**Basics of Veda Swaras   
and Vedic Recital-1**

Contents

[**1 Veda Swaras 5**](#_Toc1075575)

[**1.1 Swaras: 5**](#_Toc1075576)

[**1.1.1 UdAtta (ESÉ¨É) 5**](#_Toc1075577)

[**1.1.2 AnudAtta (AlÉÑSÉ¨É) 5**](#_Toc1075578)

[**1.1.3 Swarita (xuÉËU¨É:) 6**](#_Toc1075579)

[**1.1.4 Dheergha Swarita: (SÏbÉï xuÉËUiÉ) 6**](#_Toc1075580)

[**1.1.5 Example of Swarams: 6**](#_Toc1075581)

[**1.1.6 Prachaya: (mÉëcÉrÉ) 7**](#_Toc1075582)

[**1.2 Notes from Sage Paanini’s work 8**](#_Toc1075583)

[**1.3 Valid combinations of Swaras 9**](#_Toc1075584)

[**1.4 Marking Conventions 11**](#_Toc1075585)

[**1.4.1 Swarams of Single Akshara/Letter: 11**](#_Toc1075586)

[**1.4.2 Swarams of Joint Letters 12**](#_Toc1075587)

[**1.5 The Separator ‘|’ and ‘||’ 14**](#_Toc1075588)

[**2 Rules for Anuswara 17**](#_Toc1075589)

[**2.1 Basics 17**](#_Toc1075590)

[**2.2 Reading the Veda books/texts 17**](#_Toc1075591)

[**3 Anunaasikam 21**](#_Toc1075592)

[**4 Rules for ‘gm’ and ‘gg’ 24**](#_Toc1075593)

[**4.1 Rules for gm (óè) 24**](#_Toc1075594)

[**4.2 Normally ‘M’ merges with following vowel 28**](#_Toc1075595)

[**4.3 Swaras (Vowels) óè Exception 29**](#_Toc1075596)

[**4.4 Rules for gg (ò ) 34**](#_Toc1075597)

[**4.5 Swaram rules or acquisition by gm and gg 37**](#_Toc1075598)

[**4.6 Rendering of ‘gm’ and ‘gg’ from Other Veda Schools 40**](#_Toc1075599)

[**5 Special Vedic recital Rules/Conventions 42**](#_Toc1075600)

[***5.1* Extension of ‘r’ ( *Uç., ர், ª)* or Pause 42**](#_Toc1075601)

[**5.2 Extension of Halants at the end of the Statement: 45**](#_Toc1075602)

[**5.2.1 Special note on ‘n’ at the end of the Statement: 47**](#_Toc1075603)

[**5.3 Areas to give pause when words cannot be taken together 51**](#_Toc1075604)

[**5.4 Areas with no distinct sounds for letters 55**](#_Toc1075605)

[**5.4.1 Combinations of ‘n’,’th’ 55**](#_Toc1075606)

[**5.4.2 The word ‘Ru’ after two halant letters: 57**](#_Toc1075607)

[**5.5 Extension/Pause before Vowels 57**](#_Toc1075608)

[**5.6 Halant “h” followed by Nasal Letters 60**](#_Toc1075609)

[**6 Different Application of (gm) and (gg) 62**](#_Toc1075610)

[**6.1 Rules from prAti Sakyam 62**](#_Toc1075611)

[**6.2 Explanation with Examples 63**](#_Toc1075612)

[**6.3 Examples for words with dheerga letters 65**](#_Toc1075613)

[**6.4 Different Application of Rule 66**](#_Toc1075614)

**Version Notes: Version 0.5 dated February 15,2019**

**In this version the following changes have been incorporated:  
1. Revised Explanation for (gm),(gg) rule in Section 4  
2. 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  
4. A new Section 6 has been added to explain different application of (gm) and (gg)   
5. Tamil Font has been changed to Latha for better reading.  
6. Swarabhakti dots and dots for pause have been correctly added in Sanskrit examples.**

# Veda Swaras

## 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.

### UdAtta (ESÉ¨É)

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.

### AnudAtta (AlÉÑSÉ¨É)

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.

### Swarita (xuÉËU¨É:)

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.

### Dheergha Swarita: (SÏbÉï xuÉËUiÉ)

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.**

### Example of Swarams:

AÉåÇ | aÉýhÉÉlÉÉÿliuÉÉ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû MüýÌuÉÇ MüþuÉÏýlÉÉ-qÉÑþmÉýqÉ´Éþ-uÉxiÉqÉÇ |

ஓம் | க**…3**ணானா**‡**ந்த்வா க**…3**ணப**†**தி**óè** ஹவாமஹே க**…**விம்

க**†**வீ**…**னா-மு**†**ப**…**மஶ்ர**†**-வஸ்தமம் |

HxI | M–Yxdx˜Çûx M–Ye—Zyóè tpxi¥t K–pyI

K—pz–dx-i¡—e–iöq—-psëiI |

aÉý, aÉý, Müý, uÉÏý, mÉý - are all AnudAttas(lower notes)

க**…3,** க**…3,** க**…** வீ**…**, ப**…** - are all AnudAttas(lower notes)

M–, M–, K–, pz–, e– - are all AnudAttas (lower notes)

mÉþ, Müþ, qÉÑþ,Ñ´Éþ – are all Swaritas(upper note)

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

e—, K—, i¡—, öq— - are all Swaritas (upper note)

lÉÉÿ, னா‡, dx˜ - is Dheergha Swaritam (elongated upper note)

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

### Prachaya: (mÉëcÉrÉ)

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

Pracaya 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:

|  |  |
| --- | --- |
| xÉÉýzÉýlÉÉýlÉýzÉýlÉå AýÍpÉ  ஸா**…**ஶ**…**னா**…**ன**…**ஶ**…**னே அ**…**பி**4**  sx–q–dx–d–q–¥d A–hy | All letters marked in yellow are a set of anudAtta swarams applying Pracaya rule till udAtta ‘nE’ |
| xÉÑýmÉëýeÉÉýxiuÉqÉÉ-zÉÉÿxiÉå  ஸு**…**ப்ர**…**ஜா**…**ஸ்த்வமா-ஶா**‡**ஸ்தே  s¡–öe–Rx–sëûix-qx˜¥së | As as notes above. Pracaya applied till udAtta ‘stvam’ |
| AýzÉýlÉýrÉÉý qÉ×ýirÉÑUåýuÉ  அ**…**ஶ**…**ன**…**யா**…** ம்***ரு*…**த்யுரே**…**வ  A–q–d–jx– i£–Zõ¡¥k–p | As per notes above. Till ‘tyu” |

## 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 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.**

## 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 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.

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.   
The combination given in the table stands valid.

## 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 Conjuct or joint letters, the Swarm is marked below or above the second part/last part of that Conjunct.

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

### 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

**aÉý, Müý, uÉÏý,** க**…3,** க**…,** வீ**…, M–, K–, pzý**

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 ve**e** (ie in “E”).

In Dheerga Swaritam, like lÉÉÿ, நா‡, dx˜, the effect of Dheerga swaritam is more clear when we utter the **‘aa’** in the **‘na’**.

AuÉþ uÉý£üÉUÿÇ | AuÉþ ´ÉÉåýiÉÉUÿÇ | rÉSè pÉÔýiÉÇ ÆrÉŠý pÉurÉÿÇ |

அவ**†** வ**…**க்தார**‡**ம் | அவ**†** ஶ்ரோ**…**தார**‡**ம் |யத்பூ**…4**தம் **Æ**யச்ச**…** ப**4**வ்ய**‡**ம் **|**

Ap— p–°xk˜I | Ap— ¥öqx–Zxk˜I | jb§h¢–ZI Æj¶– hpõ˜I |

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.

### Swarams of Joint Letters

When we raise our pitch to swarita, it becomes more pronounced in the second part only. While reciting the ´Éþ, **Ÿ¢ó**†, **öq**—, 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, xrÉý in AnudAtta, we start our descend of pitch after x,(xÉç s) and is achieved fully only when uttering the rÉ (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.

mÉëýuÉåýmÉÉýlÉÉrÉþ qÉ×ýirÉuÉåÿ | AýirÉÉýzÉýlÉÉSþiÉÏ-mÉÉýlÉÉý±ýŠ EýaÉëÉiÉç

mÉÉýuÉýqÉÉýlÉÏ-xxuÉýxirÉrÉþlÉÏÈ ||, xÉÉýzÉýlÉÉýlÉýzÉýlÉå AýÍpÉ |   
ப்ர**…**வே**…**பா**…**னாய**†** ம்***ரு*…**த்யவே**‡** **|**

அ**…**த்யா**…**ஶ**…**னா-த**†3**தீபா**…**னா**…**த்**3**ய**…**ச்ச உ**…**க்**3**ராத்

பா**…**வ**…**மா**…**னீஸ் ஸ்வ**…**ஸ்த்யய**†**னீ**:** ||ஸா**…**ஶ**…**னா**…**ன**…**ஶ**…**னே அ**…**பி**4 ||**

öe–¥p–ex–dxj— i£–Zõ¥p˜ |

A–Zõx–q–dxb—Zz-ex–dx–bõ–¶ D–öMxZ§ ;

ex–p–ix–dz sþû–sëõj—dzJ || sx–q–dx–d–q–¥d A–hy |

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 conjuct or joint letter). After அ is uttered, we start to descend in the letter ஸ்ய**,** then the effect of rendering becomes correct.   
The students shall initially observe the Guru as to how the joint letters are rendered with swaram.

## 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.

iÉÇ iuÉÉþ pÉaÉý xÉuÉïý C‹ÉåþWûuÉÏÍqÉý xÉlÉÉåþ pÉaÉ mÉÑU LýiÉÉ pÉþuÉåýWû ||

தந்த்வா**†** ப**4**க**…3** ஸர்வ**…** இஜ்ஜோ**†**ஹவீமி**…** ஸனோ**†** ப**4**க**3** புர ஏ**…**தா ப**†4**வே**…**ஹ ||

ZI Zûx— hM– sªp– C¥¸x—tpziy– s¥dx— hM e¡k

G–Zx h—¥p–t ||

This is from Bhaagya Suktam as rendered together. But when it is rendered in a split form, as in Udaka 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.

iÉÇ iuÉÉþ pÉaÉý xÉuÉïý C‹ÉåþWûuÉÏÍqÉ | xÉlÉÉåþ pÉaÉ mÉÑU LýiÉÉ pÉþuÉåýWû ||

தந்த்வா**†** ப**4**க**…3** ஸர்வ**…** இஜ்ஜோ**†**ஹவீமி |   
ஸனோ**†** ப**4**க**3** புர ஏ**…**தா ப**†4**வே**…**ஹ ||   
ZI Zûx— hM– sªp– C¥¸x—tpziy |   
s¥dx— hM e¡k G–Zx h—¥p–t ||

AÉåÇ pÉÔÈ| iÉixÉþÌuÉiÉÑuÉïýUåÿhrÉÇ | AÉåÇ pÉÑuÉþÈ |

AÉåÇ pÉÔÈ | iÉixÉþÌuÉiÉÑuÉïýUåÿhrÉýÇ pÉaÉÉåïþ SåýuÉxrÉþ kÉÏqÉÌWû |

ஓம் பூ**4:** தத்**2**ஸ**†**வி**…**துர் வரே**‡**ண்யம் |

ஓம் பு**4**வ**†:,** ப**4**ர்கோ**†3** தே**…3**வஸ்ய**†** தீ**4**மஹி |

ஓம் பூ**4:** தத்**2**ஸ**†**வி**…**துர் வரே**‡**ண்ய**…**ம் ப**4**ர்கோ**†3** தே**…3**வஸ்ய**†** தீ**4**மஹி |

HxI h¢J - ZÄ—pyZ¡ªp–¥k˜YõI |

HxI h¢J - ZÄ—pyZ¡ªp–¥k˜Yõ–I hª¥Mx— ¥b–psõ— czity |

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.

AÉåÿÇ iÉSèoÉëý¼É | AÉåÿÇ iÉ²ÉýrÉÑÈ | AÉåÿÇ iÉSÉýiqÉÉ | AÉåÿÇ iÉjxÉýirÉÇ |

ஓ**‡**ம் தத்**3** ப்**3**ர**…**ஹ்ம | ஓ**‡**ம் தத்**3**வா**…**யு**:** | ஓ**‡**ம் ததா**…3**த்மா |

ஓ**‡**ம் தத்**2**ஸ**…**த்யம் |

Hx˜I Zb§ög–Öx | Hx˜I Zbûx–j¡J | Hx˜I Zbx–Ãx | Hx˜I Za§s–ZõI |

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

# Rules for Anuswara

## Basics

The letters which are derived from base vowel Anuswara, ‘am’ (AÇ) are all called Anuswaras. (Classical text reference is ‘**anusvAraH**’)

**Example, ‘kam,tam,ram,sam,Sham, yam’**. MÇü, iÉÇ , UÇ, xÉÇ, zÉÇ, rÉÇ,

**Dheerga letters with dot are also anuswara letters only.**

Mçü + AÇ = MÇü, zÉç+ AÇ = zÉÇ

**In Sanskrit** , zÉÇMüUç , will be read as zÉqÉçMüUç and not as zÉƒ¡ûUç . the ‘Xèû’ will follow if the first letter is from ‘ka’ vargam. That is aÉÇaÉÉ will be read as aÉ…¡ûÉÉ and   
not as aÉqÉçaÉÉ !

## 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

Xèû, gÉç , hÉç , lÉç, qÉç (WûsÉliÉç)   
will follow the letter with Anuswaram of the respective varga.

zÉÇMüUç will be read as zÉƒ¡ûUç, aÉÇaÉÉ will be read as aÉ…¡ûÉÉ.

(Ka varga Mü, aÉ 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 a specific 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** |
| WûýÌuÉUÉýxÉÇ eÉÑþWûÉåiÉlÉ | WûýÌuÉUÉýxÉgeÉÑþWûÉåiÉlÉ | Use of ‘gÉç’ for ‘ca’ vargam |
| SìÌuÉhÉÇ cÉ qÉå | SìÌuÉhÉgcÉ qÉå | Use of ‘gÉç’ for ‘ca’ vargam |
| lÉ¤Éþ§ÉÇ SåýuÉÍqÉþÎlSìýrÉÇ | lÉ¤Éþ§ÉlSåýuÉÍqÉþÎlSìýrÉÇ | Use of ‘lÉç’ for ‘ta’ vargam |
| ´Éå¸Éåþ SåýuÉÉlÉÉÇý mÉÌiÉþUÎblÉýrÉÉlÉÉÿÇ | ´Éå¸Éåþ SåýuÉÉlÉÉÇý mÉÌiÉþUÎblÉýrÉÉlÉÉÿÇ | Anuswaram rendered as it is no change since the following letter is of ‘pa’ vargam where ‘m’ needs to be used. |
| zÉýiÉ zÉÉþUSÉlÉÉÇ-ÌlÉuÉÉýiÉ | zÉýiÉ zÉÉþUSÉlÉÉ-ÌllÉuÉÉýiÉ | Use of ‘lÉç’ for ‘ta’ vargam as’lÉ’ is a part of ‘ta’ vargam only. |
| ஹ**…**விரா**…**ஸம் ஜு**†**ஹோதன | ஹ**…**விரா**…**ஸஞ் ஜு**†**ஹோதன | Use of ஞ் ‘for ‘ச’ vargam |
| த்**3**ரவி**†**ணம் ச மே**,** | த்**3**ரவி**†**ணஞ்ச மே**,** | Use of ஞ் ‘for ‘ச’ vargam |
| நக்ஷ**†**த்ரம் தே**…3**வமி**†**ந்த்**3**ரி**…**யம் | நக்ஷ**†**த்ரந் தே**…3**வமி**†**ந்த்**3**ரி**…**யம் | Use of ‘ந்’ for ‘த’ vargam |
| ஶ்ரேஷ்டோ**†2** தே**…3**வானா**…**ம் பதி**†**ரக்**4**னி**…**யானா**‡**ம் | ஶ்ரேஷ்டோ**†2** தே**…3**வானா**…**ம் பதி**†**ரக்**4**னி**…**யானா**‡**ம் | Anuswaram rendered as it is no change since the following letter is of ‘ப’ vargam where ‘ம்’ needs to be used. |
| ஶ**…**தஶா**†**ரதா**3**னாம் நிவா**…**த | ஶ**…**தஶா**†**ரதா**3**னாந் நிவா**…**த | Use of ‘ந்¢’ for ‘த’ vargam as ந is a part of ‘த’ vargam only. |
| t–pykx–sI  R¡—¥txZd | | t–pykx–sT§  R¡—¥txZd | | Use of T§ ‘for ‘P’ vargam |
| d±—öZI  ¥b–piy—öÉy–jI | | d±—öZd§  ¥b–piy—öÉy–jI | | Use of ‘d§ for ‘Z’ vargam |
| öbpy—YI P ¥i**,** | öbpy—YT§ P ¥i**,** | Use of T§ ‘for ‘P’ vargam |
| ¥öq¥rçx— ¥b–pxdxI– eZy—kNïy–jxdx˜I | | ¥öq¥rçx— ¥b–pxdxI– eZy—kNïy–jxdx˜I | | Anuswaram rendered as it is no change since the following letter is of ‘e’ vargam where ‘m’ needs to be used. |
| q–Z qx—kbxdxI dypx–Z | q–Z qx—kbxdxd§ dypx–Z | Use of ‘d§ ’ for ‘Z’ vargam as d is a part of ‘Z’ vargam only. |

# 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 Æ ; 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** (WûsÉliÉç) 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** |
| AýÎalÉ¢Ç ÆrÉÉ aÉpÉïÇþSÍkÉýUå | AýÎalÉrrÉÉ aÉpÉïÇþSÍkÉýU |
| ESÒþ¨ÉýqÉÇ ÆuÉþÂhÉý | ESÒþ¨ÉýqÉuuÉþÂhÉý |
| lÉælÉÇþ ÆsÉÉåýMåü | lÉælÉþssÉÉåýMåü |
| அ**…**க்**3**னிம் **Æ**யா க**3**ர்ப**†ந்** த**3**தி**…4**ரே | அ**…**க்**3**னிய்யா க**3**ர்ப**†ந்** த**3**தி**…4**ரே |
| உது**†3**த்த**…**மம் **Æ**வ**†**ருண**…** பாஶ**†** | உது**†3**த்த**…**மவ்வ**†**ருண**…** பாஶ**†** |
| நைன**†**ம் **Æ**லோ**…**கே லோ**†**கே | நைன**†ல்**லோ**…**கே லோ**†**கே |
| A–²yIÆjx  MªhI— bcy–¥k | A–²yj§jx  MªhI— bcy–¥k |
| Db¡—À–iI Æp—k¡Y– exq— | Db¡—À–ip§p—k¡Y– exq— |
| ¤¤ddI— Æ¥mx–¥K ¥mx—¥K | ¤¤dd— ¥møx–¥K ¥mx—¥K |
| **Example of ‘l’ after ‘n’**  LMüÉåý uÉÉ AýqÉÑÎwqÉþlÉç ÆsÉÉåýMåü qÉ×ýirÉÑÈ  ஏகோ**…** வா அ**…**முஷ்மி**†**ன் **Æ**லோ**…**கே ம்***ரு*…**த்யு**:**  G¥Kx– px A–i¡rôy—© Æ¥mx–¥K i£–Zõ¡J | LMüÉåý uÉÉ AýqÉÑÎwqÉþssÉÉåýMåü qÉ×ýirÉÑÈ  ஏகோ**…** வா அ**…**முஷ்மி**†ல்**லோ**…**கே ம்***ரு*…**த்யு**:**  G¥Kx– px A–i¡rôy—m§¥mx–¥K i£–Zõ¡J |

**Note:** Some books print the vaakyam 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 before the following ‘y.’v’ or ‘l’ letters.

# Rules for ‘gm’ and ‘gg’

## Rules for gm (óè)

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 aÉç + qÉç = (aÉçÇ) or represented as (aqÉç) in letters.

The standard representation in printed books is “óè “.

Some books print it without the tail like “ó “.   
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 **°ñ¢** which is not correct sound representation.

**In slokas, óè 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 óè which is acceptable.

µÉåiÉuÉUÉWû MüsmÉå uÉæuÉxuÉiÉ qÉluÉliÉUå A¹ÉÌuÉÇzÉÌiÉ iÉqÉå

Ÿ¢«õîõó£ý èô¢«ð ¬õõú¢õî ñù¢õï¢î«ó Üû¢ì£õ¤ñ¢Ÿî¤ î«ñ

¥qûZpkxtK¥mð ¤¤ppsûZ idûÇ¥k Aræx**pyIq**Zy Z¥i

**Let us see some common examples:**

|  |  |  |
| --- | --- | --- |
| **Original words/padams** | **As represented in Veda books/Vakhyam** | **Rule** |
| aÉýhÉÉlÉÉÿliuÉÉ aÉýhÉmÉþÌiÉÇ WûuÉÉqÉWåû | aÉýhÉÉlÉÉÿliuÉÉ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû | **Anuswaram before** W |
| ¤ÉÏýUÇ xÉýÌmÉï qÉïkÉÔþSýMÇü | ¤ÉÏýUóè xÉýÌmÉï qÉïkÉÔþSýMÇü | **Anuswaram before** xÉ |
| Ì§ÉÇýýzÉ®ÉqÉý ÌuÉUÉþeÉÌiÉý | Ì§ÉýóèýzÉ®ÉqÉý ÌuÉUÉþeÉÌiÉ | **Anuswaram before** zÉ |
| rÉý¤qÉÇ xÉÑýqÉlÉÉý AxÉþiÉç | | rÉý¤qÉóè xÉÑýqÉlÉÉý AxÉþiÉç | **Anuswaram before** xÉ |
| iÉ³ÉÉåþ lÉÉUÍxÉÇWûÈ mÉëcÉÉåýSrÉÉÿiÉç | iÉ³ÉÉåþ lÉÉUÍxÉóèWûÈ mÉëcÉÉåýSrÉÉÿiÉç | **Anuswaram before** xÉ |
| qÉÉ ÌWÇþûxÉÏýýÈ mÉÑÂþwÉÇý eÉaÉþiÉç | qÉÉ ÌWûóèþxÉÏýýÈ\* mÉÑÂþwÉÇý eÉaÉþiÉç | **Anuswaram before** xÉ  **\*Very commonly found word.** |
| க**…3**ணானா**‡**ந்த்வா க**…3**ணப**†**தி**ம்** ஹவாமஹே | க**…3**ணானா**‡**ந்த்வா க**…3**ணப**†**தி**óè** ஹவாமஹே | **Anuswaram before** ஹ |
| க்ஷீ**…**ரம் ஸ**…**ர்பிர்‍ மதூ**†4**த**…3**கம் | க்ஷீ**…**ர**óè** ஸ**…**ர்பிர்‍ மதூ**†4**த**…3**கம் | **Anuswaram before** ஸ |
| த்ரி**…ம்…**ஶத்**3**தா**4**ம**…** விரா**†**ஜதி**…** | த்ரி**…óè…**ஶத்**3**தா**4**ம**…** விரா**†**ஜதி**…** | **Anuswaram before** ஶ |
| ய**…**க்ஷ்மம் ஸு**…**மனா**…** அஸ**†**த் | ய**…**க்ஷ்ம**óè** ஸு**…**மனா**…** அஸ**†**த் | **Anuswaram before** ஸ |
| தந்நோ**†** நாரஸிம்ஹ**:** ப்ரசோ**…**த**3**யா**‡**த் | தந்நோ**†** நாரஸி**óè**ஹ**:** ப்ரசோ**…**த**3**யா**‡**த் | **Anuswaram before** ஹ |
| மா ஹிம்**†**ஸீ**…:** புரு**†**ஷஞ்ஜக**†3**த் | மா ஹி**óè†**ஸீ**…:** புரு**†**ஷஞ்ஜக**†3**த் **|** | **Anuswaram before** ஸ  **\*Very commonly found word.** |
| HxI | M–Yxdx˜Çûx M–Ye—ZyI tpxi¥t | HxI | M–Yxdx˜Çûx M–Ye—Zyóè tpxi¥t | **Anuswaram before** t |
| ±z–kI s–ªeyª ic¢—b–KI | | ±z–kóè s–ªeyª ic¢—b–KI | | **Anuswaram before** s |
| öZy–I–qÆxi–  pykx—RZy– | öZy–óè–qÆxi–  pykx—RZy– | **Anuswaram before** q |
| j–±§iI s¡–idx– As—Z | j–±§ióè s¡–idx– As—Z | **Anuswaram before** s |
| Z¥Ëx— dxksyItJ  öe¥Px–bjx˜Z§ | Z¥Ëx— dxksyóètJ öe¥Px–bjx˜Z§ | **Anuswaram before** t |
| ix ty—Isz––J  e¡k¡—r–I RM—Z§ | | ix tyóè—sz––J\*  e¡k¡—r–I RM—Z§ | | **Anuswaram before** s  **\*Very commonly found word.** |

## 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** |
| mÉÑþÂWÕûýiÉÇ ClSìþÇ xuÉýÎxiÉ  பு**†**ருஹூ**…**தம் இந்த்ர**†ம்**  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZI CöÉI— sû–sëy | mÉÑþÂWÕûýiÉÍqÉlSìò— xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**ò†**  ஸ்வ**…**ஸ்தி e¡—k¡t¢–ZiyöÉò— sû–sëy | **‘M’ + e has become** ÍqÉ |
| oÉÉýWÒûprÉÉþqÉÇ EýiÉ iÉåý lÉqÉþÈ  பா**…3**ஹுப்**4**யா**†ம் உ…**த தே**…** நம**†:**  gx–t¡hõxI— D–Z  ¥Z– diJ— | oÉÉýWÒûprÉÉþqÉÑýiÉ iÉåý lÉqÉþÈ  பா**…3**ஹுப்**4**யா**†**மு**…**த தே**…** நம**†:**  gx–t¡hõx—i¡–Z ¥Z– diJ— | **M’ + u has become** qÉÑ |

## Swaras (Vowels) óè 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**  UÉeÉåý uÉÉqÉþuÉÉýlÉç CpÉåþ lÉ  ராஜே**…** வாம**†**வா**…ன்.…** இபே**†4** ந  kx¥R– pxi—px–d§– C¥h— d | UÉeÉåý uÉÉqÉþuÉÉýóèý CpÉåþ lÉ |  ராஜே**…** வாம**†**வா**…óè…** இபே**†4** ந  kx¥R– pxi—px–óè– C¥h—d | **before** vowel  C Þ C |
| **T.S.4.5.1.4**  ÌuÉzÉþsrÉÉåý oÉÉhÉþuÉÉlÉç EýiÉ  விஶல்**†**யோ**…** பா**3**ண**†**வான் உ**…**த **|**  pyq—¥mõx–  gxY—pxd§ D–Z | | ÌuÉzÉþsrÉÉåý oÉÉhÉþuÉÉóè EýiÉ  விஶல்**†**யோ**…** பா**3**ண**†**வா**óè** உ**…**த  pyq—¥mõx– gxY—pxóè D–Z | | **before** vowel  E, à,D |
| **TS 1.3.8.2**  SåýuÉÉlÉç + FýRèuÉýqÉç  தே**…3**வான்+ ஊ**…**ட்**4**வ**…**ம்  ¥b–px© + D¦–Xû–I | | SåýuÉÉóè FÿRèuÉqÉçè  தே**…3**வா**óè** ஊ**‡**ட்**4**வம்  ¥b–pxóè D¦˜XûI | **before** vowel  F, ஊ,D¦ |
| **TS 1.3.14.8**  SåýuÉÉlÉç + CýW  தே**…3**வான் + இ**…**ஹ  ¥b–px© + C–t | | SåýuÉÉóè CýWû  தே**…3**வா**óè** இ**…**ஹ  ¥b–pxóè C–t | **before** vowel  C Þ C |
| **T.S.5.6.1.2**  Padams - sarvAn |  agnIn | aPsuShadaH  xÉuÉÉïlÉç AýalÉÏlÉç AþnxÉÑýwÉSÉå  ஸர்வான்**†** அ**…**க்**3**னீன் அ**†**ப்ஸு**…**ஷதோ**†3** sªpx—d§ A–²zd§  A—fþ¡–r¥bx— | (updated after review of Samhita Pada Paatam)  xÉuÉÉïóèþ AýalÉÏóè UþnxÉÑýwÉSÉå  ஸர்வா**óè†** அ**…**க்**3**னீ**óè** ர**†**ப்ஸு**…**ஷதோ**†3**  sªpxóè— A–²zóè  k—fþ¡–r¥bx— | **‘**uÉÉlÉç**’,** õ£†ù¢ **,**  px—d§ **becoming** uÉÉóèþ **,** õ£†óèpxóè— **before vowel A** , Ü, A **When dheerga ‘nIn’ is followed by Vowel ‘a’ marked in blue, ‘n’ becomes ‘gm’ and a ‘r’ is added to make aPsuShadO as raPsuShado** |
| **T.S.4.2.8.3**  uÉÉý | uÉýlÉýxmÉiÉÏlÉçþ | AlÉÑþ  வா**…** | வ**…**ன**…**ஸ்பதீன்**†** | அனு**†** |  px– | p–d–sðZz©— | Ad¡— | | Padam - vA | vanaspatIn | anu  uÉÉý uÉlÉýxmÉiÉÏýóèýUlÉÑþ  வா**…** வன**…**ஸ்பதீ**…óè…**ரனு**†**  px– pd–sðZz–óè–kd¡ | **Note : ‘n’ of tIn becomes (gm) and anu becomes ranu** |
| **T.S.1.4.42.1**  eÉýÌWû | zÉ§ÉÔlÉçþ | AmÉþ | qÉ×kÉþÈ |  ஜ**…**ஹி | ஶத்ரூன்**†** | அப**†** | ம்***ரு***த**†4:** |  R–ty | qöZ¢©— | Ae— | i£c—J | | eÉýÌWû zÉ§ÉÔýóèý UmÉý qÉ×kÉÉåþ  ஜ**…**ஹி ஶத்ரூ**…óè…** ரப**…** ம்***ரு***தோ**†4**  R–ty qöZ¢–óè– ke– i£¥cx— | **Example similar to above** |
| AalÉåý ¢üiuÉÉý¢üiÉÔýlÉçèý AlÉÑþ  அக்**3**னே**…** க்ரத்வா**…**-க்ரதூ**…**ன்**…** அனு**†** |  A¥²– öKZûx–-öKZ¢–©– Ad¡— | AalÉåý ¢üiuÉÉý-¢üiÉÔýóèý UlÉÑþ  அக்**3**னே**…** க்ரத்வா**…**-க்ரதூ**…óè…** ரனு**†** |  A¥²– öKZûx–-öKZ¢–óè– kd¡— |  |

**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**

## Rules for gg (ò )

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 **aÉç + aÉç= (aaÉç)**. Printed in the books as **ò, òè** with or without the tail.

|  |  |  |
| --- | --- | --- |
| **Original words/padams** | **As represented in Veda books/Vakhyam** | **Rule** |
| **T.S. 1.2.14.1**  iÉmÉÔþÇwrÉalÉå eÉÑýÀûÉþmÉiÉÇýaÉÉ  Note :The word is tapUNShi which is represented as tapU(gm)Shi as per grammar.  தபூ**ம்†**ஷ்யக்**3**னே ஜு**…**ஹ்வா  Ze¢—Irõ¥²  R¡–tûx— | iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþmÉiÉÇaÉÉ  தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா  Ze¢ò—rõ¥²  R¡–tûx— | **Anuswaram before joint letter starting with** wÉ.  With Shi +agnE, it becomes ShyagnE. (Vowel Sandhi) |
| AÉmÉýzzÉÇxrÉÉåýlÉÉ pÉþuÉliÉÑ  ஆப**…**ஶ்ஶம் ஸ்யோ**…**னா ப**†4**வந்து  Be–qüI ¥sõx–dx h—pÇ¡ | AÉmÉýzzÉòxrÉÉåýlÉÉ pÉþuÉliÉÑ  ஆப**…**ஶ்ஶ**ò** ஸ்யோ**…**னா ப**†4**வந்து Be–qüò ¥sõx–dx h—pÇ¡ | **Anuswaram before a joint letter starting with** xÉ, ú, s |
| qÉÉýiÉUýÇ Í´ÉrÉÇþ  மா**…**தர**…**ம் ஶ்ரிய**†**ம்  **ix–Zk–I** öqyjI | qÉÉýiÉUýòý Í´ÉrÉÇþ  மா**…**தர**…ò** ஶ்ரிய**†**ம்  **ix–Zk–ò–** öqyjI | **Anuswaram before  a joint letter starting with** zÉ, Ÿ, q |
| mÉÑþÂWÕûýiÉÍqÉlSìþÇ xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**†**ம்  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZiyöÉI— sû–sëy | mÉÑþÂWÕûýiÉÍqÉlSòþ xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**ò†**  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZiyöÉò— sû–sëy | **Anuswaram before  a joint letter starting with** xÉ, ú, s |

Some books follow the convention of having a single shape like ñè , ñ where the stress on (gg) is light. We follow only one convention of indicating ‘ò’.   
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:

|  |
| --- |
| mÉýzÉÔòxiÉÉò¶Éþ¢åü uÉÉrÉýurÉÉlÉçþ  ப**…**ஶூ**ò**ஸ்தா**ò**ஶ்ச**†**க்ரே வாய**…**வ்யான்  e–q¢òsëxòÒ—¥öK pxj–põx©— | |
| iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþmÉiÉÇý  தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா**†**  Ze¢ò—rõ¥² R¡–tûx— |

**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 is usage of gm in place of gg of vice versa in books based the schools, sound effect and also application of higher levels of Grammar rules from classical texts. This is covered in Section 6.   
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.**

## 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:**

mÉÑþÂWÕûýiÉÍqÉlSìþÇ xuÉýÎxiÉ shall become mÉÑþÂWÕûýiÉÍqÉlSòþ xuÉýÎxiÉ

பு**†**ருஹூ**…**தமிந்த்ர**†**ம் ஸ்வ**…**ஸ்தி shall become

பு**†**ருஹூ**…**தமிந்த்ர**ò†** ஸ்வ**…**ஸ்தி

e¡—k¡t¢–ZiyöÉI— sû–sëy shall become

e¡—k¡t¢–ZiyöÉò— sû–sëy

Note: In old books or classical texts combined by Scholars, the Swaritam is marked on the letter before ‘m’. e.g dra in the above example. But swaram is applied on the (gg) sound/akshara only.

1. 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:

uÉÉqÉþuÉÉýóèý CpÉåþ lÉ ,

zrÉåýlÉÉå aÉ×kÉëÉþhÉÉýòý xuÉÍkÉþÌiÉý uÉïlÉÉþlÉÉýóèý xÉÉåqÉþÈ

lÉqÉÉåþ uÉÈ ÌMüËUýMåüprÉÉåþ SåýuÉÉlÉÉýóèý ™SþrÉåprÉÉ

வாம**†**வா**…óè…** இபே**†4** ந **,**   
ஶ்யே**…**னோ க்**3*ரு***த்**4**ரா**†**ணா**…ò…** ஸ்வதி**†4**தி**…**ர். வனா**†**னா**…óè** ஸோம**†:**

நமோ**†** வ**:** கிரி**…**கேப்**4**யோ**†** தே**…3**வானா**…óè…** ஹ்***ரு***த**†3**யேப்**4**யோ £

pxi—px–óè– C¥h— d.

¥qõ–¥dx M£öcx—Yx–ò– sûcy—Zy–ª pdx—dx–óè– ¥sxi—J

d¥ix— pJ Kyky–¥K¥hõx— ¥b–pxdx–óè– t£b—¥j¥hõx–

Note: Some Readers may get a doubt why ***it is not Devanaa(gg)*** HRudayebhyo. Specially highlighted in Green. HRu is a **Swarayukta Akshara** a combination of H + Ru (a vowel) and   
**it is not a Samyukta Akshara** (Conjuct Consonant) formed by more than two consonants  
Wèû + **G (vowel) =** ™ ; ஹ் ¢+ **ரு** =ஹ்*ரு*;ഹ്+ E = t£ ;

## Rendering of ‘gm’ and ‘gg’ from Other Veda Schools

The Vakyam 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 Suktam as an example which follows Rig Veda Style of rendering, which has no ‘gm’ or ‘gg’ .

ÌWûUþhrÉuÉhÉÉïÇý WûËUþhÉÏÇ xÉÑuÉýhÉï UþeÉiÉýxÉëeÉÉÇ |

cÉýlSìÉýÇ ÌWûýUhqÉþrÉÏÇ sÉý¤qÉÏýÇ eÉÉýiÉuÉåþSÉå qÉý AÉuÉþWû ||

aÉýlkÉý²ÉýUÉÇ SÒþUÉkÉýwÉÉïÇý ÌlÉýirÉmÉÑþ¹ÉÇ MüUÏýÌwÉhÉÏÿÇ |

DýµÉUÏÇÿ (or DýµÉUÏóèþ) xÉuÉïþ pÉÔiÉÉýlÉÉÇý iÉÉÍqÉýWûÉåmÉþÀûrÉåý Í´ÉrÉþÇ ||

ஹிர**†**ண்யவர்ணா**…**ம் ஹரி**†**ணீம் ஸுவ**…**ர்ண-ர**†**ஜத**…**ஸ்ரஜாம் |

ச**…**ந்த்**3**ரா**…**ம் ஹி**…**ரண்ம**†**யீம் ல**…**க்ஷ்மீ**…**ம் ஜா**…**தவே**†**தோ**3** ம**…** ஆவ**†**ஹ ||

க**…3**ந்த**…4**த்**3**வா**…**ராம் து**†3**ராத**…4**ர்.ஷா**…**ம் நி**…**த்யபு**†**ஷ்டாம் கரீ**…**ஷிணீ**‡**ம் |

ஈ**…**ஶ்வரீ**‡**ம் (ஈ**…**ஶ்வரீ**óè)** ஸர்வ**†**பூ**4**தா**…**னா**…**ம் தாமி**…**ஹோப**†**   
ஹ்வயே**…** ஶ்ரிய**†**ம் || **9**

tyk—YõpªYxI– tky—YzI s¡p–ªY k—RZ–ösRxI |

P–öÉx–I ty–k¿—jzI m–±§iz–I Rx–Z¥p—¥bx i– Bp—t ||

M–Ê–bûx–kxI b¡—kxc–ªrxI– dy–Zõe¡—ræxI Kkz–ryYz˜I |

**C¦–qûkz˜I** **(or C¦–qûkzóè—)** sªp—h¢Zx–dxI–

Zxiy–¥txe—tû¥j– öqyj—I || **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.

# Special Vedic recital Rules/Conventions

## Extension of ‘r’ ( *Uç., ர், ª)* or Pause

**When the letter** Uç, ர், ª is followed by letters of class (xÉ , ú , s ),

(wÉ, ஷ, r), (zÉ, Ÿ q), W, ý t) or (G , ***¼***, E ),

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.**

**This is a combination of ‘r’+’R’. So this is treated more as a Swarayukta Aksharam.**

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’ Uç, separately in Sanskrit.

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

Some areas of examples are given below:

|  |  |
| --- | --- |
| **Examples** | **Comments** |
| pÉÉ–ÌaÉlÉóèþ xÉ–liÉqÉjÉÉþ pÉÉ–aÉÇ ÍcÉMüÐþUç.wÉÌiÉ  பா**…4**கி**3**ன**óè†** ஸ**…**ந்தமதா**†2** பா**…4**க**3**ம் சிகீ**†**ர்**.**ஷதி  hx–Mydóè— s–Çiax— hx–MI PyKz—ª.rZy | In our compilations Swarbhakti is represented through the dot after ‘r’ |
| iÉålÉ– MüÉåþÅUç.WûÌiÉ– xmÉÎ®ïþiÉÑÇ  தேன**…** கோ**†Å**ர்**.**ஹதி**…** ஸ்பர்த்**3**தி**†4**தும் |¢  ¥Zd– ¥Kx—„ª**.**tZy– sðªÆy—Z¡I |  |
| xÉ–WûxÉëþzÉÏUç.wÉÉ– mÉÑÂþwÉÈ  ஸ**…**ஹஸ்ர**†**ஶீர்**.**ஷா**…** புரு**†**ஷ**:**  s–tös—qzª.rx– e¡k¡—rJ |  |
| lÉqÉÉåþ SåÌuÉ ÌlÉUç.GiÉå– iÉÑprÉþqÉxiÉÑ  நமோ**†** தே**3**வி நிர்**.*ரு***தே**…** துப்**4**ய**†**மஸ்து  d¥ix— ¥bpy dyª.E¥Z– Z¡hõ—isë¡ |  |

**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.**

## 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, ङ्, ण्, न्, म्, ल्. **è¢, ì¢, î¢, ð¢, é¢, í¢, ù¢, ñ¢, ô¢**

**K§, U§, Z§, e§, O§, Y§, d§, i§, m§**

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** |
| xÉuÉïiÉÉå qÉÉÇ mÉÉÌW mÉÉÌWûþ xÉqÉýliÉÉiÉç  ஸர்வதோ மாம் பாஹி பாஹி**†** ஸம**…**ந்தாத்  sªp¥ZxixI extyexty— si–ÇxZ§ | The extension holds good even if the last padam does not have a swaram. |
| mÉëcÉÉåýSrÉÉÿiÉç , ப்ரசோ**…**த**3**யா**‡**த் , **öe¥Px–bjx˜Z§** |  |
| mÉëpÉÑÈ mÉëÏhÉÉÌiÉþ ÌuÉµÉýpÉÑMçü  ப்ரபு**4:** ப்ரீணாதி**†** விஶ்வ**…**பு**4**க்  öeh¡J öezYxZy— pyqû–h¡K§ | Extension example for ‘k’ |
| mÉëýeÉÉóè UÏþËUwÉÉåý qÉÉåiÉ uÉÏýUÉlÉç  ப்ர**…**ஜா**óè** ரீ**†**ரிஷோ**…** மோதவீ**…**ரான்  öe–Rxóè kz—ky¥rx– ¥ixZ pz–kx© | Extension example for ‘n’ |
| xÉÉåÅ¤ÉþUÈ mÉUýqÉÈ xuÉýUÉOèû  ஸோ**Å**க்ஷ**†**ர**:** பர**…**மஸ் ஸ்வ**…**ராட்  ¥sx„±—kJ ek–iJ sû–kxU§ | Extension example for ‘T’ |
| AÉåeÉþxuÉÉlÉç ÌuÉýµÉiÉþÈ mÉëýirÉXèû  ஓஜ**†**ஸ்வான்**.** வி**…**ஶ்வத**†:** ப்ர**…**த்யங்  HxR—sûx© py–qûZ—J öe–ZõO§ | Extension example for ‘ng’. |

### Special note on ‘n’ at the end of the Statement:

The ‘n’ (**lÉ**ç, **ù**¢,**©**) 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’ after Short vowel sound as a convention and this would take some more time as we update each and every book periodically.

|  |  |
| --- | --- |
| **Example** | **Comments** |
| eÉÉýÍqÉqÉeÉÉþÍqÉÇý mÉëqÉ×þhÉÏÌWûý zÉ§ÉÔlÉçþ  ஜா**…**மிமஜா**†**மி**…**ம் ப்ரம்***ரு*†**ணீஹி**…** ஶத்ரூன்†  Rx–iyiRx—iyI– öei£—Yzty– qöZ¢©— | 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’. |
| mÉëhÉÏÿirÉ zrÉÉqÉý uÉÉeÉÉlÉçþ  ஸ்தவ**…** ப்ரணீ**‡**த்ய ஶ்யாம**…** வாஜான்**†**  öeYz˜Zõ qõxi– pxRx©— | Same as above effect of the swaritam over ‘jA’ is effected over ‘n’. |
| mÉÉ§ÉåþwÉÑý ÌmÉoÉþiÉÉåý eÉlÉÉlÉçþ  பாத்ரே**†**ஷு**…** பிப**†3**தோ**…** ஜனான்**†**  ex¥öZ—r¡– eyg—¥Zx– Rdx©— | same as above. |
| UjÉåýlÉÉ ÅSåýuÉÉå rÉÉþÌiÉý pÉÑuÉþlÉÉ ÌuÉýmÉzrÉ³Éççþ  ரதே**…2**னா **Å**தே**…3**வோ யா**†**தி**…** பு**4**வ**†**னா வி**…**பஶ்யன்ன்**†**  k¥a–dx „¥b–¥px jx—Zy– h¡p—dx  py–eqõ©— | Same as above. The Traditional swarm marking is over ‘Sya’ and the effect is given to ‘n’ |
| qÉÉlÉþÈ mÉëýeÉÉóè UÏþËUwÉÉåý qÉÉåiÉuÉÏýUÉlÉç  மான**†:** ப்ர**…**ஜா**óè** ரீ**†**ரிஷோ**…** மோத வீ**…**ரான்  ixd—J öe–Rxóè kz—ky¥rx– ¥ixZpz–kx© | No Swaram before ‘n’ and ‘n’ is just extended to one maatra |
| ÌuÉµÉÉþ ÃýmÉÉhrÉÉþ ÌuÉýzÉ³Éç  விஶ்வா**†** ரூ**…**பாண்யா**†** வி**…**ஶன்ன்  pyqûx— k¢–exYõx— py–q¨ | No swaram before ‘n’ and ‘n’ is extended. |
| MüýÌiÉýkÉÉ urÉþMüsmÉrÉ³Éç  க**…**தி**…**தா**4** வ்ய**†**கல்பயன்ன்  K–Zy–cx põ—KmðjË§ | No swaram before ‘n’ and ‘n’ is extended. |
| CýqÉ³ÉÉåþ rÉý¥É³ÉþrÉiÉÑ mÉëeÉÉýlÉ³Éç  இ**…**மன்னோ**†** ய**…**ஜ்ஞன்ன**†**யது ப்ரஜா**…**னன்ன்  C–i¥Ëx— j–¹Ë—jZ¡ öeRx–d© | No swaram before ‘n’ and ‘n’ is extended. |
| mÉëÌuÉwhÉÑþUxiÉÑ iÉýuÉxÉýxiÉuÉÏþrÉÉlÉç  ப்ரவிஷ்ணு**†**ரஸ்து த**…**வஸ**…** ஸ்தவீ**†**யான்  öepyrê¡—ksë¡ Z–ps– sëpz—jx© | No swaram before ‘n’ and ‘n’ is extended. |

## 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** |
| iÉÉlÉç. rÉý¥ÉxrÉþ qÉÉýrÉrÉÉý xÉuÉÉïýlÉuÉþ rÉeÉÉqÉWåû  தான்**.** ய**…**ஜ்ஞஸ்ய**†** மா**…**யயா**…** ஸர்வா**…**னவ**†**  Zx©. j–¹sõ— ix–jjx– sªpx–dp— jRxi¥t | Rendering together will make one hear a single word as **Tanya.** |
| uÉýxÉÔlÉç. ÂSìÉþlÉÉ-ÌSýirÉÉýlÉç qÉÂiÉÉåþÅjÉ xÉÉýkrÉÉýlÉç  GpÉÔþlÉç rÉý¤ÉÉýlÉç  வ**…**ஸூன் ருத்**3**ரா**†**னா-தி**…3**த்யா**…**ன் மருதோ**†Å**த**2** ஸா**…**த்**4**யா**…**ன்**.** ந்***ரு***பூ**†4**ன்**.** யக்ஷா**…**ன் ¢  p–s¢© k¡öbx—dx-by–Zõx–© ik¡¥Zx—„a  sx–cõx–© Eh¢—© j–±x–© | Some books may represent ‘n’ +’Ru’ as nRu. But words are distinctly recited as a practice. |
| uÉþWûliuÉåýlÉÉ UÉþeÉlÉç. WûýÌuÉwÉÉþ qÉÉSrÉxuÉ  வ**†**ஹந்த்வே**…**னா ரா**†**ஜன்**.** ஹ**…**விஷா**†** மாதயஸ்வ  p—t¥Çû–dx kx—R©. t–pyrx— ixbjsû | ‘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. |
| AalÉåþ rÉzÉÎxuÉýlÉç. rÉzÉþxÉ  அக்**3**னே**†** யஶஸ்வி**…**ன்**….** யஶ**†**ஸே**…**…  A¥²— jqsûy–©. jq—¥s– | Some books mark the lower swarm for ‘n’ also to make a distinction that ‘n’ should be a clear end to the word. |
| ÌuÉzÉ§ÉÔýlÉçý. ÌuÉqÉ×kÉÉåþlÉÑSý ÌuÉuÉ×ý§ÉxrÉý WûlÉÔþ ÂeÉ  விஶத்ரூ**…**ன்**….** விம்***ரு***தோ**†4**னுத**…3** விவ்***ரு*…**த்ரஸ்ய**…**  pyqöZ¢–©. pyi£¥cx—d¡b– pyp£–öZsõ– td¢— k¡R | Same as above. Here ‘n’ is marked with an extension of lower swarm of the ‘tru’ |
| SÉýxrÉÉåÅµÉÉÿlÉç. ÌuÉýlSårÉÇý mÉÑÂþwÉÉlÉýWÇû  தா**…3**ஸ்யோ**Å**ஶ்வா**‡**ன்**.** வி**…**ந்தே**3**ய**…**ம் புரு**†**ஷான**…**ஹம்  bx–¥sõx„qûx˜©.  py–¥ÉjI– e¡k¡—rxd–tI | 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 |
| AWûÏòþ¶Éýý xÉuÉÉïÿlÉç eÉýÇpÉrÉýlÉç jxÉuÉÉïÿ¶É rÉÉiÉÑ kÉÉýlrÉþÈ  அஹீ**ò†**ஶ்ச**……** ஸர்வா**‡ன்** -ஜ**…**ம்ப**4**ய**…**ந்த்**2**  Atzò—Ò–– sªpx˜© R–Ihj–© a§sªpx˜Ò jxZ¡ cx–dõJ— | A pause is given though the ‘n’ becomes ‘nj’ for clarity of recital.  While reciting Rudra Kramam, the vaa is not extended but ‘n’ is recited with a higher note in many part of Southern India as  xÉuÉÉïlÉçþ , úó¢õ£ù¢þ  sªpx©þ |
| **Æ**ÌuÉzÉ§ÉÔÿlÉç. iÉÉÌQûý ÌuÉqÉ×kÉÉåþ lÉÑSxuÉ  **Æ**விஶத்ரூ**‡**ந். தாடி**…3** விம்***ரு***தோ**†4** நுத**3**ஸ்வ ÆpyqöZ¢˜©. ZxXy– pyi£¥cx— d¡bsû | | Pause after n so that it does not sound like ‘nthA’ |

We have started to standardise the representation of of this pause through a dot (**.**) after ‘n’ in our books. 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.

## 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)**

### Combinations of ‘n’,’th’

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

|  |  |
| --- | --- |
| **Example** | **Comments** |
| iÉÎxqÉÿljxÉÑmÉýhÉÉåï qÉþkÉÑýM×üiÉç MÑüþsÉÉýrÉÏ  தஸ்மி**‡**ந்த்**2**-ஸுப**…**ர்ணோ ம**†**து**…4**க்***ரு***த் கு**†**லா**…**யீ  Zsôy˜©a§ s¡e–ª¥Yx i—c¡–K£Z§ K¡—mx–jz | 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. |
| MüÉqÉÉýljÉç-xÉqÉþSèkrÉïliÉÑ lÉÈ  காமா**…**ந்த்**2** ஸம**†**ர்த்**3**த்**4**யந்து ந**:**  Kxix–©a§ si—ªÆõÇ¡ dJ | Here the ‘th’ does not emanate as a distinct sound; stops at throat only |
| AýÎalÉUÉrÉÑþwqÉÉýljÉç xÉ uÉlÉýxmÉÌiÉþÍpÉý  அ**…**க்**3**னி-ராயு**†**ஷ்மா**…**ந்த்**2**ஸ வன**…**ஸ்பதி**†**பி**…4**  A–²ykxj¡—rôx–©a§§ s  pd–sðZy—hy– | Same as above. |
| pÉÌuÉýwrÉSè uÉwÉýOèû jxuÉÉWûÉý  ப**4**வி**…**ஷ்யத்**3** வஷ**…**ட்த்**2** ஸ்வாஹா …  hpy–rõb§ pr–U§ a§sûxtx– | Same as above |
| aÉÉqÉµÉþÇ mÉÉåwÉÌrÉý¦uÉÉ xÉ lÉÉåþ qÉ×QûÉiÉÏý-¬ØzÉåÿ  கா**3**மஶ்வ**†**ம் போஷயி**…**த்ன்வா ஸ நோ**†** ம்***ரு***டா**3**தீ**…**-த்**3**த்**3*ரு***ஶே  Mxiqû—I ¥exrjy–Ùûx s ¥dx— i£Wx Zz–b£¥q˜ | Here the sound of ‘n’ that follows ‘th’ is light and it not distinct during recital. |

### The word ‘Ru’ after two halant letters:

|  |  |
| --- | --- |
| CirÉ×iÉÑ qÉþhQûsÉÉýÌlÉ  இத்ய்*ரு*து ம†ண்ட**3**லா**…**னி**3**  CZõ£Z¡ i—¾mx–dy | 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 iÉ×,த்*ரு****,*** Z£ |

## 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/(exempted) or due to application special grammar rules. Please read the Article on Vowel Sandhi that has been released separately. This rule is more applicable/effective/pronounced 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** |
| mÉÉýrÉÑÌuÉïýzÉÉå AýxrÉÉ ASþokÉÈ  பா**…**யுர்‍வி**…**ஶோ அ**…**ஸ்யா அத**†3**ப்த**4:**  ex–j¡ªpy–¥qx A–sõx Ab—gîJ |  |
| xÉoÉÑýÎSèklÉrÉÉþ EmÉýýqÉÉ AþxrÉ ÌuÉýý¸ÉÈ  ஸபு**…3**த்**3**த்**4**னியா**†** உப**…**மா  அ**†**ஸ்ய வி**…**ஷ்டாஸ்  sg¡–Æ§dyjx— De––ix A—sõ  py––rçxJ |  |
| AÉÌSýirÉÉ AÉerÉÇþ eÉÑwÉÉýhÉÉ ÌuÉþrÉliÉÑý  ஆதி**…3**த்யா ஆஜ்ய**†**ம் ஜுஷா**…**ணா வி**†**யந்து**,**  Bby–Zõx BRõI— R¡rx–Yx  py—jÇ¡ |  |
| mÉëÉxqÉÉý AÉzÉÉþ AzÉ××huÉ³Éç  ப்ராஸ்மா**…** ஆஶா**†** அஶ்***ரு***ண்வன்ன்  öexsôx– Bqx— Aq£YûË§ |  |
| qÉÉ lÉÉåý AµÉåþwÉÑ UÏËUwÉÈ  மா நோ**…** அஶ்வே**†**ஷு ரீரிஷ**:**  ix ¥dx– A¥qû—r¡ kzkyrJ |  |
| qÉbÉþuÉgNûýÎa® iÉuÉý iÉ³Éþ FýiÉrÉåý  மக**†4**வஞ்-ச**…2**க்**3**த்**3**தி**4** தவ**…** தன்ன**†** ஊ**…**தயே**…**  iN—pTâ–M§Æy Zp– ZË— D¦–Z¥j– |  |

## 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** |
| oÉë¼þeÉ¥ÉÉýýlÉÇ mÉëþjÉýýqÉÇ  ப்**3**ரஹ்ம**†**ஜஜ்ஞா**…**னம் ப்ர**†**த**…2**மம் ¢  ögÖ—R¹x––dI öe—a––iI | Wèû is followed by qÉ (nasal letter)  ஹ் is followed by ம (nasal letter)  t§ is followed by i (nasal letter). Wèû, ஹ், t§ takes the sound of nasal letter qÉç , ம் , i§ |
| qÉSèkrÉåý A»ûÉÿÇ  மத்**3**த்**4**யே**…** அஹ்னா**‡**ம்  i¥Æõ– AÕx˜I | Here Wèû, ý¢, t§ takes the sound of nasal letter lÉç,ù¢, d§ |
| ÅÎxiuÉirÉlÉÑþ aÉ×ºûýliÉÑ  **Å**ஸ்த்வித்யனு**†** க்**3*ரு***ஹ்ண**…**ந்து  „sëûyZõd¡— M£t§Y–Ç¡ | Here Wèû, ý¢, t§ takes the sound of nasal letter hÉç,í¢,T§ |

# Different Application of (gm) and (gg)

## Rules from prAti Sakyam

**Rule Chapter 16 || 16-13 ||**

The following words have *anusvÀra* before *s*: ÌWû, mÉÑ, ÎeÉaÉÉ, ÎeÉbÉÉ, cÉqðÎxÉlÉã, AiÉðqxÉrÉiÉç, AÉiÉÉðqxÉÏiÉç,MülÉÏrÉÉ, erÉÉrÉÉ, SìÉbÉÏrÉÉ, UbÉÏrÉÉ, ´ÉãrÉÉ, ¾ûxÉÏrÉÉ, uÉxÉÏrÉÉ, pÉÔrÉÉðqxÉÈ, eÉÍ¤ÉuÉÉ, eÉÎblÉuÉÉ, ÎeÉÌaÉuÉÉ, eÉÏÌaÉuÉÉ,iÉÎxjÉuÉÉ, SÉµÉÉ, SÏÌSuÉÉ, mÉÌmÉuÉÉ, mÉÏÌmÉuÉÉ, ÌuÉ²É, ÌuÉÌuÉÍzÉuÉÉ, zÉÑ´ÉÑuÉÉ, xÉxÉ×uÉÉ.

ý¤, ¹, ü¤è£**3**, ü¤è£**4**, ê~ñ¢ñ¢ú¤«ù, Üî~ñ¢ñ¢úòî¢, Ýî£~ñ¢ñ¢ú¦î¢,èù¦ò£, ü¢ò£ò£, î¢ó£**4**è¦4ò£, óè¦**4**ò£, Ÿ¢«óò£, ý¢óú¦ò£, õú¦ò£, Ì**4**ò£~ñ¢ñ¢úç, üþ¤õ£, üè¢**4**ù¤õ£, ü¤è¤**3**õ£, ü¦è¤**3**õ£,îú¢î¤**2**õ£, î£**3**Ÿ¢õ£, î¦**3**î¤**3**õ£, ðð¤õ£, ð¦ð¤õ£, õ¤î¢**3**õ£, õ¤õ¤Ÿ¤õ£, Ÿ§Ÿ¢¼õ£, úú¢Áõ£.

ty, e¡, RyMx3, RyNx4, P~Ii§sy¥d, AZ~Ii§sjZ§, BZx~Ii§szZ§,Kdzjx, Rõxjx, öbx4Nz4jx, kNz4jx, ¥öqjx, ötszjx, pszjx, h¢4jx~Ii§sJ, R±ypx, RN§4dypx, RyMy3px, RzMy3px,ZÓy2px, bx3qûx, bz3by3px, eeypx, ezeypx, pyb§3px, pypyqypx, q¡öq¡px, ss£px.

**|| 16-14 ||**

The vowels *A*, *I*, and *U* have *anusvÀra*, when they are followed by *si* or Sh*i* final. ||16-15 || **Even when the *i* is altered.**

**Not, under any circumstances, in a dissyllabic word**.

## Explanation with Examples

Rule 16-13 clearly states that ‘M’ is added before a letter when a suffix, particle is added with letter‘s’ or its converted form ‘Sh’.

Some example we come across normally are given as examples

|  |  |
| --- | --- |
| **Base Words+ Particle/Suffix** | **As seen in Vaakyam** |
| 4.5.1.2  ÌW + xÉÏÈ = ÌWûóèxÉÏÈ  ஹி + ஸீ**:** = ஹி**óè**ஸீ**:**  ty + szJ = tyóèszJ | qÉÉ ÌWûóèþxÉÏýýÈ mÉÑÂþwÉÇý  மா ஹி**óè†**ஸீ**……:** புரு**†**ஷ**…**ஞ்  ix tyóè—sz––J e¡k¡—rI– |
| 4.5.3.1  ÎeÉbÉÉ + xÉiÉ = ÎeÉbÉÉóèxÉiÉç  ஜிகா**4** + ஸத் = ஜிகா**4óè**ஸத்    RyNx +sZ§ =RyNxóèsZ§§ | ÎeÉbÉÉóèþxÉSèprÉÉå qÉÑwhÉýiÉÉÇ mÉiÉþrÉåý  ஜிகா**4óè†**ஸத்**3**ப்**4**யோ முஷ்ண**…**தாம்  RyNxóè—sb§¥hõx i¡rê–ZxI |
| 1.2.14.4  SÏÌSuÉÉ + xÉqÉè = SÏÌSuÉÉóèxÉqÉè  தீ**3**தி**3**வா + ஸம் = தீ**3**தி**3**வா**óè**ஸம்  Bzbypx + si§ = bzbypxóèsi§ | SÏïÌSýuÉÉóèxÉýqÉlÉÑý ±ÔlÉç  தீ**3**தி**…3**வா**óè** ஸ**…**மனு**…** த்**3**யூன்  bzby–pxóès–id¡– bõ¢© |
| 2.5.11.1  ÌuÉ²É + xÉÈ = ÌuÉ²ÉóèxÉÈ  வித்**3**வா+ஸÈ = வித்**3**வா**óè**ஸÈ  pybûx + sÈ = pybûxóèsÈ | xÉSåuÉýiuÉÉrÉþ ÌuÉý²ÉóèxÉÉåý  ஸதே**3**வ**…**த்வாய**†** வி**…**த்**3**வா**óè**ஸோ**…**  s¥bp–Zûxj— py–bûxóè¥sx– |
| 4.7.15.1  ÌuÉÌuÉÍzÉuÉÉ+xÉqÉè = ÌuÉÌuÉÍzÉuÉÉóèxÉqÉè  விவிஶிவா**+** ஸம் = விவிஶிவா**óè**ஸம்  Pypyqypx + si§  pypyqypxóèsi§ | ÆÌuÉýÍzÉ mÉëþÌuÉÌuÉÍzÉýuÉÉóèxÉþqÉÏqÉWåû  **Æ**வி**…**ஶி ப்ர**†**விவிஶி**…**வா**óè** ஸ**†**மீமஹே**…**  Æpy–qy öe—pypyqy–pxóè  s—izi¥t– |

**Rule 16-14 states that anuswara is added when before dheerga ‘A’, ‘ee’ and U when ‘si’ or Shi is final**

## Examples for words with dheerga letters

Some common examples that we can find are given below

|  |  |
| --- | --- |
| **Base Words+ Particle/Suffix** | **As seen in Vaakyam** |
| 1.2.14.1  iÉmÉÔóèþÌwÉ  தபூóèஷி  Ze¢óèry | iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþ  தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா**†**  Ze¢ò—rõ¥² R¡–tûx— |
| 3.4.9.1  NûlSÉóèÍxÉ  ச**2**ந்தா**3óè**ஸி  QÉxóèsy | SåÌuÉþMüÉýzNûlSÉóèþxÉÏuÉý  தே**3**வி**†**கா**…**ஶ்- ச**2**ந்தா**3óè†**ஸீவ  ¥bpy—Kx–qâÉxóè—szp |
| 7.1.2.1  erÉÉåiÉÏóèÌwÉ  ஜ்யோதீ**óè**ஷி  ¥RõxZzóèry | erÉÉåiÉÏýòýwrÉuÉþ ÂlkÉå  ஜ்யோதீ**…ò…**ஷ்யவ**†** ருந்தே**4**  ¥RõxZz–ò–rõp— k¡¥Ê |

## Different Application of Rule

Differing interpretation/application of these rules in Vedic books in representing (gm) and (gg)

Take an example:

iÉmÉÔóèþÌwÉ + AalÉå = iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþ

தபூóèஷி + அக்**3**னே = தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா**†**

Ze¢óèry + A¥² = Ze¢ò—rõ¥² R¡–tûx—

Here, Shya (conjunct consonant) gets formed due to the Sandhi of ‘Shi’ and ‘a’ therefore, applying normal rule the (gm) becomes (gg).

Rule 16-15 states that the anusvaram shall not change even if the ‘I’ is altered. So some Scholars opine that the anuswaram represented as (gm) shall not be changed and the text for the above example is taken with (gm) as follows:

iÉmÉÔóèþÌwÉ + AalÉå = iÉmÉÔóèþþwrÉalÉå eÉÑýÀûÉþ

தபூóèஷி + அக்**3**னே = தபூóèþஷ்யக்**3**னே ஜு**…**ஹ்வா**†**

Ze¢óèry + A¥² = Ze¢óèþrõ¥² R¡–tûx—

Note: (gm) is retained.

**Some other areas this difference is found is when anuswaram is dheerga  
(long) ‘A’, ‘I’ and “U’ even when the following word is different**.

|  |  |
| --- | --- |
| **Normal Represenation** | **Differing Represenation** |
| zNûlSÉ**–**ò**–**xrÉÉmÉÉå**–** erÉÉåiÉÏ**–**ò**–**wrÉÉmÉÉå**–**  rÉeÉÔ**–**ò**–**wrÉÉmÉþ  ச**2**ந்தா**…3ò**ஸ்யாபோ**…** ஜ்யோதீ**…ò…**ஷ்யாபோ**…** யஜூ**…ò…**ஷ்யாப**†**ஸ்  qâÉx–ò –sõx¥ex– ¥RõxZz–ò–rõx¥ex– jR¢–ò–rõxe | zNûlSÉ**–**óèþ**–**xrÉÉmÉÉå**–** erÉÉåiÉÏ**–**óèþ**–**wrÉÉmÉÉå**–**  rÉeÉÔ**–**óèþ**–**wrÉÉmÉþ  ச**2**ந்தா**…3**óèþஸ்யாபோ**…** ஜ்யோதீ**…**óèþ**…**ஷ்யாபோ**…** யஜூ**…**óèþ**…**ஷ்யாப**†**ஸ்  qâÉx–óèþ –sõx¥ex– ¥RõxZz–óèþ–rõx¥ex– jR¢–óèþ–rõxe |
| TS 4.5.1.1  AWûÏòþ¶É–– xÉuÉÉïÿlÉç eÉ–ÇpÉrÉ–lÉç  அஹீ**ò†**ஶ்ச**……** ஸர்வா**‡ன்** -ஜ**…**ம்ப**4**ய**…**ந்த்**2**  Atzò—Ò–– sªpx˜©  R–Ihj–© | AWûÏóèþ¶É–– xÉuÉÉïÿlÉç eÉ–ÇpÉrÉ–lÉç  அஹீóè**†**ஶ்ச**……** ஸர்வா**‡ன்** -ஜ**…**ம்ப**4**ய**…**ந்த்**2**  Atzóè—Ò–– sªpx˜©  R–Ihj–© |
| TS 4.7.10.2  cÉ¤ÉÑþUç-rÉ–¥ÉålÉþ MüsmÉiÉÉ–ò–**,** ´ÉÉå§ÉÇþ  சக்ஷு**†**ர்-ய**…**ஜ்ஞேன**†** கல்பதா**…ò…** ஶ்ரோத்ர**†**ம்  P±¡—ª-j–¥¹d— KmðZx–ò–**,** ¥öqxöZI | TS 4.7.11.2  cÉ¤ÉÑþUç-rÉ–¥ÉålÉþ MüsmÉiÉÉ–óèþ–**,** ´ÉÉå§ÉÇþ  சக்ஷு**†**ர்-ய**…**ஜ்ஞேன**†** கல்பதா**…**óèþ**…** ஶ்ரோத்ர**†**ம்  P±¡—ª-j–¥¹d— KmðZx–óèþ–**,** ¥öqxöZI |
| TS 1.2.11.2  ÆuÉcÉÉåý AmÉÉþuÉkÉÏýòý xuÉÉWûÉÿ  **Æ**வசோ**…** அபா**†**வதீ**…4ò…** ஸ்வாஹா**‡**  Æp¥Px– Aex—pcz–ò–  sûxtx˜ | TS 1.2.11.2  ÆuÉcÉÉåý AmÉÉþuÉkÉÏýóèþý xuÉÉWûÉÿ  **Æ**வசோ**…** அபா**†**வதீ**…4**óèþ**…** ஸ்வாஹா**‡**  Æp¥Px– Aex—pcz–óèþ– sûxtx˜ |
| TS 1.3.9.2  xiÉÉåýMüÉlÉÉýòý xuÉÉWûÉåýkuÉïlÉþpÉxÉÇ  ஸ்தோ**…**கானா**…ò…** ஸ்வாஹோ**…**ர்த்**4**வன**†**ப**4**ஸம்  ¥sëx–Kxdx–ò–  sûx¥tx–ªcûd—hsI | TS 1.3.9.2  xiÉÉåýMüÉlÉÉýóèþ xuÉÉWûÉåýkuÉïlÉþpÉxÉÇ  ஸ்தோ**…**கானா**…**óèþ ஸ்வாஹோ**…**ர்த்**4**வன**†**ப**4**ஸம்  ¥sëx–Kxdx–óèþ–  sûx¥tx–ªcûd—hsI |
| TS 1.5.7.6  zÉiÉiÉýUç.WûÉò xiÉ×óèþ WûÎliÉý  ஶதத**…**ர்.ஹா**ò** ஸ்த்***ரு*óè†** ஹந்தி  qZZ–ªtxò së£óè— tÇy | TS 1.5.7.6  zÉiÉiÉýUç.WûÉóèþ xiÉ×óèþ WûÎliÉý  ஶதத**…**ர்.ஹாóèþ ஸ்த்***ரு*óè†** ஹந்தி  qZZ–ªtxóèþ së£óè— tÇy |

When this matter was referred to some Vedic Scholars, they say this is clearly a pAta bhedam in application of Rule. Some Scholars opine that when the words are different, and followed by a Conjunct consonant, it is better to use (gg) only as the rendering is easier. Our guides have suggested us to use (gg) consistently when followed by a Conjunct Consonant. Our Compilations follow this advice.

**Readers are requested to follow the method taught/followed by their Gurus.**