

Basics of Veda Swaras and Vedic Recital-1

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<u>Version Notes: Version 0.4 dated October 30,2017</u>
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In this version the following changes have been incorporated:

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| <ol style="list-style-type: none">1. Revised Explanation for (gm),(gg) rule in Section 42. Rules for (gm) before Vowel has been explained based on analysis of Samhita Pada Paatam.3. The above Rule under Section 4.3 was given for 'An'. It is updated for 'In' 'Un' ending before vowel |
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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.

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).

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

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

1.1.2 AnudAtta (अनुदात्त)

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

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).

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

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 । க₃ணாநாந்த்வா க₃ணபதிஃ ஹவாமஹே

கவிங்கவீநா-முபமஸர்-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)

௨, ௨, க, வீ, ப - are all AnudAttas (lower notes)

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

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

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

நா, நா, நா - is Dheergha Swaritam (elongated upper note)

Rest all unmarked aksharas/letters are udAttas (medium or normal notes).

1.1.6 Prachaya: (प्रचय)

In specific instances the swara of the previous letter is carried till the next occurring AnudAtta or till the end of that pada or mantra, that is Prachaya.

Prachaya is considered as a form of Swaram by some schools.

Some schools take it as a rule of how Swaram is acquired by letters in some instances. Many do not consider Prachaya as a Swaram. This shall be covered through a specific note after obtaining inputs from Seniors/Scholars.

Some examples we come across in normal Vedic recital are given below:

<p>साशानानशने अभि साशानानशने अभि साशानानशने अभि</p>	<p>All letters marked in yellow are a set of anudAtta swarams applying Prachaya rule.</p>
<p>सुप्रजास्त्वमा-शास्ते</p>	<p>As as notes above</p>

<p style="text-align: center;">॥</p> <p>ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே</p> <p style="text-align: center;">॥</p> <p>ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே</p>	
<p>अशनया मृत्युरेव</p> <p>अशनया मृत्युरेव</p> <p>अशनया मृत्युरेव</p>	As per notes above

1.2 Notes from Sage Paanini's work

As per Sage Paanini's rules/sutras as quoted by books/scholars
(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
Swarita to be rendered in Sadja, Madhyama and Panchama.

UdAtta, AnudAtta and Swarita 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. 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.)**

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 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 combination does 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.

Note: In Krishna Yajur Veda Samhita, sometimes two successive letters are marked with Dheerga Swarita and Swarita Combination. Since two Upper notes cannot be rendered together, the first the Dheerga Swaritam is recited as it is, the same is rendered as a AnudhAtta (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. The combination given in the table stands valid.

1.4 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 Swaram is marked below or above the second part/last part of that Conjoint.

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

1.4.1 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, क₃, 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.**

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 $\overset{||}{\text{न}}, \overset{||}{\text{ना}}, \overset{||}{\text{म}},$ 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 ।

यत्₃பு₄தம் யச்ச ப₄வ்யம் ।

അവ വക്താരം । അവ ശ്രോതാരം । യദ്ഭൂതം യച്ച ഭവ്യം ।

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.

1.4.2 Swarams of Joint Letters

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

part only. While reciting the $\overset{|}{\text{श}}, \overset{|}{\text{श्र}}, \overset{|}{\text{श्र}},$ 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 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.

प्रवे॒पानाय॑ मृ॒त्यवे॑ । अ॒त्या॒श॒ना॒द॒ती-पा॒ना॒द्य॒च्च॒ उ॒ग्रात्

पा॒व॒मा॒नी-स्स्व॒स्त्य॒य॒नीः॑ ॥ सा॒श॒ना॒न॒श॒ने॒ अ॒भि ।

ப்ர॒வே॒பா॒நாய॑ ம்ரு॒த்ய॒வே॑ ।

அ॒த்யா॒ஸ॒நா॑ த॒தீ-பா॒நாத்॒யச்ச॑ உ॒க்ராத்॑ ;

பா॒வ॒மா॒னீஸ்॑ ஸ்வ॒ஸ்த்ய॒யனீः॑ ॥ ஸா॒ஸ॒நா॒ந॒ஸ॒நே॒ அ॒பி॒ ॥

ப்ர॒வே॒பா॒நாய॑ ம்ரு॒த்ய॒வே॑ ।

അത്യാശനാദി-പാനാദൃച്ഛ ഉഗ്രാത് ;

പാവമാനീ സ്തൃസ്തൃയനീഃ ॥ സാശനാനശനേ അഭി ।

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 അസ്യ as അസ്+യ, if it is rendered as അസ്+യ, there is a break effect; the descend of swaram to യ, will be abrupt and rendering is not smooth. അസ്യ is അ+സ്യ (a conjunct or joint letter). After അ is uttered, we start to descend in the letter സ്യ, then the effect of rendering becomes correct. The students shall initially observe the Guru as to how the joint letters are rendered with swaram.

1.5 The Separator ‘|’ and ‘||’

A statement is marked with a separator ‘|’ in books indicating the end of a statement. (paadam or leg). For easy reference let us call this separator as Ruk-Stop or Vedic Full-Stop. While reciting, a pause must be given before the start of the next statement. (2nd paadam or leg).

When the Chandas ends, it is marked as ‘||’ (double vertical line) at the end of the statement. (last paadam of the Chandas) .The Concept of Chandas is statement with predefined number of Letters / aksharas with well defined grammer rules.

(Example: “Gaayatri Chandas”, “Anushtup Chandas” etc).

Examples of Chandas shall be provided in a separate Article.

A statement with a set of words ending with a separator is called a ‘Ruk’ in Veda.

Note: The **last aksharam/letter of a statement** ending with either of the separators (Ruk) **cannot have a lower swaram**, i.e. AnudAttam.

तं त्वा भग सर्व इज्जोह्वीमि सनो भग पुर एता भवेह ॥
 தந்த்வா ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ஸநோ ப₄க₃ புர ஏதா
 ப₄வேஹ ॥

तं त्वा भग सत्त्वं इज्जोह्वीमि सनो भग पुर एता भवेह ॥
 ஸதத்வம் ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ஸநோ ப₄க₃ புர ஏதா ப₄வேஹ ॥

This is from Bhaagya Suktham as rendered together. But when it is rendered in a split form, as in Udaga Shanti, the original statement first part will be as follows with no AnudAtta for ‘mi’. The letter ‘mi’ has infact acquired AnudAtta due to combining two statements.

तं त्वा भग सर्व इज्जोह्वीमि । सनो भग पुर एता भवेह ॥
 தந்த்வா ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ।
 ஸநோ ப₄க₃ புர ஏதா ப₄வேஹ ॥
 तं त्वा भग सत्त्वं इज्जोह्वीमि ।
 ஸதத்வம் ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ।

ओं भूः। तत्सवितुर्वरेण्यं॑ । ओं भुवः॑ ।

ओं भूः । तत्सवितुर्वरेण्यं॑ भर्गो॑ देवस्य॑ धीमहि ।

ஓம் பூ₄ : - தத்₂ஸவிதுர் வரேண்யம் ।

ஓம் பூ₄ : - தத்₂ஸவிதுர் வரேண்யம் ப₄ர்கோ₃ தே₃வஸ்ய தீ₃மஹி ।

ஓம் டு₃ : - தஸவிதுர்வரேஸ்யம் ।

ஓம் டு₃ : - தஸவிதுர்வரேஸ்யம் ட₃ர்கோ₃ தே₃வஸ்ய யீ₃மஹி ।

The first statement does not have a lower swaram since “vareyNyam” the yam is the last aksharam of a Ruk and does not acquire any swaram.

The second statement vareyNyam is combined and the yam acquires swaram.

The Start of a Ruk, the first akshara of the word/padam cannot be a Dheerga Swarita.

The only exception we see is with the letter OM.

e.g.

ओं तद्ब्रह्मा । ओं तद्वायुः । ओं तदात्मा । ओं तथ्सत्यं ।

ஓம் தத்₃புரஹ்மா । ஓம் தத்₃வாயு : ஓம் ததா₃த்மா ।

ஓம் தத்₂ஸத்யம் ।

ஓம் தத்₃ப்ரஹ்மா । ஓம் ததாயு : ஓம் ததா₃த்மா । ஓம் ததஸத்யம் ।

Some Special rules due to Sandhi will be articulated in our Article on Dheerga Swaritam.

2 Rules for Anuswara

2.1 Basics

The letters which are derived from base vowel Anuswara, 'am' (अं) are all called Anuswaras.

Example, 'kam,tam,ram,sam,Sham, yam'. कं, तं , रं, सं, शं, यं,

Dheerga letters with dot are also anuswara letters only.

क् + अं = कं, श् + अं = शं

In Sanskrit , शंक् , will be read as शम्क् and not as शङ्क् . the 'ङ्' will follow if the first letter is from 'ka' vargam. That is गंङा will be read as गङ्गा and not as गम्गा !

2.2 Reading the Veda books/texts

In Veda text reading, the convention followed in books is different.

The fifth letter (nasal letter of the class) of the ka,cha,ta,Ta,pa varga , that is

ङ्, ञ् , ण् , न्, म् (हलन्त्)

will follow the letter with Anuswaram of the respective varga.

शंक् will be read as शङ्क्, गंङा will be read as गङ्गा.

(Ka varga क, ग follow Anuswara)

This rule will be extended while combining the end of Anuswara at the end of the first word with the first letter of the following word.

Note: Readers must note the convention followed in the book. Many popular books printed for Veda Students print the vakyam/samhita as it is “**to be read**”. So these rules are already applied to the text while compiling the book. Some print with Anuswaram only.

Let us see examples:

As written in the book	To be read as	Rule applied
ह॒वि॒रा॒सं जु॒हो॒त॒न॒	ह॒वि॒रा॒सञ्जु॒हो॒त॒न॒	Use of 'ञ्' for 'ca' vargam
द्र॒वि॒णं च॒ मे॒	द्र॒वि॒णञ्च॒ मे॒	Use of 'ञ्' for 'ca' vargam
नक्ष॑त्रं दे॒वमि॒न्द्रि॒यं	नक्ष॑त्र॒न्दे॒वमि॒न्द्रि॒यं	Use of 'न्' for 'ta' vargam
श्रेष्ठो॑ दे॒वानां॑ पति॑र॒घ्निया॑नां॑	श्रेष्ठो॑ दे॒वानां॑ पति॑र॒घ्निया॑नां॑	Anuswaram rendered as it is no change since the following letter is of 'pa' vargam where 'm' needs to be used.
श॒त शार॑दानां॑-नि॒वा॒त॒	श॒त शार॑दाना-न्नि॒वा॒त॒	Use of 'न्' for 'ta' vargam

		vargam as 'ந' is a part of 'ta' vargam only.
ஹ <u>வி</u> ர <u>ா</u> ஸ <u>ம்</u> ஐ [!] ஹோதன	ஹ <u>வி</u> ர <u>ா</u> ஸ <u>ஞ்</u> ஐ [!] ஹோதன	Use of ஞ் 'for 'ச' vargam
த் ₃ ர <u>வி</u> ண <u>ம்</u> ச மே	த் ₃ ர <u>வி</u> ண <u>ஞ்ச</u> மே	Use of ஞ் 'for 'ச' vargam
ந <u>க்ஷ</u> த் <u>ர</u> ம் தே ₃ வ- மி <u>ந்</u> த் ₃ ர <u>ிய</u> ம்	ந <u>க்ஷ</u> த் <u>ர</u> ந் தே ₃ வ- மி <u>ந்</u> த் ₃ ர <u>ிய</u> ம்	Use of 'ந்' for 'த' vargam
ஸ் [!] ரேஷ்டோ ₂ தே ₃ வ <u>ா</u> ன <u>ம்</u> ப <u>தி</u> ர <u>க்</u> ₄ ன <u>ிய</u> ன <u>ம்</u>	ஸ் [!] ரேஷ்டோ ₂ தே ₃ வ <u>ா</u> ன <u>ம்</u> ப <u>தி</u> ர <u>க்</u> ₄ ன <u>ிய</u> ன <u>ம்</u>	Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'm' needs to be used.
ஸ் [!] த ஸ் [!] ாரத <u>ா</u> ₃ ன <u>ம்</u> நி <u>வ</u> த	ஸ் [!] த ஸ் [!] ாரத <u>ா</u> ₃ ன <u>ந்</u> நி <u>வ</u> த	Use of 'ந்' for 'த' vargam as ந is a part of

		‘த’ vargam only.
<p>ஹவிராஸம்</p> <p>ஜஹோதந ।</p>	<p>ஹவிராஸன்</p> <p>ஜஹோதந ।</p>	<p>Use of ‘ன்’ for ‘உ’ vargam</p>
<p>நக்சத்ரம்</p> <p>நேவமித்ரியம் ।</p>	<p>நக்சத்ரன்</p> <p>நேவமித்ரியம் ।</p>	<p>Use of ‘ன்’ for ‘ர’ vargam</p>
<p>ந்ரவிணம் உ மே,</p>	<p>ந்ரவிணன் உ மே,</p>	<p>Use of ‘ன்’ for ‘உ’ vargam</p>
<p>ஸ்ரேஷ்டோ நேவானாம்</p> <p>பதிர்ஷ்டியானாம் ।</p>	<p>ஸ்ரேஷ்டோ நேவானாம்</p> <p>பதிர்ஷ்டியானாம் ।</p>	<p>Anuswaram rendered as it is no change since the following letter is of ‘ப’ vargam where ‘m’ needs to be used.</p>
<p>ஸத ஸாந்நாம்</p> <p>நிபாத</p>	<p>ஸத ஸாந்நான்</p> <p>நிபாத</p>	<p>Use of ‘ன்’ for ‘ர’ vargam as ‘ந’ is a part of ‘ர’ vargam only.</p>

3 Anunaasikam

When the Anuswaram is followed by the Semi-vowel group letters, ya,la,va, the 'm' of the Anuswaram is recited with the respective sounds of yya,vva,lla with a nasal twang. Basically when we say 'm' of the anuswaram, the lips close and our sages have given us the techniques/rules to pronounce the instances with necessary changes to make the recital smoother. Anunaasikam is marked with the sign ^{◌̣} ; some books print the same without the small horizontal line shown above. This is marked before the letters starting with 'ya.la.va' group.

Sometimes the nasal sound along with **l,y,v** (हलन्त्) is also marked to catch the attention of the reader.

When 'l' follows the nasal letter 'n', the n becomes Anunaasikam.

As written in the book	To be read/recited as
अग्निं ^{◌̣} या गर्भं दधिरे	अग्निय्या गर्भं दधिर
उदुत्तमं ^{◌̣} वरुण	उदुत्तमव्वरुण
नैनं ^{◌̣} लोके	नैनल्लोके
अक् ₃ निमं ^{◌̣} या क ₃ र्पन्त ₃ ति ₄ रே	अक् ₃ निय्या क ₃ र्पन्त ₃ ति ₄ रே
உது ₃ த்தமம் ^{◌̣} வ்ருண	உது ₃ த்தமவ்வ்ருண

நைநம் ஃலோகே லோகே	நைந ல்லோகே லோகே
அஹிஃயா ஹிஃயா	அஹிய்யா ஹிஃயா
உருத்தமஃவ்ருள பாம்	உருத்தமவ்ருள பாம்
நைநம் ஃலோகே லோகே	நைந ல்லோகே லோகே
Example of 'l' after 'n' ए॒को॒ वा॒ अ॒मु॒ष्मि॒न् लो॒के॒ मृ॒त्युः ஏ॒கோ॒ வா॒ அ॒மு॒ஷ்மி॒ன் ஃலோகே ம்ருத்யு: ஸ்ரீகோ॒ வா॒ அ॒மு॒ஷ்மி॒ந் ஃலோ கே ம்ருத்யு: ए॒को॒ वा॒ अ॒मु॒ष्मि॒ल्लो॒के॒ मृ॒त्युः ஏ॒கோ॒ வா॒ அ॒மு॒ஷ்மி॒ ல்லோகே ம்ருத்யு: ஸ்ரீகோ॒ வா॒ அ॒மு॒ஷ்மி॒ ல்லோகே ம்ருத்யு: 	

Note: Some books print the vakyam with words as **it is to be read** without Anunaasikam symbol. Some books also mark the anunaasikam symbol.

It must be noted that advanced books for readers do not indicate Anunaasikam symbols. Students must take note of the conventions used in the book. In all our Compilations anunaasikam shall be marked distinctly.

4 Rules for 'gm' and 'gg'

4.1 Rules for gm (ॐ)

The rules for 'gm' and 'gg' are applicable only in Yajur Veda.

When an Anuswaram is followed by the letters in the Group of 'ra,sa.Sa,Sha,ha', and **Vowels with specific conditions**,

the 'M' in the Anuswaram is converted to (gM) .

(gM) is ग् + म् = (गं) or represented as (ग्म्) in letters.

The standard representation in printed books is “ॐ”.

Some books print it without the tail like “ॐ”.

This sound emanates from the back of the mouth with a light nasal effect.

Please do not read it as 'gum' ; some Tamil books represent this in words as

கும் which is not correct.

In slokas, ॐ is not used.

During Sankalpam, the words are used with Anuswaram only as it is not a part of Vedic text, however some Acharyas/Pandits may use ॐ which is acceptable.

श्वेतवराह कल्पे वैवस्वत मन्वन्तरे अष्टाविंशति तमे

ஸ்வேதவராஹ கல்பே வைவஸ்வத மன்வந்தரே அஷ்டாவிம்ஸதி தமே
ശോതവരാഹകല്പേ വൈവസ്വത മനവന്തരേ അഷ്ടാവിംശതി തമേ

Let us see some common examples:

Original words/padams	As represented in Veda books/Vakhyam	Rule
गणानान्त्वा गणपतिं हवामहे	गणानान्त्वा गणपतिं हवामहे	Anuswaram before ह
क्षीरं सर्पिर्मधूदकं	क्षीरं सर्पिर्मधूदकं	Anuswaram before स
त्रिशब्दाम विराजति	त्रिशब्दाम विराजति	Anuswaram before श
यक्ष्मं सुमना असत् ।	यक्ष्मं सुमना असत्	Anuswaram before स
तन्नो नारसिंहः प्रचोदयात्	तन्नो नारसिंहः प्रचोदयात्	Anuswaram before स
मा हिंसीः पुरुषं जगत्	मा हिंसीः* पुरुषं जगत्	Anuswaram before स *Very commonly found word.

<p> க₃ணாநாந்த்வா</p> <p>க₃ணபதிம்</p> <p>ஹவாமஹே</p>	<p> க₃ணாநாந்த்வா</p> <p>க₃ணபதிஃ</p> <p>ஹவாமஹே</p>	Anuswaram before ஹ
<p>க₃ரம் ஸர்பிர்</p> <p>மதூ₄த₃கம் </p>	<p>க₃ரஃ ஸர்பிர்</p> <p>மதூ₄த₃கம் </p>	Anuswaram before ஸ
<p>த்ரிம்ஸத₃தா₄ம</p> <p>விராஜதி</p>	<p>த்ரிஃஸத₃தா₄ம</p> <p>விராஜதி</p>	Anuswaram before ஸ
<p>யக்ஷம் ஸுமனா</p> <p>அஸத்</p>	<p>யக்ஷம் ஸுமனா</p> <p>அஸத்</p>	Anuswaram before ஸ
<p>தந்நோ</p> <p>நாரஸிம்ஹ:</p> <p> ப்ரசோ₃யாத்</p>	<p>தந்நோ</p> <p>நாரஸிஃஹ:</p> <p> ப்ரசோ₃யாத்</p>	Anuswaram before ஹ

மா ஹிம்ஸ்: புருஷஞ் ஜக ₃ த்	மா ஹிஸ்*: புருஷஞ் ஜக ₃ த்	Anuswaram before ஸ *Very commonly found word.
ஓம் ஸ்ளாநாந் ஸ்ளபதி ஹவாமஹே	ஓம் ஸ்ளாநாந் ஸ்ளபதி ஹவாமஹே	Anuswaram before ஹ
க்ஷிரம் ஸ்ர்பிர் மயூதகம்	க்ஷிரம் ஸ்ர்பிர் மயூதகம்	Anuswaram before ஸ
த்ரிம்ஸ்தாம் விராஜதி	த்ரிம்ஸ்தாம் விராஜதி	Anuswaram before ஸ்
யக்ஷம் ஸ்ருமநா அஸ்த	யக்ஷம் ஸ்ருமநா அஸ்த	Anuswaram before ஸ

തന്നോ നാരസിംഹഃ പ്രചോദയാത്	തന്നോ നാരസിംഹഃ പ്രചോദയാത്	Anuswaram before ഹ
മാ ഹിംസീഃ പുരുഷം ജഗത്	മാ ഹിംസീഃ* പുരുഷം ജഗത്	Anuswaram before സ *Very commonly found word.

4.2 Normally 'M' merges with following vowel

When Anuswaram precedes a vowel like a, aa, e, ee etc, based on the construction of the words in Vedas, the 'M' may combine with the a, aa, e, ee to have ma, maa, mi, mee as a natural Swarayukta Akshara i.e. Vowel based consonant.

Original words/padams	As represented in Veda books/Vakhyam	Rule applied
पुरुहूतं इन्द्रं स्वस्ति പുറുഹുതം ഇന്ദ്രം இந்த் ₃ ரம் ஸ்வஸ்தி പുരുഹൂതം ഇന്ദ്രം	पुरुहूतमिन्द्रं स्वस्ति പുറുഹുത-മിന്ദ്രം ஸ்வஸ்தி	'M' + e has become मि

ஸ்ரீ ஸ்ரீ	பூருஹிதமிந் ஸ்ரீ	
बाहुभ्याम् उत ते नमः	बाहुभ्यामुत ते नमः	M' + u has become मु
பாஹுப்யாம் உத தே நமः ஸாஹுத்யாம் உத தே நமः	பாஹுப்யாமுத தே நமः ஸாஹுத்யாமுத தே நமः	

4.3 Swaras (Vowels) Exception

However when a vowel is follows the specific noun/pronoun class with dheerga aksharaa 'An,'In' or 'Un' ending, the 'n' becomes anuswaram 'm' subject to grammar rules, and it becomes 'gm' to indicate that it is **not originally 'm' but 'n'**. In case the ending is 'In' or 'Un' an 'r' is added' to indicate that the Padam is 'In' or 'Un' ending. The examples provided are indicative only.

Some Examples observed in Samhita and from common known mantras are given below:

Original words/padams	As represented in Veda books/Vakhyam	Rule
T.S.1.2.14.1 राजे॑ वाम॑वान् इ॑भे न रा॒ஜே॑ வா॒ம॑வான் இ॒பே₄ ந ரா॒ஜே॑ வா॒ம॑வான் ஹ॒நே॑ ந	राजे॑ वाम॑वा॒ इ॑भे न । रा॒ஜே॑ வா॒ம॑ வா॒ இ॒பே₄ ந ரா॒ஜே॑ வா॒ம॑வா॒ ஹ॒நே॑	before vowel इ॒ இ॒ ஹ
T.S.4.5.1.4 विश॑ल्यो बा॑ण॒वान् उ॒त வி॒ஸ॒ல்யோ பா₃ண॑வான் உ॒த	विश॑ल्यो बा॑ण॒वा॒ उ॒त வி॒ஸ॒ல்யோ பா₃ண॑வா॒ உ॒த	before vowel उ॒, உ॒, உ॒

<p>வி'ஸ்யோ ஸா'ந்வா'ந் உ'த ।</p>	<p>வி'ஸ்யோ ஸா'ந்வா'ந் உ'த ।</p>	
<p>TS 1.3.8.2</p> <p>தே'வா'ந் + அ'த்வ'ம் தே'வா'ந் + ஊ'த்'வ'ம் தே'வா'ந் + ஊ'த்'வ'ம் ।</p>	<p>தே'வா'ந் + அ'த்வ'ம் தே'வா'ந் + ஊ'த்'வ'ம் தே'வா'ந் + ஊ'த்'வ'ம் ।</p>	<p>before vowel அ, ஊ, ஊ</p>

<p>TS 1.3.14.8</p> <p>देवान् + इह</p> <p>தே₃வான் + இஹ</p> <p>ദേവാൻ + ഇഹ ।</p>	<p>देवाँ इह</p> <p>தே₃வாँ இஹ</p> <p>ദേവാँ ഇഹ</p>	<p>before vowel</p> <p>इ इि इ</p>
<p>T.S.5.6.1.2</p> <p>Padams - sarvAn </p> <p>agnIn aPsuShadaH</p> <p>सर्वान् अग्नीन्</p> <p>अप्सुषदो</p> <p>ஸர்வான் அக்₃னீன்</p> <p>அப்ஸுஷதோ₃</p> <p>സർവാൻ അഗ്നീൻ</p> <p>അപ്പുഷദോ</p>	<p>(updated after review of Samhita Pada Paatam)</p> <p>सर्वाँ अग्नीँ रप्सुषदो</p> <p>ஸர்வாँ அக்₃னீँ</p> <p>ரப்ஸுஷதோ₃</p> <p>സർവാँ അഗ്നീँ</p> <p>രപ്പുഷദോ</p>	<p>‘वान्’, वाँ ,</p> <p>വാँ becoming</p> <p>वाँ, वाँ, वाँ</p> <p>before vowel अ ,</p> <p>अ, आ</p> <p>When dheerga ‘nIn’ is followed by Vowel ‘a’ marked in blue, ‘n’ becomes ‘gm’ and a ‘r’ is added to make aPsuShadO as raPsuShado</p>

<p>T.S.4.2.8.3</p> <p>வா வ_நஸ்ப_{தீ}ந் அ_{நு} </p> <p>வா வ_நஸ்ப_{தீ}ந் </p> <p>அ_{நு} </p> <p>வா வ_நஸ்ப_{தீ}ந் </p> <p>அ_{நு} </p>	<p>Padam - vA vanaspatIn anu</p> <p>வா வ_நஸ்ப_{தீ}ந் </p> <p>வா வ_நஸ்ப_{தீ}ந் </p> <p>வா வ_நஸ்ப_{தீ}ந் </p>	<p>Note : 'n' of tIn becomes (gm) and anu becomes ranu</p>
<p>T.S.1.4.42.1</p> <p>ஐ_{ஹி} ஶ_{த்ரு}ந் அ_ப </p> <p>ம_த: </p> <p>ஐ_{ஹி} ஶ_{த்ரு}ந் </p> <p>அ_ப ம்_{ரு}த₄: </p>	<p>ஐ_{ஹி} ஶ_{த்ரு}ந் </p> <p>ஐ_{ஹி} ஶ_{த்ரு}ந் </p> <p>ம்_{ரு}தோ₄</p>	<p>Example similar to above</p>

ജഹി ശത്രുൻ അപ മൃധഃ	ജഹി ശത്രുഃ രപ മൃധോ	
अग्ने क्त्वाकृतून् अनु अक्ष्णേ क्त्वा- क्त्वा- अणु अणो क्रिया- क्रियन् अणु	अग्ने क्त्वा-कृतून् रनु अक्ष्णേ क्त्वा-क्त्वा- रणु अणो क्रिया-क्रियन् रणु	

Important Note: This application of rule is based on the usage of ‘An,In, Un based on context and the usage of the same is firm as per Grammar note. When this rule is not applied, normal rule of joining halant ‘n’ would only follow.

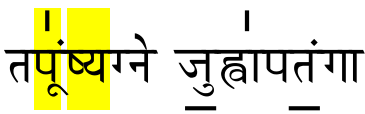



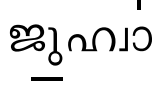
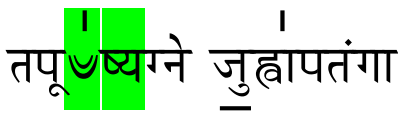


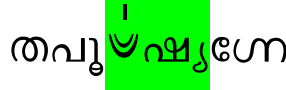
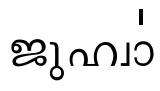
Example : paSUn + ava = paSunava, rudrAn+ajAyat = rudrAnajAyat

4.4 Rules for gg (ॡ)

The basic rule for application of ‘gg’ is same as in ‘gm’ except that the letter following the anuswaram is **Samyukta akshara conjuncts (joint letters)** starting

with **s,S,Sh,h**. Examples, **sra,shra,hla,sya,sva,Sca**. In a joint letter, the start is a base letter like s,y,sh, after completing m sounding (gm), it would be difficult to combine them. So (gg) is a unique sound to smoothen the flow of the rule applied for (gm).

(gg) is ग् + ग् = (ग्ग). Printed in the books as ँ, ँ with or without the tail.

Original words/padams	As represented in Veda books/Vakhyam	Rule
T.S. 1.2.14.1  Note :The word is tapUNShi which is represented as tapU(gm)Shi as per grammar.    	    	Anuswaram before joint letter starting with ष. With Shi +agnE, it becomes ShyagnE. (Vowel Sandhi)

<p>आप॒र॒श॒स्यो॒ना॒ भ॒वन्तु॑</p> <p>ஆப॒ர॒ச॒-ஸ॒ம்</p> <p>ஸ்யோ॒னா॒ ப॒வ॒ந் து</p> <p>ആ॒പ॒ശ്ശം॑ സേ॒ധാ॒നാ</p> <p>ഭ॒വ॒ന്തു॑</p>	<p>आप॒र॒श॒स्यो॒ना॒ भ॒वन्तु॑</p> <p>ஆப॒ர॒ச॒-ஸ॒ம்</p> <p>ஸ்யோ॒னா॒ ப॒வ॒ந் து</p> <p>ആ॒പ॒ശ്ശം॑ സേ॒ധാ॒നാ</p> <p>ഭ॒വ॒ന്തു॑</p>	<p>Anuswaram before a joint letter starting with स, ण, ण</p>
<p>मा॒तरं॑ श्रि॒यं</p> <p>மா॒த॒ர॒ம் ஸ்ரि॒யம்</p> <p>மா॒த॒ர॒ம் ஸ்ரि॒யம்</p>	<p>मा॒तरं॑ श्रि॒यं</p> <p>மா॒த॒ர॒ம் ஸ்ரि॒யம்</p> <p>மா॒த॒ர॒ம் ஸ்ரि॒யம்</p>	<p>Anuswaram before a joint letter starting with श, ण, ण</p>
<p>पु॒रु॒हू॒त॒मि॒न्द्रं॑ स्व॒स्ति॑</p> <p>பு॒ரு॒ஹை॒த॒-மி॒ந் த்₃ர॒ம்</p> <p>ஸ்வ॒ஸ்தி॑</p>	<p>पु॒रु॒हू॒त॒मि॒न्द्रं॑ स्व॒स्ति॑</p> <p>பு॒ரு॒ஹை॒த॒-மி॒ந் த்₃ர॒ம்</p> <p>ஸ்வ॒ஸ்தி॑</p>	<p>Anuswaram before a joint letter starting with स, ण, ण</p>

<p>புருஹுதமிந்ர¹</p> <p>ஸ¹ஸி</p>	<p>புருஹுதமிந்ர¹</p> <p>ஸ¹ஸி</p>	
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Some books follow the convention of having a single shape like ூ , ு where the stress on (gg) is light. We follow only one convention of indicating 'ூ'.

As per our guide, the light (g) is not used in classical books or Grantha Sources. According to our Guide, the (gm) and (gg) have one mantra and not half. But while rendering Veda Mantras, the stress on (gg) becomes lighter when it is preceded by a long vowel sound like aa, ee, uu and becomes stronger when the preceding letter is short and specially mahaprana.

We are giving some examples for readers to observe this sound effect:

<p>பு¹ஸு¹ஸ்தா¹ஸ்சக்ரே வாய்வ்யா¹ந்</p> <p>பு¹ஸு¹ஸ்தா¹ஸ்சக்ரே வாய்வ்யா¹ந்</p> <p>பு¹ஸு¹ஸ்தா¹ஸ்சக்ரே வாய்வ்யா¹ந் ।</p>	<p>த¹பூ¹ஸ்ய¹நே ஜு¹ஹா¹பத்</p> <p>த¹பூ¹ஸ்ய¹நே ஜு¹ஹா¹பத்</p>
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தவ்யுஷ்யுதே ஜஹா

Special Note: The representation of gm and gg is not differentiated in some classical books compiled in the past. The Student is expected to learn the rendering from the Guru. Even in recent compilations, there is slight difference in usage of gm in place of gg or vice versa in books based on the schools, sound effect and also application of higher levels of Grammar rules from classical texts. The Learners are requested to refer such differences with the Guru and follow the teachings as per that School. We have made only a standard representation.

4.5 Swaram rules or acquisition by gm and gg

The following rules apply for the swaram for gm and gg

1. There is no Dheerga Swaritam for gm and gg
2. If an Anuswaram is marked with Swaritam, the Swaritam will be taken over by the gm or gg; the first letter preceding gm or gg cannot be a Swaritam.

Examples:

புருஹூதமிந்ரம்[|] ஸ்வஸ்தி shall become புருஹூதமிந்[|] ஸ்வஸ்தி

புருஹூத-மிந்[|]ரம் ஸ்வஸ்தி shall become

புருஹூத-மிந்[|]ரம் ஸ்வஸ்தி

புருஹூதமிந்[|]ரம் ஸ்வஸ்தி shall become

புருஹூதமிந்[|]ரம் ஸ்வஸ்தி

3. If the Anuswaram is marked with **AnudAtta**, both the letters (base letter plus 'm' which becomes gm or gg) **shall follow the AnudAtta Swara** only. That is if the previous letter is an AnudAtta, the gm and gg will acquire the same, since it is an extension.

Examples:

वाम॑वा॒ङ् इ॒भे॑ न॒ ,

इ॒ये॒नो॒ गृ॒ध्रा॒णा॒ङ् स्व॒धि॒ति॒ र्व॒ना॒ना॒ङ् सो॒मः॑

न॒मो॑ वः॒ कि॒रि॒के॒भ्यो॑ दे॒वा॒ना॒ङ् हृ॒द॒ये॒भ्या॑

वा॒म॒ वा॒ङ् இ॒பே॒₄ ந॒,

ப॒யே॒னோ॒ க்₃ரு॒த்₄ரா॒ணா॒ङ् ஸ்வ॒தி॒₄தி॒ர்

வ॒னா॒ணா॒ङ् ஸோ॒மः॑

ந॒மோ॑ வः॒ கி॒ரி॒கே॒ப்₄யோ॒ தே॒₃வா॒ணா॒ङ் ஹ்ரு॒த்₃யே॒ப்₄யோ॒

வா॒ம॒வா॒ङ் னு॒நே॑ ந॒.

ஸே॒₃னோ॒ ஸ்ரீ॒₃யா॒ணா॒ङ் ஸ்ரீ॒₃யி॒தி॒ர் வ॒நா॒₃ணா॒₃ ஸோ॒மः॑

നമോ॑ വഃ॑ കി॒രികേഭ്യോ॑ ദേ॒വാ॒നാ॒ം ഹൃ॒ദയേഭ്യോ॑

Note: Some Readers may get a doubt why *it is not Devanaa(gg)*

HRu dayebhyo. Specially highlighted in Green. HRu is a **Swarayukta**

Akshara a combination of H + Ru (a vowel) and

it is not a Samyukta Akshara (Conjunct Consonant) formed by more than two consonants

हृ + ऋ (vowel) = हृ ; ॠ + ॡ = ॠॡ ; ॠ + ॢ = ॠॢ ;

4.6 Rendering of 'gm' and 'gg' from Other Veda Schools

The Vakyaṁ from other Vedas like RuK, Sama and Atharva have been incorporated or compiled into Yajur Veda Samhita. In these cases, 'gm' and 'gg' are used as a part of Yajur Vedic style of rendering of these mantras. Let us see Sree Suktaṁ as an example which follows Rig Veda Style of rendering, which has no 'gm' or 'gg'.

हिर॑ण्यव॒र्णा॑ ह॒रि॒णीं॑ सु॒व॒र्णं॑ र॒ज॒त॒स्र॒जां॑ ।

च॒न्द्रां॑ हिर॑ण्म॒यीं॑ ल॒क्ष्मीं॑ जा॒त॒वे॒दो॑ म॒ आव॑ह ॥

ग॒न्ध॒द्वा॒रां॑ दु॒रा॒ध॒र्षा॑ नित्य॑पु॒ष्टां॑ क॒री॒षि॒णीं॑ ।

ई॒श्व॒रीं॑ (or ई॒श्व॒री॑) स॒र्व॑ भू॒ता॒नां॑ ता॒मि॒हो॒प॒ह्व॒ये॑ श्रि॒यं॑ ॥

ஹிரண்யவர்ணாம் ஹரிணீம் ஸுவர்ணரஜ-தஸ்ரஜாம் |
 சந்த்₃ராம் ஹிரண்மயீம் லக்ஷ்மீம் ஜாதவேதோ₃
 ம ஆவஹ ||

க₃ந்த₄த்₃வாராம் து₃ராத₄ர்ஷாம் நித்ய புஷ்டாங்
 கரீஷிணீம் | ஈஸ்வரீம் (ஈஸ்வரீ₃) ஸர்வ பூ₄தானாம்
 தாமிஹோபஹ்வயே ஸ்ரியம் ||

ஹிரஸ்யவரீணாம் ஹரிளீம் ஸுவர்ண ரஜதஸ்ரஜாம் |
 ஊ₃நாம் ஹிரஸ்யயீம் லக்ஷ்மீம் ஜாதவேதோ ம ஹவஹ ||
 ஸந்யபாராம் நுராயர்ஷாம் நித்யபூஷ்டாம் கரீஷிளீம் |
 ஹுஸாரீம் (or ஹுஸாரீ₃) ஸர்வபூதானாம்
 தாமிஹோபஹ்வயே ஸ்ரியம் || 9

There is no 'gm' used in Rig Veda after the varNaam, Chandraam (anuswaram) which are followed by 'ha'. However, the mantra 'Gandhadvaaraam duraadharshaam" is available in Narayana Upanishad in Yajur Veda text. Therefore it has become a common practice to render this mantra with 'gm' by Yajur Veda students and 'gm' is used in many books and followed in recital as well.

5 Special Vedic recital Rules/Conventions

5.1 Extension of 'r' (र्, ण्, ठ्) or Pause

When the letter र्, ण्, ठ् is followed by letters of class (स, ष, ल),

(ष, ष, ष), (श, ष, ल), ह, ष, ल) or (ऋ, ऋ, ए),

as a rule the 'r' is extended to double its maatra value to one...instead of half.. Here we take 'r' together with these letters the distinction of the sound is sometimes lost. The sound of 'r' becomes 'ru'.

Some schools recite this 'r' as if it is a 'ru' which is not advisable.

Some of the Veda Teachers we have been referring have clearly guided us saying "this should sound only like **an extension of 'r'** and the **sound of 'ru'** **should be avoided** during recital." This extension of 'r' is recognized in classical text like Pratishakyam. **as a distinct letter** termed as **Swarabakthi**.

Other Schools of Veda Teachers want the student to give a pause without extending the 'r' so that the distinction of the sound is maintained during recital. Kindly follow the method taught by your Guru but be open to change your style to during recital in a group if the "Lead Chanter" recites with another alternative.

Representation in Books is different. It is normally printed with the 'r' over the following letter like ha, Sa, Sha. Some authors/books make it distinct by printing

the 'r' र्, separately in Sanskrit.

In Tamil and Malayalam books, the 'ர், ீ' is always printed and represented separately based on system of letters.

Some areas of examples are given below:

Examples	Comments
<p>भागि॒न॒ः स॒न्त॒म॒था॒ भा॒गं॑ चि॒की॒र्ष॒ति॑</p> <p>பா॒₄கி॒₃ன॒ः ஸ॒ந்த॒ம॒தா॒₂ பா॒₄க॒₃ம் சி॒கீ॒ர்ஷ॒தி॑</p> <p>ഭാ॒ഗി॒ന॒ഃ സ॒ന്ത॒മ॒താ॒ ഭാ॒ഗം॑ ചി॒കീ॒ർഷ॒തി॑</p>	
<p>ते॒न॒ को॒ऽह॑ति॒ स्प॒र्द्धि॑तुं</p> <p>தே॒ன॒ கோ॒ர்.ஹ॑தி॒ ஸ்ப॒ர்த்₃தி॒₄தும்</p> <p>തേ॒ന॒ കോ॒ഃർ.ഹ॑തി॒ സ്പ॒ർദ്ധി॑തും</p>	
<p>स॒ह॒स्र॒शी॒र्षा॒ पु॒रु॒षः॑</p> <p>ஸ॒ஹ॒ஸ்ர॒ஸீ॒ர்.ஷா॒ பு॒ரு॒ஷः॑</p>	

ஸஹஸ்ரஸிரிஷா பூருஷஃ नमो देवि निर्ऋते तुभ्यमस्तु நமோ தேவி நிர்.ருதே துப்யமஸ்து நமோ தேவி நிர்.ஐதே துப்யமஸ்து	
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Note: We have started using a (dot) ‘.’ after ‘r’ in all our recent compilations. We are also trying to upgrade this convention in all our earlier compilations.

5.2 Extension of Halants at the end of the Statement:

A complete word can end with anyone of the following Consonant Halants as per Sanskrit Grammar

क्, ट्, त्, प्, इ, ण्, न्, म्, ल्. कं, ँ, त्, पं, ङ्, णं, णं, मं, लं

க், ட், த், ப், இ, ண், ன், ம், ல்

The maatra of a Halant is half. At the **end of the statement**, the word or padam ends with the Halant, it is extended for increased rhyme effect during Veda recital as a convention. If the Halant letter is pronounced normally with half time scale (maatra) it tends to look abrupt.

Examples of statements ending with Halants:

Example	Comments
<p>सर्वतो मां पाहि पाहि समन्तात्</p> <p>ஸர்வதோ மாம் பாஹி பாஹி ஸமந்தாத்</p> <p>ஸர்வதோமாம் பாஹிபாஹி ஸமந்தாத்</p>	<p>The extension holds good even if the last padam does not have a swaram.</p>
<p>प्रचोदयात् , प्रशोदयात्, प्रक्षोदयात्</p>	
<p>प्रभुः प्रीणाति विश्वभुक्</p>	<p>Extension example for 'k'</p>

<p>ப்ரப₄: ப்ரீ¹ணாதி வி¹ஸ்வ₄பு₄க்</p> <p>ப்ர₄: ப்ரீ¹ணாதி வி¹ஸ்வ₄பு₄க்</p>	
<p>प्रजा॑ री॒रिषो॑ मो॒त वी॒रान्</p> <p>ப்ர₄ஜா¹ ரீ¹ரிஷோ¹ மோ¹த வீ¹ரான்</p> <p>ப்ர₄ஜா¹ ரீ¹ரிஷோ¹ மோ¹த வீ¹ரான்</p>	Extension example for 'n'
<p>सोऽक्षरः॑ प॒रमः॑ स्व॒राट्</p> <p>ஸோ¹க்ஷர¹: ப¹ரம¹ஸ் ஸ்¹வரா¹ட்</p> <p>ஸோ¹க்ஷர¹: ப¹ரம¹ஸ் ஸ்¹வரா¹ட்</p>	Extension example for 'T'
<p>ओज॑स्वान् वि॒श्वतः॑ प्र॒त्यङ्</p> <p>ஓஜ¹ஸ்வான் வி¹ஸ்வ¹த: ப்ர¹த்யங்</p> <p>ஓஜ¹ஸ்வான் வி¹ஸ்வ¹த: ப்ர¹த்யங்</p>	Extension example for 'ng'

5.2.1 Special note on 'n' at the end of the Statement:

The 'n' (न्, ണ്,ൻ) at the end of a statement is extended and most of the books mark the same with the extension in terms of indicating 'nn'.

Some books do not print ending 'n' as 'nn' and the readers follow their School of teaching.

Let us take some examples of statements ending with 'n' and see how it is represented. Please note that this seems to be a distinct method used in the southern part of India. Kindly follow the method taught by your Guru but be open to make minor adjustment when you perform group recital with other Schools.

We have started to standardise the representation of 'n' in our books to 'nn' and this would take some more time as we update each and every book periodically.

Example	Comments
<p>जामिमजामिं प्रमृणीहि शत्रून्</p> <p>ஜாமிமஜாமிம் ப்ரம்ருணீஹி ஸத்ருன்</p> <p>ஜாமிமஜாமிம் ப்ரமூணீஹி ஸத்ருன்</p>	<p>The 'n' at the end of the statement is preceded by a Dheerga Akshara which has swaritam (higher note). To smoothen ending and flow of the statement, the swaritam effect is given to 'n'. Traditional books mark the swaritam over the 'tru'.</p>

<p>மா॒ன: ப்ர॒ஜா॑ ஸ் ரீ॒ரி॒ஷோ॑ மோ॒த வீ॒ரான்</p> <p>மா॒ந: ப்ர॒ஜா॑ ஸ் ரீ॒ரி॒ஷோ॑ மோ॒தவி॒ரா॒ந்</p>	
<p>வி॒ஷ்वा ரூ॒பா॒ந்யா வி॒ஷ்ந்</p> <p>வி॒ஸ்வா॑ ரூ॒பா॒ண்யா॑ வி॒ஸ॒ந்ந்</p> <p>வி॒ஸ்வா॑ ரூ॒பா॒ந்யா॑ வி॒ஸ॒ந்</p>	<p>No swaram before 'n' and 'n' is extended.</p>
<p>க॒தி॒தா॒ வ்ய॑க॒ல்ப॒யந்</p> <p>க॒தி॒தா॒₄ வ்ய॑க॒ல்ப॒யந்ந்</p> <p>க॒தி॒யா॒ வ்ய॑க॒ல்ப॒யந்</p>	<p>No swaram before 'n' and 'n' is extended.</p>
<p>इ॒म॒न्नो॑ य॒ज्ञ॒न्न॒य॒तु॑ प्र॒जा॒न॒न्</p> <p>இ॒ம॒ன்னோ॑ ய॒ஜ்ஞ॒ந்-ந॒ய॒து॑ ப்ர॒ஜா॒ந்ந்</p> <p>ஹ॒ம॒னோ॑ ய॒ஜ்ஞ॒ந்ந॒ய॒து॑ ப்ர॒ஜா॒ந்</p>	<p>No swaram before 'n' and 'n' is extended.</p>

<p> प्रविष्णु॑रस्तु॒ तव॑सस्त॒वी॒यान् </p> <p> ப்ரவிஷ்ணு॑ரஸ்து॒ தவ॑ஸ॒ஸ்தவீ॒யான் </p> <p> പ്രവിഷ്ണു॑രസ്തു॒ തവ॑സ॒സ്തവീ॒യാൻ </p>	<p>No swaram before 'n' and 'n' is extended.</p>
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5.3 Areas to give pause when words cannot be taken together

When a word ends with 'n' and the next word follows with 'vi', ya, ra, ha, Ru, the words shall not be taken together since the sound effect becomes disturbed as nya, nvi which may incorrectly indicate as if a Sandhi exists.

These are indicative examples only.

So please note the rendering of your Guru and style of your School to render them correctly.

Some common examples of rendering with a pause or minor extension are given below:

Example	Comments
<p>तान् यज्ञस्य मायया सर्वानव यजामहे</p> <p>தான் யஜ்ஞஸ்ய மாயயா ஸர்வாநவ</p> <p>யஜாமஹே</p> <p>താൻ യജ്ഞസ്യ മായയാ സർവാനവ</p> <p>யஜாமஹே</p>	<p>Rendering together will make one hear a single word as Tanya.</p>
<p>वसून् रुद्राना-दित्यान् मरुतोऽथ साध्यान्</p> <p>ऋभून् यक्षान्</p>	<p>Some books may represent 'n' + 'Ru' as nRu. But words are distinctly recited as a practice.</p>

<p>வஸு¹ன் ருத்³ரானா-தி³த்யா¹ன்</p> <p>மருதோ¹த² ஸாத்⁴யாந்-ருப்⁴ன் யக்ஷா¹ன்</p> <p>வஸூ¹ந் ருத்ரா¹நா-தி³த்யா¹ந் மருதோ¹த²ம</p> <p>ஸாய்யா¹ந் ஜ¹பூ¹ந் யக்ஷா¹ந்</p>	
<p>वहन्त्वेना राजन् हविषा मादयस्व</p> <p>வஹந்த்வேனா ராஜ¹ன் ஹவிஷா¹</p> <p>மாத³யஸ்வ</p> <p>വഹന്ത്വേനാ രാജൻ ഹവിഷാ മാദയസ്വ</p>	<p>'n' is followed by 'ha'. Here 'n' is extended. Some Schools recite this as 'rajanu' with full 'u' sound which should be avoided. U sound shall be only half since ending with n would be little abrupt.</p>
<p>अग्ने यशस्विन् यशस</p> <p>அக்³னே யஸஸ்வி¹ன் யஸஸே¹</p> <p>അഗ്നേ യശസ്വിൻ യശസേ</p>	<p>Some books mark the lower swarm for 'n' also to make a distinction that 'n' should be a clear end to the word.</p>
<p>विशत्रून् विमृधोनुद विवृत्रस्य हनू रुज</p>	<p>Same as above. Here 'n' is marked with an extension of lower swarm of the 'tru'</p>

<p>விஸ்த்ருன் விம்ருதோ4னுத3</p> <p>விவ்ருத்ரஸ்ய ஹனாருஜ</p> <p>விஸ்த்ருந் விமயோநு3 விவ்ருஸ்ய</p> <p>ஹநு ருஜ</p>	
<p>दास्योऽश्वान् विन्देयं पुरुषानहं</p> <p>தா3ஸ்யோஸ்வான்</p> <p>விந்தே3யம் புருஷாநஹம்</p> <p>நாஸ்யோஸ்வாந்</p> <p>விநேயம் புருஷாநஹம்</p>	<p>When a Dheerga letter precedes 'n' that should get right extension. Now the 'n' is extended so that nvi sound is not heard. Some schools recite this with swaritam and extension of 'n' instead of sva and this is not an ideal way</p>
<p>अहीश्च सर्वान् जंभयन् त्सर्वाश्च यातु धान्य:</p> <p>அஹீஸ்ச் ச ஸர்வான் ஜம்ப4யந்த்2</p> <p>ஸர்வாஸ்ச் யாது தா4ன்ய:</p>	<p>A pause is given though the 'n' becomes 'nj' for clarity of recital.</p> <p>While reciting Rudra Kramam, the vaa is not extended but 'n' is recited with a higher note in many part of</p>

<p>അഹീ¹ശ്ച സർവാ²ൻ ജന്മയൻ</p> <p>മ്സർവാ²ശ്ച യാതു ധാന്യഃ¹</p>	<p>Southern India as</p> <p>सर्वान् , सर्वा¹न्</p> <p>സർവാ¹ൻ</p>
<p>विश्वान् ताडि विमृधो नुदस्व</p> <p>°विप²त्²ന² താ³ടി³ വി¹മ്¹ക്ര¹തോ⁴ നു³ത³സ്³വ</p> <p>°വി¹ശ¹ത്²ന² താ³ഡി³ വി¹മൃ¹ധോ¹ നു³ദ³സ്³വ ।</p>	<p>Pause after n so that it does not sound like 'nthA'</p>

We have started to standardise the representation of of this pause through a dot (.) after 'n' in our books to 'n'. The 'n' will not be marked with anudAttam and users shall confirm to the extension or pause as taught by the Guru. This updation would take some more time as we take up each and every book periodically for review.

5.4 Areas with no distinct sounds for letters

During Recital, due to the combination of letters, some letters do not get a distinct sound. **Vaikari means sound that emanates outside the mouth as distinctly heard.** There is **no** 'Vaikari' meaning that the sound **does not** reverberate outside the throat; it stops at the throat. This is referred to as 'Madhyama'. Kindly refer to Lalitha Sahasranama Bahsyam by Great Scholar Shri Anna Subramania Iyer. (**Sloka 81**)

5.4.1 Combinations of 'n','th'

We give below **indicative examples** below. The student learns more of these examples as the learning gradually increases.

Example	Comments
<p>तस्मिन्सुपर्णो मधुकृत् कुलायी</p> <p>தஸ்மிந்த்₂ ஸுபர்ணோ மது₄க்ருத்</p> <p>குலாயீ</p> <p>തസ്സീൻ₂ സുപർണോ മധുകൃത്</p> <p>കുലായി</p>	<p>With the extension of 'smi and an extension of the same to 'n', the sound of 'th' is not distinct during recital. If the 'th' is stressed and recited the recital will not be smooth.</p>

<p>कामान्थ-समर्ध्यन्तु नः कामாந்த்₂ ஸமர்த்₃த்₄யந்து ந: காமாண்ம்₂ ஸமர்த்யுந்து ந:</p>	<p>Here the 'th' does not emanate as a distinct sound; stops at throat only</p>
<p>अग्निरायुष्मान्थ स वनस्पतिभि அக்₃னி-ராயுஷ்மாந்த்₂ஸ வனஸ்பதிபி₄ அஹிராயுஷாண்ம்₂ஸ வநஸ்பதிபி</p>	<p>Same as above.</p>
<p>भविष्यद् वषट् त्स्वाहा ப₄விஷ்யத்₃ வஷட்₂த்₂ ஸ்வாஹா பவிஷ்யட்₃ வஷட்₂த்₂ ஸ்வாஹா</p>	<p>Same as above</p>
<p>गामश्वं पोषयित्वा स नो मृडाती-हृशे கா₃மஸ்வம் போஷயித்ந்வா ஸ நோ ம்ருடா₃தீ-த்₃த்₃ருசே காமஸ்வம் போஷயிதா₃ ஸ நோ</p>	<p>Here the sound of 'n' that follows 'th' is light and it not distinct during recital.</p>

மூடா தீடு —	
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5.4.2 The word 'Ru' after two halant letters:

இத்யு மண்டலா — இதய்ரு மண்டலா — இத்யு மண்டலா —	The combination of 't','y' and RU cannot be recited together smoothly. So the 'y' sound is left out or becomes silent. It is rendered as து, த்ரு, த்யு
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5.5 Extension/Pause before Vowels

It is difficult to recital two vowel sounds next to each other. Due to nature of the mantra, swaram and the intended sound/vibration effect, the Vowel Sandhi may not be applied. Please read the Article on Vowel Sandhi that is being released separately. This rule is more applicable/effective when the ending letter or the following Vowel letter is a Dheerga letter.

There are two methods that are taught to make the sound distinct.

1. One extend the sound of the previous letter **or**
2. Pause before the Vowel is pronounced or recited.

The Pause should not result in a break effect please. Observe your Guru to improve the recitation and the style of either extending or pausing.

Some examples are given below:

Example	Comments
<p>पा॒युर्वि॒शो॒ अ॒स्या॒ अ॒द॒ब्धः॑</p> <p>पा॒य॒ர்॒வி॒சோ॒ அ॒ஸ்யா॒ அத்₃ப்₃த₄॑:</p> <p>पा॒यु॒र्बि॒शो॒ अ॒स्य॒ आ॒द॒भ्यः॑</p>	
<p>स॒बु॒द्धि॒न॒या॒ उप॒मा॒ अ॒स्य॒ वि॒ष्टाः॑</p> <p>ஸ॒பு॒த்₃த்₃த்₄னியா॑ உ॒ப॒மா॒ அ॒ஸ்ய</p> <p>वि॒ष्टा</p> <p>स॒न्धु॒र्ध॒नि॒या॒ उप॒मा॒ अ॒स्य॑</p> <p>वि॒ष्टाः॑</p>	
<p>आ॒दि॒त्या॒ आ॒ज्यं॑ जु॒षा॒णा॒ वि॒य॒न्तु॑</p> <p>ஆ॒தி॒த்₃யா॑ ஆ॒ஜ்யம்॑ ஜு॒ஷா॒ணா</p> <p>वि॒य॒न्तु॑,</p>	

<p>ആദി॒ത്യാ॒ ആ॒ജ്യം॑ ജു॒ഷാ॒ണാ॒ വി॒യ॒ന്തു</p>	
<p>प्रा॒स्मा॒ आ॒शा॒ अ॒शृ॒ण्व॒न् ப்ராஸ்॒மா॒ ஆ॒ஸா॒ அ॒ஸ் கு॒ண்வன்॑ன் ப்ரா॒ஸ்தா॒ ஆ॒ஸா॒ அ॒ஸ் கு॒ண்வன்॑ன் பா॒ஸ்தா॒ ஆ॒ஸா॒ அ॒ஸ்ய॑ஸா॒ந்</p>	
<p>मा॒ नो॒ अ॒श्वेषु॑ री॒रिषः॑ மா॒ நோ॒ அ॒ஸ்ப்வே॒ஷு ரீ॒ரி॒ஷः॑ மா॒ நோ॒ அ॒ஸ்யோ॒ஷு ரீ॒ரி॒ஷः॑</p>	
<p>म॒घव॑ञ्छ॒ग्धि॒ तव॑ त॒न्न॒ अ॒तये॑ ம॒க₃வஞ்-ச₂க்₃த்₃தி₄ தவ॑ தன்॒ன॒ ஊ॒தயே॑ ம॒ஃவ॒ஸ்தா॒ஸ்யி॒ தவ॑ த॒ந் ஊ॒தயே॑</p>	

5.6 Halant “h” followed by Nasal Letters

When there is a Samyukta Akshara (Conjunct Consonant- Joint Letter) of “h” followed by a letter of Nasal Class like ‘n,N, M’ , the ‘h’ is not distinctly recited; the ‘h’ takes over the Halant sounds of the following Nasal Letter with which it is formed.

Example	Comments
<p>ब्रह्मजज्ञानं प्रथमं</p> <p>ப்₃ர₃ஹ்₃ம-ஜஜ்ஞானம் ப்₂ர₂த₂மம்</p> <p>ஸ்வஹஜஜ்ஞானம் ஸ்வமம்</p>	<p>ह् is followed by म् (nasal letter)</p> <p>ஹ் is followed by ம் (nasal letter)</p> <p>ஹ் is followed by ம் (nasal letter).</p> <p>ह्, ஹ், ஹ் takes the sound of nasal letter म् , म्, म्</p>
<p>मध्ये अहां</p> <p>மத்₃த்₄யே அஹ்னாம்</p> <p>மயே₂ ஸ்வஹம்</p>	<p>Here ह्, ஹ், ஹ் takes the sound of nasal letter न्, न्, न्</p>

<p> ऽस्त्वित्यनु गृह्णन्तु ऽஸ்த்வித்யனு க்₃ருஹ்ணந்து ஸ்ஹித்யநு ஸ்ஹ்ணந்து </p>	<p> Here ह्, ஹ், ஸ் takes the sound of nasal letter ण्, ண், ண் </p>
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