**Basics of Veda Swaras   
and Vedic Recital-07**

**Ghana Paatam** **Contents**

[**1 Veda Basics – Ghana Paatam 4**](#_Toc498888792)

[**1.1 Introduction: 4**](#_Toc498888793)

[**1.2 Ghana basics: 5**](#_Toc498888794)

[**2 GaNanaamthvaa Example 7**](#_Toc498888795)

[**3 Other Examples 14**](#_Toc498888796)

[**3.1 JeevaathuScha Me (Ref 37.1) 14**](#_Toc498888797)

[**3.2 JeevaathuScha Me (Ref 37.1 & 37.1) 14**](#_Toc498888798)

[**3.3 JeevaathuScha Me (Ref 37.1) 15**](#_Toc498888799)

[**3.4 SarvebhyO vai kamebhyaH (Ref 37.8) 16**](#_Toc498888800)

[**3.5 Ta EvAsmin Ayur (Ref 37.12) 17**](#_Toc498888801)

[**3.6 No double usage of Vowel 18**](#_Toc498888802)

**Version Notes – Version 0.2 dated March 8, 2019**

1. **The references to Swara changes have been additionally added.   
   Some drafting errors have been corrected to improve language.  
   Some swaram errors have been corrected.   
   Additional marking is given for swara rules in colour.  
   Title of 3.4 was incorrect and has been corrected in Version 0.1**
2. **Tamil examples have been changed to Latha (Google’s Tamil Font) in Version 0.2**

# Veda Basics – Ghana Paatam

## Introduction:

Our Rishis and compilers of Veda had devised methods to ensure that the Veda is not changed and there is a control. They have designed ways to ensure it is well memorized and assimilated.

The Krishna Yajur Veda has five types of Vedic learning:

1. Samhita Paatam – learning Vedas as they are recited
2. Pada Paatam – learning Vedas with the Padam of each and every word
3. Krama Paatam – a method to learn Veda in a specific order
4. Jata Paatam – a different method of ordering words back and forth
5. Ghana Paatam – a different method of ordering words and reciting.

The Pada Paatam is twice as powerful and effective in relation to Samhita Paatam; Krama paatam is rated four times and Jata Paatam thousand times as per a sloka referred to by scholars. Ghana Paatam is said to have infinite power and effectiveness in relation in Samhita/Vaakya Paatam.

There are other types of Veda Paata (not often practiced by followers of Krishna Yajur Veda)

1. Maala Paataa
2. Shika Paata
3. Dhanta Paata
4. Dwaja Paata
5. Ratha Paata
6. Rekha Paata

The main purpose of these types of studies is to that the Vedas are protected through distinct ways to repeat the contents of the mantra. Any unintended change any of the method will conflict with the type of learning. The learning becomes thorough. The Sruti is well protected to be handed over generations through the word of mouth.

A discussion note/article on Basics of Krama Paatam has been uploaded. In this discussion note/article we have taken explaining the basics of Ghana Paatam

## Ghana basics:

The rules or principles of Ghana Paata recital are as follows:

1. Assume there are seven words/Padams in a mantra as a Ruk.   
   We will number these words as **1,2,3,4,5,6,7**
2. First take up Words 1**,**2**,**3. The recital shall be as follows:

**12,21,123,321,123**. In the second set**,** drop 1**,** take **234**

Recite **23,32,234,432,234**. This continues till the ruk ends.

1. If the statement 4 is a word with two padams **4a** and **4b,** **before taking up 5,6**; it is chanted as **4 iti 4a pause 4b.** The student now grasps the details of the Padams that make this word **4**. This is similar to Krama Paatam.
2. When the two words 6**,**7 are taken up; the chanting rule (as explained above with three letter combination) cannot be followed; so it is recited as **67, 76,67.** The flow of the mantra and its word are repeated to memorise the words/padams.
3. To indicate that the Ruk has ended a final recital of **7 iti 7 like in Krama Paatam.**
4. Then the next Ruk is taken up as in Step 2.
5. All rules relating to normal Veda recital**,** Swaram rules**,** Vowel Sandhi Rules**,** Visarga Sandhi Rules**,**Consonant Sandhi Rules and   
   other grammar rules are applied
6. The Swaram markings and acquisition follow the normal Veda recital rules and is clearly marked in the Pada Paatam.
7. Elongation of rendering is made for the statements where padam is split like in Krama Paatam.

# GaNanaamthvaa Example

Let us see the explanation of Ghana Paata in this chapter with well known mantra “GaNanAm thavA Ganapathim”. Let us take the first Ruk only

**Samhita/Vakyam:**

(AÉåÇ) | aÉýhÉÉlÉÉÿÇ iuÉÉ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû MüýÌuÉÇ MüþuÉÏýlÉÉ-qÉÑþmÉýqÉ´Éþ-uÉxiÉqÉÇ |

This is actually broken up into words as follows in terms of constituent words and a serial number to initially understand the flow of Ghana paatam:

(AÉåÇ) aÉýýhÉÉlÉÉÿÇ iuÉÉ aÉýýhÉmÉþÌiÉÇ WûuÉÉqÉWåû MüýÌuÉÇ MüþuÉÏýlÉÉÇ EþmÉýqÉ´ÉþuÉxiÉqÉÇ **|**

**1 2 3 4 5 6 7**

ஓம்) | க**…3**ணானா**‡**ம் த்வா க**…3**ணப**†**திம் ஹவாமஹே க**…**விம்

**1 2 3 4 5**

க**†**வீ**…**னாம் உ**†**ப**…**மஶ்ர**†**-வஸ்தமம் |

**6 7**  
HxI | M–Yxdx˜I Çûx M–Ye—ZyI tpxi¥t K–pyI

**1 2 3 4 5**

K—pz–dxI- D—e–iöq—psëiI |

**6 7**

**Explanation of the flow of this Ghanam:**

|  |  |
| --- | --- |
| **Ghana Paata** | **Notes and Explanations** |
| aÉýhÉÉlÉÉÿÇ iuÉÉ **,** iuÉÉ aÉýhÉÉlÉÉÿÇ**,** aÉýhÉÉlÉÉÿÇ iuÉÉ aÉýhÉmÉþÌiÉÇ**,** aÉýhÉmÉþÌiÉÇ iuÉÉ aÉýhÉÉlÉÉÿÇ**,** aÉýhÉÉlÉÉÿÇiuÉÉ aÉýhÉmÉþÌiÉÇ |  க**…3**ணானா**‡**ம் த்வா த்வா க**…3**ணானா**‡**ம் க**…3**ணானா**‡**ம் த்வா க**…3**ணப**†**திம் க**…3**ணப**†**திம் த்வா க**…3**ணானா**‡**ம் க**…3**ணான**‡**ம் த்வா க**…3**ணப**†**திம் |  M–Yxdx˜I Zûx **,** Zûx M–Yxdx˜I**,**  M–Yxdx˜Çûx M–Ye—ZyI**,**  M–Ye—ZyI Zûx M–Yxdx˜I**,**  M–Yxdx˜Çûx M–Ye—ZyI | | Words 123  Flow12**,**21**,**123**,**321**,**123  No Swaram rules/Sandhi rules affect the flow of Padams |
| iuÉÉý aÉýhÉmÉþÌiÉÇ**,** aÉýhÉmÉþÌiÉÇ iuÉÉ**,**  iuÉÉ aÉýhÉmÉþÌiÉÇóè WûuÉÉqÉWåû**,**  WûuÉÉqÉWåû aÉýhÉmÉþÌiÉÇ iuÉÉ **,** iuÉÉ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû  த்வா**…** க**…3**ணப**†**திம் க**…3**ணப**†**திம் த்வா த்வா க**…3**ணப**†**தி**óè** ஹவாமஹே ஹவாமஹே க**…3**ணப**†**திம் த்வா த்வா க**…3**ணப**†**தி**óè** ஹவாமஹே |  Zûx– M–Ye—ZyI**,** M–Ye—ZyI Zûx**,**  Zûx M–Ye—Zyóè tpxi¥t**,** tpxi¥t M–Ye—ZyI Zûx **,**  Zûx M–Ye—Zyóè tpxi¥t | | Words 234  Flow 23**,**32**,**234**,**432**,**234  ‘M’ becomes óè before ‘ha’.  There is no change in Swarams.  ‘tvA’ has no swaram in Vaakyam. It is rendered in full anudAttam at start. |
| aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû**,** WûuÉÉqÉWåû aÉýhÉmÉþÌiÉÇ **,** aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû MüýÌuÉÇ**,** MüýÌuÉóè WûuÉÉqÉWåû aÉýhÉmÉþÌiÉÇ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû MüýÌuÉÇ **,**  க**…3**ணப**†**தி**óè** ஹவாமஹே ஹவாமஹே க**…3**ணப**†**திம் க**…3**ணப**†**தி**óè** ஹவாமஹே க**…**விம் க**…**வி**óè** ஹ**†**வாமஹே க**…3**ணப**†**திம் க**…3**ணப**†**தி**óè** ஹவாமஹே க**…**விம் |  M–Ye—Zyóè tpxi¥t**,**  tpxi¥t M–Ye—ZyI **,** M–Ye—Zyóè tpxi¥t K–pyO§**,**  K–pyóè tpxi¥t M–Ye—ZyI **,** M–Ye—Zyóè tpxi¥t K–pyI | | Words 345  Flow 34**,**43**,**345**,**543**,**345  ‘M’ becomes óè before ‘ha’.  There is no change in Swaram as all words follow from vakyam. |
| aÉýhÉmÉþÌiÉýÍqÉÌiÉþ aÉýhÉ --- mÉýÌiÉýÇ >|  க**…3**ணப**†**தி**…**மிதி**†** க**…3**ண -- ப**…**தி**…**ம் > |  M–Ye—Zy–iyZy— M–Y --- e–Zy–I > |  ‘iti’ which is joined to explain Padam into Parts has ‘ti’ as Swaritam as a rule. So the ‘ti’ of gaNapathi acquires anudAttam to support ‘ti’ | Word 3 Ganapathim is going to be dropped.  So at last the padam is rendered as Word iti padam1 – padam2.  3 iti 3a-3b  Same as in Krama paatam. Anuswaram of **patim** has lower swaram, therefore ‘m’ will be extended. |
| WûýuÉÉýqÉýWåûý MüýÌuÉÇ**,** MüýÌuÉóè WûþuÉÉqÉWå**,**  WûuÉÉqÉWåû MüýÌuÉÇ MüþuÉÏýlÉÉÇ **,**  MüþuÉÏýlÉÉÇ MüýÌuÉóè WûþuÉÉqÉWåû**,**WûuÉÉqÉWåû MüýÌuÉÇ MüþuÉÏýlÉÉqÉç |  ஹ**…**வா**…**ம**…**ஹே**…** க**…**விம் க**…**வி**óè** ஹ**†**வாமஹே ஹவாமஹே க**…**விம் க**†**வீ**…**னாம் க**†**வீ**…**னாம் க**…**வி**óè** ஹ**†**வாமஹே ஹவாமஹே க**…**விம் க**†**வீ**…**னாம் ||  t–px–i–¥t– K–pyI**,** K–pyóè t—pxi¥t**,** tpxi¥t K–pyI K—pz–dxO§**,**  K—pz–dxO§ K–pyóè t—pxi¥t**,**  tpxi¥t K–pyO§ K—pz–dxI | | Words 456  Flow 45**,**54**,**456**,**654**,**456  ‘M’ becomes óè before ‘ha’.  Havamahe has no swaram but when it starts as the first word acquires full lower swaram like in Krama patam for the first combination. Then rendered normally.  Since ka in Kavim(gm) starts with anudAtta, ha as the third letter acquires a swaritam.  Similar rule for ka in kavinaam after kavim |
| MüýÌuÉÇ MüþuÉÏýlÉÉÇ**,** MüþuÉÏýlÉÉÇ MüýÌuÉÇ**,** MüýÌuÉÇ MüþuÉÏýlÉÉ-qÉÑþmÉýqÉ´Éþ-uÉxiÉqÉ**,**qÉÑmÉýqÉ´Éþ-uÉxiÉqÉÇ MüuÉÏýlÉÉÇ MüýÌuÉÇ**,**  MüýÌuÉÇ MüþuÉÏýlÉÉqÉÑþmÉýqÉ´Éþ-uÉxiÉqÉÇ  க**…**விம் க**†**வீ**…**னாம் க**†**வீ**…**னாம் க**…**விம் க**…**விம் க**†**வீ**…**னா மு**†**ப**…**மஶ்ர**†**வஸ்தம-முப**…**மஶ்ர**†**வஸ்தமம் கவீ**…**னாம் க**…**விம் க**…**விம் க**†**வீ**…**னா மு**†**ப**…**மஶ்ர**†**வஸ்தமம் |  K–pyO§ K—pz–dxO§**,** K—pz–dxI K–pyO§**,**  K–pyI K—pz–dx-i¡—e–iöq—-psëi**,**-  i¡e–iöq—-psëiO§ Kpz–dxI K–pyO§**,**  K–pyO§ K—pz–dxi¡—e–iöq—-psëiI | | Words 567  Flow 56**,**65**,**567**,**765**,**567  ‘ka; in kavinaam get svaritam, since the third letter before it is anudAttam in ‘ka’ and vi marked in yellow.  ‘mu’ marked in green similarly gets swaritam based on preceding vi of kavinaam |
| MüýuÉÏýlÉÉ-qÉÑþmÉýqÉ´Éþ-uÉxiÉqÉ**,** qÉÑþmÉýqÉ´Éþ-uÉxiÉqÉÇ MüuÉÏýlÉÉÇ**,** MüþuÉÏýlÉÉ-qÉÑþmÉýqÉ´ÉþuÉxiÉqÉÇ |  க**…**வீ**…**னா மு**†**ப**…**மஶ்ர**†**வஸ்தம முப**…**மஶ்ர**†**வஸ்தமம் கவீ**…**னாம்  க**†**வீ**…**னா மு**†**ப**…**மஶ்ர**†**வஸ்தமம் |  K–pz–dx-i¡—e–iöq—-psëi**,**-  i¡—e–iöq—-psëiI Kpz–dxO§**,**  K—pz–dx-i¡—e–iöq—psëiI | | We have only 67 left.  So the words are 67  Flow is 67**,**76**,**67  Ka and Vi acquire lower swaram in first combination as per swarm acquisition rule.  Swaram acquisition of ‘mu’ and ‘ka’ as per the previous rendering of 567 |
| EýmÉýqÉ´ÉþuÉxiÉqÉý/ÍqÉirÉÑþ/mÉýqÉ´ÉþuÉ: --- iÉýqÉýÇ >|  உ**…**ப**…**மஶ்ர**†**வஸ்தம**…** மித்யு**†**ப**…**மஶ்ர**†**வ**:** - த**…**ம**…**ம் >  D–e–iöq—psëi–iyZõ¡—e–iöq—-p: --- Z–i–I >| | The Ruk ends.  The last word 7 iti 7 is highlighted in yellow. Same rule as in Krama Paatam.’m’ requires elongated rendering. |

**Important Notes:**

1. The Words are split as per the rule explained for convenience of the reader to understand the concept.
2. Words shall be taken together to make the rendering smooth e.g. kavInaang-kavInaam as in 5th row in the table.
3. Please note rules of Visarga Sandhi, Vowel Sandhi, joining words and related grammar rules are all applied while rendering.

# Other Examples

In this Section we are highlighting the changes that occur during recital taking samples from the Ghanam Chapter of Shanti Japam book. Students must note that these are only samples and not exhaustive. This is to familiarise them with some important grammar/veda recital rules.

## JeevaathuScha Me (Ref 37.1)

**1.** qÉåýý eÉÏýýuÉÉiÉÑþ**,** eÉÏïýuÉÉiÉÑþ qÉåï**,** qÉå eÉÏýuÉÉiÉÑþ-¶É**,**

**1.**. மே**…** ஜீ**…**வாது**†**ர்**,** ஜீ**…**வாது**†**ர் மே**,** மே ஜீ**…**வாது**†**ஶ்ச**,**

**1.** ¥i–– Rz––pxZ¡—ª**,** Rz–pxZ¡—ª ¥i**,** ¥i Rz–pxZ¡—-Ò

**Notes:** Words used are **mE, JIvAthu: , ca**

1. jIvAthu**:** becomes jIvAthur when followed by jI and mE as per visarga sandhi rule for sound ‘U’
2. jIvAthu**:** + **ca** becomes jIvAtuSca me (Visarga Sandhi for hard consonant ca)

## JeevaathuScha Me (Ref 37.1 & 37.1)

**3.** cÉý qÉåý**,** qÉåý cÉý**,** cÉý qÉåý SÏýbÉÉïýrÉÑýiuÉÇ**,** SÏÿbÉÉïrÉÑýiuÉÇ

**3.** ச**…** மே**…,** மே**…** ச**…,** ச**…** மே**…** தீ**…3**ர்கா**…4**யு**…**த்வம்**,** தீ**‡3**ர்கா**4**யு**…**த்வம் மே**†**

**3.** P– ¥i–, ¥i– P–, P– ¥i– bz–ªNx–j¡–ZûI, bz˜ªNxj¡–ZûI ¥i

**28.** cÉý qÉåý**,** qÉåý cÉý**,** cÉý qÉåý,   
**28.** ச**…** மே**…,** மே**…** ச**…,** ச**…** மே**…**   
**28.** P– ¥i–, ¥i– P–, P– ¥i…

**Notes:**

1. The first dheergayutvam as a rule starts in lower swarm till ‘yu’ the next dhee as a third letter gets swaritam but becomes dheerga swaritam due to following joint letter ‘rgha’. This is also due to all previous padams ca and me being in anudAttam. It continues like pracAya rule.
2. Ca, mE has lower notes always in Pada Paatam. When rendering ca,me,me,ca,ca,me in 37.3 it is rendered normally. It comes at the end in 37.28 and the last ‘**me’** (marked in green) needs to be extended as in Krama paatam.

## JeevaathuScha Me (Ref 37.1)

**8.** qÉåý-ÅlÉýÍqÉý§É**,** qÉþlÉÍqÉý§ÉÇ qÉåþ**,** qÉå ÅlÉÍqÉý§ÉÇ cÉþ**,** cÉÉ lÉÍqÉý§ÉÇ qÉåþ**,**

**8.** மே**…**-**Å**ந**…**மி**…**த்ர**,** ம**†**நமி**…**த்ரம் மே**†,** மே **Å**நமி**…**த்ரஞ்ச**†,** சா நமி**…**த்ரம் மே**†,**

**8.** ¥i–-„d–iy–öZ, i—diy–öZI ¥i—, ¥i „diy–öZI P—, Px diy–öZI ¥i—,

**Notes:**

1. ‘a’ in anamitram becomes avagraha when preceded by ‘mE’ (ae sound) (marked in blue.)
2. Anamitram+anamitram becomes manamitram (marked in yellow). Simple sandhi of m+a.
3. Ca + anamitram becomes chA namitram (Vowel sandhi of a+a=’aa’ sound) marked in green

## SarvebhyO vai kamebhyaH (Ref 37.8)

1. iÉSè rÉeÉþqÉÉlÉÉý**,** rÉeÉþqÉÉlÉÉ xiÉiÉè

**7.** தத்**3** யஜ**†**மானா**…,** யஜ**†**மானா**…** ஸ்தத்**,**

**7**. Zb§ jR—ixdx–**,** jR—ixdx– sëZ§

**Note:**

1. The words are tat, yajamAnA:
2. **Tat** becomes **tad** due to Consonant Sandhi Rule   
   (Discussed in a separate article)
3. The Visagaram after first yajamAnA**:** gets dropped followed by soft consonant as per Visarga Sandhi rule since the vowel sound is ‘aa’.
4. The ‘tat’ becomes ‘stat’ as the ‘ta’ follows the visargam of second yajamAnA**:**

## Ta EvAsmin Ayur (Ref 37.12)

Let us take the first three words of this Ghanam

**iÉ LuÉÉÎxqÉ**lÉç (**iÉ**(iÉå) ***LuÉ*** A**ÎxqÉ**lÉç)

**î ãõ£ú¢ñ¤ù¢ (î(**«**î) ãõ Üú¢ñ¤ù¢)**

Z G–pxsôyZ§ (**Z** (¥Z) G–p AsôyZ§

**Rendered as**

iÉ LýuÉæ uÉ iÉå iÉ LýuÉÉÎxqÉþ³É-ÎxqÉ³É

த ஏ**…**வை வ தே த ஏ**…**வாஸ்மி**†**ன்ன-ஸ்மின்

Z G–¤¤p p ¥Z Z G–pxsôy—Ë-sôy¥Ë

Notes:

1. It is ‘ta,(1)aeva(2),aeva(2),te (1)te,(1) aeva(2) asmin.(3)..(3)
2. We start with **‘ta’** instead of ‘**te’** because the following word is a vowel ‘ae’ as per Vowel Sandhi.
3. ‘vai’ in green is derived by adding the va and ae, vowel sandhi sound ‘**a’** combines with **‘ae’** to give ‘ai’
4. The ‘va’ that is left after ae in aeva is recited as it is;
5. First ‘te’ is recited as it is and the next one becomes ‘ta’ due to following vowel ae.
6. In Eva +asmin, a+a generates ‘aa’ as per vowel sandhi.
7. In Asmin+asmin, n+a produces ‘nna’ becomes asminnasminn.. ‘n’ doubles when followed by vowel – Consonant Sandhi Rule

## No double usage of Vowel ‘A’

This is from the second Ruk of GaNAnAm Thva mantra.

Let us take the rendering with word combination - **pata, A, na:**   
(mÉiÉåý | AÉ | lÉþ:), (ப…தே… | ஆ | ந…:)**,**  (e¥Z– | B | d—:)

mÉýiÉý AÉ AÉ mÉþiÉåmÉiÉý AÉlÉÉåþlÉý AÉmÉþiÉå mÉiÉý AÉ lÉþ: |

ப**…**த**…** ஆ ~~ஆ~~ ப**†**தே பத**…** ஆ நோ**†**ன**…** ஆப**†**தே பத**…** ஆன**†:** |

e–Z– B B e—¥ZeZ– B¥dx—d– Be—¥Z eZ– B d—: |

**Notes:**

1. Two Vowels donot combine. The second ‘aa’ is actually dropped during recital. Shown as double strike in red.
2. **‘pate’**.. the ‘ae’ sound becomes ‘a’- pata before vowel ‘aa’ but retained as **pate** before next ‘**pata**’.. which has ‘aa’ following it. Marked in blue
3. **na:** followed by **na:** becomes **nona**. Visarga sandhi rule for **a:** becomes **‘O**’ (marked in Green).
4. The second **na:** has visargam dropped since it is followed by a Vowel ‘A’. Marked in yellow.