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# **Basics of Veda Swaras -1**

**Version Notes: Version 1.0 dated January 31,2026**

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

**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 as Basics of Veda Recital.**

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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.

The word high note comes because the note is recited with the tone up with open throat and the tone stays up. One understands this with practice.

#### 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 mAtra 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 do not only go up in terms of our tone/accents 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 (MAtra) 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.

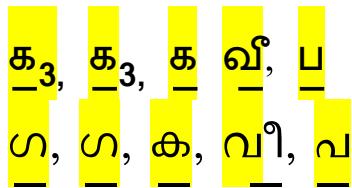
**Kindly refer to our article on Dheerga Swaritam.**

#### 1.1.5 Example of Swarams:

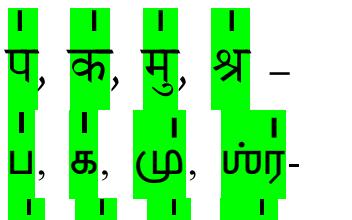
ओं । गणानान्त्वा गणपतिष्ठ हवामहे कविं कवीना-मुपमश्र-वस्तम् ।  
 औम् । कृणाणान्त्वा गणपतिष्ठ हवामहे कविम्  
 कवीना-मुपमश्र-वस्तम् ।

ॐ । गणानान्त्वा गणपतिष्ठ हवामहे कविं  
 कवीना-मुपमश्र-वस्तम् ।

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

 - are all AnudAttas(lower notes)

 - are all AnudAttas (lower notes)

 - are all Swaritas (upper note)

 - are all Swaritas (upper note)

 - are all Swaritas (upper note)

 - 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 PAnini's work

As per Sage PAnini's rules/sutras as quoted by books/scholars and explanations given to us by a scholar: (also available on Internet; source is Panini slkSha)

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  
Svarita 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 Svarita 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 Matra, the base for recital, is three or more maatras. 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, sound reverberating upwards).

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 Panini’s rule)

**Let’s 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 swara 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 Conjunct or joint letters, the Swaram is marked below or above the second part/last part of that Conjunct 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<sub>3</sub>, क, वी, ग, क, वी

We increase our pitch to match the Swarita 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 clearer, when we utter the 'aa' in the 'na'.

अव् वक्तारं ॥ ॐ श्रोतारं ॥ यद् भूतं यच्च भव्यं ॥

அவ் வக்தாரம் | அவ் ஸ்ரோதாரம் |  
 யத்பு<sub>4</sub>தம் யச்ச ப<sub>4</sub>வ்யம் |  
 அவ் வக்தாரம் | அவ் ஸ்ரோதாரம் | யத்பு<sub>4</sub>தம் யச்ச ப<sub>4</sub>வ்யம் |

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 ஶ, ஸ்ர, ஸ்ரூ, 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, ஸ்ரூ in AnudAtta, we start our descend of

pitch after ஸ்ரூ (ஸ்ரூ) and is achieved fully only when uttering the ய (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-स्स्वस्त्ययनीः ॥, साशनानशने अभि ।  
— — | — || — — — — — | —

प्रवेपानाय मृत्यवे ॥

अथ्याशना-तृथीपानात्तृयस्च उक्तरात्

पावमानीस्त्रिवेष्ट्यायैः ॥ साशनानशने अपि<sub>4</sub> ॥

प्रवेपानाय मृत्यवे ।

अत्याशनाऽती-पानाऽद्यच्च उग्रात् ;

पावमानी सूर्ण्ययनीः ॥ साशनानशने अटि ।

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 on ய..

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/accents/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 (as) 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 vedic 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 anudAttas that come before udAtta that we come across in normal Vedic recital are given below:

<p>सा॒शना॒नशने॑ अ॒भि॑      सा॒ष्णना॒न॒शने॑ अ॒पि॑<sub>4</sub>      सा॒ष्णना॒न॒शने॑ अ॒डि॑</p>	<p>All letters marked in Blue are a set of anudAtta swarams applying Pracaya rule till udAtta 'nE'.      Blue marking is Sannatara as per PA. We tend to recite the Sannatara in a note lower than anudAtta.      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>
<p>सु॒प्रजा॒स्त्वमा॑-शा॒स्ते॑      सा॒प्रज्ञा॒सं॒त्वमा॑-शा॒स्ते॑      सु॒प्रज्ञा॒स्त्वमा॑-शा॒स्ते॑</p>	<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>
<p>अ॒शनया॑ मृ॒त्यु॒रे॑व      अ॒श्नन्या॑ मृ॒त्यु॒रे॑व      अ॒श्नन्या॑ मृ॒त्यु॒रे॑व</p>	<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.</p>

**Note:** The rendering of the last letter of pracaya at a lower note than others in the beginning is suggested in higher levels of vedic slksha. Kindly follow your Guru's teachings.

## 1.8 Examples of EkaSruti:

Some typical examples are:

<p>गणपतिष्ठ हवामहे कविं  —  क_3ज्ञपत्तिष्ठ इवामेहो कवीम्  —  गणपतिष्ठ हवामहो कवी०  —</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>रथस्पोषा यजमानस्य सन्तु  —  रा॒यस्ल्पो॒षा यज्ञमा॒नस्य  सन्तु०॥  —  रा॒यस्ल्पो॒षा यज्ञमा॒नस्य  सन्तु०॥</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>नमो हि॒रण्य बाहवे से॒ना॒न्ये  —  न॒मो इ॒रिरञ्ज्य पा॒३इ॒वे  ले॒ना॒न्ये  —  न॒मो ह॒रिरञ्ज्य बा॒हवे  से॒ना॒न्ये  —</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>इ॒मं मे॒ गंगे॒ यमुने॒ सरस्वति॒ शुतुदि॒</p>	<p>In this example after swaritam 'mE' the ekaSruti part is rendered till sva in a</p>

<u>இமம்</u> மே   குங்கே <sub>3</sub> யமுனே ஸரஸ்வதி ஶாதுத் <sub>3</sub> ரி <u>ஹமம்</u> மே   ஸங்஗ே யமுனே ஸநஸ்தி ஶுத்துப்பி	note lower than udAtta but as <b>tī</b> is reached, we descend to anudAtta.
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**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 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 variating 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 MAttra and then the next Dheerga Swaritam or 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 anudAtta and Swarita when there is no pause or space between words and the letters are next to each other in a single word.

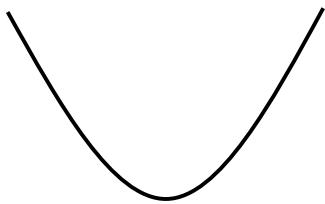
### 1.10.1 Sliding to udAtta from a short anudAtta letter

Let us take the word **asya** with **ya** in anudAtta followed by an udAtta.

The Components of this word is ‘a’ udAtta, ‘s’ udAtta, y =udAtta and the ‘a’ of ya in anudAtta. (y half mAtra+ a half mAtra) = 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 udAtta.

The recital or utterance of ‘a’ will be as follows in a mAtra scale of half.



Half-Maatraa of vowel sound ‘a’ in ‘ya’

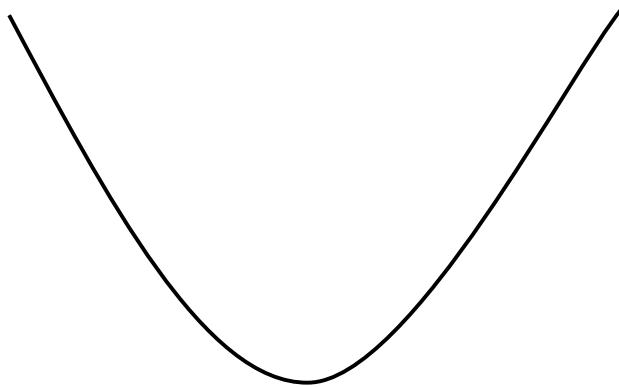
### 1.10.2 Sliding to udAtta from a long udAtta letter

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

The Components of this word is ‘a’ udAtta ‘s’ udAtta y =udAtta and the ‘A’ of yA in anudAtta. yA = 2 mAtrAs (y half mAtra + A one and half mAtra).

The recital of a+s+y is in udAtta 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 mAtra scale of one and a half.



#### One and half MAtRA time scale of 'A' of yA

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

The entire recital of the letter in anudAtta is in low note.

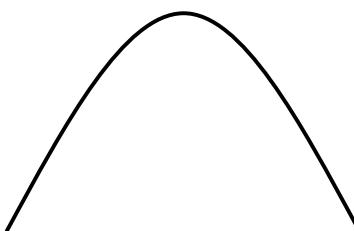
#### 1.10.3 Sliding of Swarita for a short letter

Let us take the word **asya** with ya in Swarita followed by an udAtta.

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

The recital of a+s+y is in udAtta 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 udAtta.

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



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

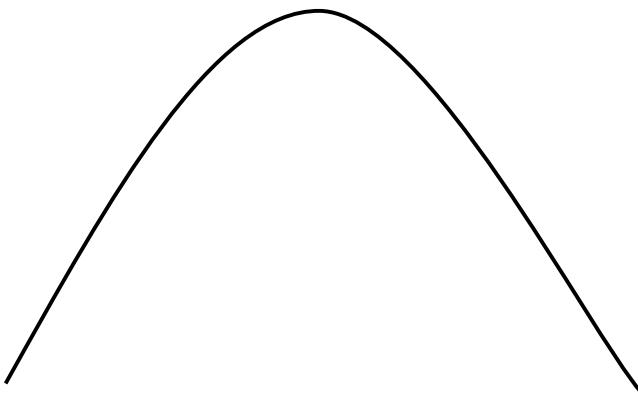
#### 1.10.4 Sliding of Swarita for a long letter

Let us take the word **asyA** with yA in Swarita followed by an udAtta.

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

The recital of a+s+y is in udAtta 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 udAtta.

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



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

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

This recital of swaritam indicates that the tone will be half udAttam with voice opening up and the next part is a descend like anudAtta in lower tone.

**Notes:** The slide may not be symmetrical always. This is for a basic understanding. The occurrence of pause, between words or grammar rules, 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 anudAtta, udAtta, Swarita with the variants of Sannatara, EkaSruti and Dheerga Swarita has different levels of accent/swara effect which is given below:

Lowest	Sannatara/Pracaya before udAtta	Lower than anudAtta*
Lower	anudAtta of long letter	Lower than anudAtta*
Low	anudAtta of short letter	anudAtta
EkaSruti	Normal in one note	Lower than udAtta
Normal	udAtta any type of letter	Normal udAtta
high	Swaritam of short letters	Normal Swarita
Little higher	Swarita of long letters	Little higher reach*
higher	Dheerga Swarita of long letters after anudAtta	Still higher reach*
Highest	Swarita of long letters with Dheerga Swarita 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 Swara flow in a Vedic Statement:**

**Main rule is that if there is an udAtta, the swara prior to that is an anudAtta and the swaram next to this udAtta shall be Swarita.**

**The udAtta becomes the prime determinant of marking Swara.**

**Note:** The flow of swaras 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>सांनकृवृण्णयेष्ट्या यजते ।</p> <p>सांग्रहण्णैष्ट्या यजते ।</p>	<p>Here NyE is udAtta. All the start letters “sAngraha” at the start of the statement are marked in Pracaya (being Sannatara). But ha is anudAtta which should get its place with right note.</p>
<p>“ सुप्रजास्त्वमा-शास्ते ।</p> <p>“ साप्रज्ञास्त्वमा-शास्ते ।</p> <p>“ सुप्रज्ञास्त्वमा-शास्ते ।</p>	<p>Here stva is udAtta. All the start letters “suprajA” at the start of the statement are marked in Pracaya (being Sannatara). “jA” as anudAtta should get its note correctly.</p>

सम्वथ्सरै मेवा वरुन्थे ।  
 सम्वृत्त॒सरै मेवा वरुन्तेऽ ।  
 संवम्पसरै मेवा वरुणेये ।

Here “ra” is udAtta. All the start letters “samvathsa” at the start of the statement are marked in Pracaya (being Sannatara). “sa” before ra should get its right anudAtta note.

### 1.12.2 The start is an anudAtta (due to following udAtta)

शिवाङ्गिरित्रै ताङ्कुरु मा ,  
 श्रीवाङ्की३रीत्तरै ताङ्कुरु मा  
 श्रीवाञ्च-गीरित्रै ताङ्कुरु मा

Si is anudAtta. vA is udAtta and ‘gi’ is Swarita.  
 ‘ri’ is EkasRuti. ‘tra’ is also EkasRuti but it acquires anudAttam before udAttam tA.

असौ यो ऋसर्पति नीलग्रीवो  
 अ॒ल॒ला येऽ ॥ व॒ल॒र्प॒प॒त्ति  
 नीलकृ॒र्ग्वेऽ

‘a’ is anudAtta. sau is udAtta and ‘yO’ is Swarita. Va is anudAtta before sa udAtta and irpa Swarita. “ti” is Ekasruti, but acquires anudAtta to support udAtta ‘nl’ ; la is ensuing Swarita and grivo is Ekasruti.

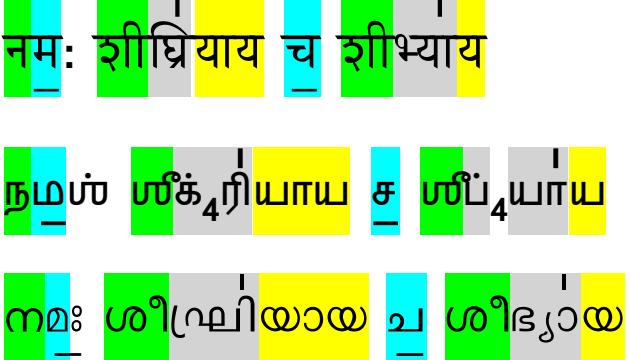
<p>അംഗാ യോ സ്വസർപ്പതി നീലഗീവോ</p>	
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### 1.12.3 If the start is udAtta

<p>नमस्ते रुद्र मन्यव नमस्तेऽरुद्रं मन्यव नमस्ते रुद्रं मन्यव</p>	<p>Statement starts with 'na' in udAtta so 'ma' is Swarita. 'te rudra' is EkaSruti. "manyava" follows a standard set with anudAtta, udAtta and Swarita combination.</p>
<p>परि ते धन्वनो हेतिरस्मान् परि ते तु तु॒न्वनो हेति॒रस्मान् परि ते यग्नेनो हेति॒रस्मान्</p>	<p>Statement starts with 'pa' in udAtta so 'ri' is Swarita. 'te' is anudAtta because of upcoming udAtta 'du' 'no' is Ekasruti; 'he' and 'ti' are both anudAttas; 'smAn' is udAtta.</p>

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

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

	<p>'Si' is anudAtta, vE udAtta; 'na' should be Swarita in normal flow. But it is not but 'na' acquires anudAtta because of following udAttam 'va'</p>
	<p>na udAtta; 'ma' should be Swarita in normal flow. But it is not but 'ma' acquires anudAtta because of following udAtta 'Shi'. ya and ya are Ekasruti after Swaritas Gri and byA. 'ca' is anudAttam before udAttam Shi</p>

2. udAtta can be followed by one other udAtta

	<p>'a' is anudAtta. 'sau' is udAtta. The following 'ya' is also udAtta. (based on Padam and also Vaakya flow) Still sthA (does not become Swaritam) remains</p>
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<u>അസാ</u> <u>യസ്താ</u> <u>മോ</u> <u>അരുണ</u>	anudAtta because upcoming mrO is udAtta.
<u>അ</u> <u>ജ</u> <u>എകപാ</u> - <u>ടു</u> <u>ദഗാത്</u> <u>പു</u> <u>രസ്താ</u> <u>ത്</u> <u>അജി</u> <u>എകപാ</u> - <u>തു</u> <sub>3</sub> <u>ക</u> <sub>3</sub> <u>കാ</u> <sub>3</sub> <u>ത്</u> <u>പു</u> <u>രസ്താ</u> <u>ത്</u>   <u>അജി</u> <u>എകപാ</u> - <u>ഡു</u> <u>ഗാ</u> <u>ത്</u> <u>പു</u> <u>രസ്താ</u> <u>ത്</u>	'a' is anudAtta. 'ja' is udAtta. The following 'ae' is also udAtta. (based on Padam and also Vaakya flow) 'ka' is Swarita Still pA (does not become Swarita) remains anudAtta because upcoming du is udAtta

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

<b>T.S.1.2.11.1</b> <u>രാ</u> <u>യ:</u> <u>പ്രേ</u> <u>ഭ</u> <u>ഗാ</u> <u>യ</u> , <u>രാ</u> <u>യ:</u> <u>പ്രോ</u> <u>ശേ</u> <u>പ</u> <sub>4</sub> <u>ക</u> <sub>3</sub> <u>യ</u> <u>രാ</u> <u>യ:</u> <u>പ്രോ</u> <u>ഷ</u> <u>ഡ</u> <u>ഗാ</u> <u>യ</u>	rA is udAtta; ya which should become swarita in terms becomes anudAtta because of following prE (which is prA+i), 'She' udAtta and 'Ba' udAtta. gA is Swarita in normal flow.
<b>T.S.1.8.1.1</b> <u>മു</u> <u>ം</u> <u>ചേ</u> <u>മ</u> <u>മ</u> <u>ഖ</u> <u>ഹ</u> <u>സ:</u>	mu is anudAtta because of following injE (which is injA+i), 'ma' udAtta and 'm+a(gm)' ma(gm) is also udAtta.

<p><b>മുങ്കേമമാഃ</b></p>	<p>ha is Swaritam in normal flow.</p>
<p><b>മുത്തേമമാഃ</b></p>	<p></p>

**4. If Swarita occurs the following pattern can be**

### a. EkaSruti followed by udAtta or Swarita

अद्ध्यवोच-दधिवक्ता प्रथमो																
अ	त्त	३	४	य	वो	च-	द	धि	व	क	त	ा	प्र	थ	म	ो
अ	त्त	३	४	य	वो	च-	द	धि	व	क	त	ा	प्र	थ	म	ो
अ	त्त	३	४	य	वो	च-	द	धि	व	क	त	ा	प्र	थ	म	ो

### b. anudAttam after Swaritam

<p>यथा न स सर्वमि-जगद्</p> <p>যথা<sub>2</sub> নস্স সর্বমি-জগদ্</p>	<p>'ya' at start udAtta. 'thA' swarita.          'na' is anudAtta since following          sa of sarvam is udAtta.</p>
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യമാ നസ്തിവമി-ജജഗദ്

c. udAtta after Swarita if the first swarita is formed due to Swara Rule.

T.S. 1.3.14.3

തവോ | ത്യര്യാമ |

തവോ | ത്യർധ്യാമ |

തവോ | ത്യർധ്യാമ |

vO is anudAtta. The 'tya' swarita is formed by a combination of ti (udAttam and a anudAttam) SyA in normal course is a udAtta and the following ma is again swarita. This formation occurs when swarita is formed due to sandhi rules. Refer Pada Paatam Article

d. anudAttam after Swaritam if the second swaritam is formed due to Swara Rule.

T.S.2.2.5.4

എവ | തേജസ്വന്നാദ |

എവ | തേജസ്വന്നാദ |

എവ | തേജസ്വന്നാദ |

'ae' is anudAtta; va udAtta.

Then 'te' gets swarita.

Ja is again anudAtta. svl (udAtta) and 'a' (anudAtta) of annAda forms svya as swarita due to Sandhi rule.

The normal formal/regular order is anudAtta, udAtta and Swarita; normally but not necessarily with EkaSruti. This is like a Set.

## 1.13 Special words and Padams

### 1.13.1 Words/Padams without udAtta

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

Some examples are given below:

 <b>शिवा शरव्या या तव तया</b>	 <b>स्वीवा शरव्या या तव तया</b>	 <b>शिवा शरव्या या तव तया</b>	<b>व्या, व्या, व्या</b> is a Swarita formed after anudAtta anudAtta 'ra'. The padam is <b>Sa</b> Pracaya, <b>ra</b> anudAtta and <b>vyA</b> Swarita. Note that <b>Sa</b> has acquired a Swaritam after udAtta vA of ShivA
 <b>सर्वश्च यातुधान्यः ।</b>	 <b>सर्वास्च यातुत्ता॒न्यः ।</b>	 <b>सर्वाश्च यातुत्ता॒न्यः ।</b>	<b>न्यः, न्यः, न्यः</b> is a Swarita formed after anudAtta <b>dhA</b> . <b>yA</b> and <b>tu</b> are Pracaya; but they have not acquired swara.

<p>जनेऽभिद्रोहं मनुष्याश्चरामसि ।</p> <p>ज्ञेनेऽपि५त्ते३रो॒हम्</p> <p>मनु॒ष्याश्चरामली ।</p> <p>ज्ञेन॑ ऽठिवेऽग॒ह०</p> <p>मनु॒ष्याश्चरामली ।</p>	<p>ष्या, ष्या, हृष्ये० is formed after anudAtta nu.</p> <p>Ma is pracaya but has acquired Swarita after udAtta ham.</p>
<p>नमः कास्याय च नीस्याय च</p> <p>नमः का॒स्याय च नी॒स्याय च ,</p> <p>नमः का॒स्याय च नी॒स्याय च</p> <p>kindly note that there are number of such words in anuvAkam 7 of Rudram itself.</p>	<p>स्या, स्या, त्या, त्या, हृ०, हृ०</p> <p>are Swaritas respectively formed after anudAttas का, नी, का, नी, का,</p> <p>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, रास्या॑ या॒ , सर्व॑स्या॒ या॒ , गृष्य॑ या॒

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 on Pada Padam and Swara flow.

### **1.13.2 Words with first letter as Swarita**

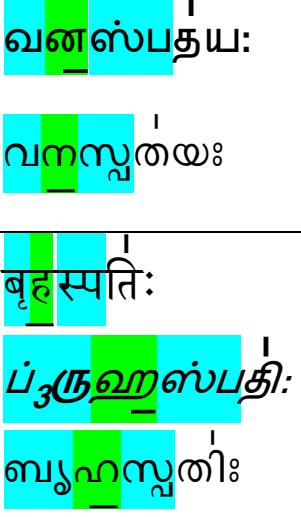
There are words which are formed with Swaritam as first letter due to Sandhi of component padams or grammar rule. Here such Swaritam must be rendered firmly. These Swaritams are also referred to as “**nityA**”

<p>कपदिने च व्युप्तकेशाय च</p> <p>कपर्त्तिःने स व्युप्तकेशाय स</p> <p>कपर्त्तिःने स व्युप्तकेशाय स</p>	<p>Here the “vyu” is formed with a Sandhi of vi+upta; to be rendered firmly</p>
<p>त्र्यंबकं यजामहे</p> <p>தर्यम्पङ्कम् यजामஹே</p> <p>ത്ര्यूङ्पैकम् यजामஹே</p>	<p>Here the tri+ambakam forms tryambakam. Should not be recited or 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 udAtta and anudAtta as start

There are specific words/padams that start with an udAtta but followed by an anudAtta and then another udAtta. 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.

 <b>vānasyat�ः</b>	Here the word starts with <b>va</b> udAtta, followed by anudAtta ' <b>na</b> ' as an exception, next again an udAtta ' <b>spa</b> '. Then comes Swarita 'ta'
 <b>vānasyat�ः</b> <b>pāṇḍitā</b> <b>pāṇḍitī</b>	Here the word starts with <b>BRu</b> udAtta, followed by anudAtta ' <b>ha</b> ' as an exception, next again an udAtta ' <b>spa</b> '. Then comes Swarita 'ti'. While reading continuously, the first letter should not be construed as Ekasruti or as a Pracaya depending on where they occur.

Note: the **last possible letter** of the previous words shall acquire anudAtta before this first letter udAtta of the following letter. (Except that such a letter is not udAtta)

## Examples:

<p><b>Chamakam TS 4.7.5.1</b></p> <p>सि॒क्ता॒श्च मे॑, व॒नस्पत्यश्च मे॑,</p> <p>ली॒क्ता॒श्च मे॑, व॒नस्पत्यश्च मे॑,</p> <p>सि॒क्ता॒श्च मे॑, व॒नस्पत्यश्च मे॑,</p>	<p>Here ‘mE’ acquires anudAtta before the first letter udAtta va</p>
<p>यज्ञनीर् बृहस्पति॑ रुक्थामदानि॑</p> <p>यज्ञ॒नीर्-प॒३रु॒ह॒न्स्पति॑-</p> <p>रुक्था॒२म॒त्ता॒३णि॑</p> <p>यज्ञ॒नीर् व॒ृह॒न्स्पति॑-</p> <p>रुक्था॒२म॒त्ता॒३णि॑</p>	<p>Here “nI” is an udAtta so the anudAtta falls on gjya.</p>
<p>(Udaka Shanti –a(gm)homuca mantrA)</p> <p><b>TS 2.3.13.1</b></p> <p>गृहेष्वप्सोषधीषु॑, व॒नस्पतिषु॑,</p>	<p>Shu acquires anudAtta to support udAtta ‘va’</p>

க்ஞ<sub>3</sub>ருஹேஷ்வ-ப்<sub>2</sub>ஸோஷதீ<sub>4</sub>ரோ

வனஸ்பதி<sub>1</sub>ரோ

ஸ்ரூஹேஷ்வ-ஸ்ரோஹயீஷு வநஸ்தி<sub>1</sub>ஷு,

### 1.14 Vikrama concept

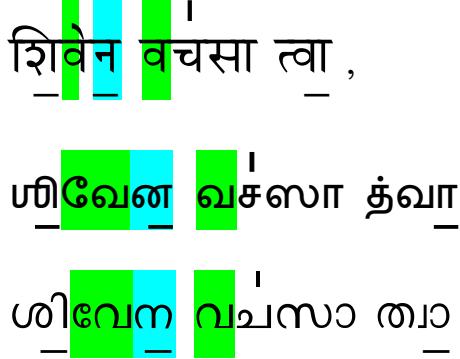
PS 19-1 says – “ Where a syllable of low tone (anudAtta) occurs between two circumflex(Swarita) syllables, or two acute(udAtta), or two of which either one is acute(udAtta) and the other circumflex(Swarita), that is **Vikrama**.”

#### Notes and Examples:

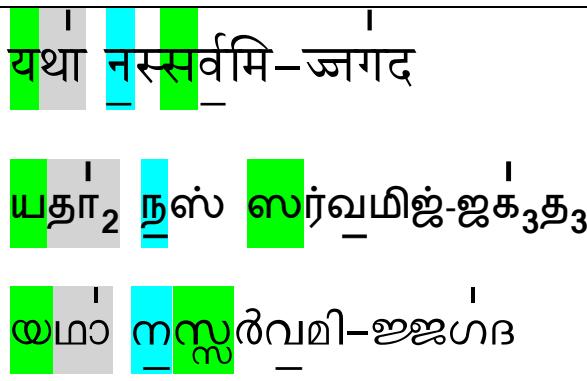
1. If the anudAtta comes in between two Swaritas, it will be referred as **Vikrama**.

<p><b>T.S.2.2.5.4</b></p> <p>एव ते जस्यन्नाद</p> <p>रव तेजैस्वंयन्नात्<sub>3</sub></p> <p>न्नृव तेजैस्वंयन्नाऽ</p>	<p>'te' is swarita. Ja is an anudAta. Next svya is swarita Ja is Vikrama in terms of swara between two Swaritas.</p>
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2. If the anudAtta comes between two udAttam, it will be Vikrama.

	vE udAtta; 'na' is anudAtta followed by udAttam 'va' 'na' is a Vikrama in terms of swara coming between two udAttas.
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3. If the anudAtta comes between one udAtta and one Swarita it will be Vikrama.

	'thA' swarita. 'na' is anudAtta s sa of sarvam is udAtta. 'na' is Vikrama in terms of swara coming between a Swarita and udAtta.
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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.**