravam, Chāyāvati, Harikēdāragauḷa, Ratipriyā. In the other rāga-s, the ciṭṭasvara-s have additional phrases apart from those present in the sāhitya portion. For instance, in the Vasantabhairavi rāga kīrtana, jaṅṭa phrases like 'sa sa ri ri' 'ma ma dha dha ni ni sa' are seen only in the ciṭṭasvara.

In contrast, in the Rītigaṅga Kīrtana, phrases like 'pa , dha pa ma ga ri' is present in the caraṇa whereas it is not seen in the svāra portion. In the svāra portion, phrases like 'ni ni dha ma ga ri', 'ga ma pa dha ma ga ri sa' are seen. Likewise, in the kīrtana in the rāga Bhavāni, phrases like 'ga pa , pa dha , dha pa ma pa ga ga' are seen in the ciṭṭasvara whereas in the sāhitya portion, the phrases are more straightforward like 'ga ga ma pa'.

Thus, it can be said that most of the kīrtana-s in the rāgāṅgarāga-s have similar phrases in the ciṭṭasvara and sāhitya portion.

VI. Observations

However, in the vivādi as well as the non-vivādi rāga-s there are multiple phrases ending on a single note in the ciṭṭasvara-s which is not present in the sāhitya portion of any of the kīrtana. It is to be noted that in the vivādi rāga-s also, these phrases are seen with respect to the non-vivādi svāra combinations. For instance, in the kīrtana 'Bhōgacchāyānātakapriyē' in the rāga Bhōgacchāyānāṭa, in the sāhitya portion phrases like 'pa ni ni sa' and 'pa sa' are present. In the ciṭṭasvara, there are phrases ending madhya sthāyi ṣaḍja like 'sa , ri ga sa', 'ma ma ri sa', 'ni ni sa', 'pa ni ni sa' and 'pa sa' are present in succession. Likewise, phrases ending with tārasthāyi ṣaḍja like 'ni ni sa', 'ni dha ni pa śa' and 'ri śa ma ri śa' are seen. Likewise, in the kīrtana 'Śrī Kṛṣṇam Bhajarē' in the rāga Rūpavati, phrases ending with madhya sthāyi ṣaḍja like 'ri , sa', 'dha ni pa sa' and phrases ending with madhyama like 'sa pa ma' 'ma ga sa , ri ma' 'pa m ni pa ma , 'pa , ni pa ma , 'ri ma ma pa pa ma' and 'ni pa pa ma' are present. It is observed that the phrases ending with a particular svāra are present in the non-vivādi svāra combinations present in the vivādi rāga-s.

VII. Conclusion

After studying the phrases seen in the ciṭṭasvara-s and the phrases in the sāhitya portion of the kīrtana-s of Muttusvāmi Dīkṣita set in the rāgāṅgarāga-s, it can be said that Muttusvāmi Dīkṣita has incorporated a variety of phrases in the ciṭṭasvara-s in addition to the phrases that are present in the sāhitya portion. This suggests, that the sāhitya portion offers limited scope for the melody when compared to the portion having the svarav alone. Further, the phrases ending with a particular note in the ciṭṭasvara offers a wider perspective in the understanding of the rāga. These phrases help in developing the manōdharma aspect namely the rendering of kalpana svāra-s in the newly formulated rāga-s.

Finally, these ciṭṭasvara-s have been deliberately composed by Muttusvāmi Dīkṣita to give a better understanding of the rāga-s rather than a mere decorative āṅga of a kīrtana. Since, these rāga-s became functional because of the kīrtana-s of Muttusvāmi Dīkṣita, these ciṭṭasvara-s play a very important role in the development of the rāga.

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