

Basics of Veda Swaras -1

Version Notes: Version 0.2 dated January 1,2021

This Version replaces old version with Version 0.2. dated January 1, 2021.

This Version has additions for special types of Padams and Section 1.13 has been added in this Version 0.2

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 one's 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.

An 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 । गणानान्त्वा गणपतिं हवामहे कविं कवीना-मुपमश्र-वस्तमं ।

ஓம் । க₃ணானாந்த்வா க₃ணபதிஃ ஹவாமஹே கவிம்
கவினா-முபமஸ்ர-வஸ்தமம் ।

ഓം । ഗണാനാന്ത്വാ ഗണപതിം ഹവामഹേ കവിം
കവീനാ-മുപമശ്ര-വസ്തമം ।

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

க₃, க₃, க, வீ, ப - are all AnudAttas(lower notes)

ஸ, ஸ, க, வ, ஸ - 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(ni) gAndhAra(ga), AnudAtta be rendered in RiShabha (ri), Dhaivata (da) and Swarita to be rendered in Sadja (sa), Madhyama (ma) and Panchama(pa). (terms in brackets are musical notes)

UdAtta, AnudAtta and Svarita are the three basic Swaras.

Dheergha Swarita is an extension of Swarita.

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 mastras.

Pluta is applicable only to the **vowel sound 'a','i' 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 Sadja (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 nyasam 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, क३, 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 middle of vowel sound of that 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 a short 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 स्, (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

பாவமானி-ஸ்வஸ்த்யயனி: ||, சாநநானநே அபி ।

ப்ரவேபானாய ம்ருத்யவே ।

அத்யாஸநா-தூதீபானாத்யச்ச உக்ராத்

பாவமானீஸ் ஸ்வஸ்த்யயனீ: || ஸாஸநானஸநே அபி₄ ||

ப்ரவேபானாய மூத்யவே ।

அத்யாஸநாதீ-பானாத்ய உக்ராத் ;

பாவமானி ஸ்வஸ்த்யயனீ: || ஸாஸநானஸநே 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 ஸ, 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 an 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 letters marked (or unmarked) 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) or letters, become **ekaSruti** if they 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 Or the part following is uttered in a lower tone.)

1.7 Examples of Sannatara/Pracaya

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

 <p>साशानानशने अभि</p> <p>साशानानशने अभि₄</p> <p>साशानानशने अभि</p>	<p>All letters marked in Blue are a set of anudAtta swarams applying Pracaya rule till udAtta 'nE'.</p> <p>Blue marking is Sannatara as per PA. We tend to recite the Sannatara in a note lower than anudAtta.</p>
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	It should be noted that 'Sa' before 'nE' is an anudAttam for which the note of regular anudAttam is applied; so you hear that it is being recited slightly higher than pracaya. But after 'nE' (udAtta) is recited, the 'a' in aBi is rendered in regular anudAtta note.
<p>॥ सुप्रजास्त्वमा-शास्ते ॥ ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே ॥ ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே</p>	As as notes above. Pracaya applied/appears till udAtta 'stvam' Blue marking is Sannatara as per PA. "jA" will get regular anudAttam note and recited higher than first two letters.
<p>अशनया मृत्युरेव अशनया मृत्युरेव अशनया मृत्युरेव</p>	As per notes above. Till 'mRu' Blue marking is Sannatara as per PA. Pracaya as per some Schools. The swara is adjusted to anudAtta once mRu is reached since following 'tyu' is udAttam.

1.8 Examples of EkaSruti:

Some typical examples are:

<p>गणपति॑ हवामहे॒ क॒विं க॒ணபதி॑ ஹவாமஹே॒ க॒விம் गण॑पति॒ ह॒वाम॑ह॒ क॒वि॑ रा॒य॒स्पोषा॑ य॒ज॒मा॒न॒स्य॑ स॒न्तु ரா॒ய॒ஸ்போஷா॑ ய॒ஜ॒மா॒ன॒ஸ்ய॑ ஸ॒ந்து ॥</p>	<p>After the (pa) Swaritam marked in Yellow. 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 ka</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</p>
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<p>ராயஸ்யோஷா யஜ்மானஸ்ய ஸந்நு ॥</p>	<p>in the same note as UdAtta. PS 21-11 referred in 1.6.1</p>
<p>नमो हिरण्य बाहवे सेनान्ये நமோ ஹிரண்ய பாஹவே ஸேனான்யே नमो हिरण्य बाहवे ஸேனான்யே</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 anudAttam before 'nA' so as to rightly raise the swaram for 'nyE'. The Padam for SenAnyE is SE pracaya, nA anudAttam followed by Swaritam nyE (dheerga swaritam in Pada paatam). So, you very clearly hear during recital that after bAhavE the se of sEnAnyE is recited at note lower than nA which is anudAttam indicating it is pracaya.</p>
<p>इमं मे गंगे यमुने सरस्वति शुतुद्रि இமம் மே கங்கே யமுனே ஸரஸ்வதி ஸுதுத்ரி ஹம் மே கங்கே யமுனே 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 current letter is or has (see below)	The next letter 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 combinations do not occur as a rule. That is a **Swaritam will never be followed by another Swaritam or Dheerga Swaritam** and in the same way, a **Dheerga Swaritam will never be followed by another Dheerga Swaritam 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 swaritams cannot be rendered together. Thus, the combination given in the above table stands valid. Examples of Kampa Swaram are given in the Article on Padam Paatam and Swara flow.

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.

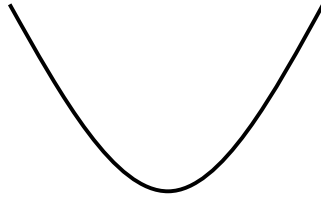
1.10.1 Sliding to udAttam from a short anudAttam letter

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'

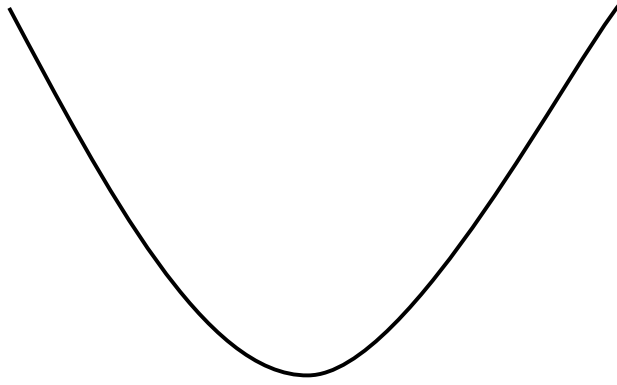
1.10.2 Sliding to udAttam from a long udAttam letter

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'.

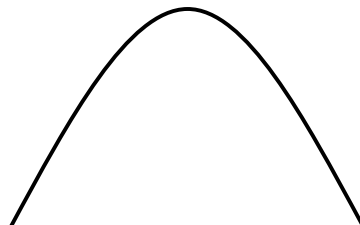
1.10.3 Sliding of Swaritam for a short letter

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'

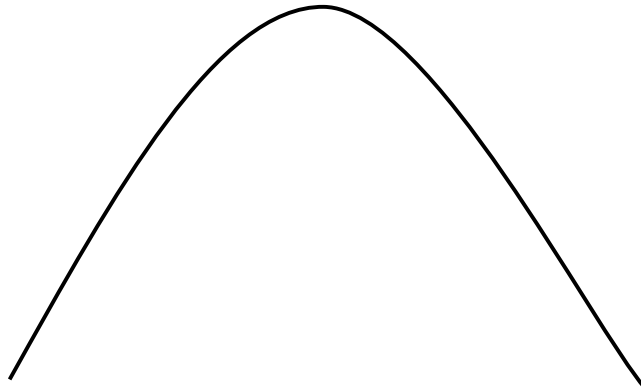
1.10.4 Sliding of Swaritam for a long letter

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 and 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	Normal 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*
higher	Dheerga Swaritam of long letters after anudAttam	Still 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)

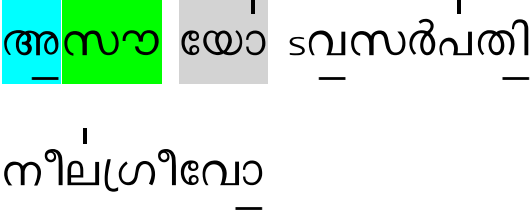
1.12.1 The start is a Pracaya or Sannatara.

<p>सांग्रहण्येष्ट्या यजते ।</p> <p>ஸாங்க்₃ரஹ்ணயேஷ்ட்யா யஜதே</p> <p>सांग्रहण्येष्ट्या यजते ।</p>	<p>Here NyE is udAttam. All the start letters “sAngraha” at the start of the statement are marked in Pracaya (being Sannatara). But ha is anudAttam which should get its place with right note.</p>
<p>सुप्रजास्त्वमा-शास्ते ।</p> <p>ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே ।</p> <p>सुप्रजास्तमा-शास्ते ।</p>	<p>Here stva is udAttam. All the start letters “suprajA” at the start of the statement are marked in Pracaya (being Sannatara). “jA” as anudAttam should get its note correctly.</p>



<p>स॒म्॒व॒त्स॒र॒ मे॒वा॒ व॒रु॒न्धे॑ ।</p> <p>ஸ॒ம்॒வ॒த்₂॒ஸ॒ர॒ மே॒வா॒ வ॒ரு॒ந்தே₄ ।</p> <p>स॒न्॒व॒म्॒स॒र॒ मे॒वा॒ व॒रु॒न्धे॑ ।</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>शि॒वाङ्गि॒रि॒त्र॒ ताङ्कू॒रु॒ मा॒ ,</p> <p>ஸ்ரி॒வா॒ங்கி₃॒ரி॒த்ர॒ தா॒ங்கு॒ரு॒ மா</p> <p>ശി॒വാ॒ങ്-ഗി॒രി॒ത്ര॒ താ॒ങ്കൂ॒രു॒ മാ</p>	<p>Si is anudAttam. vA is udAttam and ‘gi’ is Swaritam.</p> <p>‘ri’ is EkasRuti. ‘tra’ is also EkasRuti but it acquires anudAttam before udAttam tA.</p>
<p>अ॒सौ॒ यो॒ ऽव॒स॒र्प॒ति॒ नी॒लग्री॒वो॒</p> <p>அ॒ஸௌ॒ யோ॒ ஽வ॒ஸ॒ர்ப॒தி॒</p> <p>நீ॒லக்₃॒ரீ॒வோ॒</p>	<p>‘a’ is anudAttam. sau is udAttam and ‘yO’ is Swaritam.</p> <p>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>

	
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1.12.3 If the start is udAttam

	<p>Statement starts with 'na' in udAttam so 'ma' is Swaritam. 'te rudra' is EkaSruti.</p> <p>"manyava" follows a standard set with anudAttam, udAttam and Swaritam</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; 'smaAn' 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>शिवेन वचसा त्वा ,</p> <p>शिवेन वचसा त्वा</p> <p>शिवेन वचसा त्वा</p>	<p>'Si' is anudAttam, vE udAttam; 'na' should be Swaritam in normal flow. But it is not but 'na' acquires anudAttam because of following udAttam 'va'</p>
<p>नमः शीघ्रियाय च शीभ्याय</p> <p>नमः शीक्₄रियाय च शीप्₄याय</p> <p>नमः शीघ्रियाय च शीभ्याय</p>	<p>na 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 Shi</p>

2. udAttam can be followed by one other udAttam

<p>असौ यस्ताम्रो अरुण ,</p> <p>असेन यस्ताम्रो अरुण</p> <p>असौ यस्ताम्रो अरुण</p>	<p>'a' is anudAttam. 'sau' is udAttam. The following 'ya' is also udAttam. (based on Padam and also Vaakya flow) Still sthA (does not become Swaritam) remains anudAttam because upcoming mrO is udAttam</p>
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முனையெழுத்துஹஸஃ	
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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 ப்ரதமோ</p> <p>अध्ववोच-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 that 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 நஸ்சர்வமிஜ-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>T.S. 1.3.14.3</p> <p>तवो त्यस्याम</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>T.S.2.2.5.4</p> <p>एव तेजस्व्यन्नाद</p> <p>ஏவ தேஜஸ்வ்யன்னாத₃</p> <p>ஔவ தேஜஸ்வ்யன்னாத₃</p>	<p>'ae' is anudAttam; va udAttam. Then 'te' gets swaritam.</p> <p>Ja is again anudAtam. svt (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 Special words and Padams

1.13.1 Words/Padams without udAttam

There are words/Padams which we come across without udAttam; these words have pracaya, udAttam and Swaritam due to the grammatical formation of these words. This finds a special place in PA and are normally formed words with Swaritam with conjunct consonants of **y**, **l**, **v** after an anudAttam.

Some examples are given below:

<p>शिवा शरव्या या तव तया</p> <p>ஸ்ரீவா ஸர்வ்யா யா தவ தயா</p> <p>ஸ்ரீவா ஸர்வ்யா யா தவ தயா</p>	<p>வ்யா, வ்யா, வ்யா is a Swaritam</p> <p>formed after anudAttam anudAttam 'ra'. The padam is Sa pracaya, ra anudAttam and vyA Swaritam. Note that Sa has acquired a Swaritam after udAttam vA of ShivA</p>
<p>सर्वाश्च यातुधान्यः ।</p> <p>ஸர்வாஸ்ச யாதுதா₄ன்ய: ।</p> <p>ஸர்வாஸ்ச யாதுதா₄ன்ய: ।</p>	<p>न्यः, न्यः, न्यः is a Swaritam</p> <p>formed after anudAttam dhA. yA and tu are pracaya; but they have not acquired swaram.</p>
<p>जनेऽभिद्रोहं मनुष्याश्चरामसि ।</p>	<p>ष्या, ष्या, ष्या is formed after anudAttam nu.</p>

<p>ஜனே¹பி₄த்₃ரோஹம்</p> <p>மனுஷ்யா¹ம்-சரா¹மஸி ।</p> <p>ஜனே¹ ஸதி¹ஸோஹம்</p> <p>மனுஷ்யா¹ ஸ்ராமஸி ।</p>	<p>Ma is pracaya but has acquired Swaritam after udAttam ham.</p>
<p>नमः का¹व्याय च नी¹प्याय च</p> <p>நம்: கா¹ட்யாய ச நீ¹ப்யாய ச ,</p> <p>नमः का¹ट्याय च नी¹प्याय च</p> <p>kindly note that there are number of such words in anuvAkam 7 of Rudram itself.</p>	<p>व्या, प्या, ट्या, ट्या, ट्या, प्या</p> <p>are Swaritams respectively formed after anudAttam का, नी, का, नी.</p> <p>का, नी. These two words do not have pracaya/sannatara.</p>

Swara Rule: The Swaritam formed in such words as last letter does not give up its Swaritam for an upcoming udAttam. These Swaritams are called “nityA” in technical term. These must be rendered firmly during recital.

If you see the first example, शरव्या या , शरव्या या, शरव्या या

The vyA does not acquire anudAttam before following yA which is udAttam. The yA should not be misconstrued as ekasruti and it will retain its udAttam note while rendering.

These types of words may give up its Swaritam at end due to Sandhi of words or formation of avagraha. These will be dealt in separate article later.

1.13.2 Words with first letter as Swaritam

There are words which are formed with Swaritam as first letter due to Sandhi of component padams or grammar rule. Here such Swaritam must be rendered firmly. These Swaritams are also referred to as “nityA”

<p>क॒प॒र्दि॒ने॑ च॒ व्यु॑प्त॒केशा॑य च॒</p> <p>क॒प॒र्त्ति॒३॒ण॑ च॒ व्यु॑प्त॒केशा॑य च॒</p> <p>क॒प॒र्दि॒ने॑ च॒ व्यु॑प्त॒केशा॑य च॒</p>	<p>Here the “vyu” is formed with a Sandhi of vi+upta; to be rendered firmly</p>
<p>त्र्य॑म्ब॒कं॑ य॒जाम॑हे</p> <p>त्र्य॑म्ब॒क॒३॒म् य॒जाम॑हे</p> <p>त्र्य॑म्ब॒क॒३॒म् य॒जाम॑हे</p>	<p>Here the tri+ambakam forms tryambakam. Should not be heard as “tri”. Should be rendered firmly.</p>

Note: When Gurus ask you to render it firmly, we should not raise the ‘v’ or ‘try’ as Swaritam. Only ‘u’ and ‘a’ part should get Swaritam it has a short ascend and descend but should be distinctly heard as being firm.

1.13.3 Words with udAttam and anudAttam as start

There are specific words/padams that start with an udAttam but followed by an anudAttam and then another udAttam. These are exceptions to normal rule as it is a part of the padam/word formation in itself. Let us see two common examples of these types of padams/words.

<div>वनस्पतयः</div> <div>வனஸ்பதய:</div> <div>वनस्पतयः</div>	<p>Here the word starts with va udAttam, followed by anudAttam 'na' as an exception, next again an udAttam 'spa'. Then comes Swaritam 'ta'</p>
<div>बृहस्पतिः</div> <div>புருஹஸ்பதி:</div> <div>बृहस्पतिः</div>	<p>Here the word starts with BRu udAttam, followed by anudAttam 'ha' as an exception, next again an udAttam 'spa'. Then comes Swaritam 'ti'. While reading continuously, the first letter should not be construed as ekasruti.</p>

Note: the **last possible letter** of the previous word shall acquire anudAttam before this first letter udAttam.

Examples:

<p>Chamakam TS 4.7.5.1</p> <div>सिक्ताश्च मे, वनस्पतयश्च मे,</div>	<p>Here 'mE' acquires anudAttam before the first letter udAttam va</p>
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<p>ஸிக்தா¹ய்ச்¹ மே, வ¹ன¹ஸ்பத¹யய்ச்¹ மே, ஸிக்தா¹ய¹ மே, வ¹ந¹ஸ்பத¹யய¹ மே,</p>	
<p>यज्ञनीर् बृहस्पति रुक्थामदानि ய¹ஜ்ஞ¹னீர்-ப³ரு¹ஹ¹ஸ்பதி- ரு¹க்தா²ம²தா³னி ய¹ஜ்ஞ¹னீர்¹ வ¹ந¹ஸ்பதி- ரு¹க்தா²ம²தா³னி</p>	<p>Here “nlr” is an udAttam so the anudAttam falls on gjya.</p>
<p>(Udaka Shanti –a(gm)homuca mantra) TS 2.3.13.1 गृहेष्वप्सोषधीषु, वनस्पतिषु, க³ரு¹ஹேஷ்வ-ப²ஸோஷதீ⁴ஷ¹ வ¹ன¹ஸ்பதி¹ஷ¹ ஸ¹ஹேஷ்வோஷயி¹ஷ¹ வ¹ந¹ஸ்பதி¹ஷ¹,</p>	<p>Shu acquires anudAttam to support udAttam ‘va’</p>

1.14 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:



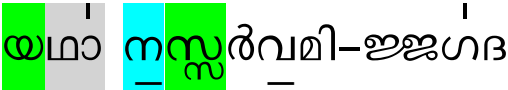
1. If the anudAttam comes in between two Swaritams, it will be referred as **Vikrama**.

<p>T.S.2.2.5.4</p> <p>एव तेजस्व्यन्नाद</p> <p>ஏவ தேஜஸ்வ்யன்னாத₃</p> <p>ஹவ தைஜஸ்வ்யுந்நாத</p>	<p>‘te’ is swaritam. Ja is an anudAttam.</p> <p>Next svya is swaritam</p> <p>Ja is vikrama in terms of swara between two Swaritams.</p>
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2. If the anudAttam comes between two udAttams it will be Vikrama.

<p>शिवेन वचसा त्वा ,</p> <p>ஸ்ரீவேன வசஸா த்வா</p> <p>ஸ்ரீவேன வசஸா த்வா</p>	<p>vE udAttam; ‘na’ is anudAttam followed by udAttam ‘va’</p> <p>‘na’ is a vikrama in terms of swara coming between two udAttams.</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.</p>
	<p>'na' is vikrama in terms of swara coming between a Swaritam and udAttam.</p>
	

PS 19-2 says “According to Sage Kaudinya, when a Pracaya precedes the low tone/anudAttam.

Note: 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.