

Anyā Svāra-s in Varṇa-s: An Insight into Rāga Lakṣaṇa-s

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Abstract

Varṇa is an important compositional form in the repertoire of Karnāṭaka classical music, as it bridges practice repertoire and performance repertoire. It serves as an introduction to the rāga and its grammar, through phrases and gamaka-s. This study examines how the presence of anyā svāra-s offers insights into rāga lakṣaṇa. The scope is limited to the tāna varṇa-s found in the books ‘Tāna Varṇakkaḍal volumes 1 to 4’ by V S Gomathishankara Ayyar, focusing on the rāga-s Tōḍī, Dhanyāsī, Lalita, Lalitapañcama, and Vasanta. By analyzing descriptions in musicological texts and notations in Tāna Varṇakkaḍal, this study identifies the occurrence of anyā svāra-s within melodic phrases and explores how these notations illustrate their usage and reflect performance practices of the time period. These anyā svāra-s, which are not explicitly found in contemporary renditions, may have been absorbed into gamaka-s. The presence of anyā svāra-s supports the understanding that svāra-s in Karnāṭaka classical music are not merely discrete pitch positions but phrases that span across pitches with varying speed and intensity. The findings contribute to a deeper understanding of rāga identity, enriching both theoretical frameworks and practical pedagogy in Karnāṭaka classical music.

Keywords: anyā svāra, tāna varṇa, rāga lakṣaṇa, Karnāṭaka classical music, performance practice

Introduction

Varṇa as a musical form is considered to be a bridge between abhyāsa gāna, practice repertoire, and sabha gāna, performance repertoire. The reason for this is because the varṇa provides a detailed introduction to the rāga and its grammar, through phrases and gamaka-s.

This musical form gained importance in the 18th and 19th centuries, and prolific compositions are seen in the 19th and 20th centuries (Subramanian, 2010).

The objective of this study is to examine how the varṇa-s of the 19th and 20th century composers provide a glimpse into the grammar of rāga-s. The scope of this study is restricted to the tāna varṇa-s found in the books ‘Tāna Varṇakkaḍal volumes 1 to 4’. Only the phrases with anya svāra-s are studied. Varṇa-s in the rāga-s Tōḍī, Dhanyāsī, Lalita, Lalitapañcama, and Vasanta are taken up for study.

The methodology is as follows: first the rāga descriptions found in lakṣaṇa grantha-s are examined to determine the presence or absence of anya svāra-s in the selected rāga-s. These descriptions are taken from Hema Ramanathan’s Rāgalakṣaṇa Saṅgraha. Then, the rāga descriptions provided in Tāna Varṇakkaḍal are examined for mention of anya svāra-s. Finally, a selection of phrases with anya svāra-s in the selected rāga-s are analysed.

Anyā Svāra-s

In Karnāṭaka classical music, rāga-s are classified into mēlakarta and janya rāga-s. The janya rāga-s are further divided into various categories. Among these categories, the upāṅga-bhāṣāṅga classification is a prominent one. Sambamurthy, in his book ‘South Indian Music’, defines the two types of rāga-s. Upāṅga rāga-s are those rāga-s which contain only the notes of the parent rāga. Bhāṣāṅga rāga-s contain additional notes which are not found in the parent rāga. These additional notes, or foreign notes, or visiting notes, as referred to by him, are called anya svāra-s (Sambamurthy, 1966).

Tāna Varṇakkaḍal

The book series Tāna Varṇakkaḍal is a set of four volumes authored by V S Gomathishankara Ayyar. This set of books is a compilation of tāna varṇa-s composed by late 19th - early 20th century composers in various languages. The series, in addition to the notations

of the varṇa-s, also contains short descriptive notes describing the lakṣaṇa and prayōga of the rāga-s.

Rāga-s in Tāna Varṇakkaḍal

Sl. No.	Rāga	No. of Varṇa-s
1	Tōḍī	13
2	Bhairavī	12
3	Vasanta	12
4	Hindōḷa	10
5	Māyāmāḷavagauḷa	10
6	Sāvērī	10
7	Gauḷa	10
8	Saurāṣṭrī	9
9	Nāṭṭa	8
10	Kamalāmanōharī	7
11	Cakravāka	7
12	Malayamārutam	7
13	Valaji	7
14	Śuddha Dhanyāsī	6
15	Dhanyāsī	6
16	Vīṇāḍharī	6
17	Asāvērī	5
18	Jaganmōhanam	5

Sl. No.	Rāga	No. of Varṇa-s
19	Lalita	5
20	Nādanāmakriyā	5
21	Bhūpālam (Bauḷi)	5
22	Jayantaśrī	4
23	Punnāgavarāḷi	4
24	Rēvagupti	4
25	Āhiri	4
26	Kōkilapriyā	4
27	Vasantabhairavī	4
28	Pharaz	4
29	Pāḍi	4
30	Mēgharañjanī	4
31	Ghaṇṭa	3
32	Śuddhasīmantiṇī	3
33	Nāgavarāḷi	3
34	Dhēnukā	3
35	Nāṭakapriyā	3
36	Malahari	3
37	Manōlayam	3
38	Lalitapañcamam	3
39	Vakuḷābharāṇa	3

Sl. No.	Rāga	No. of Varṇa-s
40	Gauḷipantu	3
41	Vāhini	3
42	Naṭabhairavī	3
43	Sūryakānta	2
44	Kauśiki Saurāṣṭrī	1

*Table 1: List of rāga-s and number of varṇa-s found
in Tāna Varṇakkaḍal*

In total, the four volumes contain 44 rāga-s and 240 tāna varṇa-s.

Classification of Rāga-s on the Basis of Anya Svāra-s

On examination of the rāga-s found in Tāna Varṇakkaḍal, it is found that they can be classified into three types based on the presence of anya svāra-s.

Type - 1: Bhāṣāṅga rāga-s with specified anya svāra-s

These rāga-s are given as bhāṣāṅga in the book, and to this day are still rendered as bhāṣāṅga rāga-s. Examples of this type include Āhiri, Asāvērī, Bhairavī, and others.

Type - 2: Upāṅga rāga-s with anya svāra-s

These rāga-s contain anya svāra-s in the notations found in the book, but are considered to be upāṅga rāga-s in the present day. Examples include Dhanyāsī, Lalita, Tōḍī, and others.

Type - 3: Bhāṣāṅga rāga-s without anya svāra-s

These rāga-s are considered to be bhāṣāṅga today, but the notations in the books do not mention the anya svāra-s. Only one example of this type is found in the book, that is Saurāṣṭrī, or Saurāṣṭrā as it is also called today.

For this study, only rāga-s of the second type, that is, upāṅga rāga-s with anya svāra-s, are taken up. Five rāga-s of this type are found in the books. They are Dhanyāsī, Tōḍī, Lalita, Lalitapañcamam, and Vasanta.

Dhanyāsī

Dhanyāsī's development over the years is interesting. There are two types of Dhanyāsī that can be seen in the descriptions in lakṣaṇagrantha-s. The first is the janya of 22nd mēla as described in Svaramēlakalānidhi of Rāmāmātya, Sadrāgacandrōdaya of Paṇḍarīkaviṭhala, Rāgavibōdha of Sōmanātha, Saṅgīta Sudhā of Gōvinda Dīkṣita, and Caturdaṇḍiprakāśikā of Vēṅkaṭamakhi. This later seems to have become the Śuddha Dhanyāsī of later times. The second is the janya of 20th mēla as seen in Rāgalakṣaṇamu of Śāhaji and Rāgalakṣaṇa of Mudduvēṅkaṭamakhi. Subbarāma Dīkṣita in his Saṅgīta Sampradāya Pradarśini, mentions that only the śuddha riṣabha is found in practice, and expresses surprise that Vēṅkaṭamakhi classifies the rāga under the 20th mēla.

Later musicologists have classified this rāga under the 8th mēla as an upāṅga rāga. In KV Srinivasa Ayyangar's *Ādi Tyāgarāja Hrdayam*, it is mentioned that there is a possibility for the catuḥśruti riṣabha to occur in the phrase 'GRG' but also goes on to say that the phrase itself is unsuitable for the rāga. No other references for the occurrence of catuḥśruti riṣabha are found anywhere else.

The description given in Tāna Varṇakkāḍal says that the texts define this as an upāṅga rāga, but it falls under the bhāṣāṅga system. In the phrase 'SGRMGRS', the riṣabha is sung in such a way that the position of catuḥśruti is implied in a subtle manner. The description mentions that this is part of an old tradition.

Among the six varṇa-s found in the rāga, only one varṇa contains the anya svāra phrases – '*pāḍi magizha*', composed by Varagur K Muthukumarasamy. Four such phrases are found in the varṇa in various sections as given in the table below:

PHRASE	OCCURS IN
ś ḡ ṛ̣ ṃ ḡ ṛ̣ ś	anupallavi
n ś , ḡ ṛ̣ - ṃ ḡ ṛ̣ ś ,	muktāyisvara
ś ḡ ṛ̣ ṃ ḡ ṛ̣ ś ,	4 th ciṭṭesvara
ś , ḡ ṛ̣ - ṃ , ḡ ṛ̣ ś	4 th ciṭṭesvara

Table 2: Anya svara phrases found in the Dhanyāsī varṇa 'pāḍi magizha'

	p , g m - p n ś n - ś ḡ ṛ̣ ś n - ṛ̣ ś ,	
	nā - - - ḍum- - - a mai - - - di -	
ś ḡ ṛ̣ - ṃ ḡ ṛ̣ ś ,	ṛ̣ n d p m - p n ś	
na la - māi - - -	ti - ga - - zhum- -	

Figure 1: Example of anya svara phrase occurring in the anupallavi section of the Dhanyāsī varṇa 'pāḍi magizha'

	ś , , , , ś n n d d p p m g r	
s , , , , ṇ s	g m p g , m p n	
	ś ś ḡ , ṛ̣ ś n , n n ś , n d p ,	
p m g , m p n ,	p m g m p , ,	
	p , n p n p n ś ś ḡ ṛ̣ ṃ ḡ ṛ̣ ś ,	
ś , ḡ ṛ̣ ś n d p	n d p m p , p n	
	ś , ḡ ṛ̣ ṃ , ḡ ṛ̣ ś ṃ ḡ ṛ̣ ś n d p	
ś , n d , p m ,	g r , s g m p n	

Figure 2: Example of anya svara phrase occurring in the 4th ciṭṭesvara of the Dhanyāsī varṇa 'pāḍi magizha'

It is found that all the four phrases are variations of the same melodic movement. The anya svara phrase occurs in both sāhitya passage and svara passage. This is important because if it had occurred in only the sāhitya passage, it could be considered to be an anusvara in the same way there is an antara gāndhāra in Kharaharapriyā or a catuḥśruti riṣabha in Bahudāri as observed in performance practice. All the occurrences of the anya svara are of hṛsva nature. All the anya svara phrases are in the tāra sthāyi.

Tōḍī

Tōḍī corresponds to the 8th mēla in all the lakṣaṇa descriptions. No mention of any svara-s is found in any of the texts. The description given in Tāna Varṇakkaḍal states that in the olden tradition, this rāga was sung with catuḥśruti riṣabha. It goes on to mention that this is observed in performance practice, but not explicitly taught to students of music. Further, the book mentions that it is tradition for musicians to bring in the flavour of the catuḥśruti riṣabha without marring the beauty of the rāga. It also mentions that the riṣabha in the phrase ‘GRG’ is to be sung in the catuḥśruti position. Interestingly, this same phrase was mentioned in K V Srinivasa Ayyangar’s *Ādi Tyāgarāja Hrdayam*, but under Dhanyāsī, as seen earlier.

There are thirteen varṇa-s in Tōḍī given in Tāna Varṇakkaḍal, out of which five varṇa-s contain any svara phrases:

VARṆA	COMPOSER
kaṇṇanin karuṇaiyai	V S Gomathishankara Ayyar
nīlakaṇṭha dēvanaruḷ	L R Neelamegam Pillai
pāmā nanmazhai	Varagur K Muthukumarasamy
vetrilai pākku	Nerur Srinivasachariar
murugā muttamizhisai	Fiddle Krishnasamy Iyer

Table 3: List of varṇa-s in Tōḍī containing any svara phrases

The any svara phrases found in the five varṇa-s are given in the below table:

VARṆA	PHRASE	OCCURS IN
kaṇṇanin karuṇaiyai	ḡ ṛ ₂ ḡ ś ṛ - n , ś ṛ	4 th ciṭṭesvara
	n ś ṛ ḡ , ṛ ₂ - ḡ m ḡ ṛ	4 th ciṭṭesvara
nīlakaṇṭha dēvanaruḷ	ḡ ṛ ₂ ḡ - ś ṛ n ś ṛ	4 th ciṭṭesvara
pāmā nanmazhai	ḡ ṛ ₂ ḡ ś ṛ - n ś n d m g r	3 rd ciṭṭesvara
vetrilai pākku	ś n ṛ ś ṛ - ḡ ṛ ₂ ḡ - m ḡ ḡ ṛ ś	anupallavi
murugā muttamizhisai	g ṛ ₂ g , r , s r g g	pallavi

Table 4: Anya svara phrases found in the varṇa-s in Tōḍī

It is found that all the six anya svara phrases are variations of the same melodic movement.

	m	p	g	m	d	m	g	r	s	g	m	p	d	n	ś	ṛ		
	ḡ	,	ṛ	ś	,	d	n	ś		ḡ	ṛ	ś	n	d	m	d	n	
	ḡ	ṛ	ḡ	ś	ṛ	n	ś	n	d	m	g	r	s	r	g	m		
	d	n	,	d	,	n	,	ś		n	ṛ	,	n	,	d	m	g	

Figure 3: Example of anya svara phrase in the 3rd ciṭṭesvara passage of the Tōḍī varṇa 'pāmā nanmazhai'

	ś	n	ṛ	ś	ṛ	ḡ	ṛ	ḡ	ṃ	ḡ	ḡ	ṛ	ś	n	ḡ	ṛ		
	vit	-	ta	-	-	gā	-	-	śrī	-	ni	-	-	vā	-	-		
	ś	ṛ	n	ś	d	n	ḡ	ṛ		n	d	p	m	g	m	d	n	
	sa	-	dā	-	san	-	-	-		vi	-	-	bhu	-	vē	-	-	

Figure 4: Example of anya svara in the anupallavi section of the Tōḍī varṇa 'vēṭṭilai pākku'

Here again, the anya svara occurs in both sāhitya and svara passages. All the occurrences of the anya svara-s are of hr̥sva nature. With the exception of one phrase which is in madhya sthāyi, all the others are in tāra sthāyi.

Lalitapañcamam

Rāgalakṣaṇamu of Śāhaji and Rāgalakṣaṇa of Mudduvēṅkaṭamakhi classify this rāga under the 14th mēla, while Saṅgīta Sudhā and Mahābhārata Cūḍamaṇi classify this under the 15th mēla. The description in Tāna Varṇakkaḍal states that “some classify this rāga under the 15th mēla, but it primarily contains the usage of kaiśiki niṣāda.” It also mentions that musicians render the kākali niṣāda in their renditions. It goes on to describe the phrases in which the niṣāda-s appear. The kākali niṣāda appears only in the phrases ‘GMDNṚ,Ś,’ and ‘GMDNŚNṚ,Ś,’. The kaiśiki niṣāda occurs in the phrases ‘GMDNŚNDM’, ‘SṂS’, and ‘SṂDṂS’. It mentions that in the present day, the rāga is rendered without the kākali niṣāda too.

Out of the three varṇa-s given in the book, two contain anya svara phrases. The phrases and the varṇa-s are given in the table below:

VARṆA	PHRASE	OCCURS IN
paḍaikuḍi kūzh	d, n ₃ ś r̄ - n ₃ , ś r̄ - ś , , ,	anupallavi
	d n ₃ , ś - r̄, ś ,	muktāyisvara
paimpon mēniyil	d, n, - ś n ₃ r̄, - ś , , ,	anupallavi

Table 5: Anya svara phrases found in the varṇa-s in Lalitapañcamam

	r s g , m d , p m g m , d n , ś	
r̄ , ś , n d n ś	n d p m p , , ,	
	m , m g p , p m d , d p d m p ,	
m g r s ṇ , s ,	g , m , d m d ,	
	d m d n ś , n , r̄ , ś ḡ , ḡ m ḡ	
m̄ , ḡ r̄ ḡ , r̄ ś	n , d p m g m ,	
	g g m m d d n n r̄ n ś d n p d m	
d p , d p m p m	, p m g m g r s	

Figure 5: Example of anya svara phrase occurring in the muktāyisvara passage of the Lalitapañcamam varṇa 'paḍai kuḍi

kūzh'

	d , n , ś n r̄ , ś , , , ś n d n	
	nam- - - - - bum- - - e - nai -	
ś ḡ , m̄ ḡ r̄ ś ,	ś , p d n d p m	
na yan - - du - - -	āṇ - - - ḍa - ruḷ -	
	ś n r̄ ś , n d p m , d p m g m p	
	nā - - ḍum- a - - mai - di - - - - -	
g r s g m p g r	s g m g r s g m	
kū - - ḍum- - - -	su - - ra - nē - -	

Figure 6: Example of anya svara phrase occurring in the anupallavi section of the Lalitapañcamam varṇa 'paimpon mēniyil'

All the anya svara phrases observed in the varṇa-s are variations of the same melodic movement. The anya svara is found in both svara and sāhitya passages, and occurs as both a hṛsva and dhīrga svara. All the phrases are in tāra sthāyi.

Lalita

As with Dhanyāsī, there are two versions of Lalita found in lakṣaṇagrantha-s. The first is classified under the 15th mēla, while the second is classified under the 51st mēla. The only difference between the 15th and 51st mēla in terms of the svara varieties is the madhyama. According to Tāna Varṇakkaḍal, both the madhyama-s are present in the rāga's grammar, and prati madhyama is the anya svara. It goes on to give phrases illustrating the usage of śuddha madhyama and the prati madhyama:

Śuddha Madhyama Phrases	Prati Madhyama Phrases
g m d n ś ,	n d m d n ś ,
g m d m d n ś ,	ś n d m d n ś ,
g m d m g m	n , d m , d n ,
d m g r s ,	n d n d m d n ś
m g m	

Table 6: List of śuddha madhyama phrases and prati madhyama phrases of Lalitā given in Tāna Varṇakkaḍal

The book contains five varṇa-s in this rāga, and all the five contain anya svara phrases:

VARṆA	COMPOSER
pāttūṅ marī	V S Gomathishankara Ayyar
eṇḍrum innisai	Varagur K Muthukumarasamy
nāda tanuvara	Pallavi Subbayya Bhagavatar
śrī mātaṅgi	Pathamadai Krishnayyar
vanajākṣirō	Tanjavur Adi Ponniah

Table 7: List of varṇa-s in Lalitā containing anya svara phrases

VARṆA	PHRASE	OCCURS IN
pāttūṅ marī	ī ś , - n d m ₂ d n ś n ,	pallavi
	ś n d , d m ₂ d n - ś , , ,	anupallavi
	d m ₂ d n ś ī ś ś , n	anupallavi

	n , , d - m_2 , , d n ś n d	muktāyisvara
	ś , , - ś n d m_2 d - ś n d n	carāṇa
	d , m_2 , - d , n ,	1st ciṭṭesvara
	n ś n d , , - m_2 d n ś , ,	3rd ciṭṭesvara
	d m_2 , d n	4th ciṭṭesvara
eṇḍrum innisai	ṛ ś n d m_2 - d n ś ṛ	anupallavi
	d m_2 d n - ś , , ,	anupallavi
	ś n d m_2 , - d n ś	muktāyisvara
	d n , d m_2 d - n ś ṛ ,	muktāyisvara
	n d m_2 d - n , , ,	muktāyisvara
	d m_2 , d - n , , n	muktāyisvara
	ś n d , - n d m_2 , - d n ś	1st ciṭṭesvara
	ś n d m_2 - d , n d	2nd ciṭṭesvara
nāda tanuvāra	ś ṛ ś ś n d - m_2 d n , , ,	pallavi
	n d m_2 , - d n ś ,	anupallavi
	d m_2 d , - ṛ , ś n d m_2 - d , n , ,	anupallavi
	d m_2 , - d , n , ś	muktāyisvara
	ś n d m_2 - d , n ṛ	muktāyisvara
	ś n d - m_2 , d n ,	carāṇa
	d m_2 d n	3rd ciṭṭesvara
	d n m_2 d - n , d m	4th ciṭṭesvara
	n d m_2 d - n , , ,	4th ciṭṭesvara
	d m_2 , d n	4th ciṭṭesvara
śrī mātaṅgi	ṇ ḍ m_2 , - ḍ ṇ s ,	pallavi
	ṇ ḍ m_2 ḍ - ṇ , s ,	anupallavi
	n , d m_2 - d , n ,	anupallavi
	ḡ ṛ ś n d , - m_2 d , n	anupallavi
	ṇ ḍ m_2 , - ḍ ṇ s ,	muktāyisvara
	ṇ ḍ m_2 ḍ ṇ s r ,	2nd ciṭṭesvara
vanajākṣirō	ś n d - m_2 d n	pallavi

	d m₂ d n	pallavi
	ṛ ś n d m₂ - d n ,	muktāyisvara
	ṇ , , - ḍ , , - m₂ , , - ḍ , ṇ , s	1st ciṭṭesvara
	ṇ ḍ , - m₂ , ḍ ṇ s	2nd ciṭṭesvara
	n d m₂ d n	3rd ciṭṭesvara

Table 8: Anya svara phrases found in the varṇa-s in Lalitā

	m g m , d m g m d m d n ś , , ,	
	ī - - - ttu - vak - kum- in - bam- - -	
ś n ś ṛ ś n d ,	d **m** d n ś , , ,	
a ri yār - - - kol -	tā - mu ḍai mai - - -	
	ś n ś ṛ ś ṛ ṁ , ḡ ṛ ś n d **m** d n	
	vaiṭ - - - - - - ti - zha - kkum- - -	
ś ṛ ś ś , n d n	d d , m g r s ṇ	
van - - - - - kaṇ -	- - - - a - var -	

Figure 7: Example of anya svara phrases occurring in the anupallavi section of the Lalitā varṇa 'pāttūṇ marī'

	s , , ś , , ṛ , ś n d m g r s ṇ	
s , , r s , m g	r s , d m g r s	
	s r s m , m g m g ḍ , m d n ś ,	
ś ṛ n ś d n **m** d	n , d m g , , ,	
	m , , d m g m d n , , ś n d n ś	
ṛ , , ḡ ṛ ś n ś	n d **m** d n , , ,	
	ś ṛ ś ṁ , ḡ ṛ ś n , d m , g r s	
ś ṛ , ś n d ṛ ,	ś n d d **m** , d n	

Figure 8: Example of anya svara phrases occurring in the 4th ciṭṭesvara passage of the Lalitā varṇa 'nāda tanuvara'

With the exception of the sthāyi, the rest of the findings are same as the previous rāga-s. All the phrases are variations of the same melodic movement. The anya svara occurs in both sāhitya passage and svara passage. The anya svara occurs as both hṛsva and dhīrga svara. The phrases are in madhya sthāyi and mandra sthāyi, as opposed to the tāra sthāyi.

Vasanta

Vasanta has been classified under different mēla-s in the lakṣaṇa grantha-s, ranging from the 8th mēla to the 29th mēla.

Lakṣaṇa grantha-s	Vasanta classified under
Sadrāgacandrōdaya, Rāgamāla	Hindōla (8 th mēla)
Rāgavibōdha, Hṛdayakautukam, Rāga Lakṣaṇa of Mudduvēnkaṭamakhin, Saṅgraha Cūḍāmaṇi, Mahābhāratacūḍāmaṇi	Mālavagauḷa (15 th mēla)
Rāgamāla, Rasakaumudī	Hindōla (20 th mēla)
Saṅgīta Pārijāta, Rāgatattvavibōdha	29 th mēla

Table 9: Mēla-s under which Vasantā is classified in various lakṣaṇagrantha-s

Subbarāma Dikṣita mentions that the pañcaśruti dhaivata is more frequently used except in the phrase ‘MDM’, where triśruti dhaivata is used. Tāna Varṇakkaḍal reiterates the descriptions given in the lakṣaṇa grantha-s. It goes on to say that both the madhyama-s naturally occur in this rāga. In the phrases ‘GMPM,G’ and ‘GMDM,G’, the prati madhyama takes the position of pañcama and dhaivata respectively. The pañcama here is the cyuta pañcama, which, the author says, is present in this rāga. The description here has a contradiction when it says that the phrase ‘MDMG’ contains śuddha dhaivata. It is unclear if the dhaivata should be sung in the position of śuddha dhaivata, or prati madhyama.

Out of the twelve varṇa-s given in the book, only two varṇa-s contain the anya svara phrases:

VARṆA	COMPOSER
nēṭṭiravu kāttirundu	M Arunachalam Pillai
surataru phalasāra	Pallavi Subbayya Bhagavatar

Table 10: List of varṇa-s in Vasantā containing anya svara-s

The below table lists the anya svara phrases found in the varṇa-s:

VARṆA	PHRASE	OCCURS IN
nēṭṭiravu kāttirundu	s ṇ s g m – d m g	muktāyisvara
	s m g m d – m g m	muktāyisvara
	m d m g m ,	3 rd ciṭṭesvara

surataru phalasāra	m , m , - d m g ,	pallavi
	m g m - d m g ,	pallavi
	g m d m g ,	muktāyisvara
	m g m d m g	muktāyisvara
	m g m d - m , m ,	4 th ciṭṭesvara

Table 11: List of anya svara phrases found in the varṇa-s in Vasantā

	d m d g m s g m m g r s g r s ṇ	
r s r ṇ ḍ ṇ s r	s ṇ s g m **d** m g	
	m g r s m g m **d** m g m n d m d g	
m d m g d m g r	s ṇ s g m d n ,	

Figure 9: Example of anya svara phrases found in the Vasantā varṇa 'nēṭṭiravū kāṭṭirundu'

As with the other rāga-s, the anya svara phrases found in Vasanta are variations of the same melodic movement, and the anya svara occurs in both sāhitya passage and svara passage. Even though the description in the book mentions śuddha dhaivata as a dhīrga svara, the varṇa-s contain only hr̥sva svara-s in the anya svara phrases. All the phrases are in the madhya sthāyi.

Findings

It is observed that the anya svara-s are not mentioned in any of the lakṣaṇa grantha-s except for Vasanta. In all of the rāga-s analysed, only one anya svara is observed. This anya svara occurs in both sāhitya and svara passages. Both hr̥sva and dhīrga varieties are found, and in most cases, the phrases containing the anya svara-s are in the madhya-tāra region. All the phrases of a particular rāga are variations of the same melodic movement.

Summary

The set of four volumes of Tāna Varṇakkaḍal authored by V S Gomathishankara Ayyar is a unique source that mentions anya svara-s in rāga-s that are considered to be upāṅga today. These notations illustrate the usage of anya svara-s and give a glimpse into the performance practice of the time period. These anya svara-s are not found explicitly in the present-day

renditions of the rāga-s. It could be that these svāra-s have been absorbed into the gamaka-s of the rāga. The presence of these anyā svāra-s support the fact that svāra-s in Karnāṭaka classical music are not merely discrete positions but phrases which range across pitches with non-uniform speed and intensity.

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