

# **Basics of Veda Swaras -1**

---

**Version Notes: Version 0.0 dated January 1,2021**

**This Version replaces old version with Version 0.0. dated May 31, 2020.**

**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**

---

## Contents

<b>1</b>	<b>Veda Swaras .....</b>	<b>5</b>
<b>1.1</b>	<b>Swaras: .....</b>	<b>5</b>
<b>1.1.1</b>	<b>UdAtta (उदात्त).....</b>	<b>5</b>
<b>1.1.2</b>	<b>AnudAtta (अनुदात्त).....</b>	<b>5</b>
<b>1.1.3</b>	<b>Swarita (स्वरितः) .....</b>	<b>6</b>
<b>1.1.4</b>	<b>Dheergha Swarita: (दीर्घ स्वरित).....</b>	<b>7</b>
<b>1.1.5</b>	<b>Example of Swarams: .....</b>	<b>7</b>
<b>1.2</b>	<b>Notes from Sage Paanini's work .....</b>	<b>8</b>
<b>1.3</b>	<b>Marking Conventions .....</b>	<b>9</b>
<b>1.3.1</b>	<b>Swarams of Single Akshara/Letter: .....</b>	<b>10</b>
<b>1.3.2</b>	<b>Swarams of Joint Letters.....</b>	<b>11</b>
<b>1.4</b>	<b>Pracaya: (प्रचय) before UdAttam.....</b>	<b>13</b>
<b>1.4.1</b>	<b>Pracaya: (प्रचय) after Swaritam .....</b>	<b>13</b>
<b>1.5</b>	<b>Sannatara as defined in PA.....</b>	<b>14</b>

---

1.5.1 Definition.....	14
1.6 EkaSruti as defined in PA.....	14
1.6.1 Definition.....	14
1.7 Examples of Sannatara/Pracaya.....	15
1.8 Examples of EkaSruti:.....	15
1.9 Valid combinations of Swaras .....	17
1.10 Conceptual Explanation of Sliding of Swaras.....	19
1.10.1 Sliding to udAttam for a short letter.....	19
1.10.2 Sliding to udAttam for a long letter .....	19
1.10.3 Sliding to Swaritam for a short letter .....	20
1.10.4 Sliding to Swaritam for a long letter.....	21
1.11 The Swara notes with its levels.....	22
1.12 Normal patterns of Swaram flow in a Vedic Statement: ....	23
1.12.1 If the start is a Pracaya or Sannatara,.....	23
1.12.2 If the start is an anudAttam .....	24
1.12.3 If the start is udAttam .....	25
1.12.4 The variant to Rule 12.2 and 12.3 above .....	26
1.13 Vikrama concept.....	29

## 1 Veda Swaras

### 1.1 Swaras:

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

Let us see the basic Swaras in Yajur Veda.

#### 1.1.1 UdAtta (उदात्त)

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

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

A UdAtta akshara is left unmarked and normally printed.

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

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

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

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

#### 1.1.2 AnudAtta (अनुदात्त)

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

PA Book 1 Ch 2 Rule 30

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

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

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

### 1.1.3 Swarita (स्वरितः)

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

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

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

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

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

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

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

PS 1-41 –

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

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

PS 1-43 Along with the consonant, too.

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

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

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

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

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

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

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

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

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

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

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

#### 1.1.5 Example of Swarams:

ओं । गणाना॑न्त्वा गण॑पति॑ हवामहे क॒विं क॒वीना॑-मु॒पम॑श्र-वस्त॑मं ।

ஓம் । க॒ணா॑ந்ந்வா க॒ணப॑தி॑ ஹவாமஹே க॒விம்  
க॒வி॑நா-மு॒பம॑ஸ்ர-வஸ்த॑மம் ।

ഓം । ഗ॒ണാ॑നാ॒ന്ത്വാ ഗ॒ണപ॑തി॑ ഹവामഹേ ക॒വിം  
ക॒വി॑നാ-മു॒പമ॑ശ്ര-വസ്ത॑മം ।

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

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

௭, ௭, க, வீ, ப - are all AnudAttas (lower notes)

प, क, म, श - are all Swaritas(upper note)

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

ப, க, மூ, ஸ்ர - 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 Paanini's work

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

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

UdAtta, AnudAtta and Svarita are the three basic Swaras.

Dheergha Swarita is an extension of Svarita.

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

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



Pluta is also relevant in normal Sanskrit texts, but is more used in Veda recital since Maatra the base for recital is three or more. Pluta is applicable only to the **vowel sound ‘a’, ‘e’ or ‘u’** of a letter. UdAtta is rendered in the swaram of Nishada (Swaram ‘Ni’ in Music) or **Gandhara (Swaram ‘ga’ in Music.) (Refer to Article on Sanskrit Letters)**

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

Swarita is rendered in the swaram note 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 Krisha 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 Conjunct or joint letters, the Swara 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, कृ, क, वी, ग, क, वी

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

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

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

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

In the aforesaid example, the lower note

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

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

अव वक्तारं । अव श्रोतारं । यद् भूतं यच्च भव्यं ।

அவ் வக்<sup>1</sup>தா<sup>2</sup>ரம் | அவ் ஸ்ரோ<sup>1</sup>தா<sup>2</sup>ரம் |  
யத்<sup>1</sup>பூ<sup>2</sup>தம் யீ<sup>1</sup>ச்ச ப<sup>2</sup>வ்யம் |  
அவ் வக்<sup>1</sup>தா<sup>2</sup>ரம் | அவ் ஸ்ரோ<sup>1</sup>தா<sup>2</sup>ரம் | யத்<sup>1</sup>பூ<sup>2</sup>தம் யீ<sup>1</sup>ச்ச ப<sup>2</sup>வ்யம் |

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

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

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

### 1.3.2 Swarams of Joint Letters

When we raise our pitch to swarita, it becomes more pronounced in the second part only. While reciting the ஸ்ரீ, ஸ்ரீ, ஸ்ரீ, 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, स्या 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.

प्रवे॒पानाय॑ मृत्य॒वे॑ । अ॒त्या॒श॒ना॒द॒ती॑-पा॒ना॒द्य॒च्च॑ उ॒ग्रात्॑

पा॒व॒मा॒नी॑-स्स्व॒स्त्य॒य॒नीः॑ ॥, सा॒श॒ना॒न॒श॒ने॑ अ॒भि॑ ।

ப்ர॒வே॒பா॒நாய॑ ம்ரு॒த்ய॒வே॑ ।

அ॒த்யா॒ஸ॒நா-த॒தீ॒பா॒நா॒த்ய॒ச்ச॑ உ॒க்ராத்

பா॒வ॒மா॒னீஸ்॑ ஸ்வ॒ஸ்த்ய॒ய॒னீः॑ ॥ ஸா॒ஸ॒நா॒ன॒ஸ॒னே॑ அ॒பி॒<sub>4</sub> ॥

ப்ர॒வே॒பா॒நாய॑ ம்ரு॒த்ய॒வே॑ ।

അ॒ത്യാ॒ശ॒നാ॒ദ॒തീ॑-പാ॒നാ॒ദ്യ॒ച്ഛ॑ ഉ॒ഗ്രാത്॑ ;

பா॒வ॒மா॒நீ ஸ்ரு॒த்ய॒ய॒நீः॑ ॥ ஸா॒ஸ॒நா॒ன॒ஸ॒னே॑ அ॒பி॒ ।

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

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

**Note:** A beginner to Veda, while reading in Tamil tends to look at அஸ்ய as அஸ்+ய; if it is rendered as அஸ்+ய, there is a break effect; the descend of swaram to ய, will be abrupt and rendering is not smooth.

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

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

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

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

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

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

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

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

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

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

Some Schools take it as a rule of how Swaram is acquired by letters in

some instances. But readers must note that in practice we tend to give different effect to the lettere marked in Pracaya.

## 1.5 Sannatara as definid 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 beofre udAtta (or Swarita) as **Sannatara**.

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

## 1.6 EkaSruti as defined in PA

### 1.6.1 Definition

Book 1 Ch 2 39 – When words are glued together, then the anudAtta accents (here the reference is with respect to Padams) become **ekaSruti** if there are preceded by a swarita and are pronounced monotonuously. This is a distinction that pAnini brings in for the **Pracaya after Swaritam** and defines it as **EkaSruti**.

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

### **PS 21-10 –**

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

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

The reading of Rule 10 and 11 **together refers that if, notes other than udAtta or Swarita follow the Swarita, (which are unmarked like udAttam) then it becomes**

**EkaSruti** at note lower than udAtta; similar to the teachings of Panini. (Refer Para 1.1.3 Rule PS 1-44)

## 1.7 Examples of Sannatara/Pracaya

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

<p>साशानानशने अभि          साशानानशने अभि<sub>4</sub>          साशानानशने अभि</p>	<p>All letters marked in <b>Blue</b> are a set of anudAtta swarams applying <b>Pracaya</b> rule till udAtta 'nE'.  <b>Blue</b> marking is <b>Sannatara</b> as per PA. We tend to recite the Sannatara in a note lower than anudAtta. But after 'nE' (udAtta) is recited, the 'a' in aBi is rendered in regular anudAtta note.</p>
<p>सुप्रजास्त्वमा-शास्ते          सुप्रजास्त्वमा-शास्ते          सुप्रजास्त्वमा-शास्ते</p>	<p>As as notes above. <b>Pracaya</b> applied/appears till udAtta 'stvam'.  <b>Blue</b> marking is <b>Sannatara</b> as per PA</p>
<p>अशनया मृत्युरेव          अशनया मृत्युरेव          अशनया मृत्युरेव</p>	<p>As per notes above. Till 'mRu'.  <b>Blue</b> marking is <b>Sannatara</b> as per PA. Pracaya as per some Schools. The swara is adjusted to anudAtta once <b>mRu</b> is reached since following 'tyu' is udAttam.</p>

## 1.8 Examples of EkaSruti:

Some typical examples are:

<p>गणपतिं हवामहे कविं          गणपतिं हवामहे कविं</p>	<p>After the (pa) <b>Swaritam</b> marked in <b>Yellow</b>. The following letters without swaram marked in brownish grey is <b>EkaSruti</b> as per PA. But still referred as <b>Pracaya</b> by Scholars/some classical</p>
---	---

<p>ഗണപതിഃ ഹവാമഹേ കവിം</p>	<p>texts. We tend to recite the EkaSruti part in a note/swara scale lower than UdAtta but we descend fully to anudAtta for <b>ka</b></p>
<p>रायस्पोषा यजमानस्य सन्तु  रायस्पोषा यजमानस्य  सन्तु ॥  रायस्पोषा यजमानस्य  सन्तु ॥</p>	<p>Similar to above example. EkaSruti carries till end of the Ruk after Swaritam '<b>ja</b>'  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 हिरण्य बाहवे सेनान्ये  நமோ ஹிரண்ய பாஹுவே  ஸேனான்யே  നമോ ഹിരണ്യ ബാഹവേ  ஸேനാനே</p>	<p>After '<b>ra</b>' Swaritam, we tend to recite the EkaSruti in a swara note lower than UdAtta. Since there is a word pause, we start with '<b>se</b>' in a note lower than anudAtta along with 'na' so as to rightly raise the swaram for 'nyE'.  The Padam for SenAnyE is SE pracaya, nA pracaya followed by Swaritam nyE (dheerga swaritam in Pada paatam)</p>
<p>इमं मे गङ्गे यमुने सरस्वति शुतुद्रि  இமம் மே கங்கே யமுனே  ஸரஸ்வதி ஸுதுத்ரி  ஹம் மே கங்கே யமுனே  ஸரஸ்வதி ஸுதுத்ரி</p>	<p>In this example after swaritam '<b>mE</b>' the ekaSruti part is rendered till <b>sva</b> in a note lower than udAtta but as <b>ti</b> is reached, we descend to anudAtta.</p>



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

### **1.9 Valid combinations of Swaras**

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

When the <b>current letter</b> is or has (see below)	The <b>next letter</b> can have the following Swaras.			
	<b>AnudAtta</b>	<b>UdAtta</b>	<b>Swarita</b>	<b>Dheerga Swarita</b>
AnudAtta (lower note)	<b>Yes (no variation of Swara)</b>	Yes. Variation	Yes. Variation	Yes. Variation
UdAtta (medium Note)	Yes. Variation	<b>Yes (no variation of Swara)</b>	Yes. Variation	Yes. Variation
Swarita (high note)	Yes. Variation	Yes. Variation	<b>No</b>	<b>No</b>
Dheerga Swarita	Yes. Variation	Yes. Variation	<b>No</b>	<b>No</b>

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

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

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

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

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

Remember, it is practice that makes one perfect.

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

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

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

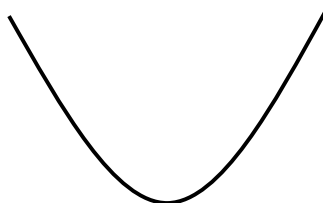
### **1.10.1 Sliding to udAttam for a short letter**

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.



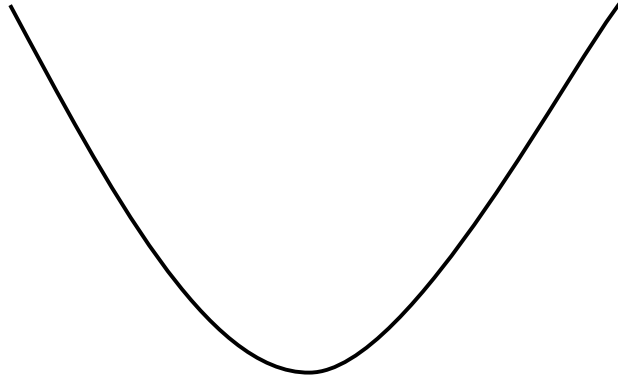
**Half-Maatraa of vowel sound 'a' in 'ya'**

### **1.10.2 Sliding to udAttam for a long 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'.**

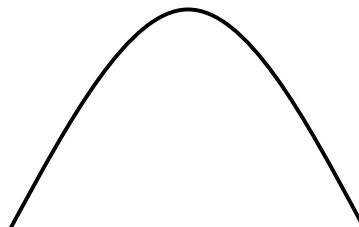
### **1.10.3 Sliding to Swaritam for a short letter**

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'**

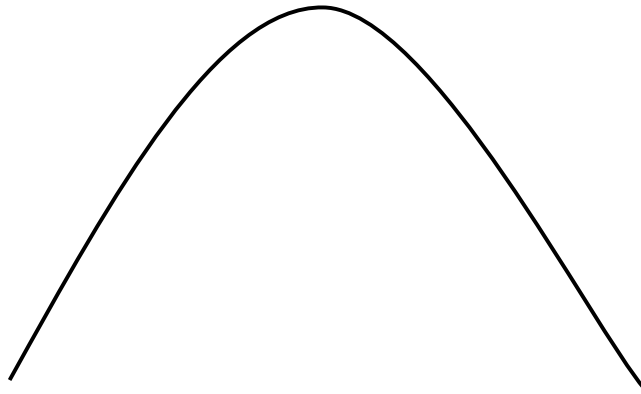
**1.10.4      Sliding to Swaritam for a long letter**

Let us take the word asy**A** 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 more higher or lower.

### 1.11 The Swara notes with its levels

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

Lowest	Sannatara/Pracaya before udAttam	Lower than anudAttam*
Lower	anudAttam of long letter	Lower than anudAttam*
Low	anudAttam of short letter	anudAttam
EkaSruti	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*
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 If the start is a Pracaya or Sannatara,

<p>सांग्रहण्येष्ट्या यजते ।  <u>सा</u><u>ंग्र</u><u>ह</u><u>ण्ये</u><u>ष्ट्या</u> यजते ।</p> <p>ஸாங்க்<sub>3</sub>ரஹ்ணயேஷ்ட்யா யஜதே ।  <u>ஸா</u><u>ங்</u><u>3</u><u>ர</u><u>ஹ்</u><u>ண</u><u>யே</u><u>ஷ்ட்யா</u> யஜதே ।</p> <p>സാംഗ്രഹണ്യേഷ്ട്യാ യജതേ ।  <u>സാം</u><u>ഗ്ര</u><u>ഹ</u><u>ണ്യേ</u><u>ഷ്ട്യാ</u> യജതേ ।</p>	<p>Here <b>NyE</b> is udAttam. All the start letters “<b>sAngraha</b>” at the start of the statement are marked in Pracaya (being Sannatara)</p>
<p>सुप्रजास्त्वमा-शास्ते ।  <u>सु</u><u>प्र</u><u>जा</u><u>स्त्व</u><u>मा</u>-शास्ते ।</p> <p>ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே ।  <u>ஸு</u><u>ப்</u><u>ர</u><u>ஜா</u><u>ஸ்த்வ</u><u>மா</u>-ஸாஸ்தே ।</p> <p>സുപ്രജാസ്തമാ-ശാസ്തേ ।  <u>സു</u><u>പ്ര</u><u>ജാ</u><u>സ്ത</u><u>മാ</u>-ശാസ്തേ ।</p>	<p>Here <b>stva</b> is udAttam. All the start letters “<b>suprajA</b>” at the start of the statement are marked in Pracaya (being Sannatara)</p>

<p>स॒म्॒व॒त्स॒र॒ मे॒वा॒ व॒रु॒न्धे॑ ।</p> <p>ஸ॒ம்॒வ॒த்<sub>2</sub>॒ஸ॒ர॒ மே॒வா॑ வ॒ரு॒ந்தே<sub>4</sub> ।</p> <p>स॒म्॒व॒त्स॒र॒ 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)</p>
--	--

### 1.12.2 If the start is an anudAttam

<p>शि॒वाङ्गि॒रि॒त्र॒ ताङ्कू॒रु॒ मा॒ ,</p> <p>श॒ரி॒वा॒ङ्कि॒<sub>3</sub>॒ரி॒த்ர॒ தா॒ங்கு॒ரு॒ மா</p> <p>शि॒वा॒ङ्-॒गि॒रि॒त्र॒ ता॒ङ्कू॒रु॒ मा</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 ஸ॒ஸ॒ர்ப்॒தி</p> <p>நீ॒லக்॒<sub>3</sub>ரீ॒வோ</p> <p>अ॒सौ॒ यो॒ ऽव॒स॒र्प॒ति॒</p> <p>नी॒ल॒ग्री॒वो</p>	<p>‘a’ is anudAttam. sau is udAttam and ‘yO’ is Swaritam.</p>



### 1.12.3 If the start is udAttam

<p>नमस्ते रुद्र मन्यव</p> <p>நமஸ்தே ருத்<sub>3</sub>ர மன்யவ</p> <p>നമസ്തേ രുദ്ര മന്യവ</p>	<p>Statement starts with ‘na’ in udAttam so ‘ma’ is Swaritam. ‘te rudra’ is EkaSruti. “manyava” follows a standard set with anudAttam, udAttam and Swaritam</p>
<p>परि ते धन्वनो हेतिरस्मान्</p> <p>பரி தே த<sub>4</sub>ன்வனோ</p> <p>ஹேதிரஸ்மான்</p> <p>പരി തേ ധന്വനോ</p> <p>ഹേതിരസ്യാൻ</p>	<p>Statement starts with ‘pa’ in udAttam so ‘ri’ is Swaritam. ‘te’ is anudAttam because of upcoming udAttam ‘dha’</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 शिघ्रियाय च शिभ्याय</p> <p>नमः शिघ्रियाय च शिभ्याय</p> <p>नमः शिघ्रियाय च शिभ्याय</p>	<p>na udAttam; 'ma' should be Swaritam in normal flow. But it is not but 'ma' acquires anudAttam because of following udAttam 'Shi'</p>

2. udAttam can be followed by one other udAttam

<p>असौ यस्ताम्रो अरुण ,</p> <p>असौ 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>
---	--



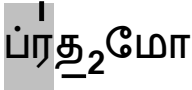
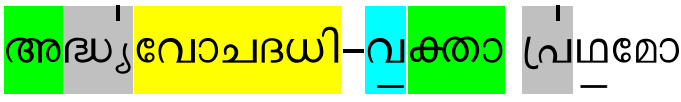
<p>अज एकपा- दुदगात् पुरस्तात्</p> <p>அஜ ஏகபா-து<sub>3</sub>த<sub>3</sub>கா<sub>3</sub>த் புரஸ்தா<sup>  </sup>த் ।</p> <p>അജ ഏകപാദുദഗാത്</p> <p>புரஸ்தா<sup>  </sup>த் ।</p>	<p>'a' is anudAttam. 'ja' is udAttam.</p> <p>The following 'ae' is also udAttam. (based on Padam and also Vaakya flow) 'ka' is Swaritam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

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




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

#### 4. If Swaritam occurs the following pattern can be


##### a. EkaSruti followed by udAttam or Swaritam


   	<p>'a' at start udAttam. 'ddhya' swaritam. "vocadadhi is ekasruti then followed by a standard set of anudAttm (va) udAttam(ktA) swaritam (pra)</p>
--	--

##### b. anudAttam after Swaritam


  	<p>'ya' at start udAttam. 'thA' swaritam. 'na' is anudAttam since following 'sa' of sarvam is udAttam.</p>
---	--

##### c. udAttam after Swaritam if the first swaritam is formed due to Swara Rule.

<p>T.S. 1.3.14.3</p> 	<p>vO is anudAttam. The 'tya' swaritam is formed by a combination of ti (udAttam and a anudAttam) SyA in normal</p>
--	---

	<p>course is a udAttam and the following <b>ma</b> is again swaritam. This formation occurs when swaritam is formed due to sandhi rules. Refer Pada Paatam Article</p>
---	--

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

<p><b>T.S.2.2.5.4</b></p> 	<p>'ae' is anudAttam; <b>va</b> udAttam. Then 'te' gets swaritam. <b>Ja</b> is again anudAtam. svl (udAttam) and 'a' (anudAttam) of annAda forms <b>svya</b> as swaritam due to Sandhi rule.</p>
--	--

The normal formal/regular order is anudAttam,udAttam and Swaritam; normally but not necessarily with ekaSruti. This is like a Set.

### **1.13 Vikrama concept**

PS 19-1 says – “ Where a syllable of low tone (anudAttam) occurs between two circumflex(Swaritam) syllables, or two acute(anudAttA), 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 Swaritam, it will be referred as **Vikrama**.

<p><b>T.S.2.2.5.4</b></p> <p>एव तेजस्व्यन्नाद  एव तेजस्व्यन्नाद  एव तेजस्व्यन्नाद</p>	<p>'te' is swaritam.</p> <p>Ja is again anudAttam. Next svya is swaritam</p> <p>Ja is vikrama in terms of swara</p>
---	---

2. If the anudAttam comes between two udAttams it will be Vikrama.

<p>शिवेन वचसा त्वा ,  शिवेन वचसा त्वा ,  शिवेन वचसा त्वा</p>	<p>, vE udAttam; 'na' is anudAttam followed by udAttam 'va'</p> <p>'na' is a vikrama in terms of swara.</p>
--	---

3. If the anudAttam comes between one udAttam and one Swaritam it will be Vikrama.

<p>यथा नस्सर्वमि-जगद  यथा नस्सर्वमि-जगद</p>	<p>'thA' swaritam. 'na' is anudAttam s sa of sarvam is udAttam.</p>
---	---

யதா <sub>2</sub> நுஸ் ஸர்வமிஜ்-ஜக <sub>3</sub> த <sub>3</sub>	'na' is vikrama in terms of swara.	
யமா <sub>2</sub> நுஸ் ஸர்வமிஜ்-ஜக <sub>3</sub> த <sub>3</sub>		

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

**Note:** The low tone is interpreted as anudAttam. When an **udAttam** occurs between **two swaritam**s whether they should be treated as Vikrama is being referred to a learned source.

The main advice given in classic text is **Vikrama shall be recited with a firm stress.**

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