

A Critical Edition of Svāra Śikṣā Based on One Manuscript
Peter Freund and Vivek Vaidyanathan

Svāra Śikṣā is a short text on Vedic phonology noticed by Aithal in his landmark work, *Vedic Ancillary Literature: A Descriptive Bibliography*.¹ Preserved at the University of Travancore in Kerala, India,² the palm leaves contain 35 verses, all in Anuṣṭubh meter except for verse 33 in Triṣṭubh, and verse 29.2 which loses meter for the sake of an example (iti nidarśanam.) There are two defective lines, 15.1 which appears to be complete in only 13 syllables, and line 31.1 which is gifted with one extra syllable. There is no mention of an author, either in the text itself or in the colophon. The verses make reference to Vedic devatās, Agni, Vāyu and Sūrya (verse 6), Agni Pavamāna (verse 7), Agni again (verse 8), all the devas, and Indra and the Vasus (verse 9), Tanūnapāt, and Indra, the lord of Śacī (verse 18), and again Indra (verse 30), giving the text a timeless and eternal character. The text seems to have been composed in the age when the great Śikṣā-Kāras were active, some hundreds or perhaps thousands of years ago.

The name "Śikṣā" (meaning literally "to unfold") is given to a class of works associated with the task of training young students in proper pronunciation of the Sanskrit language, teaching the alphabet, the rules of euphonic combination, the characteristics and peculiarities of the various speech sounds, and the proper place of articulation in the mouth, and in general all the knowledge needed to maintain the tradition of flawlessly correct pronunciation of the Vedic texts generation after generation. Svāra Śikṣā takes as its special province or focus the pronunciation of the different pitches or accents with which the ancient Vedic texts are properly recited, accents which are considered to be phonemic in character, unlike the melodies in which the familiar meters of classical Sanskrit are recited, that have no bearing upon the meaning. Even though most Śikṣā are associated with specific Vedas, and give rules specific to their respective Vedas, Svāra Śikṣā apparently gives rules that are broadly applicable, and explicitly mentions Ṛg, Sāma and Yajur Vedas in the closing verses (34 and 35). Nevertheless, an association with YajurVeda seems most likely because of the detailed treatment of the hasta svāra mode of recitation.

The universal relevance of the knowledge of Svāra Śikṣā is proved from another angle: In an amazing display of scholarship, the author of this Śikṣā has shared verses with 23 other Śikṣā texts,³ including texts associated with all four Vedas. There are shared verses with the Śaiśirīya and Vyālī Śikṣā of Ṛig Veda, Nārādīya Śikṣā of Sāma Veda, Māṇḍūkī Śikṣā of Atharva Veda, Yajñavalkya Śikṣā among others from Śukla Yajurveda, and Cārāyaṇīya and Sarvasamṁmata Śikṣā and many others from Kṛṣṇa Yajurveda. In all, about 38 lines, more than half of the total, are borrowed from other works--or have been borrowed by these other works from Svāra Śikṣā.

This is what has made it possible to make a "critical edition" of the text of Svāra Śikṣā with only one manuscript: The readings of more than half of the lines in the work can be compared to readings in many other Śikṣā works, transcriptional errors can be corrected, and an opportunity for broader understanding and interpretation can be presented, based on the correlation of each line with its

1 Parameshvara Aithal, *Vedic Ancillary Literature: A Descriptive Bibliography*, Motilal Banarsidass: Delhi, 1993.

2 Travancore University 4254 M., palm leaves, 4 folios, 35 Grantha-s. Belonged to Vishnu Nambudiri of Ettikada Illam Ayankudi, Kaduttirutti, Kottayam.

3 Śaiśirīya śikṣā, śaunaka śikṣā, kauhalīya śikṣā, māṇḍūkī śikṣā, sarvasamṁmata śikṣā, svarāṅkuśa śikṣā, svarāṣṭaka śikṣā, vyālī śikṣā, keśavi padyātmikā śikṣā, varṇaratnapradīpikā śikṣā, yajñavalkya śikṣā, śambhu śikṣā, kauṇḍinya śikṣā (Hyderabad), nārādīya śikṣā, cārāyaṇīya śikṣā, padacandrikā, vararuci śikṣā, laugākṣi śikṣā, pāṇinīya śikṣā, mallaśarma śikṣā, amoghānandinī śikṣā, madhyandina śikṣā, and pāri śikṣā

coordinate appearances in other parallel works.

We have a picture of the original Śikṣā Kāra of this work, sitting to compose, and having in mind a specific theme of knowledge that he wants to unfold in a precise sequence. Whenever, in that sequence of unfoldment, he has available to him an appropriate verse, either from a specific Śikṣā, or from a general repository of the lore of Śikṣā which he has in memory, yet a verse that fills the need for the item of knowledge which he wants to include at that point, then he uses that; and when there is nothing in memory, he creates a line anew. In this picture, the "borrowed" lines are not interpolations, but an original part of the exposition of knowledge as propounded by the original author. Those lines which are borrowed provide a linkage, a horizontal connection to the knowledge of Śikṣā found in other Śikṣā texts, and in the context of other Vedas: This represents a horizontal integration of knowledge: This feature serves to unify and draw together the knowledge of pronunciation as it is taught in all the different Śikṣā texts, making them all exponents of a single comprehensive and unified discipline of knowledge. In contrast, those lines and verses which are not found in other works, which are unique to Svara Śikṣā, they provide a vertical integration of knowledge, because they draw out deep points of knowledge that are special, unique to this particular viewpoint and context of unfoldment of knowledge of Śikṣā. To create these lines, the Śikṣā Kāra has to go deep into his own inner vision of the knowledge of Śikṣā, and examine the detailed dynamics of unfoldment of speech from its source in the pure unbounded field of Atma and give a voice to that cognition. So these lines give a fresh and holistic vision of the deepest reality of Śikṣā as it is brought to light by this particular seer: That is what is meant by vertical integration of knowledge, knowledge which is integrated with its source in the direct cognition of reality by the Vedic seer.

In the field of vertical integration of knowledge, there is one point brought out by the author of this Śikṣā which strikes at the very essence of what Śikṣā is, and what its purpose is. The essential goal of Śikṣā is to preserve the Veda, to maintain the eternity of the Veda in time by maintaining the effectiveness of its recitation in every generation. Effectiveness of recitation means both effectiveness in terms of purification of the individual and his environment through recitation of the Vedas, and also effectiveness in the performance of the Vedic yagyās. If the Vedic recitations called for in a Vedic rite are not recited with proper pronunciation, then the fruit of the yagya will not be achieved (e.g. as expressed in verse 33). So Śikṣā is that one branch of Vedic knowledge devoted to upholding proper pronunciation, so that the effectiveness of the yagyās will be preserved, and then the utility of the Vedas will be obvious, and every generation will uphold the Vedic way of life and preserve the Vedas for future generations.

Now there are two causes of proper pronunciation: There is the obvious surface value of correct pronunciation, which is familiar to all who have studied Sanskrit, with specific points or sthānas for articulation of every sound, specific lengths for holding each sound, and all the different rules of pronunciation. This is the implicit cause: The lungs, throat, tongue, teeth and lips, and nose, all are intimately involved in producing the sound, and their proper participation gives shape to the sound that comes out of the mouth. But there is also a non-implicit cause, which is equally important for correct pronunciation, and that is the consciousness of the speaker. In terms of brain functioning, there are specific parts of the brain which are associated with each aspect of pronunciation, and each particular speech sound. But the total brain has to be put to function for the production of each speech sound, and thus the coherence of total brain functioning is also a key feature of Vedic pronunciation. When the total brain functions together, it gives rise to the experience of Atma, the Self, as described in recent

brain research by Travis and others.⁴⁵ This total brain functioning is an essential component of correct pronunciation.

Put another way, when one speech sound comes to an end, when it collapses into a point, as for example when "a" collapses into "ga" in the first word of Rig Veda, ("agnim") then in the momentary silence of the gap, the brain is calculating what sound is to come next. This process of calculation takes in the entire brain physiology. So the sequence of sound and gap together makes up the Vedic recitation, and the gaps, the points of silence, the unmanifest source of the expressions of speech, they also have to be cultured in order for the pronunciation of the Vedic texts to be correct. The sequential emergence of the variety of sounds from one homogeneous unified field of unmanifest speech emphasizes the fundamental role of silence, of the transcendental or purusha value in the generation of correct speech. This non-implicit cause of correct pronunciation is described by the author of Svara Śikṣā in verse 10:

परमात्मा च तत्रैव तदङ्गुष्ठसमाश्रितः

सदा नृत्यति वेदेषु शब्दब्रह्माभिधः परः १०

[The technique of proper pronunciation is] Taking refuge in that unbounded pure Self-referral consciousness, the field of all possibilities, [able to take on any shape or form] on that level of pure Being which is the supreme transcendental nature of the Self or Atma, and where that alone is.

Eternally it dances and displays its creativity in the play and display of the Vedas, [but] that [which] is called ShabdaBrahm, Infinite Totality taking the form of sound, is in reality [nothing other than] the Transcendental Being.

This brings us back to the initial invocatory verse of the Śikṣā:

प्रणम्य वेदपुरुषं

Completely absorbed in total surrender to the Purusha of the Veda . . .

Purusha is the 25th category in Sāṃkhya, the third system of Indian philosophy, and refers to the unbounded cosmic witness, the pure Self or Ātmā, the cosmic Self, the reality that lies beyond the individual ego, and is considered separate and distinct from the 24 other categories which comprise what is called Prakriti or "Nature."

This quality of Purusha applied to Veda traditionally refers to the tenth mandala of Rig Veda, known as the Purusha mandala. The tenth mandala has 191 Suktas plus one Avyakta Sukta, just like the first mandala of Rig Veda has 191 Suktas, plus one Avyakta Sukta, and according to the Apaurusheya

4 Banquet, J. P. (1973). Spectral analysis of the EEG in meditation. *Electroencephalography and Clinical Neurophysiology*, 35, 143 – 151.

5 Travis, F., & Wallace, R. K. (1999). Autonomic and EEG patterns during eyes-closed rest and Transcendental Meditation (TM) practice: The basis for a neural model of TM practice. *Consciousness and Cognition*, 8, 302 – 318.

Bhashya of Maharishi Mahesh Yogi, the Suktas of the tenth Purusha mandala are located in the gaps between the suktas of the first mandala: The suktas of the Purusha mandala give expression to the silence of the gaps between the suktas in the first mandala. This is called Sandhi Brahm, and is the complement of Akshara Brahm or Shabda Brahm. The entire field of Vedic speech lies between these two fullnesses, the unmanifest silence of Sandhi Brahm on one side, and the expressed dynamism of Shabda Brahm on the other side. The lesson of this Shiksha, both in its invocatory verse, and in its 10th verse, is that the mastery of Shabda Brahm, and the achievement thereby of all the goals of all the Vedic rituals, which means the achievement of any objective whatsoever in creation, has its basis in taking recourse to the wholeness of unmanifest Being, the Sandhi Brahm, the Purusha value of the Veda. This is the key lesson in the area of vertical integration of knowledge found in this Śikṣā.

We see this point again if we look into the meaning of the name of Svara Śikṣā. The choice of the name "Svara Śikṣā" is significant of the content to be explored in the text Maharishi Mahesh Yogi explains that the word "Svara" can be understood as the "Ra," reverberation, of "Sva" the self.

When you study the sounds of the mantras and you study the gaps between sounds, then you understand that the reverberations of these sounds, they are the speech of the Self. It is the Atma that reverberates. It is called Svara. It is called the reverberations of Atma, it is called the reverberations of the Self. So Vedic reverberations of the Self, they are always at the basis of the evolutionary impulse of activity, [always] evolutionary.

The author of the Svara Śikṣā proposes in the introductory verse to expound the comprehensive (saṃgrahaḥ) knowledge of Svara. That comprehensive knowledge not only includes the explanation of the most dynamic and expressed values of Svara found in the various pitch accents which must be properly applied in Vedic recitation, but it also takes in this broader understanding of Svara as the reverberation of the Sva or Self, or Atma, expressed by Maharishi in the above quote, and articulated in verse 10 of the Svara Śikṣā. The invocatory verse expressing homage to vedapurūṣa, and the discussion of Shabda Brahma in verse 10 are therefore not digressions or peculiarities, but rather speak to the essence of what it means to unfold Svara in all its values.

Shabda Brahm, the Totality in terms of sound, is Vedic sound, Vedic sound seen in terms of language, seen in terms of expression of Natural Law in creation. The complete Veda, as the source of the expression of the whole creation is called by Maharishi the "Constitution of the Universe." The most recent research in the field of Vedic Literature has located the totality of Veda, the whole of Veda and Vedic Literature in the structure and function of human physiology. This research by Raja Nader Raam, published in *Human Physiology: Expression of Veda and Vedic Literature*, locates and correlates each branch of Vedic Literature, for its characteristic structure and function, in the human anatomy and physiology.

That means for each text of Vedic Literature, there is an aspect of human physiology, an organ or structure which is an expression of the intelligence, the qualities of Natural Law, in short, the knowledge contained in the corresponding branch of Vedic Literature. And for each aspect of human physiology, there is a blueprint, a comprehensive source of Natural Law in a specific text of the Vedic Literature. In the context of this research of Raja Nader Raam, the role of Śikṣā has been highly elevated: No longer the first grade primers teaching beginning students the ins and outs of correct pronunciation, the fundamental texts of Śikṣā have been raised to the status of components of the

Constitution of the Universe. Thus on a fundamental level, all the Śikṣā are encoded in our DNA, and they have given rise to specific organ structures in the body. Raja Nader Raam has correlated the Śikṣā in terms of their structure and function with the autonomic ganglia that are arranged in cords on either side of the spine, and are also located in the head and abdomen. Although structurally the different ganglia are quite similar, functionally they are distinct, each with its own mapping of afferent and efferent fibres, appropriate to the control and coordination of impulses from different internal organs. Accordingly the ganglia in the head correspond to the Śikṣā of Ṛg Veda, and then proceeding downward on the cords on either side of the spine, the ganglia correspond respectively to the Śikṣā of Kṛṣṇa Yajur Veda group 1, Shukla Yajur Veda, Kṛṣṇa Yajur Veda group 2, Sāma Veda and finally Atharva Veda.

Svara Śikṣā as a new entry to this analysis does not yet have a place in this mapping between Śikṣā and autonomic ganglia. However, there is one Śikṣā which has a diametrically opposed topic of concern from that which forms the subject matter of Svara Śikṣā, and that is Śamāna Śikṣā. Śamāna Śikṣā enumerates the Śamānas in Ṛg Veda. Śamānas are the places where an initial "a" has been elided due to sandhi. Thus the Śamāna Śikṣā is taking the attention to points where there is no expressed speech, where there is no dynamism, only silence: Śamāna Śikṣā teaches the pronunciation of silence.⁶ The Śamāna Śikṣā is correlated with the ciliary ganglion, located at the back part of the orbit of the eye. It is the uppermost of all the autonomic ganglia. Since, in contrast to Śamāna Śikṣā, the Svara Śikṣā teaches the total value of dynamism, the complete range of dynamism of the Self, the complete knowledge of the "Ra" or reverberation of the Self, "sva," Svara Śikṣā should be correlated with the nether-most of all the ganglia,⁷ the terminal ganglion located near the base of the spine, connecting the two cords of ganglia that proceed upwards along the spine. In that position, Svara Śikṣā would be flanked on either side by the two Śikṣā of Atharva Veda. Atharva Veda, dealing with the "tharva" or impulse of "a" is similarly concerned with the fully expressed dynamism of speech. Thus our proposal is that the Svara Śikṣā is correlated with the unpaired coccygeal ganglion.

Bringing to light another Śikṣā means unfolding more of the Constitution of the Universe, which means making available for study more of man's birthright, more of the knowledge eternally enshrined in human DNA. Although it seems that Vedic scholars will have to learn human physiology, there is an opportunity to make Vedic study completely relevant to modern life. Even a text like Svara Śikṣā, whose relevance appears on the surface level of meaning to be limited to those few engaged in the recitation of the ancient Vedic texts or in studying the detailed mechanics of Vedic recitation, has in light of Raja Nader Raam's research, a universal value, a value in unlocking human potential. There is a call for revival of Śikṣā, both in research, and in recitation, because Śikṣā is an essential aspect of human physiology, an essential constituent of human consciousness, and a key to unlocking and unfolding human potential. And that unlocking and unfolding of human potential has always been the

6 Knowledge of the existence of a Śamāna, an "a" that has been elided due to sandhi, becomes important in the different modes of recitation of Ṛg Veda, where the sequence of words is systematically altered. In new situations, the elided "a" might not be elided, and the reciter would need to know it was there. Hence the need for a list to be memorized by the student.

7 The Svara Śikṣā comes to us from a manuscript repository in Travendrum, on the southern tip of India, which gives some intriguing external geographical support for this idea of Svara Śikṣā being correlated with the nether-most of the autonomic ganglia.

purpose of Śikṣā.

There is a potential for application of the knowledge of the relationships of Vedic sounds with human physiology. For example, recitation of Śikṣā in proper sequence, for its sound value alone, without regard to meaning, should have a role to play in restoring normal functioning to those specific fibres in the physiology, which means restoring their connection to the whole, and thereby restoring the natural integration of all the different parts that make up the whole brain and nervous system. On this ground, it may rightly be expected that the recitation of Svara Śikṣā can have precisely this effect: when in the context of consciousness-based institutions where Sanskrit pronunciation is taught, Svara Śikṣā is recited on the level of sound, without regard to meaning, it should have a great value for expanding and enriching the consciousness of the students, improving the effectiveness and joy of recitation, and magnifying the positive impact of Sanskrit recitation on the environment and in daily life. This is a new vision of the importance of Vedic Literature introduced by Raja Nader Raam's research.

In conclusion, the Svara Śikṣā has come down to us in a very pure and complete state. It is a mainstream Śikṣā, rich in the traditions of knowledge of the ancient Śikṣā Kāras, profound in its horizontal integration of knowledge, in its connections with other Śikṣā texts, and also in its vertical integration of knowledge, expressing its own unique angle of cognition of the reality of Vedic speech; and it demonstrates an extraordinary emphasis on development of consciousness as the basis for perfect pronunciation of the Vedic texts. For these reasons, we believe Svara Śikṣā deserves to be evaluated as an authentic and original exposition of the knowledge of Vedic Phonology, having an equal rank with the phonetic works of Pāṇini, Kātyāyana, Vararuci, Bharadvāja and other great sages of antiquity.

[अथ स्वरशिक्षा]

प्रणम्य⁸ वेदपुरुषं वक्ष्यामि स्वरसंगृहः

उदात्तश्चानुदात्तश्च स्वरितः प्रचयः स्वराः १⁹

अक्षराणि समाश्रित्य दृश्यन्ते वर्णराशिषु¹⁰

दीर्घत्वं यच्च देहस्य त्वङ्गानां दृढगात्रता २¹¹

कर्णाकाशस्य कृशता निमित्तान्युच्च जन्मनि¹²

8 1.1 Eight other śikṣā use praṇamya in their opening verse: dantyoṣṭhavidhi, vararuci śikṣā, lakṣmīkānta śikṣā, śamāna śikṣā, mallaśarma śikṣā, śambhu śikṣā, śaiśirīya śikṣā and vyāsa śikṣā.

9 1.2 This line occurs in śaiśirīya śikṣā, śaunaka śikṣā, kauhalīya śikṣā and māṇḍūkī śikṣā, all with "tathā" instead of "svarāḥ."

10 varṇarāśiṣu --consonantal doubling has been removed here, and throughout.

11 2.2 sarvasammatā śikṣā has "yad etad dehadirghatvam aṅgānām dṛḍhatā ca yā."

12 3.1 This line occurs in sarvasammatā śikṣā, with "kaṇṭhākāśasya" instead of "kaṇṭhākāśasya."

ह्रस्वत्वं यच्च देहस्य त्वङ्गानामृदुता च या ३¹³
 कर्णाकाशमहत्वञ्च नीच जन्मनि हेतवः¹⁴
 कारणं स्वरितोत्पत्तौ समाहारोऽनयोर्भवेत् ४¹⁵
 उदात्तश्रुतिरेवेति प्रचयस्य प्रसिद्धता¹⁶
 एते स्वराः प्रवर्तन्ते देवेष्वेव विशेषतः ५
 उच्चोऽग्निर्निहते वायु स्वरितः सूर्य एव च
 ते देवा वह्निरूपेण प्रवर्तन्ते श्रुतौ त्रिधा ६
 इहैव पवमानोऽग्निर्मद्ध्यमोऽग्निस्तु पावकः
 अमुष्मिन्नेष विप्रैस्तु लोकोऽग्निश्रुतिरुच्यते ७
 अर्चिर्विद्युद्रश्मीकेशैः केश्यग्निरिति पठ्यते
 विप्रस्य दक्षिणे हस्ते सोऽग्निर्वसति सर्वदा ८
 तत्रैव सर्वतीर्थानि सर्वदेवाः स वासवाः
 वेदास्त्वङ्गुलिमाश्रित्य प्रवर्तन्ते स्वराश्रयाः ९
 परमात्मा च तत्रैव तदङ्गुष्ठसमाश्रितः
 सदा नृत्यति वेदेषु शब्दब्रह्माभिधः परः १०
 वेदाद्भ्यायी द्विजस्तस्मात् गोकर्णसदृशे करे
 शिरोहृत्कराठमूलेषु सर्वास्ये संभवा क्रमात् ११

13 3.2 This line occurs in sarvasaṁmata śikṣā.

14 4.1 This line occurs in sarvasaṁmata śikṣā, with "kaṅṭhākāśamahatvaṁ" instead of "kaṁṭhākāśamahatvaṁ."

15 4.2 This line occurs in sarvasaṁmata śikṣā.

16 5.1 This line occurs in sarvasaṁmata śikṣā.

ब्रह्मक्षत्रियवैश्यान्त्यवर्णानुच्चादिकान्स्वरात्
 तर्जन्यादौ कनिष्ठादौ तथैवानामिनान्तिमे १२¹⁷
 मद्ध्यमाङ्गुलिमद्ध्ये च ह्यङ्गुष्ठेनैव दर्शयेत्
 उदात्तान्निहतः स्वारः स्वरितात् प्रचयो भवेत् १३¹⁸
 उदात्तात् स्वरितः पूर्वं निहतः परतोऽपि वा
 जात्योऽभिनिहितक्षैप्रः प्रक्षिष्टान्यस्वरोऽपि वा १४¹⁹
 निहतत्वमानान्यमापद्यते स्वरम्²⁰
 उदात्तात् परतो नास्ति प्रचयः पूर्वतोऽपि वा १५²¹
 स्वरितः प्रचयादूर्ध्वं निहतात् प्रचयः परः²²
 स्वरितादनुदात्तानां परेषा प्रचयो भवेत् १६
 उदात्तस्वरितोपान्त्यं निहतावधिसर्वतः
 परिग्रहेऽनुदात्तानां नोदात्तस्वरिते परे १७²³
 तनूनपाच्छचीपत्यो स्वरितत्वं परिग्रहे
 नीचेन स्वरितस्वारमेकी भावे तु गच्छति १८²⁴

17 12.2 Discussion of tarjanī and kaniṣṭhā, index and little fingers, as used in hastasvara recitation, also found in vyāsa śikṣā, yajñavalkya śikṣā, mallaśarma śikṣā, sarvasaṁmata śikṣā, śambhu śikṣā, and pāri śikṣā.

18 13.2 This line occurs in svarāṅkuśa śikṣā, and is quoted as coming from svarāṅkuśa śikṣā in svarāṣṭaka śikṣā.

19 14.2 Most of this line occurs in vyāli śikṣā, with "iti te smṛtāḥ" for "anyasvaro'pi vā." Again most of this line occurs in keśavi padyātmikā śikṣā, with "vyañjanas tiraḥ" for "anyasvaro'pi vā." varṇaratnapradīpikā śikṣā ends with "tadanantaram" in one instance and "ca caturthakaḥ" in another, yajñavalkya śikṣā has "ca tathāparaḥ" and svarāṅkuśa śikṣā has "eva ca."

20 15.1 The pāda "nānyamāpadyate svaram" occurs in svarāṅkuśa śikṣā

21 15.2 This line occurs in śambhu śikṣā.

22 16.1 This line occurs in śambhu śikṣā with "param" for "paraḥ."

23 17.2 The second pāda appears in a slightly different form in svarāṅkuśa śikṣā, nodāttasvaritaparattve, occurring twice in the svaraprakaraṇam.

24 18.2 This line occurs in svarāṅkuśa śikṣā, with "nugachati" for "tu gacchati."

नीचं नीचस्त्रिभिश्चोच्चमुच्चत्वमधिगच्छति²⁵
 यकारश्च वकारश्च व्यञ्जनैस्सह संयुतौ १६
 अपूर्वो नीचपूर्वो वा जात्यास्तत्र स्वरो भवेत्²⁶
 इ उ वर्णौ यदोदात्तावापद्येते यवौ क्वचित् २०²⁷
 अनुदात्तोदये नित्यं विद्यात् क्षैप्रस्य लक्षणम्²⁸
 एदोतोरुच्चयोर्यत्र नीचोऽकारः परो यदि २१²⁹
 एकी भावो भवेद्यत्र स्वरोऽभिनिहिताभियः³⁰
 इकारः पूर्वमुच्चश्चेदकारो निहते परे २२³¹
 प्रक्षिष्टमाहुराचार्या स्वरा वर्णविदस्तथा³²
 अवग्रहात् परो यत्र स्वरितः स्यादनन्तरः २३³³
 तिरोविरामं तं विद्यादुदात्तो यद्यवग्रहः³⁴
 उदात्तपूर्वं यत्किञ्चित् छन्दांसि स्वरितं भवेत् २४³⁵
 एष सर्वो बहुस्वारः तैरोव्यञ्जनसंज्ञकः³⁶

25 19.1 This line occurs in svarāṅkuśa śikṣā, with "abhigacchati" for "adhigacchati."

26 20.1 The first pāda of this line occurs in vyāli śikṣā and kauṇḍinya śikṣā (Hyderabad version). svarāṅkuśa śikṣā has the full line but ends with "jātyaḥ svāraḥ sa ucyate."

27 20.2 This line occurs in nārādīya śikṣā, yajñavalkya śikṣā, māṇḍūkī śikṣā and cārāyaṇīya śikṣā

28 21.1 This line occurs in kauṇḍinya śikṣā (Hyderabad version) with "anudātte pade" for "anudāttodaye." cārāyaṇīya śikṣā has "nīce ca pratyaye nityaṁ vidyāt," and nārādīya śikṣā has "anudātte pratyaye nityaṁ vidyāt."

29 21.2 This line occurs in padacandrikā and in svarāṅkuśa śikṣā.

30 22.1 svarāṅkuśa śikṣā has: ekībhāve bhavet tatra svarō'bhinihitas tadā.

31 22.2 In svarāṅkuśa śikṣā there is a line that reads: ikāra uccaḥ pūrvasmin parasmin niyataḥ sa ca.

32 23.1 This line occurs in svarāṅkuśa śikṣā, with "ācāryāḥ" for "ācāryā," and "svaravarṇa" instead of "svarā varṇa."

33 23.2 This line is in māṇḍūkī śikṣā, nārādīya śikṣā, svarāṅkuśa śikṣā, vararuci śikṣā, cārāyaṇīya śikṣā and laugakṣi śikṣā. It is in yajñavalkya śikṣā with "yas tu" for "yatra."

34 24.1 This line is in both laugakṣi śikṣā and nārādīya śikṣā, but laugakṣi has udātte for udātto.

35 24.2 This line is in both yajñavalkya śikṣā and cārāyaṇīya śikṣā with "chandasi" instead of "chandāmsi" and "padam" for "bhavet." Nārādīya śikṣā differs only in having "chandasi" instead of "chandāmsi."

36 25.1 This line is in yajñavalkya śikṣā, with "ucyate" for "samjñakah," and in svarāṅkuśa śikṣā with "eva ca" for "samjñakah."

स्वरे चेत्स्वरितं यत्र विवृत्या यत्र संयुते २५³⁷
 पादवृत्तस्सविज्ञेयो विवृत्या नीचयत्स्वरम्
 जात्योऽभिनिहितस्वारः क्षैप्रः प्रश्लिष्ट एव च २६³⁸
 एते स्वराः प्रकम्पन्ते यत्रोच्चस्वरितोदयः³⁹
 उदात्तपूर्वह्रस्वे स्युः नीचपूर्वास्ततोऽन्यतः २७
 अनुदात्ते क्रमं कुर्यात्स्वरितं ह्यवलम्बयेत्⁴⁰
 पुनर्निहतमागच्छेन्नीचकम्पविधिस्ततः २८⁴¹
 उदात्तेनारभेत्पूर्वं निहतेन समापयेत्
 ह्रस्वकम्पः स विज्ञेयः क्वा आवोऽश्वा क्वा इति निदर्शनम्
 २९⁴²
 जात्यः स्वरः स जात्येन श्रुष्ट्यग्रे क्षैप्र उच्यते⁴³
 तेऽवर्द्धन्ताऽभिनिहितः प्रश्लिष्टो हीन्द्र गिर्वणः ३०⁴⁴
 तिरोविरामं विष्कुम्भिते तैरोव्यञ्जन ऊतये⁴⁵

37 25.2 nāradīya śikṣā has this line, with "samhitā" for "samyute." This line in māṇḍūkī śikṣā starts with "svarite" and ends with "samhitā."
 38 26.2 This line occurs in varṇaratnapradīpikā śikṣā, svarāṅkuśa śikṣā, vyāli śikṣā, keśavi padyātmikā śikṣā, padacandrika, laugākṣi śikṣā, and yajñavalkya śikṣā, with small variations in each.
 39 27.1 This line occurs in svarāṅkuśa śikṣā; the first pāda also occurs in varṇaratnapradīpikā śikṣā.
 40 28.1 This line occurs in svarāṅkuśa śikṣā, with "kramāt" for "kramam."
 41 28.2 This line occurs in śaiśirīya śikṣā, but "eṣa" replaces "nīca," and in svarāṅkuśa śikṣā "dīrgha" replaces "nīca".
 42 29.2 hrasvakampa is also discussed in svarāṅkuśa śikṣā and nāradīya śikṣā.
 43 30.1 This line occurs in svarāṅkuśa śikṣā, nāradīya śikṣā and śaiśirīya śikṣā.
 44 30.2 This line occurs in svarāṅkuśa śikṣā, and both pādas are also found in śaiśirīya śikṣā, but nāradīya śikṣā has only the second pāda.
 45 31.1 This line is as given in svarāṅkuśa śikṣā, both pādas of this line are in śaiśirīya śikṣā, and nāradīya śikṣā, but all three show "viṣkabhite"; tirovirāma is also discussed in vyāli śikṣā, keśavi padyātmika śikṣā, and māṇḍūkī śikṣā, and in addition to vyāli and māṇḍūkī śikṣā, tirovyañjana is discussed in vyāsa śikṣā, svarabhaktīlakṣaṇaparīśiṣṭa śikṣā, varṇaratnapradīpikā śikṣā, yajñavalkya śikṣā, sarvasammata śikṣā, āraṇya śikṣā, kauhalīya śikṣā and cārāyaṇīya śikṣā.

पादवृत्तः क ई वेद स्वरसन्निधिदर्शनम् ३१⁴⁶
 स्वरो वर्णोऽक्षरो मात्रो विनियोगार्थ एव च⁴⁷
 मन्त्रजिज्ञासमानेन वेदितव्यं पदे पदे ३२⁴⁸
 मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह⁴⁹
 स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात्
 ३३⁵⁰
 हस्तहीनन्तु योऽधीते स्वरवर्णं विवर्जितम्⁵¹
 ऋग्यजुस्सामभिर्दग्धो वियोनिमधिगच्छति ३४⁵²
 हस्तेन वेदं योऽधीते स्वरवर्णार्थसंयुते⁵³
 ऋग्यजुस्सामभिः पूतो ब्रह्मलोके महीयते ३५⁵⁴
 इति स्वरशिक्षा समाप्ता

46 31.2 naradīya śikṣā has this phrase "pādavṛttaḥ ka īm veda" while śaiśirīya śikṣā has "ka riṁ veda". In the middle of this phrase the scribe of the svara śikṣā manuscript has apparently lapsed into grantha script, his only digression.

47 32.1 This line occurs in varṇaratnapradīpikā śikṣā, ending with "mātrā tatprayogārtha eva ca."

48 32.2 This line occurs in varṇaratnapradīpikā śikṣā.

49 33.1 This line occurs in pāṇinīya śikṣā, mallaśarma śikṣā, mādhyandina śikṣā, nāradīya śikṣā, amoghānandinī śikṣā, sarvasammata śikṣā, and cārāyaṇīya śikṣā.

50 33.2 This line occurs in pāṇinīya śikṣā, mallaśarma śikṣā, mādhyandina śikṣā, nāradīya śikṣā, amoghānandinī śikṣā, sarvasammata śikṣā, and cārāyaṇīya śikṣā.

51 34.1 This line occurs in pāṇinīya śikṣā, maṇḍūkī śikṣā, yajñavalkya śikṣā, śaiśirīya śikṣā, and with concluding words, "svaravarṇārthavarjitam" in sarvasammata śikṣā, "hastasarvarivarjitam" in mallaśarma śikṣā, and in laugākṣi śikṣā, वर्णहीनं तु योधीते कृतिस्वरविवर्जितं

52 34.2 This line occurs in pāṇinīya śikṣā, mallaśarma śikṣā, maṇḍūkī śikṣā, laugākṣi śikṣā, yajñavalkya śikṣā, sarvasammata śikṣā, and śaiśirīya śikṣā.

53 35.1 This line occurs in pāṇinīya śikṣā, and sarvasammata śikṣā, and in triṣṭubh meter in pāri śikṣā

54 35.2 This line occurs in pāṇinīya śikṣā, and sarvasammata śikṣā, and with a different concluding word, "sa gacchati" in maṇḍūkī śikṣā; "avāpnuyāt" in yajñavalkya śikṣā; and "samaśnute" in śaiśirīya śikṣā; and in triṣṭubh meter in pāri śikṣā.