

# **Basics of Veda Swaras -1**

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**Version Notes: Version 0.1 dated January 1,2021**

This Version replaces old version with Version 0.1. dated January 1, 2021.

**In this version corrections pertaining to pracaya becoming a part of ekasruti is correctly marked.**

**1. Para 1.61 explanation to PS PS 21-11 – had a deletion error and should be corrected as follows:**

The reading of Rule 10 and 11 together refers that if, notes other than udAtta or Swarita follow the Swarita, (which are unmarked like udAttam) then it becomes EkaSruti at note lower than udAtta; similar to the teachings of Panini. (Refer Para 1.1.3 Rule PS 1-44)

**1. The Book , Basics of Veda Swara and Recital has been now split into two volumes; this one is on Basics of Swara and the other part has been released on Basics of Veda Recital.**

**2. In this Version we have newly added specific areas like**

- a. Explanation of Pracaya with link to terms used in pAnini's AshtadhyAyi like Sannatara,EkaSruti**
- b. A concept note on sliding between Swaras**
- c. A note on how Swaras flow in a Vedic Statement**
- d. Concept of Vikrama**

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## 1 Veda Swaras

### 1.1 Swaras:

This document articulates the subject of Veda Swaras and basic conventions applicable to **Krishna Yajur Veda only**. Vedic Swaras have been the base of Classical Indian Music and have said to have emanated from Sama Veda which has seven swaras. (Sapta swaras). Yajur Veda has basically three main swaras and one supplement/variant Swara. Throughout the book the word Swara denotes scale note/accents of recital and not to Vowels.

Let us see the basic Swaras in Yajur Veda.

#### 1.1.1 UdAtta (उदात्त)

This Swara is rendered in the normal pitch note in ones voice.

For practical purposes, we refer this as the medium note (or normal) since that letter is rendered normally without any raise or lowering of the (basic) pitch.

A UdAtta akshara is left unmarked and normally printed.

Classical text call it as high note (ucCair UdAttaH). PA Book 1 Ch 2 Rule 29.

PS 1-38 –“ A syllable uttered in a high tone is acute(udAtta).”

This is referred as ‘**acute**’ **note** in books by Western Authors in English.

That is there is **no Swaram** marking for this note in books.

#### 1.1.2 AnudAtta (अनुदात्त)

This Swara is rendered as perceived in the lower note is anudAtta.

PA Book 1 Ch 2 Rule 30

PS 1-39 - In a low tone, grave (anudAtta)

The letters/aksharas are marked with ‘  ’ (an underline symbol) below it.

This is referred to as “**grave**” **note** by Western Authors in English.

### 1.1.3 Swarita (स्वरितः)

This Swara is rendered in the upper note compared to UdAtta.

The letters are marked with “ ’ ” (an upper stroke above the letter).

PA Book 1 Chapter 2 Rule 31 – “The vowel that has the combination udAtta and anudAtta is said to be Swarita.

Rule 32 – “of this Swarita, the first portion is udAtta, to the extent of half a measure or prosodial length (read as maatra time scale)

PS 1-40 - **Their** combination is circumflex(Swaritam).

(**Their** means the combination of udAtta and anudAtta)

This is referred as ‘**cicumflex**’ note by Western Authors in English.

PS 1-41 –

“If this circumflex/swaritam, in case it immediately follows an acute/udAtta, the first part of this swaritam, to the extent of half a short vowel, is uttered in a yet higher tone.”

PS 1-42 -The remainder has the same tone with acute/udAtta.

PS 1-43 Along with the consonant, too.

PS 1-44 Or the part following is uttered in a lower tone.

This indicates it may be rendered in a lower tone than udAtta and matches with EkaSruti concept of pAnini discussed later.

PS 1-45 Or in the same tone with grave/anudAtta.

PS 1-46 Its beginning is the same with acute/udAtta; its remainder is the same with grave/anudAtta: so say the teachers.

This matches with Rule 31 mentioned above in PA that swaritam is a combination of udAtta and anudAtta.

PS 1-47 “It is all a slide, say some.(teachers)”

**Explanation :** When we utter a swaritam or dheerga swaritam, we donot only go up in terms of our tone/accent but descend to the meet recital requirement of the following akshara/letter. Essentially there is a smooth slide upwards and downwards while we move from one swara to another in combination. (**Explained in Section 1.10**).

**Generally all the slide will tend towards UdAtta at end.**

#### 1.1.4 Dheergha Swarita: (दीर्घ स्वरित)

This swara is rendered in the upper note like Swarita for twice the time (Maatra) scale applicable to the letter for which it is marked. The Dheergha Swarita is marked as “ ” above the letter.

This is an extension of Swarita only through elongation of time of rendering. **Kindly refer to our article on Dheerga Swaritam.**

#### 1.1.5 Example of Swarams:

ओं । गणानात्त्वा गणपतिं हवामहे कविं कवीना-मुपमश्र-वस्तमं ।

ஓம் । க<sub>3</sub>ணானாந்த்வா க<sub>3</sub>ணபதிஃ ஹவாமஹே கவிம்  
கவினா-முபமஸ்ர-வஸ்தமம் ।

ഓം । ഗണാനാത്ത്വാ ഗണപതിം ഹവாமഹേ കവിം  
കവീനാ-മുപമശ്ര-വസ്തമം ।

ग, ग, क, वी, प — are all AnudAttas(lower notes)

க<sub>3</sub>, க<sub>3</sub>, க, வீ, ப - are all AnudAttas(lower notes)

ஸ, ஸ, க, பி, ப – are all AnudAttas (lower notes)

ப, க, மு, ஶ – are all Swaritas(upper note)

ப, க, மு, ஶ்ர – are all Swaritas (upper note)

ப, க, மூ, ஶ்ர – are all Swaritas (upper note)

நா, னா, மா – is Dheergha Swaritam (elongated upper note)

Rest all unmarked aksharas/letters can be considered as udAttas (medium or normal notes for the first level understanding).

**But we will detail more concepts like Pracaya/EkaSruti in the following Sections.**

## 1.2 Notes from Sage Paanini's work

As per Sage Paanini's rules/sutras as quoted by books/scholars and explanations given to us by a scholar: (also available on Internet)

1. UdAtta, AnudAtta and Svarita are 3 kinds of Swaraas.
2. Hrasva, Dheergha and Pluta are three kinds of Kaalaas.  
(time durations for recital)
3. UdAtta be rendered in - niSAda gAndhAra,  
AnudAtta be rendered in RiShabha, Dhaivata and  
Svarita to be rendered in Sadja, Madhyama and Panchama.

UdAtta, AnudAtta and Svarita are the three basic Swaras.

Dheergha Swarita is an extension of Svarita.

Therefore, Scholars say that there are only three basic Swarams in Yajur Veda.

Hrasva (short letters), Dheergha (long letters) and Pluta (letters with three or more maatra) are the three kinds of Kaalaa (time duration for letters).

Pluta is also relevant in normal Sanskrit texts, but is more used in Veda recital since Maatra the base for recital is three or more.

Pluta is applicable only to the **vowel sound 'a','e' or 'u'** of a letter.

UdAtta is rendered in the swaram of Nishada (Swaram 'Ni' in Music) or

**Gandhara (Swaram 'ga' in Music.) (Refer to Article on Sanskrit Letters)**



AnudAtta is rendered in the swaram note of Dhaivata (Swaram 'da' in Music) or Rishaba (Swaram 'Ri' or Re in Music).

Swarita is rendered in the swaram note Sadjā (Swaram 'sa' in Music), Madhyama ((Swaram 'Ma' in Music), or Panchama (Swaram 'Pa' in Music).

If a beginner relates the Vedic swaras to the Musical Notes, it becomes easy to learn and avoid early mistakes.

**Let us put it simply; we normally render Krishna Yajur Veda in the musical note "Ri", "Ga" and "Ma" (or Pa)** that corresponds to UdAtta, AnudAtta and Swarita in normal course. When we open our mouth and speak normally the sound emanates or vibrates in a pitch that is equal to Gandhara. (the swaram 'Ga' in music).

It would take a good practice to render the recital of Veda with "da", "ni" "sa" at the higher pitch of one's voice. Please listen to some renderings on the Internet where high pitch is used for the Veda recital; this is where "da", "ni" "sa" equivalent notes are used for udAtta, anudAtta and swarita. (as per Sage Paanini's rule)

**Lets us ponder... what a great system they have evolved to recite Vedas. We should pray and thank all the great sages!! Please also note that during Vedic recital/functions, we also touch our head during nyanam to remember (being thankful) the Rishi (who gave or compiled the mantra) by uttering their name for the respective Mantras, Prasna, Slokas etc.**

### **1.3 Marking Conventions**

When Swaras are marked in books, the swaram marks are placed as follows:

1. When it is single akshara, the swara sign is marked above or below that letter directly whether it is Swarita, AnudAtta or Dheerga Swarita.
2. When it is a Conjoint or joint letters, the Swarm is marked below or above the second part/last part of that Conjoint which represents the vowel sound.

This convention has a clear logic based on how the swaram is rendered which is explained below:

### 1.3.1 Swarams of Single Akshara/Letter:

While rendering Veda, each letter must be clearly uttered along with the Swara and with the Maatra scale for the same. When a single akshara is marked with the a swaram like

ग, क, वी, क, वी, ग, क, वी

We increase our pitch to match the Swaritam or reduce our pitch to match a AnudAtta and this change does not happen instantly, but **happens progressively and felt very clearly only at the time of completion.**

**This is why many teachers call it as slide referred in PS 1-47 quoted above.**

The effect of the AnudAtta is given when we come to the end of the letter.

If it is a Dheerga letter, the effect is towards the end of the letter.

In the aforesaid example, the lower note

of 'Vee' is chanted in the second part of vee (ie in "E").

In Dheerga Swaritam, like ना, ना, ना, the effect of Dheerga swaritam is more clear when we utter the 'aa' in the 'na'.

अव वक्तारं । अव श्रोतारं । यद् भूतं यच्च भव्यं ।

अव वक्तारम् । अव श्रोतारम् ।

यत्पु४तम् यच्च प४व्यम् ।

अव वक्तारम् । अव श्रोतारम् । यद्भूतम् यच्च भव्यम् ।

When an Anuswaram has Dheerga Swaritam, the effect of the dheerga swaritam is felt more towards the uttering of the 'M' in the Anuswaram.

Note: In Sanskrit, Anuswaram has a dot and the swaram marking appears on top of that letter.

In Tamil and Malayalam the letter is represented as two and the marking may appear above the letter before 'M'. The reader should remember the 'M' sound is the integral part of the Anuswara aksharam. Please note that in Malayalam, it may be represented differently if old lipi or based on which font is followed.

### 1.3.2 Swarams of Joint Letters

When we raise our pitch to swarita, it becomes more pronounced in the second

part only. While reciting the श्र, षं, ल, we feel the effect of the swarita

only while completing the 'ra'. We cannot recite/utter "Sra" together in swarita without stress.

Similarly while reciting the word, sya, स्य in AnudAtta, we start our descend of

pitch after स, (स् S) and is achieved fully only when uttering the य (ya).

We cannot fully render the 'sya' as a whole in lower swaram smoothly or without break.

This is the reason for marking the **second part of the letter with swaram in books**. The thumb rule is that the swaram should be chanted only at the end of a compound letter where a full letter/Vowel sound is represented.

When we continuously render a full word in lower note (anudAtta), It appears as if the effect of the lower note takes effects from the first part of a letter and extends till the last "AnudAtta"

e.g.

प्रवेपानाय मृत्यवे । अत्याशनादती-पानाद्यच्च उग्रात्

पावमानी-स्वस्त्ययनीः ॥, साशनानशने अभि ।

ப்ரவேபானாய் ம்ருத்யவே ।

அத்யாஸனா-த<sub>3</sub>தீபானாத்யச்ச உக்<sub>3</sub>ராத்

பாவமானீஸ் ஸ்வஸ்த்யயனீ: ॥ ஸாஸனானஸனே அபி<sub>4</sub> ॥

ப்ரவேபானாய் ம்ருத்யவே ।

அத்யாஸனாதி-பானாப்ய உஹாத் ;

பாவமானீ ஸ்வஸ்த்யயனீ: ॥ ஸாஸனானஸனே அபி ।

In these lines, the (long) Dheerga letters and joint letters with anudAtta which follow another anudAtta will have complete effect being recited in the lower swaram.

**Important Note: The Swaram has full effect only on the Vowel sound of the letter.**

**Note:** A beginner to Veda, while reading in Tamil tends to look at அஸ்ய

as அஸ்+ய; if it is rendered as அஸ்+ய, there is a break effect;

the descend of swaram to ய, will be abrupt and rendering is not smooth.

அஸ்ய is அ + ஸ்ய (a conjunct Consonant or joint letter).

After அ is uttered, we start to descend in the letter ஸ்ய after uttering ஸ், then the effect of rendering becomes correct.

The students shall initially observe the Guru as to how the joint letters are rendered with swaram. **(Also see Section 1.10)**

#### **1.4 Pracaya: (प्रचय) before UdAttam**

The Word Pracaya means accumulation, gathering, collection, difference of the terms in a progression. So when a number of aksharas/letters are recited together as a collection in same note/accent/swara scale, they are termed Pracaya.

As per Vedic recital rule, at the start of a Padam or a Vedic Statement till a udAttam (or a Swaritam) occurs all previous letters **are marked as anudAttam** and rendered in a same note together.

##### **1.4.1 Pracaya: (प्रचय) after Swaritam**

Scholars traditionally call the accumulation of Swaras after a Swarita also as Pracaya. In a Vedic Book, there will be no swaram marking for this Pracaya since it occurs after a Swaritam.

**Pracaya is recognised as a type of Swara in Swara SikShA.**

Pracaya is considered as a variant of Swaram by some Schools.

Some Schools take it as a rule of how Swaram is acquired by letters in some instances. But readers must note that in practice we tend to give different effect to the letter marked in Pracaya.

#### **1.5 Sannatara as defined in PA**

##### **1.5.1 Definition**

Book1 Ch 2 40 – when anudAtta vowel(s) (with Padam perspective) followed by udAtta or Swarita, they become sannatara which is rendered lower than anudAtta. This is similar to the example given in the Pracaya before udAtta. So Panini in his work clearly recognises the Pracaya before udAtta (or Swarita) as **Sannatara**.

**The convention in rendering is that this Sannatara is recited in a swara note lower than anudAtta as per Scholars.**

## 1.6 EkaSruti as defined in PA

### 1.6.1 Definition

Book 1 Ch 2 39 – When words are glued together, then the anudAtta accents (here the reference is with respect to Padams) become **ekaSruti** if there are preceded by a swarita and are pronounced monotonously.

This is a distinction that pAnini brings in for the **Pracaya after Swaritam** and **defines it as EkaSruti**.

The convention in rendering is that **ekaSruti** is rendered in a swara note lower than udAtta as per Scholars. But differences are also found between Schools.

**PS 21-10 –**

“Of grave(anudAtta) syllables following a circumflex(Swarita) in samhitA **there is pracaya**, having the tone of acute (udAtta).

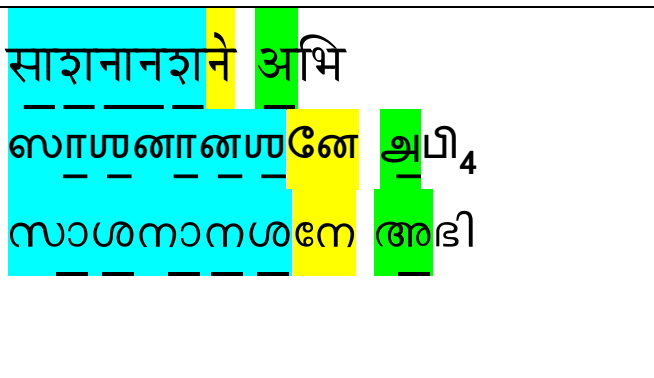
**PS 21-11 - But not when an acute (udAtta) or circumflex (Swarita) follows.**

The reading of Rule 10 and 11 **together refers that if, notes other than udAtta or Swarita follow the Swarita, (which are unmarked like udAttam) then it becomes EkaSruti at note lower than udAtta;** similar to the teachings of Panini. (Refer

**Para 1.1.3 Rule PS 1-44)**

## 1.7 Examples of Sannatara/Pracaya

Some examples set of anudAttams that come before udAtta that we come across in normal Vedic recital are given below:

	<p>All letters marked in <b>Blue</b> are a set of anudAtta swarams applying <b>Pracaya</b> rule till udAtta '<b>nE</b>'.</p> <p><b>Blue</b> marking is <b>Sannatara</b> as per PA. We tend to recite the Sannatara in a note lower than anudAtta.</p> <p>But after '<b>nE</b>' (udAtta) is recited, the '<b>a</b>' in <b>a</b>Bi is rendered in regular anudAtta note.</p>
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<p>सुप्रजास्त्वमा-शास्ते ॥          सु॒प्र॒जा॒स्त्व॒मा-॒शा॒स्ते ॥          सु॒प्र॒जा॒स्त्व॒मा-॒शा॒स्ते ॥</p>	<p>As as notes above. <b>Pracaya</b> applied/appears till udAtta 'stvam' <b>Blue</b> marking is <b>Sannatara</b> as per PA</p>
<p>अशनया मृत्युरेव          अ॒श॒न॒या म॒रु॒त्यु॒रे॒व          अ॒श॒न॒या म॒रु॒त्यु॒रे॒व</p>	<p>As per notes above. Till 'mRu' <b>Blue</b> marking is <b>Sannatara</b> as per PA. Pracaya as per some Schools. The swara is adjusted to anudAtta once <b>mRu</b> is reached since following 'tyu' is udAttam.</p>

### 1.8 Examples of EkaSruti:

Some typical examples are:

<p>गणपति॑ हवामहे क॒विं          क॒ण॒प॒ति॑ ह॒वाम॑हे क॒वि॒म्          ग॒ण॒प॒ति॑ ह॒वाम॑हे क॒वि॒म्</p>	<p>After the (pa) <b>Swaritam</b> marked in <b>Yellow</b>. The following letters without swaram marked in brownish grey is EkaSruti as per PA. But still referred as Pracaya by Scholars/some classical texts. We tend to recite the EkaSruti part in a note/swara scale lower than UdAtta but we descend fully to anudAtta for <b>ka</b></p>
<p>राय॑स्पोषा यज॑मानस्य सन्तु          रा॒य॑स्पो॒षा य॒ज॑मा॒नस्य॑          स॒न्तु ॥          रा॒य॑स्पो॒षा य॒ज॑मा॒नस्य॑          स॒न्तु ॥</p>	<p>Similar to above example. EkaSruti carries till end of the Ruk after Swaritam 'ja' Here the Pracaya(EkaSruti) is not followed by any UdAtta/Swarita. So it may be recited in the same note as UdAtta. PS 21-11 referred in 1.6.1</p>
<p>नमो॑ हिरण्य बा॒हवे॑ से॒नान्ये॑          न॒मो॑ ह॒रि॒ण्य॑ बा॒ह॒वे॑ से॒ना॒न्ये॑</p>	<p>After 'ra' Swaritam, we tend to recite the EkaSruti in a swara note lower than UdAtta. Since there is a word pause, we start with 'se' in a note lower than</p>

<p>ஸேனான்யே</p> <p>நமோ ஹிரண்ய ஸாஹவே</p> <p>ஸேநானே</p>	<p>anudAtta along with 'na' so as to rightly raise the swaram for 'nyE'.</p> <p>The Padam for SenAnyE is SE pracaya, nA pracaya followed by Swaritam nyE (dheerga swaritam in Pada paatam)</p>
<p>इमं मे गंगे यमुने सरस्वति शुतुद्रि</p> <p>இமம் மே கங்கே யமுனே</p> <p>ஸரஸ்வதி ஸுதுத்ரி</p> <p>ஹம் மே ஸங்கே யமுனே</p> <p>ஸரஸ்வதி ஸுதுத்ரி</p>	<p>In this example after swaritam 'mE' the ekaSruti part is rendered till sva in a note lower than udAtta but as ti is reached, we descend to anudAtta.</p>

**Note for Students:** When Guru teaches kindly observe the movement/sliding of notes (swaras) carefully. The level of the Swara change may be distinct or not so distinct based on the School of rendering.

### 1.9 Valid combinations of Swaras

In Krishna Yajur Veda, the letters/aksharas with different Swaras follow one another. But there are some rules. This following table may help a beginner to understand the combination of Swaras in **two successive letters**:

When the <b>current letter</b> is or has (see below)	The <b>next letter</b> can have the following Swaras.			
	AnudAtta	UdAtta	Swarita	Dheerga Swarita



AnudAtta (lower note)	Yes (no variation of Swara)	Yes. Variation	Yes. Variation	Yes. Variation
UdAtta (medium Note)	Yes. Variation	Yes (no variation of Swara)	Yes. Variation	Yes. Variation
Swarita (high note)	Yes. Variation	Yes. Variation	No	No
Dheerga Swarita	Yes. Variation	Yes. Variation	No	No

Out of the sixteen possible combinations of Swaras, four combination does not occur as a rule. That is a **Swaritam will never be followed by another Swaritam or Dheerga Swaritham** and in the same way, a **Dheerga Swaritam will never be followed by another Dheerga Swaritham or Swaritam**.

Now out of the remaining 12, two combinations, **AnudAtta followed by another AnudAtta** and **UdAtta followed by another UdAtta** are not really variations of Swaras. Leaving these two, there are **10 different combinations of Swaras** between successive letters/aksharas. This can be considered like the concept of “Dasavita gamagas” in Music for varying notes/swaras.

**Note:** In Krishna Yajur Veda Samhita, sometimes two successive letters are marked with Dheerga Swarita and Swarita Combination (Kampa Swara).

Since two Upper notes cannot be rendered together, the first the Dheerga Swaritam is recited as it is, the same is rendered as a AnudAtta (lower note) by extending the letter by one Maatra and then the next Dheerga Swaritam and Swaritam is rendered. This is a distinct recital technique since

two swaritamams cannot be rendered together. Thus, the combination given in the table stands valid.

**Notes:** Take three- letters -combination words of the above with two swarams present and check the tone/pitch of your voice to say that you have learnt the slide and the shift from one Swaram to other is not abrupt.

Remember, it is practice that makes one perfect.

**Our Gurus are struggling/working hard for us to get it right.**

## **1.10 Conceptual Explanation of Sliding of Swaras**

We give below an example of sliding between short and long letters for anudAttam and Swaritam when there is no pause or space between words and the letters are next to each other in a single word.

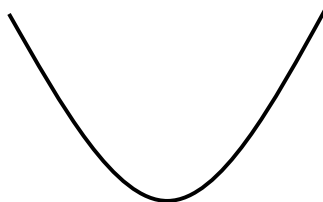
### **1.10.1 Sliding to udAttam from a short anudAttam letter**

Let us take the word **asya** with **ya** in anudAttam followed by an udAttam.

The Components of this word is 'a' udAttam, 's' udAttam, y =udAttam and the 'a' of ya in anudAttam. (y half maatra+ a half maatra) = ya one maatraa.

The recital of a+s+y is in udAttam note. Now the descend starts at the end of contact of tongue after 'y' the slide it not entirely downwards but must be raised to meet, the upcoming udAttam.

The recital or utterance of 'a' will be as follows in a maatra scale of half.



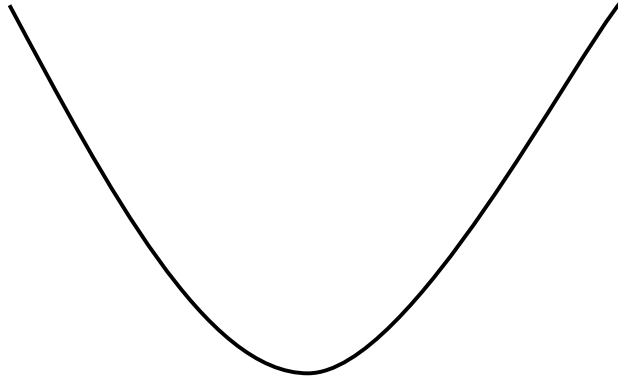
**Half-Maatraa of vowel sound 'a' in 'ya'**

### **1.10.2 Sliding to udAttam from a long udAttam letter**

Let us take the word **asyA** with **yA** in anudAttam followed by an udAttam.

The Components of this word is 'a' udAttam 's' udAttam y =udAttam and the 'A' of yA in anudAttam. yA = 2 maatraas (y half maatraa + A one and half maatraa). The recital of a+s+y is in udAttam note. Now the descend starts at the end of contact of tongue after 'y' the slide it not entirely downwards but must be raised to meet, the upcoming udAttam.

The recital or utterance of 'A' will be as follows in a maatra scale of one and a half.



**One and half Maatraa time scale of 'A' of yA**

**Here the descent will be more pronounced due to length of swara 'A'.**

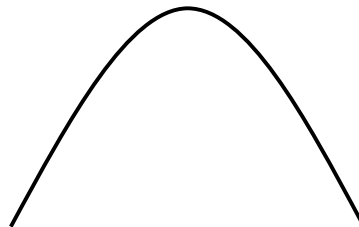
### **1.10.3 Sliding of Swaritam for a short letter**

Let us take the word **asya** with ya in Swaritam followed by an udAttam.

The Components of this word is 'a' udAttam 's' udAttam y =udAttam and the 'a' of ya in Swaritam.

The recital of a+s+y is in udAttam note. Now the ascent starts at the end of contact of tongue after 'y' the slide it not entirely upwards but must be lowered to meet, the upcoming udAttam.

The recital or utterance of 'a' will be as follows in a maatra scale of half.



**Half-Maatraa of vowel sound 'a' in 'ya'**

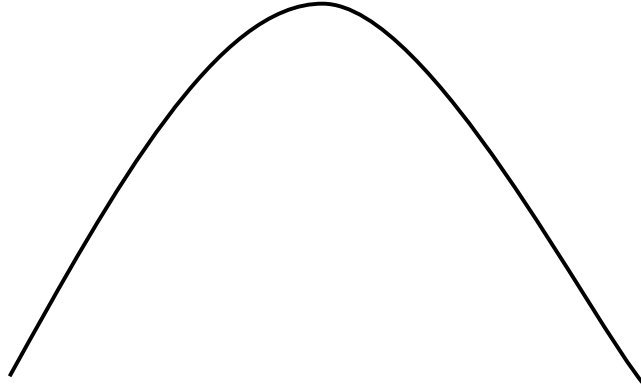
**1.10.4      Sliding of Swaritam for a long letter**

Let us take the word **asyA** with yA in Swaritam followed by an udAttam.

The Components of this word is 'a' udAttam 's' udAttam y =udAttam and the 'A' of yA in Swaritam.

The recital of a+s+y is in udAttam note. Now the ascent starts at the end of contact of tongue after 'y' the slide it not entirely upwards but must be lowered to meet, the upcoming udAttam.

The recital or utterance of 'A' will be as follows in a maatra scale of one and a half.



**One and half Maatraa time scale of 'A' of yA.**

**Here the ascent will be more prominent due to length of swara 'A'.**

**Notes:** The slide may not be symmetrical always. This is for a basic understanding. The occurrence of pause will slightly vary the slide.

You should carefully follow the swara reflections in Guru's teachings and his recital. Swara slide will vary based on the formation of Swaras in specific mantra or statement. In Dheerga Swarita, the variation will be more pronounced due to elongation of the Swara. The Curves are explained above will be higher or lower.

### **1.11 The Swara notes with its levels**

The basic swaras anudAttam, udAttam, Swaritam with the variants of Sannatara, EkaSruti, Dheerga Swaritam has different levels of accent/swara effect which is given below:

Lowest	Sannatara/Pracaya before udAttam	Lower than anudAttam*
Lower	anudAttam of long letter	Lower than anudAttam*
Low	anudAttam of short letter	anudAttam
EkaSruti	Normall in one note	Lower than udAttam
Normal	udAttam any type of letter	Normal udAttam
high	Swaritam of short letters	Normal Swaritam
Little higher	Swaritam of long letters	Little higher reach*
Highest	Swaritam of long letters with Dheerga Swaritam after udAttam	Highest possible reach*

“\*” indicates the levels may be same depending on the SikShA and practices. The level of Swara effect has to be realised by Practice over a period of time. The levels given above are conceptual based on theory. Some Vedic schools would adhere to their scheme of producing the Swara effect. Kindly use these as guidelines to bring in distinct variation with due practice. Kindly follow the teaching style of your Guru.

## 1.12 Normal patterns of Swaram flow in a Vedic Statement:

Main rule is that if there is an udAttam, the swaram prior to that is an anudAttam and the swaram next to this udAttam shall be Swaritam.

**The udAttam becomes the prime determinant of marking Swaram.**

**Note:** The flow of swarams in vaakyam/mantra is based on the joining of words with due consideration to the Udatta occurrence.

Interested readers are requested to read our Article on Pada Paatam and Swara Flow (Article No 11)

### 1.12.1 The start is a Pracaya or Sannatara.

<p>सांग्रहण्येष्ट्या यजते ।  <u>सा</u><u>ंग्र</u><u>ह</u><u>ण्ये</u><u>ष्ट्या</u> यजते ।</p> <p>ஸாங்க்<sub>3</sub>ரஹ்ணயேஷ்ட்யா யஜதே ।  <u>ஸா</u><u>ங்</u><u>3</u><u>ர</u><u>ஹ்</u><u>ண</u><u>யே</u><u>ஷ்ட்யா</u> யஜதே ।</p> <p>सा०॥ग्रहण्येष्ट्या यजते ।  <u>सा०॥</u><u>ग्र</u><u>ह</u><u>ण्ये</u><u>ष्ट्या</u> यजते ।</p>	<p>Here <b>NyE</b> is udAttam. All the start letters “<b>sAngraha</b>” at the start of the statement are marked in Pracaya(being Sannatara). But <b>ha</b> is anudAttam which should get its place with right note.</p>
<p>सुप्रजास्त्वमा-शास्ते ।  <u>सु</u><u>प्र</u><u>जा</u><u>स्त्व</u><u>मा</u>-शास्ते ।</p> <p>ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே ।  <u>ஸு</u><u>ப்</u><u>ர</u><u>ஜா</u><u>ஸ்த்வ</u><u>மா</u>-ஸாஸ்தே ।</p> <p>सु॥प्रजास्तुमा-शास्ते ।  <u>सु॥</u><u>प्र</u><u>जा</u><u>स्तु</u><u>मा</u>-शास्ते ।</p>	<p>Here <b>stva</b> is udAttam. All the start letters “<b>suprajA</b>” at the start of the statement are marked in Pracaya(being Sannatara). “<b>jA</b>” as anudAttam should get its note correctly.</p>

<p>सम्‌व॑त्स॒र मे॒वा व॑रुन्धे ।</p> <p>ஸம்॑வ॒த்<sub>2</sub>ஸ॒ர மே॒வா வ॑ருந்தே<sub>4</sub> ।</p> <p>स॒म्‌व॑त्स॒र मे॒वा व॑रुन्धे ।</p>	<p>Here “ra” is udAttam. All the start letters “samvathsa” at the start of the statement are marked in Pracaya (being Sannatara). “sa” before ra should get its right anudAttam note.</p>
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### 1.12.2 The start is an anudAttam (due to following udAttam)

<p>शि॒वाङ्गि॑रि॒त्र ता॑ङ्कुरु॒ मा ,</p> <p>श॒ரி॒वा॒ङ्कि॑<sub>3</sub>रि॒त्र ता॑ङ्कुरु॒ मा</p> <p>श॒ரி॒वा॒ङ्-गि॑रि॒त्र ता॑ङ्कुरु॒ मा</p>	<p>Si is anudAttam. vA is udAttam and ‘gi’ is Swaritam. ‘ri’ is EkasRuti. ‘tra’ is also EkasRuti but it acquires anudAttam before udAttam tA.</p>
<p>अ॒सौ यो॑ ऽव॒स॒र्प॒ति नी॒लग्री॒वो</p> <p>அ॒ஸௌ யோ॑ ஸ॒வ॒ஸ॒ர்ப்॒தி</p> <p>நீ॒லக்॑<sub>3</sub>ரீ॒வோ</p> <p>അ॒സൗ യോ॑ ഹ॒വ॒സ॒ർപ॒തി</p> <p>നീ॒ലഗ്രീ॑വോ</p>	<p>‘a’ is anudAttam. sau is udAttam and ‘yo’ is Swaritam. Va is anudAttam before sa udAttam and irpa Swaritam. “ti” is ekasruti, but acquires anudAttam to support udAttam ‘hi’ ; la is ensuing Swaritam and grlvo is ekasruti.</p>



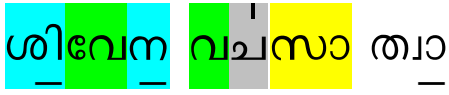





### 1.12.3 If the start is udAttam



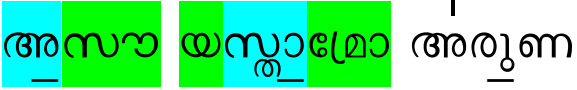
<p>नमस्ते रुद्र मन्यव</p> <p>நமஸ்தே ருத்<sub>3</sub>ர மன்யவ</p> <p>നമസ്തേ രുദ്ര മന്യവ</p>	<p>Statement starts with 'na' in udAttam so 'ma' is Swaritam. 'te rudra' is EkaSruti. "manyava" follows a standard set with anudAttam, udAttam and Swaritam</p>
<p>परि ते धन्वनो हेतिरस्मान्</p> <p>பரி தே த<sub>4</sub>ன்வனோ</p> <p>ஹேதிரஸ்மான்</p> <p>പരി തേ ധന്വനോ</p> <p>ഹേതിരസ്മാൻ</p>	<p>Statement starts with 'pa' in udAttam so 'ri' is Swaritam. 'te' is anudAttam because of upcoming udAttam 'dha' 'no' is ekasruti; 'he' and 'ti' are both anudAttam; smAn is udAttam.</p>

#### 1.12.4 The variant to Rule 12.2 and 12.3 above

1. udAttam need not always be followed by Swaritam if that letter after udAttam is followed by another udAttam then it becomes U+ AD+U

  	<p>'Si' is anudAttam, <b>ve</b> udAttam; 'na' should be Swaritam in normal flow. But it is not but 'na' acquires anudAttam because of following udAttam 'va'</p>
  	<p><b>na</b> udAttam; 'ma' should be Swaritam in normal flow. But it is not but 'ma' acquires anudAttam because of following udAttam 'Shi'. yAya and ya are ekasruti after Swaritams Gri and byA. 'ca' is anudAttam before udAttam <b>Shi</b></p>

#### 2. udAttam can be followed by one other udAttam

  	<p>'a' is anudAttam. 'sau' is udAttam. The following 'ya' is also udAttam. (based on Padam and also Vaakya flow) Still <b>sthA</b> (does not become Swaritam) remains anudAttam because</p>
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	upcoming <b>mrO</b> is udAttam
<p>अज एकपा- दुदगात् पुरस्तात्</p> <p>அஜ ஏகபா-து<sub>3</sub>த<sub>3</sub>கா<sub>3</sub>த் புரஸ்தா<sup>  </sup>த் ।</p> <p>അജ ഏകപാദുദഗാത്</p> <p>புரஸ்தா<sup>  </sup>த் ।</p>	<p>'a' is anudAttam. 'ja' is udAttam.</p> <p>The following 'ae' is also udAttam. (based on Padam and also Vaakya flow) 'ka' is Swaritam Still <b>pA</b> (does not become Swaritam) remains anudAttam because upcoming <b>du</b> is udAttam</p>

Recording start

### 3. But there can be a number of udAttams formed due to sandhi rules

<p><b>T.S.1.2.11.1</b></p> <p>रायः प्रेषे भगाय ,</p> <p>ராய: ப்ரேஷே ப<sub>4</sub>கா<sub>3</sub>ய</p> <p>രായഃ പ്രേഷേ ഭഗായ</p>	<p><b>rA</b> is udAttam; <b>ya</b> which should become swaritam in terms becomes anudAttam because of following <b>prE</b> (which is prA+i), 'She' udAttam and 'Ba' udAtta. <b>gA</b> is Swaritam in normal flow.</p>
<p><b>T.S.1.8.1.1</b></p> <p>मुञ्चेममहसः</p> <p>முஞ்சேமமஹஸ:</p>	<p><b>mu</b> is anudAttam because of following <b>injE</b> (which is inja+i), 'ma' udAttam and 'm+a(gm)' <b>ma(gm)</b> is also udAtta. <b>ha</b> is Swaritam in normal flow.</p>

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4. If Swaritam occurs the following pattern can be

a. EkaSruti followed by udAttam or Swaritam

<p>अध्यवोच-दधिवक्ता प्रथमो</p> <p>அத்யவோச-ததீவக்தா</p> <p>प्रथमो</p> <p>अध्यवोच-दधिवक्ता प्रथमो</p>	<p>'a' at start udAttam. 'ddhya' swaritam. "vocadadhi is ekasruti then followed by a standard set of anudAttm (va) udAttam(ktA) swaritam (pra). But dadhi is to be rendered as pracaya as it is a part of padam adhivaktA where a,dhi,va are all marked in anudAttam. Va is regular anudAttam.</p>
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b. anudAttam after Swaritam

<p>यथा नस्सर्वमि-जगद</p> <p>யதா நஸ் ஸர்வமிஜ்-ஜகத</p> <p>यथा नस्सर्वमि-जगद</p>	<p>'ya' at start udAttam. 'thA' swaritam. 'na' is anudAttam since following sa of sarvam is udAttam.</p>
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**c. udAttam after Swaritam if the first swaritam is formed due to Swara Rule.**

<p><b>T.S. 1.3.14.3</b></p> <p>तवो त्यश्याम</p> <p>தவோ த்யஸ்யாம்</p> <p>தவோ த்யஸ்யாம்</p>	<p>vO is anudAttam. The 'tya' swaritam is formed by a combination of ti (udAttam and a anudAttam) SyA in normal course is a udAttam and the following ma is again swaritam. This formation occurs when swaritam is formed due to sandhi rules. Refer Pada Paatam Article</p>
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**d. anudAttam after Swaritam if the second swaritam is formed due to Swara Rule.**

<p><b>T.S.2.2.5.4</b></p> <p>एव तेजस्व्यन्नाद</p> <p>ஏவ தேஜஸ்வ்யன்னாத<sub>3</sub></p> <p>ஹவ தேஜஸ்வ்யன்னாத<sub>3</sub></p>	<p>'ae' is anudAttam; va udAttam. Then 'te' gets swaritam. Ja is again anudAtam. svI (udAttam) and 'a' (anudAttam) of annAda forms svya as swaritam due to Sandhi rule.</p>
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The normal formal/regular order is anudAttam, udAttam and Swaritam; normally but not necessarily with ekaSruti. This is like a Set.

### 1.13 Vikrama concept



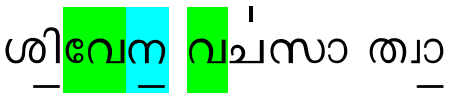
PS 19-1 says – “ Where a syllable of low tone (anudAttam) occurs between two circumflex(Swaritam) syllables, or two acute(udAtta), or two of which either one is acute(udAtta) and the other circumflex(Swarita), that is **vikrama**.”

#### Notes and Examples:




1. If the anudAttam comes in between two Swaritams, it will be referred as **Vikrama**.

<p><b>T.S.2.2.5.4</b></p> <p>एव तेजस्व्यन्नाद  </p> <p>ஏவ தேஜஸ்வ்யன்னாத<sub>3</sub>  </p> <p>ഏവ തേജസ്വ്യന്നാദ  </p>	<p>'te' is swaritam.  <b>Ja</b> is again anudAtam. Next <b>svya</b> is swaritam  <b>Ja</b> is vikrama in terms of swara</p>
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2. If the anudAttam comes between two udAttams it will be Vikrama.

<p>शिवेन वचसा त्वा ,  </p> <p>ശിവേന വചസാ ത്വാ  </p> <p>ശിവേന വചസാ ത്വാ  </p>	<p>, <b>vE</b> udAttam; '<b>na</b>' is anudAttam followed by udAttam '<b>va</b>'  '<b>na</b>' is a vikrama in terms of swara.</p>
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3. If the anudAttam comes between one udAttam and one Swaritam it will be Vikrama.

  	<p>'thA' swaritam. 'na' is anudAttam s sa of sarvam is udAttam. 'na' is vikrama in terms of swara.</p>
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PS 19-2 says "According to Sage Kaudinya, when a Pracaya precedes the low tone/anudAttam.

**Note:** The low tone is interpreted as anudAttam. When an **udAttam** occurs between **two swaritams** whether they should be treated as Vikrama is being referred to a learned source. The main advice given in classic text is **Vikrama shall be recited with a firm stress**.

We have requested for translation of Swara SikShA and in future add additional concepts and rules once translation is available.