Chapter I

Origin and Development of Varṇam
Varṇanai in Tamil means elaboration or description. A Varṇam and its functionality as a musical composition is well meant here. Varṇam also means ‘alphabet’. Undoubtedly, this musical form act as building blocks to the understanding of the rāga in relation with the period of the composition and the prevalent school of music then. Varṇam also means praise. Sāhitya of Varṇam usually eulogizes a deity or patron. Varṇam is a set form and provides no scope for extemporization.

Tāna Varṇam, Pada Varṇam and Daru Varṇam are the prominent types of Varṇam. Pada Varṇam is also called Cauka Varṇam. Cauka hints the tempo of the composition. Pada Varṇam-s and Daru Varṇam-s are similar in structure. The only difference between them is the presence of Sollukettu along with Sāhitya in the second half of Daru Varṇam.

Tāna Varṇam-s are played or sung at the commencement of a concert and which are practiced by students of music after a course in the Gīta-s and the svarajati-s. In a Tāna Varṇam, the pallavi, anupal/avi and caraṇa alone have sāhitya. The other portions are sung as sol-fa passages. Thus, the tāna Varṇam furnishes an instance of a composition where in some parts are sung as solfeggios and the rest with the sāhitya. On account of the tāna style of development and the preponderance of tāna jati-s or phrases in this form, this composition is called tāna Varṇam. The wide dispersal of the sāhitya syllables is a characteristic feature of the Tāna Varṇam.
In a Tāna Varṇam, the svara groups flow evenly in a tāna style. The rhythmic pulse is made felt, when sung in medium tempo (madhyamakāla). As a concert piece, a tāna Varṇam is sung at the beginning of a concert, which helps the musician to create a musical ambience and also to attune the vocal tone. After rendering the first half in vilambitakala, the entire half is sung in second or 1 1/2 speed. This helps the artist to establish his grip over Sruti and Laya. Voice also is fine tuned after this. Eṭṭugada pallavi ( caraṇa) is sung in medium tempo. Then follows the svara passages. Tāna is also called ghanam, which means, ‘full of weight’. The proper sound for singing of tāna is said to be the sound produced from the nābhi or navel, ie., a deep powerful resonant tone.

In Tāna we listen to the sound more than to the syllable which carries the sound, because, it is not whether the phrase is articulated as ‘ta aa nam’ or as ‘nom mm ta’ that is important but it should give off a similar auditory effect. Svara-s and stresses or pulses are heard more than the bhāva of the sāhitya. A bhāva of the rāga is brought out with apt intervals or pauses between svara groupings. When tāna Varṇam is sung for practice, different speeds are attempted to perfect the briga-s and gamaka-s inherent in the rāga and also to sing in perfect laya.

Tāna Varṇam has two major sections – poornānga and uttarānga. Poornānga consists of pallavi, anupallavi and muktāyi svara, and the uttarānga consists of eṭṭugada pallavi and svara passages. Tāna Varṇam-s are usually set in Ādi and Ata tāla-s. There are a few exceptions, though.

Though the structure is almost the same, *Pada Varṇam* has *sāhitya* for all its parts. These are compositions specifically suited for *Bharatanātyam* concerts. Hence, the other name, āta Varṇam-s. It is also called Cauka Varṇam from the period it was born. *Pada Varṇam* is slower in tempo compared to tāna Varṇam. It is the central piece of a *Bharatanātyam* concert. Sāhitya dominates over solfa patterns. Because of this the dancer can explore the *nṛitya*¹ aspect as well as *sudda nṛtta*² aspect with equal importance. The tempo gives the dancer ample scope to develop *abhinaya* sequences with picturesque postures and clarity of gestures. Sāhitya has a continuous thread of plot and this enables the dancer to fix the *bhāva* of the context or character portrayed. Usually it is a monologue of a *nāyika* (*jīvātma*) seeking union with God (*Paramātma*). ‘Roopamu Jooci’ of Muttuswami Dīkshitar is an exception, where in the *sāhitya* part is concerned. It did not have *sāhitya* initially. *Sringāra bhakti*³ or Madhura *bhakti* is the predominant feature of *Sāhitya*.

*Pada Varṇam*-s are also sung in music concerts. But when it is taken as a dance piece, there is scope for extemporization while singing *sāhitya*. *Tāna Varṇam*-s does not allow this freedom. Sāhitya is repeated many a time for the dancer to express the meaning of the words while presenting herself as *nāyika*. Unlike tāna Varṇam, *Pada Varṇam* carry a blend of tempos and the tāna pulse is less felt. *Laya* and *sāhitya* is important, here. Rhythm in a *Tāna Varṇam* focuses on *rāga* *Svaroopa* through *svara*

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¹ Facial Expressions
² Pure dance movements with out any specific meaning
³ Love devotion : devotion by means of love
patterns. In a *Pada Varṇam*, the rhythm gets along with the dancer is movements and *svara* patterns.

*Pada Varṇam* is rendered in a single *Kālapramāṇa* during the first half. This sets the mood and communicates the essence of the meaning to the audience. Inherent tempo of the *Pada Varṇam* is not even like that of *Tāna Varṇam*. The *caraṇa* is sung and danced in a medium tempo ie: One or One and a half degree higher than the basic tempo in which the *poornāṅga* is sung. However, the first half is not repeated and not generally sung in second speed, and further in quadruple speed. *Eṭṭugada pallavi* is progressively longer and complex, as in *tāna Varṇam*. But here, *svara* passages are subservient to its *sāhitya* part. *Muktāyi svara* is also supplemented with *svara sāhitya*. Almost all the passages except *pallavi*, *anupallavi* and *caraṇa* ends up in short rhythmic round offs or tirmāṇam-s. In a dance concert, *pallavi* and *anupallavi* is separated in each āvarta and made to sound like separate units. *Jati-s* or pure dance sequences are interwoven in between to strike a balance. In a *Pada Varṇam*, the rhythm is controlled or defined by the rhythm of *sāhitya* and pure dance patterns. *Pada Varṇam* has combined the peculiarities of *Padam* and *Varṇam*. As in *Padam*, *sāhitya* is based on *Śriṅgāra rasa*, *Tāla* is less pronounced. *Kālapramāṇa* is slow. Melodic aspect and its corresponding mood is focused. *Pada Varṇam* is more familiar to *tāna Varṇam* in rhythm permutations, vitality of the piece, *svara* passages, tempo in which the *adavu*-s are set when done in the second speed, structure and the presence
of the name of patron or deity in the sāhitya. Tāna Varṇam is scholarly composition. *Pada Varṇam* provides rich entertainment.

**Process of Abhyāsa in Tāna Varṇam**

A student internalizes a rāga through steadfast effort by repeatedly singing the tāna Varṇam composed in a Rāga. The same student reproduces it from imagination. The habit internalized through the practice of Varṇam becomes his/her second nature to make the singing technically brilliant.

Varṇam could be seen as the physical body of the Rāga with a definite structure. Learning the nature of a Rāga is a subtle process. There is a parallel physiological process transforming the vocal chord during the internalization process of the Varṇam. At the same time it helps him/her to develop a control in air-thrust/breath. Thus the process is three fold which acts upon Manomayakosa, Annamayakosa and prānamayakosa. Varṇam as an *abhyāsa gānam* serves as guide to understand the Svaroopa of a rāga, the laya aspect inherent to a rāga, the kālapramānam of the musical structure and the practice of maintaining it in varied degree of speed, importance of breath control and the way to achieve the perfect level of the same through proper practice of Varṇam.

**Development of the term - Varṇam**

“Concert music and dance music, while sharing all the basic technical features of rāga and tāla, occupy two separate parts of Karnāṭik repertoire”¹.

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¹ John Higgins. The music of Bharatanatyam. USA: University Micro films International 1973, Page 31
Varṇa itself is an old technical term in music and applies to a way of practicing and singing rāga-s and svaras, says Dr. V. Raghavan. In Bharatā’s Nāṭya Sāstra, the term is used for a kind of musical melodic pattern or movement. He had called these svara patterns collectively, as alaṅkāra-s. Alaṅkāra-s were based on four types of Varṇa-s or melodic movement.

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\begin{align*}
\text{Sthāyi} & : \text{Notes that are devoid of any movement} \\
\text{Arōhi} & : \text{Notes that goes up – ascending notes} \\
\text{Avarōhi} & : \text{Notes that goes down – descending notes} \\
\text{Saṅcāri} & : \text{Circuitous travelling over various notes}
\end{align*}
\]

While Bharata uses the term for denoting various svara saṅcārā-s, Sāṅgadēva in Saṅgīta Ratnākara defines the term Varṇa as colour or pattern of tonal movements. ‘Varṇa’ signifies ‘type of tonal movements’, viz, ascending, descending etc. and alaṅkāra signifies a melodic phrase, a definite arrangement of Varṇa-s.

Bṛhaddesi says, “Varṇa-s are ought to be known for the sake of structuring” of alaṅkāra-s and the like, as being born of svara-s produced by the human body (and) adorned by repetition (in the) three registers⁠¹.

Nāṭya Sāstra, Bṛhaddēsi and Saṅgīta Ratnākara define Varṇa as structured melodic patterns with movements that are circulatory (saṅcārin), ascending (ārōhin), descending (avarōhin) and steady (sthāyin). However

⁠¹ नन्तु वर्णश्लोकां किमुप्लावं वर्णश्लोकां गात्मकाश्चिति
ः यत्र समं स्वराः अनुपत्तस्पर्शस्तिः हत्ति तेहेऽ
Matanga Muni’s description of Varṇa accommodative of the repetitive nature of patterns in three registers seems close to the modern singing method of Varṇa. To the question “how is Varṇa brought about”, Brhaddēsi explains:

“When the svaras stretch the syllable due to the demand of melodic rendering through (their) steadiness, circulatory movement, ascent (and) descent, then Varṇa (pattern of melodic movement) is effected. Mataṅga Muni, like Bharata, has experimented svaras in wooden Vina which is “manifested in the bodily vīna”. Four Varṇa-s or melodic movements are known as constructors of melodic rendering in Natyasāstra.

This statement clearly defines the purpose of Varṇa or why these movements are made and how is this connected with enunciation of a rāga and the delineation of melodic form. Varṇa in the modern concept also represents certain melodic patterns combined in rhythmic units with pauses or visṛṇtis rich in ‘mātrā-s’, reminding of the Varṇa-s expounded by Bharata, Nandikesvara and Mataṅga Muni, which suggests svara-s with elongative nature or possibility of elongation directly proportionate to the melodic entity of the rāga. Thus the character of the rāga is revealed through the accepted patterns flowering out of the rhythmic clusters. All these musical movements are actualized through Sarirā (body). Besides providing the structural character of a scale, the Varṇam (in both ancient and modern concept), by exercising its multiple tonal and (sva)ra(s) progressions acts as

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1 यदाहि स्वरा वर्णकर्मान्तकर्मन्यति गीतवशाय
स्त्रयिविल्पन संचारित्वेन अयोहिल्पेन तदा वर्णस्य निर्मातिः
instructors to vocal chords and voice control panels of the body. Thus, the
term Varṇam, according to the treatises and practice, has a similar
functionality. The modern Varṇam with all these four patterns\(^1\) converged
into a single structure to become an exclusive musical stature or form while
the application of the svara-s and the result anticipated remains the same.
The composition is aptly called Varṇa, since many of the ancient Varṇa-s
(svara group patterns) of the Ārōhi, Avarōhi, Sthāyi and Saṅcāri types are
gracefully inter woven into the texture of the dhātu\(^2\). Profusion of vowels in
tāna Varṇa helps one to render the gamaka-s in a smooth and polished
manner\(^3\). The paucity of words and the consequent profusion of vowels in
the Sāhitya as also their even distribution makes it an ideal piece for the
training of the voice. To the instrumentalist, it develops his finger skill and
improves his technique and style of execution.

As we know from Saṅgīta Sampradāya Pradarsini, Goviṅda Sāmayya
of Karvetnagar (1680 – 1710) is the primal architect of the Varṇam. Saṅgīta
Sampradāya Pradarsini mentions him as having preceded Ādiyappayya and
calls him the tāna Varṇa mārga darsi (the pioneer of Tāna Varṇam-s). His
Varṇam-s in mōhanam, Kedāragaula and Navarōz are printed in Saṅgīta
Sarvārtha Sāra Saṅgraham, a compilation of Tirunagāri vina Rāmanujayya
that predates Saṅgīta Sampradāya Pradarsini by at least 45 years. The
mōhanam Varṇam is under the name Rēgupti (a rāga conforming to present

\(^1\) sthāyi, Ārōhi, Avarōhi, sancari
day mōhanam) and the Dhyāna sloka for Regupti is given. This Varṇam has sāhitya for all its sections and has no anubāndham.

By the period of Nineteenth century, ‘Varṇam’ – the term itself was well established. Apart from Govinda Sāmayya, there were other composers in the Seventeenth century to Eighteenth century. Koovanasaṃayya, Pacciimiriyam Ādiyappayya, Mērāttōor Vīrabhadrayya, Sońti Veṅkata Subbayya, Sońti Veṅkata Ramanayya and Rāmaswami Dīkshitar followed Gōvinda Sāmayya. Some Varṇam-s are written by anonymous authors. These are referred as ‘Pracīna-s’ in Saṅgīta Sampradāya Pradarsini. Most of the Varṇam-s had sāhitya for all its sections like a Pada Varṇam. Varṇam, in earlier times, resembled svara jati. Classifications of Varṇam as Tāna Varṇam and Cauka Varṇam was recognized during Eighteenth century. Presence of sāhitya alone is not sufficient for this classification as PadaVarṇam and tāna Varṇam. Some of the Varṇam-s of Rāmaswami Dīkshitar vouches for this. Eg: Valaci vacci- Hindōla Vasanta - Roopakam, Rammanavē – Hindōlam - Ata, Alukancarā-Kannada - Ādi (Pracīna).

There were many experimental works as well Rāmaswāmi Dīkshitar (1735) has composed a svara sthāna Varṇam in which syllables of the words are synchronized with notes. The Varṇam ‘Sa ri ga ni da ni’ in Tōdi is set in Ādi tāla. However, both Pada Varṇam and tāna Varṇam has used Telugu for

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the sāhitya, in earlier times. Varṇam as we see it today, formed at the end of the Seventeenth century or in the beginning of the Eighteenth century.

Apart from Pallavi, Anupallavi, Muktāyi svara, etṭugada pallavi and svara passages, there were Varṇam-s with Anubāṇḍham. Anubāṇḍham completed the meaning of the sāhitya left unsaid in caraṇa. From musical point of view, however, this portion was of less significance. It was given up later. Only Tāna Varṇam-s carried this extended sāhitya. Rāmaswami Dīkshitar and Subbarāma Dīkshitar has composed Varṇam-s with or without anubāṇḍhams. According to P. Sambamoorthy, anubāṇḍham can be compared to the coda of European music. Since it disturbed the balanced length of the Poorvāṅga and the uttarāṅga it was gradually given up. In later times, the necessity for an anubāṇḍham was obviated as the caraṇam expressed a complete idea.

As an abhyāsagāna, training in a rāga starts with the Varṇam. Varṇam details the rāgachaya phrases, gamaka-s, subtle tonal distinctions, tāla patterns in a simple framework. For a beginner, Varṇam helps to fine tune the voice to apt sruti and helps to render gamaka-s with perfection. For an advanced student, Varṇam is more than just a crystallized form of rāga. One gets an idea about manōdharma Saṅgīta (extemporization). Peculiarities of a rāga can easily be learned by analysing Varṇam. Various technicalities like anya svara, nyāsa svara and jīva svara of a rāga can be identified in a Varṇam.

Three aspects of manōdharma – rāgalapana, neraval and kalpana svara can be effectively understood by the analytical study of a Varṇam.
Rāgalapana and its different phrases and phases are indicated in the structure of svara groups in different anga-s. Pallavi of a tāṇa Varṇam can be viewed as pointing towards the basic range of the rāga, its Svaroopa in general and the saṅcāra-s in middle octave. It also gives idea on the graha svara (starting note) or sometimes the rāgachāya svara of a rāga. Graha svara can also be a nyāsa svara or jīva svara. By the repetition of svara-s, the importance of that svara in forming the character of a rāga is understood. Repetitions can again sound different because of different combinations. A same svara teams up with different notes on different occasions and can sound very distinct. These subtleties and nuances in respect with a rāga is highlighted in a Varṇam. Nyāsa svara-s are another interesting aspect of understanding. If a resting note is kept at visṛṇṭi for long, then it can be inferred that the svara is a dirgha nyāsa. Likewise, if it is stretched for a shorter time measure, it can be said that the svara can only be stretched to a minimum level, so as to appear as hrsva nyāsa. Jīva svara comes in all rāgachāya phrases. Pallavi itself admits of one or two rāga ranjaka prayōga-s and this cannot do without the presence or preponderance of a jīva svara.

Again, there can be one or more jīva svara-s in a rāga. This is revealed through the patterns found in anupallavi and muktāyi svara. Jīva svara-s and rāgachāya phrases adorn the Poorvāṅga and tries to establish the rāga character in a simple and straight manner. By scrutinizing the first half of a tāṇa Varṇam, a serious student of Kamāṭik music will be able to understand the lakṣya and lakṣaṇa of a rāga. Uttarāṅga, with caraṇa
(eṭṭugada pallavi) and svara passages delve deep into the possibilities offered by the rāga on its rhythmic side. Each svara passage focus on one particular svara and suffices enough and more experimentations allowed with regard to that svara. Thus each and every note peculiar to that rāga and its ratījaka character is revealed in a smaller way. Graha svara of each passage can be different or it can be same. It can be different in two passages and can be same in the other two or three passages. From this one can understand the importance of one particular svara within that rāga and how the importance could be well brought out. Here again the nyāsa-s are found in the first svara passage. Occasionally, some can be found in the second passage as well. Third and fourth and sometimes, fifth carry sarvalaghu\textsuperscript{1} pattern with small tīrmānams. It also indicates how a small rhythmic ending can sound better or pleasing in comparison with a long or much complex one. Understanding these, a musician can have a clear idea on how to swing back to the sāhitya of the neraval after each kalpanasvara. Rāgalapana and neraval is indicated in the pallavi, anupallavi and muktāyi svara. The second part helps to develop a concrete idea on mathematical and geometric progression, so important to kalpana svara, to sound impressive.

By understanding the origin and development of this form, it is found that Varṇam originated during seventeenth century, during the period of Govinda Sāmayya. Earliest Varṇam is much like Pada Varṇam in form and structure, with Sāhitya in all anga-s. By arranging the composition and the

\textsuperscript{1} Svara patterns which moves along with the aksara kālās in a tāla set in caturasra gati.
composer’s period, chronologically, the growth of this form in terms of structure (type), language, rāga-s and tāla-s employed in structuring the Vārṇam can be analysed.

Late seventeenth century, Govinda Samayya composed in Telugu and all his Vārṇam-s are in Rakti rāga-s. His brother Koovana Samayya has one Vārṇam to his credit, in Ata tāla, the first of its kind unlike his brother who composed in Ādi, alone. In the Beginning of Eighteenth century Merattoor Virabhadrayya has composed in rāga-s with lesser scope of ālāpana in both Ādi tāla-s. Paccimiyariyam Ādiyappayya, Sōrī Vēṅkata Subbayya and Ramaśwāmi Dīkshitar were his contemporaries. Vārṇam in its full splendor came about through Ādiyappaya’s musical marvel ‘Viribonī’. He has composed only in Ata tāla. Both Sōrī Vēṅkata Subbayya and Rāmaswami Dīkshitar have composed in Ata tāla. The latter attempted ‘Roopakam’ for the first time for Vārṇam. Rāmaswami Dīkshitar composed in rare, major and minor rāga-s. Rāmaswami Dīkshitar is the pioneer in attempting different tāla, to set a new pattern. Before Syāmasāstri, two more composers have attempted Ānandabhairavi. Merattoor Virabhadrayya and Melattoor Veṅketaramana Sāstrī in Ādi and Ata tāla respectively.

Genius of Syāmasastri paved the foundation for experimentations in composing Vārṇam-s. He has attempted in four different tāla-s. Ata, Caturasra- Ata, Tisramathy and Ādi. Apart from Telugu, he has composed in Sanskrit. In terms of the melodic entity of the Vārṇam, its tāla and

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1 Möhanam, Mukhāri, Kedāragula, Navrōz
2 In Ānanda Bhairavi, Husēni and Kannada
3 In Kamalamanohari, Karnātaka Kaivira Vasaṅṭa. Eighteenth Century
language, Syāmasāstri was a trend setter. Muttuswami Dīkshitar has not experimented with this form. Two Varṇam-s are attributed to him, in Telugu, set to Ādi and Roopakam. Wālajapēt Veṅkataramana Bhāgavat has composed in Kraṇṭa triputa. He explored Cakravākam and kēdāram, for the first time for Varṇam. Composers who followed him introduced new rāga-s into Varṇam composing. Palakkād Paramēsvaṇa Bhāgavat, Pallavi Gōpalayyār and Vīṇa Kuppier composed Varṇam-s which would become immensely popular for the rāga-s chosen and the structural beauty. These were no experimentation in respect with tāla, until the beginning of Nineteenth century.

Among Tanjore Quartette, Ponnayya Pillai has explored the possibilities of different time measures in his Varṇam-s. He has composed both forms (Tāṇa and Pada). Apart from the usual Ādi and Ata, he introduced Tisra Ata and Misracāpu. Another notable feature is the introduction of a rāga malika (last svara passage in ‘Nirajāksuda’ – bhairavi, roopaka) and the language used is Tamil. A Varṇam in rāga Lalita was first of its kind. Swati Tirunāl was greatly influenced by Tanjōre Quartette. Most prolific composer of his time, he introduced maniṇpravālam – a mixture of Sanskrit and Malayalam for his Varṇam-s in both tāṇa and pada format. Jhampa tāla and tisra ēkam were first found in this form, through the Kāmboji Varṇam of Kundrakudi Krishna Iyer and khamās Varṇam of Subbarāma Dīkshitar. Āhiri was used by Taraṅgampādi Pancerāda Iyer.

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Balahamsa is well explored by Subbarāma Dīkshitar in ‘Srī rājadhiraja’, in 
Ata tāla.

Other than Swātī Tirunāl, another composer who played with the 
literary beauties in Varṇam-s was Mahā Vaidyanātha Sivan. His only 
Varṇam ‘Pankajākṣi pai’ in kāmbōji vouches for this. There are composers 
who became popular with single Varṇam-s. Taccoor Siṅgārācāri – Ninnukōri, 
vasaćita, Ādi and Mānambuccāvadi Venketa Subbayan – Jalajāksa, 
Hamsadhvani, Ādi. An entire Rāgamālīka in nine rāga-s was introduced by 
Kottavāsam Veṅketarama Iyer. Varṇam-s of Tiruvoṭṭiyur Tyāgayya, Patnām 
Subramanya Iyer and Rāmnād Srinivāsa Iyengār excels in its ‘Soukhyam’ 
(pleasing manner) aspect. Another prolific composer after Swātī Tirunāl, in 
Nineteenth century, is Patnam Subramanaya Iyer. Telugu was the most used 
language. Navaratna mālika with Rāga mudra was first introduced by 
Mysore kārigiri Rāo, set to Jhampa tāla in the later half of Nineteenth century 
and beginning of Twentieth century. Nineteenth century can be considered 
as the golden period, as far as this musical form is concerned. Twentieth 
century composer who had composed in rare tāla-s is Vīṇa Sesanna. 
Sankīṇa Maṭhya, Khaṇṭa Dhruva, Misra triputa, Caturasra triputa and 
Khaṇṭa maṭhya has been used by him. Among Twentieth century 
composers, Tiger Varadācāri, Muthayya Bhāgavat, Vīṇa Sivarāmayya and 
Veṅketa Giriappa has composed in rare rāga-s. Muthayya Bhāgavat has 
also composed daru Varṇam-s which are all time popular. Varṇam-s became 
popular concert form during the latter half of Nineteenth century. It still 
carries the same status in a concert platform. Other Tamil composers of
twentieth century were, K. Ponniayya Pillai, Kotisvarayyar, Māyuram Visvanātha Sāstri, Arunācala Annāvi, Gōmati Sankara Iyer, M. S. Subramania Iyer, Meenaksi Suṇdaram Pillai, T. N. Swāminātha Pillai. Pāpanāsam Sivan became a popular kīrtāna composer, and also was well appreciated for his Pada Varṇam-s in Tamil. His Pada Varṇam-s with better scope for abhinaya in dance concerts became more popular. During the middle of twentieth century, compositions extolling in the scholarly brilliance came in vogue. Dr. S. Rāmanāthan, G.N. Balasubramanyam and Koodaloore M. Subramaṇiam attempted many a composition in this regard. Present composers like Dr. M. Bālamurali Krishna, Calcutta Krishnamoorthy, Lālgudi G. Jayarāman, T. M. Tyāgarājan have composed both Tāna Varṇam and Pada Varṇam. Calcutta krishnamoorthy, T. K. Goviṅda Rao and Ravikiran, have explored a little more than their contemporaries in terms of form, approach, time measure and choice of rāga-s.