

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

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Version Notes: Version 0.4 dated October 30,2017

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**

1 Veda Swaras

1.1 Swaras:

This document articulates the subject of Veda Swaras and basic conventions applicable to **Krishna Yajur Veda only**. Vedic Swaras have been the base of Classical Indian Music and have said to have emanated from Sama Veda which has seven swaras. (Sapta swaras). Yajur Veda has basically three main swaras and one supplement/variant Swara.

Let us see the basic Swaras in Yajur Veda.

1.1.1 UdAtta (उदात्त)

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

A UdAtta akshara is left unmarked and normally printed.

Classical text call it as high note (ucCair UdAttaH).

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

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

1.1.2 AnudAtta (अनुदात्त)

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

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

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

1.1.3 Swarita (स्वरितः)

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

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

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

1.1.4 Dheergha Swarita: (दीर्घ स्वरित)

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

This is an extension of Swarita only through elongation of time of rendering.

Kindly refer to our article on Dheergha Swaritam.

1.1.5 Example of Swarams:

ओं । गणानान्त्वा गणपतिꣳ हवामहे कविं कवीना-मुपमश्र-वस्तमं ।

ஓம் । க₃ணாநாந்த்வா க₃ணபதிꣳ ஹவாமஹே

கவிங்கவீநா-முபமஸர்-வஸ்தமம் ।

ഓം । ഗണാനാന്ത്വാ ഗണപതിꣳ ഹവாமഹേ കവിം
കവീനാ-മുപമശ്ര-വസ്തമം ।

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

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

1.2 Notes from Sage Paanini's work

As per Sage Paanini's rules/sutras as quoted by books/scholars
(also available on Internet)

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

UdAtta, AnudAtta and Svarita are the three basic Swaras.

Dheergha Svarita is an extension of Svarita.

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

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

Pluta is also relevant in normal Sanskrit texts, but is more used in Veda recital since Maatra the base for recital is three or more. Pluta is applicable only to the **vowel sound 'a', 'e' or 'u'** of a letter.

UdAtta is rendered in the swaram of Nishada (Swaram 'Ni' in Music) or **Gandhara (Swaram 'ga' in Music.)**

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

Swarita is rendered in the swaram note Sadja (Swaram 'sa' in Music), Madhyama ((Swaram 'Ma' in Music), or Panchama (Swaram 'Pa' in Music).

If a beginner relates the Vedic swaras to the Musical Notes, it becomes easy to learn and avoid early mistakes.

Let us put it simply; we normally render Krishna Yajur Veda in the musical note "Ri", "Ga" and "Ma" (or Pa) that corresponds to UdAtta, AnudAtta and Swarita in normal course. When we open our mouth and speak normally the sound emanates or vibrates in a pitch that is equal to Gandhara. (the swaram 'Ga' in music).

It would take a good practice to render the recital of Veda with "da", "ni" "sa" at the higher pitch of one's voice. Please listen to some renderings on the Internet where high pitch is used for the Veda recital; this is where "da", "ni" "sa" equivalent notes are used for UdAtta, AnudAtta and Swarita. (as per Sage Paanini's rule)

Lets us ponder... what a great system they have evolved to recite Vedas. We should pray and thank all the great sages!! Please also note that during Vedic recital/functions, we also touch our head during nuyasam to remember (being thankful) the Rishi (who gave or compiled the mantra) by uttering their name for the respective Mantras, Prasna, Slokas etc.

1.3 Valid combinations of Swaras

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

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

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

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

Note: In Krishna Yajur Veda Samhita, sometimes two successive letters are marked with Dheerga Swarita and Swarita Combination. Since two Upper notes cannot be rendered together, the first the Dheerga Swaritam is recited as it is, the same is rendered as a AnudhAtta (lower note) by extending the letter by one Maatra and then the next Dheerga Swaritam and Swaritam is rendered. This is a distinct recital technique. The combination given in the table stands valid.

1.4 Marking Conventions

When Swaras are marked in books, the swaram marks are placed as follows:

1. When it is single akshara, the swara sign is marked above or below that letter directly whether it is Swarita, AnudAtta or Dheerga Swarita.
2. When it is a Conject or joint letters, the Swaram is marked below or above the second part/last part of that Conject.

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

1.4.1 Swarams of Single Akshara/Letter:

While rendering Veda, each letter must be clearly uttered along with the Swara and with the Maatra scale for the same. When a single akshara is marked with the a swaram like

ग, क, वी, क₃, क, वी, ग, क, वी

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

The effect of the AnudAtta is given when we come to the end of the letter. If it is a Dheerga letter, the effect is towards the end of the letter. In the aforesaid example, the lower note

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

In Dheerga Swaritam, like $\overset{||}{\text{ना}}$, $\overset{||}{\text{நா}}$, $\overset{||}{\text{᳚}}$, the effect of Dheerga swaritam is more clear when we utter the 'aa' in the 'na'.

अव वक्तारं । अव श्रोतारं । यद् भूतं यच्च भव्यं ।
 अव वक्तारम् । अव श्रोतारम् ।
 यत्₃पु₄तम् यच्च प₄व्यम् ।

അവ വക്താരം । അവ ശ്രോതാരം । യദ്ഭൂതം യച്ച ഭവ്യം ।

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

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

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

1.4.2 Swarams of Joint Letters

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

part only. While reciting the $\overset{|}{\text{श्र}}$, $\overset{|}{\text{ശ്ര}}$, $\overset{|}{\text{ശ്ര}}$, we feel the effect of the swarita

only while completing the 'ra'. We cannot recite/utter "Sra" together in swarita without stress.

Similarly while reciting the word, sya, स्य in AnudAtta, we start our descend of pitch after स, (स् S) and is achieved fully only when uttering the य (ya).

We cannot fully render the 'sya" as a whole in lower swaram smoothly or without break.

This is the reason for marking the **second part of the letter with swaram in books**. The thumb rule is that the swaram should be chanted only at the end of a compound letter where a full letter is represented.

When we continuously render a full word in lower note (AnudAtta), It appears as if the effect of the lower note takes effects from the first part of a letter and extends till the last "AnudAtta"

e.g.

प्रवेपानाय मृत्यवे । अत्याशनादती-पानाद्यच्च उग्रात्

पावमानी-स्स्वस्त्ययनी: ॥, साशनानशने अभि ।

ப்ரவேபானாய ம்ருத்யவே ।

அத்யாஸனா த₃தீ-பானாத்₃யச்ச உக்₃ராத் ;

பாவமானீஸ ஸ்வஸ்த்யயனீ: ॥ ஸாஸநாநஸனே அபி₄ ॥

ப்ரவேபானாய மൃத்யவே ।

അതൃാശനാദതീ-പാനാദൃച്ച ഉഗ്രാത് ;

പാവമാനീ സ്തുസ്തുയനീഃ ॥ സാശനാനശനേ അദി ।

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

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

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

1.5 The Separator ‘|’ and ‘||’

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

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

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

Examples of Chandas shall be provided in a separate Article.

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

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

தம் த்வா¹ ப்₄க₃ ஸர்¹வ இ¹ஜ்ஜோ¹ஹ¹வீ¹மி¹ ச¹நோ¹ ப்₄க₃ பு¹ர¹ ஏ¹தா¹ ப்₄வே¹ஹ¹ ॥

த¹ந¹த்¹வா¹ ப்₄க₃ ஸ¹ர்¹வ¹ இ¹ஜ்¹ஜோ¹ஹ¹வீ¹மி¹ ஸ¹நோ¹ ப்₄க₃ பு¹ர¹ ஏ¹தா¹
ப்₄வே¹ஹ¹ ॥

தம்¹ த்வா¹ ப்₄க₃ ஸ¹ர்¹வ¹ இ¹ஜ்ஜோ¹ஹ¹வீ¹மி¹ ஸ¹நோ¹ ப்₄க₃ பு¹ர¹ ஏ¹தா¹ ப்₄வே¹ஹ¹ ॥

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

தம் த்வா¹ ப்₄க₃ ஸர்¹வ இ¹ஜ்ஜோ¹ஹ¹வீ¹மி¹ | ச¹நோ¹ ப்₄க₃ பு¹ர¹ ஏ¹தா¹ ப்₄வே¹ஹ¹ ॥

த¹ந¹த்¹வா¹ ப்₄க₃ ஸ¹ர்¹வ¹ இ¹ஜ்¹ஜோ¹ஹ¹வீ¹மி¹ |

ஸ¹நோ¹ ப்₄க₃ பு¹ர¹ ஏ¹தா¹ ப்₄வே¹ஹ¹ ॥

தம்¹ த்வா¹ ப்₄க₃ ஸ¹ர்¹வ¹ இ¹ஜ்ஜோ¹ஹ¹வீ¹மி¹ |

ஸ¹நோ¹ ப்₄க₃ பு¹ர¹ ஏ¹தா¹ ப்₄வே¹ஹ¹ ॥

ओं भूः। तत्सवितुर्वरेण्यं । ओं भुवः ।

ओं भूः । तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

ஓம் பூ₄ : - தத்₂ஸவிதுர் வரேண்யம் ।

ஓம் பூ₄ : - தத்₂ஸவிதுர் வரேண்யம் ப₄ர்கோ₃ தே₃வஸ்ய தீ₃மஹி ।

ஓம் ஐ₃ : - தஸவிதுர்வரேண்யம் ।

ஓம் ஐ₃ : - தஸவிதுர்வரேண்யம் ஐ₃ரகோ₃ தே₃வஸ்ய யீ₃மஹி ।

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

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

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

The only exception we see is with the letter OM.

e.g.

ओं तद्ब्रह्मा । ओं तद्वायुः । ओं तदात्मा । ओं तथसत्यं ।

ஓம் தத்₃பு₃ரஹ்மா । ஓம் தத்₃வாயு₃ : । ஓம் ததா₃த்மா ।

ஓம் தத்₂ஸத்யம் ।

ஓம் தத்₃ப்ரஹ்மா । ஓம் தத்₃வாயு₃ : । ஓம் ததா₃த்மா । ஓம் ததஸத்யம் ।

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

2 Rules for Anuswara

2.1 Basics

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

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

Dheerga letters with dot are also anuswara letters only.

क् + अं = कं, श् + अं = शं

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

2.2 Reading the Veda books/texts

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

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

ङ्, ञ् , ण् , न्, म् (हलन्त)

will follow the letter with Anuswaram of the respective varga.

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

(Ka varga क, ग follow Anuswara)

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

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

Let us see examples:

| As written in the book | To be read as | Rule applied |
|---|---|--|
| ह॒विरा॒सं॑ जु॒हो॒तन॑ | ह॒विरा॒सञ्जु॒हो॒तन॑ | Use of 'ञ्' for 'ca' vargam |
| द्र॒विणं॑ च॒ मे | द्र॒विणञ्च॑ मे | Use of 'ञ्' for 'ca' vargam |
| न॒क्ष॒त्रं॑ दे॒वमि॒न्द्रि॒यं | न॒क्ष॒त्रन्दे॒वमि॒न्द्रि॒यं | Use of 'न्' for 'ta' vargam |
| श्रे॒ष्ठो॑ दे॒वानां॑ पति॑र॒घ्निया॑नां॑ | श्रे॒ष्ठो॑ दे॒वानां॑ पति॑र॒घ्निया॑नां॑ | Anuswaram rendered as it is no change since the following letter is of 'pa' vargam where 'm' needs to be used. |
| श॒त॑ शा॒रदा॑नां॑-नि॒वा॒त | श॒त॑ शा॒रदा॑ना-न्नि॒वा॒त | Use of 'न्' for 'ta' vargam as 'न' is a part of 'ta' vargam only. |

| | | |
|--|--|---|
| ஹ <u>விரா</u> ஸ <u>ம்</u> ஐ <u>ஹோ</u> த <u>ன</u> | ஹ <u>விரா</u> ஸ <u>ஞ்</u> ஐ <u>ஹோ</u> த <u>ன</u> | Use of ஞ 'for 'ச' vargam |
| த் <u>3</u> ர <u>விண</u> ம் ச மே | த் <u>3</u> ர <u>விண</u> ஞ்ச மே | Use of ஞ 'for 'ச' vargam |
| ந <u>க்ஷ</u> த் <u>ர</u> ம் தே <u>3</u> வ- மி <u>ந்</u> த் <u>3</u> ர <u>ிய</u> ம் | ந <u>க்ஷ</u> த் <u>ர</u> ந் தே <u>3</u> வ- மி <u>ந்</u> த் <u>3</u> ர <u>ிய</u> ம் | Use of 'ந்' for 'த' vargam |
| ஸ் <u>ரேஷ்</u> டோ <u>2</u> தே <u>3</u> வ <u>ானா</u> ம் ப <u>தி</u> ர <u>க்</u> <u>4</u> ன <u>ியா</u> ன <u>ா</u> ம் | ஸ் <u>ரேஷ்</u> டோ <u>2</u> தே <u>3</u> வ <u>ானா</u> ம் ப <u>தி</u> ர <u>க்</u> <u>4</u> ன <u>ியா</u> ன <u>ா</u> ம் | Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'm' needs to be used. |
| ஸ் <u>த</u> ஸ <u>ா</u> ர <u>தா</u> <u>3</u> ன <u>ா</u> ம் ந <u>ி</u> வ <u>ா</u> த | ஸ் <u>த</u> ஸ <u>ா</u> ர <u>தா</u> <u>3</u> ன <u>ா</u> ந் ந <u>ி</u> வ <u>ா</u> த | Use of 'ந்' for 'த' vargam as ன் is a part of 'த' vargam only. |

| | | |
|--|--|--|
| <p>ഹവിരാസം ജുഹോതന ।</p> | <p>ഹവിരാസത് ജുഹോതന ।</p> | <p>Use of ത് 'for 'ച' vargam</p> |
| <p>നക്ഷത്രം ദേവമിന്ദ്രിയം ।</p> | <p>നക്ഷത്രൻ ദേവമിന്ദ്രിയം ।</p> | <p>Use of ൻ for 'ത' vargam</p> |
| <p>ദ്രവിണം ച മേ,</p> | <p>ദ്രവിണത് ച മേ,</p> | <p>Use of ത് 'for 'ച' vargam</p> |
| <p>ശ്രേഷ്ഠോ ദേവാനാം പതിരപ്പിയാനാം ।</p> | <p>ശ്രേഷ്ഠോ ദേവാനാം പതിരപ്പിയാനാം ।</p> | <p>Anuswaram rendered as it is no change since the following letter is of 'പ' vargam where 'm' needs to be used.</p> |
| <p>ശത ശാരദാനാം നിവാത</p> | <p>ശത ശാരദാനാൻ നിവാത</p> | <p>Use of ൻ ' for 'ത' vargam as ൻ is a part of 'ത' vargam only.</p> |

3 Anunaasikam

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

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

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

| As written in the book | To be read/recited as |
|--|---|
| अग्निं [ँ] या गर्भदधिरे | अग्निय्या गर्भदधिर |
| उदुत्तमं [ँ] वरुण | उदुत्तमव्वरुण |
| नैनं [ँ] लोके | नैनल्लोके |
| अक् ₃ निमं [ँ] या क ₃ र्पन्त ₃ ति ₄ रे | अक् ₃ निय्या क ₃ र्पन्त ₃ ति ₄ रे |
| உது ₃ த்தமம் [ँ] வருண | உது ₃ த்தமவ்வருண |

| | |
|---|---|
| நைநம் ஃலோகே லோகே | நைநல்லோகே லோகே |
| அஹிஃயா ஹீஃ டயிரே | அஹிய்யா ஹீஃ டயிரே |
| உஹம் ஃவ்ருஹ பாம் | உஹம்வ்ருஹ பாம் |
| ஹைஹம் ஃலோகே லோகே | ஹைஹ லோகே லோகே |
| Example of 'l' after 'n' एको वा अमुष्मिन् लोके मृत्युः ஏகோ வா அமுஷ்மின் ஃலோகே ம்ருத்யு: ஹகோ வா அமுஷ்மின் ஃலோ கே ம்ருத்யு: | एको वा अमुष्मिल्लोके मृत्युः ஏகோ வா அமுஷ்மில்லோகே ம்ருத்யு: ஹகோ வா அமுஷ்மின் ஃலோ கே ம்ருத்யு: |

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

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

4 Rules for 'gm' and 'gg'

4.1 Rules for gm (ॡ)

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

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

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

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

The standard representation in printed books is “ॡ”.

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

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

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

கும் which is not correct.

In slokas, ॡ 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 ॡ which is acceptable.

श्वेतवराह कल्पे वैवस्वत मन्वन्तरे अष्टाविंशति तमे

ஸ்வேதவராஹ கல்பே வைவஸ்வத மன்வந்தரே அஷ்டாவிம்ஸதி தமே
ശോതവരാഹകല്പേ വൈവസ്വത മനവന്തരേ അഷ്ടാവിംശതി തമേ

Let us see some common examples:

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

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

| | | |
|---|---|---|
| <p>மா ஹிம்ஸீ:</p> <p>புருஷஞ் ஜக₃த் </p> | <p>மா ஹிஸ்*:</p> <p>புருஷஞ் ஜக₃த் </p> | <p>Anuswaram before ஸ</p> <p>*Very commonly found word.</p> |
| <p>ஓம் ஸனானாந்யா</p> <p>ஸனபதிஃ</p> <p>ஹவாமஹே</p> | <p>ஓம் ஸனானாந்யா</p> <p>ஸனபதிஸ்</p> <p>ஹவாமஹே</p> | <p>Anuswaram before ஹ</p> |
| <p>க்சிரம் ஸர்பிர்</p> <p>மயூரகம் </p> | <p>க்சிரஸ் ஸர்பிர்</p> <p>மயூரகம் </p> | <p>Anuswaram before ஸ</p> |
| <p>த்ரிம்ஸயாம்</p> <p>விராஜதி</p> | <p>த்ரிஸ்ஸயாம்</p> <p>விராஜதி</p> | <p>Anuswaram before ஸ</p> |
| <p>யக்சம் ஸுமநா</p> <p>அஸத</p> | <p>யக்சஸ் ஸுமநா</p> <p>அஸத</p> | <p>Anuswaram before ஸ</p> |

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

4.2 Normally 'M' merges with following vowel

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

| Original words/padams | As represented in Veda books/Vakhyam | Rule applied |
|--------------------------|--------------------------------------|-----------------------|
| പുരുഹൂതം ഇन्द्रം സ്വസ്തി | പുരുഹൂതമിन्द्रം സ്വസ്തി | 'M' + e has become മി |
| പുരുഹൂതം | പുരുഹൂത-മിന്ദ്രം | |
| ഇന്ദ്രം സുവസ്തി | സുവസ്തി | |
| പുരുഹൂതം ഇന്ദ്രം | | |

| | | |
|-------------------------------|-----------------------------|-----------------------------|
| സ്വസ്തി _____ | പുരുഹൂതമിന്ദ്ര _____ | |
| _____ | സ്വസ്തി _____ | |
| बाहुभ्याम् उत ते नमः _____ | बाहुभ्यामुत ते नमः _____ | M' + u has become मु |
| पा३णु४प४याम् _____ | पा३णु४प४याम् _____ | |
| ഉത தே நமः _____ | தே நமः _____ | |
| षा०णु३००॒ ഉത തേ _____ | षा०णു३०॒മുത തേ _____ | |
| നമഃ _____ | നമഃ _____ | |

4.3 Swaras (Vowels) Exception

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

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

| Original words/padams | As represented in Veda books/Vakhyam | Rule |
|--|---|----------------------------------|
| <p>T.S.1.2.14.1</p> <p>राजे वामवान् इभे न राजे वामवान् इपे₄ न । राजे वामवान् इडे न</p> | <p>राजे वामवाँ इभे न । राजे वाम वाँ इपे₄ न । राजे वामवाँ इडेन</p> | <p>before vowel इ इ इ</p> |
| <p>T.S.4.5.1.4</p> <p>विश्ल्यो बाणवान् उत विषल्यो पा₃णवान् उत ।</p> | <p>विश्ल्यो बाणवाँ उत विषल्यो पा₃णवाँ उत ।</p> | <p>before vowel उ, उ, उ</p> |

| | | |
|---|--|--|
| <p>வி¹ஸ¹பே¹யோ¹ ஸா¹ஸ¹வா¹ந்¹ உ¹த¹ ।</p> | <p>வி¹ஸ¹பே¹யோ¹ ஸா¹ஸ¹வா¹ய்¹ உ¹த¹ ।</p> | |
| <p>TS 1.3.8.2</p> <p>தே³வா³ந் + அ¹ஹ்¹வ¹ம் தே³வா³ந் + ஊ¹ட¹வ¹ம் நே³வா³ந் + ஊ¹ட¹வ¹ம்</p> | <p>தே³வா³ய் அ¹ஹ்¹வ¹ம் தே³வா³ய் ஊ¹ட¹வ¹ம் நே³வா³ய் ஊ¹ட¹வ¹ம்</p> | <p>before vowel அ, ஊ, ஊ</p> |

| | | |
|--|--|--|
| <p>TS 1.3.14.8</p> <p>दे॒वान् + इ॒ह</p> <p>தே॒₃வா॒ன் + இ॒ஹ</p> <p>ദേ॒വാ॒ൻ + ഇ॒ഹ </p> | <p>दे॒वा॒ इ॒ह</p> <p>தே॒₃வா॒ இ॒ஹ</p> <p>ദേ॒വാ॒ ഇ॒ഹ </p> | <p>before vowel</p> <p>इ इि इ</p> |
| <p>T.S.5.6.1.2</p> <p>Padams - sarvAn </p> <p>agnIn aPsuShadaH</p> <p>सर्वान् अग्नीन्</p> <p>अप्सुषदो</p> <p>ஸர்வான் அக்₃னீன்</p> <p>அப்ஸுஷதோ₃</p> <p>സർവാൻ അഗ്നീൻ</p> <p>അപ്പുഷദോ</p> | <p>(updated after review of Samhita Pada Paatam)</p> <p>सर्वा॑ अ॒ग्नी॑ र॒प्सु॑षदो</p> <p>ஸர்॒வா॑ அ॒க்₃னீ॑</p> <p>ர॒ப்ஸு॑ஷதோ₃</p> <p>സർ॒വാ॑ അ॒ഗ്നീ॑</p> <p>അ॒പ്പു॑ഷദോ</p> | <p>‘वान्’, वा॑न् ,</p> <p>वा॑न् becoming</p> <p>वा॑, वा॑, वा॑</p> <p>before vowel अ ,</p> <p>अ, आ</p> <p>When dheerga ‘nIn’ is followed by Vowel ‘a’ marked in blue, ‘n’ becomes ‘gm’ and a ‘r’ is added to make aPsuShadO as raPsuShado</p> |

| | | |
|---|---|---|
| <p>T.S.4.2.8.3</p> <p>वा॒ । व॒नस्प॑तीन् । अ॒नु॑ । वा॒ । व॒नस्प॑ती॒र्नु॑ । वा॒ । व॒नस्प॑ती॒र्नु॑ । अ॒नु॑ । वा॒ । व॒नस्प॑ती॒र्नु॑ । अ॒नु॑ ।</p> | <p>Padam - vA vanaspatIn anu</p> <p>वा॒ व॒नस्प॑ती॒र्नु॑ । वा॒ व॒नस्प॑ती॒र्नु॑ । वा॒ व॒नस्प॑ती॒र्नु॑ । वा॒ व॒नस्प॑ती॒र्नु॑ ।</p> | <p>Note : 'n' of tIn becomes (gm) and anu becomes ranu</p> |
| <p>T.S.1.4.42.1</p> <p>ज॒हि॒ । श॒न्नून् । अ॒प॒ । मृ॒धः॑ । ज॒हि॒ । श॒न्नून् । अ॒प॒ । म॒क्रु॑त्₄ ।</p> | <p>ज॒हि॒ श॒न्नू॒र्नु॑ र॒प॒ मृ॒धो॑ । ज॒हि॒ श॒न्नू॒र्नु॑ र॒प॒ मृ॒धो॑ । ज॒हि॒ श॒न्नू॒र्नु॑ र॒प॒ मृ॒धो॑ । ज॒हि॒ श॒न्नू॒र्नु॑ र॒प॒ मृ॒धो॑ ।</p> | <p>Example similar to above</p> |

| | | |
|---|---|--|
| <p>ജഹി ശത്രുൻ അപ മ്യധഃ </p> | <p>ജഹി ശത്രുഃ രപ മ്യധോ</p> | |
| <p>अग्ने क्रत्वाक्रतून् अनु अक्ष्णै कर्त्वा- कर्त्तुन् अणु അഗ്നേ ക്രത്വാ- ക്രത്യൻ അനു </p> | <p>अग्ने क्रत्वा-क्रतून् रनु अक्ष्णै कर्त्वा-कर्त्तु रनु അഗ്നേ ക്രത്വാ-ക്രത്യ രനു </p> | |

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

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

4.4 Rules for gg (ॐ)

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

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

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

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

| | | |
|--|--|--|
| <p>பு¹ரு¹ஹு¹த¹மி¹ந்¹ந¹ம்</p> <p>ஸ¹ஸ்தி¹</p> | <p>பு¹ரு¹ஹு¹த¹மி¹ந்¹ந¹ம்</p> <p>ஸ¹ஸ்தி¹</p> | |
|--|--|--|

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

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

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

| |
|---|
| <p>ப¹சு¹ூஸ்தா¹ூஸ்சக்ரே¹ வாய்வ்யா¹ந்</p> <p>ப¹ஸூூ-ஸ்தா¹ூஸ்சக்ரே¹ வாய்வ்யா¹ந்</p> <p>ப¹ஸு¹ூஸ்தா¹ூஸ்சக்ரே¹ வாய்வ்யா¹ந் ।</p> |
| <p>த¹பு¹ூயநே¹ ஜு¹ஹா¹பத்</p> <p>த¹பு¹ூஷ்யக்³நே¹ ஜு¹ஹ்வா¹</p> |

தவ்யுஷ்யுஸே ஜுஹா

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

4.5 Swaram rules or acquisition by gm and gg

The following rules apply for the swaram for gm and gg

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

Examples:

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

புருஹூத-மிந்[|]ரம் ஸ்வஸ்தி shall become

புருஹூத-மிந்[|]ரம் ஸ்வஸ்தி

புருஹூதமிந்[|]ரம் ஸ்வஸ்தி shall become

புருஹூதமிந்[|]ரம் ஸ்வஸ்தி

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

Examples:

वाम॑वा॒ङ् इ॒भे॑ न॒ ,

इ॒ये॒नो॑ गृ॒ध्रा॒णा॒ङ् स्व॑धि॒ति॒ र्व॑ना॒ना॒ङ् सो॑मः

न॑मो॒ वः॑ कि॒रि॒के॒भ्यो॑ दे॒वा॒ना॒ङ् हृ॑द॒ये॒भ्या

वा॒म॑ वा॒ङ् इ॒पे॑₄ न॒ ,

प॒ं॒य॒े॒नो॑ क॒₃॒रु॒त्₄॒रा॑णा॒ङ् ஸ்வ॑தி₄திர்

வ॒னா॑₄ ஸோ॒மः॑

ந॑மோ॒ வः॑ கி॒ரி॒கே॒ப்₄யோ॑ தே₃வா॒₄நா॒₄ ஹ்₃ரு॒₃த₃யே॒₄யோ

வா॒ம॑₄ ஹ॒₃ந॒ .

ஸூ॒₄னோ॑ ஸூ॒₄யா॒₄நா॒₄ ஸா॒₄யி॒₄தி॒₄ர் வ॒₄நா॒₄ ஸோ॒₄மः॑

നമോ॑ വഃ॑ കി॒രികേ॑ഭ്യോ॑ ദേ॒വാ॒നാ॒ം॑ ഹൃ॒ദയേ॑ഭ്യോ॑

Note: Some Readers may get a doubt why *it is not Devanaa(gg)* HRu dayebhyo. Specially highlighted in Green. HRu is a **Swarayukta Akshara** a combination of H + Ru (a vowel) and **it is not a Samyukta Akshara** (Conjunct Consonant) formed by more than two consonants

ह् + ऋ (vowel) = ह॑ ; ऋ + ॠ = ॠ॑ ; ह् + ए = ह॑ ;

4.6 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' .

हिर॑ण्यव॒र्णा॑ हरि॑णीं॒ सु॒व॒र्ण॑ र॒ज॒त॒स्र॒जां॑ ।

च॒न्द्रां॑ हिर॑ण्म॒यीं॑ ल॒क्ष्मीं॑ जा॒त॒वे॒दो॑ म॒ आव॑ह ॥

ग॒न्ध॒द्वारां॑ दु॒रा॒ध॒र्षा॑ नित्य॑पु॒ष्टां॑ क॒री॒षि॒णीं॑ ।

ई॒श्व॒रीं॑ (or ई॒श्व॒री॑) स॒र्व॑ भू॒ता॒नां॑ ता॒मि॒हो॒प॒ह्व॒ये॑ श्रि॒यं॑ ॥

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

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

ஹிரண்யவர்ணாம் ஹரிணீம் ஸுவர்ண ரஜதஸ்ரஜாம் |
 ஊ₃நாம் ஹிரண்மயீம் லக்ஷ்மீம் ஜாதவேதோ ம ஶ்ரீ₃ஹ ||
 ஸுவர்ணரஜதஸ்ரஜாம் நித்யபுஷ்டாம் கரீஷிணீம் |
 ஊ₃நாம் (or ஊ₃நாம்₃) ஸர்வபூ₄தானாம்
 தாமிஹோபஹ்வயே ஶ்ரியம் || 9

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

5 Special Vedic recital Rules/Conventions

5.1 Extension of 'r' (र्, ऋ, ॠ) or Pause

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

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

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

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

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

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

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

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

Some areas of examples are given below:

| Examples | Comments |
|--|----------|
| <p>भा॒गि॒न् स॒न्त॒म॒था॒ भा॒गं॑ चि॒की॒र्ष॒ति॑</p> <p>பா॒₄கி॒₃ன॑ ஸ॒ந்த॒ம॒தா₂ பா॒₄க₃ம் சி॒கீ॒ர்ஷ॒தி॑</p> <p>ഭാ॒ഗി॒ന് സ॒ന്ത॒മ॒ഥാ॑ ഭാ॒ഗം॑ ചി॒കീ॒ർഷ॒തി॑</p> | |
| <p>ते॒न॒ को॑ऽर्ह॒ति॒ स्प॒र्द्धि॑तुं</p> <p>தே॒ன॒ கோ॑ர்.ஹ॒தி॒ ஸ்ப॒ர்த்₃தி₄தும்</p> <p>തേ॒ന॒ കോ॑sർ.ഹ॒തി॒ സ്പ॒ർദ്ധി॑തും</p> | |
| <p>स॒ह॒स्र॑शी॒र्षा॒ पु॒रु॒षः॑</p> <p>ஸ॒ஹ॑ஸ்ர॒ஸீர்.ஷா॒ பு॒ரு॒ஷः॑</p> | |

| | |
|--|--|
| ஸஹஸ்ரஸிரிஷா பூருஷஃ नमो देवि निरृते तुभ्यमस्तु நமோ தே ₃ வி நிர்.ருதே துப் ₄ யமஸ்து நமோ தேவி நிர்.ஜுதே து ₃ யமஸ்து | |
|--|--|

Note: We have started using a (dot) ‘.’ after ‘r’ in all our recent compilations. We are also trying to upgrade this convention in all our earlier compilations.

5.2 Extension of Halants at the end of the Statement:

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

क्, ट्, त्, प्, इ, ण्, न्, म्, ल्. कं, ङं, त्तं, प्तं, ङ्तं, ण्तं, ण्तं, म्तं, ल्तं

कँ, ङँ, त्तँ, प्तँ, ङ्तँ, ण्तँ, ण्तँ, म्तँ, ल्तँ

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

Examples of statements ending with Halants:

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

| | |
|---|----------------------------|
| <p>ப்ரபு₄: ப்ரீ¹ணாதி வி¹ஸ்வ₄பு₄க்</p> <p>ப்ரபு: ப்ரீ¹ணாதி வி¹ஸ்வ₄பு₄க்</p> | |
| <p>प्रजा॑ री॒रिषो॑ मो॒त वी॒रान्</p> <p>ப்ர₄ஜா₄ ரீ¹ரிஷோ₄ மோ₄த வீ₄ரான்</p> <p>ப்ரஜா₄ ரீ¹ரிஷோ₄ மோ₄த வீ₄ரான்</p> | Extension example for 'n' |
| <p>सौ॑क्षरः प॒रमः॑ स्व॒राट्</p> <p>ஸோ₄க்ஷர: ப₄ரம₄ஸ் ஸ்வ₄ரா₄ட்</p> <p>ஸோ₄க்ஷர: ப₄ரம₄ஸ் ஸ்வ₄ரா₄ட்</p> | Extension example for 'T' |
| <p>औ॑ज॒स्वान् वि॒श्वतः॑ प्र॒त्यङ्</p> <p>ஔ₄ஜ₄ஸ்வான் வி¹ஸ்வ₄த: ப்ர₄த்யங்</p> <p>ஔ₄ஜ₄ஸ்வான் வி¹ஸ்வ₄த: ப்ர₄த்யங்</p> | Extension example for 'ng' |

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

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

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

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

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

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

| | |
|---|--|
| <p>प्रणीत्य॑ श्याम॑ वा॒जान्॑</p> <p>ப்ரணீ॑த்ய ஸ்யாம॑ வா॒ஜான்</p> <p>പ്രണീ॑ത്യ ശ്യാമ॑ വാ॒ജാൻ</p> | <p>Same as above effect of the swaritam over 'jA' is effected over 'n'.</p> |
| <p>पात्रेषु॑ पिब॑तो॒ जनान्॑</p> <p>பாத்ரே॑ஷு பிப॑தோ॒ ஜனான்</p> <p>വാത്രേഷു॑ പിബ॑തോ॒ ജനാൻ</p> | <p>same as above.</p> |
| <p>रथे॑ना॒ ऽदे॒वो॑ या॒ति॒ भुव॑ना॒ विप॑श्यन्</p> <p>ரதே॑னா॒ ஸதே॑வோ॒ யா॒தி॒ புவ॑னா॒ விப॑ஷ்யந்</p> <p>वि॒प॒श॒य॒न्</p> <p>രഥേ॑നാ॒ ടദേ॑വോ॒ യാ॒തി॒ ഭുവ॑നാ</p> <p>വി॒പ॒ശ്യ॒ൻ</p> | <p>Same as above. The Traditional swarm marking is over 'Sya' and the effect is given to 'n'</p> |
| <p>मानः॑ प्र॒जा॒ री॒रिषो॑ मो॒तवी॒रान्</p> | <p>No Swaram before 'n' and 'n' is just extended to one maatra</p> |

प्रविष्णु॑रस्तु॒ तव॑सस्तवी॒यान्

ப்ரவிஷ்ணு॑ரஸ்து॒ தவ॑ஸஸ்தவீ॒யான்

പ്രവിഷ്ണു॑സ്തു॒ തവ॑സസ്തവീ॒യാൻ

No swaram before 'n'
and 'n' is extended.

5.3 Areas to give pause when words cannot be taken together

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

These are indicative examples only.

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

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

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

| | |
|--|--|
| <p>வ<u>ஸ</u>அ<u>ன்</u> ரு<u>த்</u>₃<u>ரா</u>ன<u>ா</u>-<u>தி</u>₃<u>த்</u>ய<u>ா</u>ன்</p> <p>ம<u>ரு</u>தோ<u>த</u>₂ ஸ<u>ா</u>த்<u>ய</u>₄<u>ந்</u>-<u>ரு</u>பு<u>ன்</u> ய<u>க்ஷ</u>ா<u>ன்</u></p> <p>வ<u>ஸு</u>ந்<u>ரு</u>ப<u>ந</u>ா-<u>பி</u>த்ய<u>ா</u>ந்<u>ரு</u>ப<u>ந</u> ம<u>ரு</u>தோ<u>த</u>₂ <u>ஸ</u>ா<u>ய</u>ு<u>ந்</u> ஜ<u>ந</u>ம்<u>ய</u>க்ஷ<u>ா</u>ந்</p> | |
| <p>व<u>ह</u>त्<u>स्वे</u>ना<u>रा</u>ज<u>न्</u> ह<u>वि</u>षा<u>मा</u>द<u>य</u>स्व</p> <p>வ<u>ஹ</u>ந்<u>த்</u>வே<u>ன</u>ா ர<u>ா</u>ஜ<u>ன்</u> ஹ<u>வி</u>ஷ<u>ா</u></p> <p>ம<u>ா</u>த<u>ய</u>ஸ்<u>வ</u></p> <p>व<u>ह</u>त्<u>स्वे</u>ना<u>रा</u>ज<u>न्</u> ह<u>वि</u>ष<u>ा</u> मा<u>द</u>य<u>स्व</u></p> | <p>'n' is followed by 'ha'. Here 'n' is extended. Some Schools recite this as 'rajanu' with full 'u' sound which should be avoided. U sound shall be only half since ending with n would be little abrupt.</p> |
| <p>अ<u>ग्ने</u> य<u>श</u>स्<u>वि</u>न् य<u>श</u>स</p> <p>அ<u>க்</u>₃<u>னே</u> ய<u>ஸ</u>ஸ்<u>வி</u>ன் ய<u>ஸ</u>ஸே</p> <p>അ<u>ഗ്നേ</u> യ<u>ശ</u>സ്<u>വി</u>ൻ യ<u>ശ</u>സേ</p> | <p>Some books mark the lower swarm for 'n' also to make a distinction that 'n' should be a clear end to the word.</p> |
| <p>वि<u>श</u>त्र<u>न्</u> वि<u>मृ</u>धो<u>नु</u>द वि<u>वृ</u>त्र<u>स्य</u> ह<u>नू</u> रु<u>ज</u></p> | <p>Same as above. Here 'n' is marked with an extension of lower swarm of the 'tru'</p> |

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| <p>விஸ¹த்ரு²ன்³ விம்⁴ரு⁵தோ⁶னு⁷த⁸₃</p> <p>விவ்¹ரு²த்ர³ஸ்ய⁴ ஹ⁵னூ⁶ரு⁷ஜ⁸</p> <p>விஸ¹த்ரு²ந்³ வி⁴மூ⁵யோ⁶நூ⁷ வி⁸வ்ய⁹த்ரு¹⁰ஸ்ய¹¹</p> <p>ஹ¹நூ² ரு³ஜ⁴</p> | |
| <p>दास्योऽश्वान् विन्देयं पुरुषानहं</p> <p>தா₃ஸ்யோ¹ஸ்வா²ந்³வா⁴ந்⁵</p> <p>வி¹ந்²தே₃யம்⁴ பு⁵ரு⁶ஷா⁷ந்⁸ஹ⁹ம்</p> <p>दास्योऽश्वान्</p> <p>வி¹நே²யம்³ பு⁴ரு⁵ஷா⁶ந்⁷ஹ⁸ம்</p> | <p>When a Dheerga letter precedes 'n' that should get right extension. Now the 'n' is extended so that nvi sound is not heard. Some schools recite this with swaritam and extension of 'n' instead of sva and this is not an ideal way</p> |
| <p>अहीँश्च सर्वान् जंभयन् थसर्वाश्च यातु धान्यः</p> <p>அ¹ஹீ²ஸ்ச³ ஸ⁴ர்⁵வா⁶ந்⁷ ஜ⁸ம்⁹ப¹⁰ய¹¹ந்¹²த்₂</p> <p>ஸ¹ர்²வா³ஸ்ச⁴ யா⁵து⁶ தா₄ந்⁷ய⁸:</p> | <p>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</p> |

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| <p>അഹീ¹ശ്ച സർവാ²ൻ ജംഭയൻ</p> <p>മ്സർവാ²ശ്ച യാതു ധാന്യഃ¹</p> | <p>Southern India as</p> <p>सर्वान् , सर्वा¹न्</p> <p>സർവാ¹ൻ</p> |
| <p>विश्वान् ताडि विमृधो नुदस्व</p> <p>°विष²त्²ന² താ³டி³ വി¹മ്¹ക്ര⁴തോ⁴ നു³ത³സ്³വ</p> <p>°വി²ശ²ത്²ൻ² താ¹ഡി¹ വി¹മൃ¹ധോ¹ നു¹ദ¹സ്വ¹ ।</p> | <p>Pause after n so that it does not sound like 'nthA'</p> |

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

5.4 Areas with no distinct sounds for letters

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

5.4.1 Combinations of 'n','th'

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

| Example | Comments |
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| <p>तस्मिन्सुपर्णो मधुकृत् कुलायी</p> <p>தஸ்மிந்த்₂ஸுபர்ணோ மது₄க்ருத்</p> <p>குலாயீ</p> <p>തസ്മിൻ₂സുപർണോ മധുകൃത്</p> <p>കുലായി</p> | <p>With the extension of 'smi and an extension of the same to 'n', the sound of 'th' is not distinct during recital. If the 'th' is stressed and recited the recital will not be smooth.</p> |

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| <p>कामान्थ्-समर्ध्यन्तु नः कामान्²त्² स¹म³र्³त्⁴त्⁴य¹न्¹त्¹ नः का¹मा¹न्¹ம்¹ ச¹ம³ர்³ய¹ந்¹து¹ நः</p> | <p>Here the 'th' does not emanate as a distinct sound; stops at throat only</p> |
| <p>अग्निरायुष्मान्थ् स वनस्पतिभि அ¹க்³னி¹-ரா¹யு¹ஷ்¹மா¹ந்²த்²ஸ¹ வ¹ன¹ஸ்ப¹தி¹பி⁴ அ¹ഗ്നി¹രാ¹യു¹ഷ്¹മാ¹ന്²ത്²സ¹ வ¹ந¹ஸு¹தி¹தி¹</p> | <p>Same as above.</p> |
| <p>भविष्यद् वषट् थस्वाहा ப⁴வி¹ஷ்¹ய¹த்³ வ¹ஷ¹ட்²த்² ஸ்¹வா¹ஹா¹ ഭ¹വി¹ഷ്യ¹ദ്¹ व¹ष¹ट्¹ म्¹स्वा¹हा</p> | <p>Same as above</p> |
| <p>गामश्वं पौषयित्वा स नो मृडाती-हृशे கா³ம³ஸ்¹வ¹ம்¹ போ¹ஷ¹யி¹த்¹ந்¹வா¹ ஸ நோ¹ ம்¹ மூ¹டா³தீ³-த்³த்³ மூ¹சே¹ ഗാ¹മ¹ശ്വ¹ം¹ പോ¹ഷ¹യി¹ത്¹വാ¹ സ¹ നോ¹</p> | <p>Here the sound of 'n' that follows 'th' is light and it not distinct during recital.</p> |

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

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| इत्यृतु मण्डलानि । — | 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 तृ,त्ரு, तृ |
| இதய்ருது மண்டலானி — | |
| ஐத்யுது மண்டலானி — | |

5.5 Extension/Pause before Vowels

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

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

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

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

Some examples are given below:

| Example | Comments |
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| <p>पा॒युर्वि॒शो॑ अ॒स्या॑ अ॒द॒ब्धः॑ पा॒य॒र्॒वि॒शो॑ अ॒स्या॑ अ॒द॒ब्धः॑ पा॒यु॒र्वि॒शो॑ अ॒स्या॑ अ॒द॒ब्धः॑</p> | |
| <p>स॒बु॒द्धि॒न॒या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑ स॒பு॒த்॒த॒னியா॑ உ॒ப॒மா॑ அ॒ஸ்ய॑ वि॒ष्टा॑ स॒न्धु॒र्ष॒नी॒या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑</p> | |
| <p>आ॒दि॒त्या॑ आ॒ज्यं॑ जु॒षा॒णा॑ वि॒यन्तु॑ ஆ॒தி॒த்யா॑ ஆ॒ஜ்யம்॑ ஜு॒ஷா॒ணா॑ वि॒यन्तु॑,</p> | |

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| <p>ആദിത്യം ആജ്യം ജുഷാണാം വീയന്തു</p> | |
| <p>प्रास्मा आशा अशृण्वन् ப்ராஸ்மா ஆஸா அசுர்ணவன் ப்ராஸ்டா ஆஸா அசுர்ணவன் ப்ராஸ்டா ஆஸா அசுர்ணவன்</p> | |
| <p>मा नो अश्वेषु रीरिषः மா நோ அசுவேஷு ரீரிஷ: மா நோ அசுவேஷு ரீரிஷ:</p> | |
| <p>मघवञ्छग्धि तव तन्न अतये மக₃வஞ்-ச₂க₃த்₃தி₄ தவ தன்ன ஊதயே மஃவ₂₀ஸ்த₁யி தவ த₁ன₁ ஊதயே</p> | |

5.6 Halant “h” followed by Nasal Letters

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

| Example | Comments |
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| <p>ब्रह्मजज्ञानं प्रथमं ப்₃ரஹ்₁ம-ஜஜ்ஞானம் ப்₁ர₂த₂மம் ബ്രഹ്മജജ്ഞാനം പ്രഥമം</p> | <p>ह् is followed by म् (nasal letter)</p> <p>ஹ் is followed by ம் (nasal letter)</p> <p>ஹ் is followed by ற் (nasal letter).</p> <p>ह्, ஹ், ற் takes the sound of nasal letter म् , ம், ற்</p> |
| <p>मध्ये अहां மத்₃த்₄யே அஹ்₁னாம் മദ്ധ്യേ അഹ്₁നാം</p> | <p>Here ह्, ஹ், ற் takes the sound of nasal letter ण्, ண், ற்</p> |

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| <p> ¹ ऽस्वित्यनु गृहन्तु ¹ ஸ்த்வித்யனு க்₃ருஹ்ணந்து ¹ ஸ்வித்யநு குஹ்ணந்து </p> | <p> Here ह्, ஹ், ற் takes the sound of nasal letter ण्, ண், ண் </p> |
|---|--|