

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

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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.

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 । ग॒णाना॑न्त्वा ग॒णप॑ति॒ ह॒वाम॑हे क॒विं क॒वी॒ना-मु॒प॒म॒श्र-व॑स्त॒मं ।

ஓம் । க॒₃ணா॑னாந்த்வா க॒₃ண॑பதி॒ ஹ॒வாம॑ஹே க॒விம்
க॒வீ॒னா-மு॒ப॒ம॒ஸ்ர-வ॑ஸ்த॒மம் ।

ॐ० । ഗ॒ണാനാ॑ന്ത്വാ ഗ॒ണ॑പ॒തി॒ ഹ॒വाम॑ഹേ ക॒വിം
ക॒വീ॒നാ-മു॒പ॒മ॒ശ്ര-വ॑സ്ത॒മം ।

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

क॒₃, क॒₃, क॒ वी, प - are all AnudAttas(lower notes)

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 nyanam 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 (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.

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 Swarm 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, व्, ग, क, व्

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

अव॑ व॒क्ता॑रि॒ । अव॑ श्रो॒ता॑रि॒ । यद् भू॒तं॑ यच्च॒ भ॒व्यं॑ ।

अ॒व॑ व॒क्॒ता॒र॒ம் । अ॒व॑ श॒र्॒रो॒ता॒र॒ம் ।

ய॒த்॒பூ॒த॒ம் ய॒ச்॒ச ப॒வ்ய॒ம் ।

അ॒വ॑ വ॒ക്താ॑ര॒ം । അ॒വ॑ ശ്രോ॒താ॑ര॒ം । യദ് ഭൂ॒ത॑ം യ॒ച്ഛ॒ ഭ॒വ്യ॑ം ।

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 $\overset{|}{\text{श्र}}$, $\overset{|}{\text{श्र}}$, $\overset{|}{\text{श्र}}$, we feel the effect of the swarita

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

Similarly while reciting the word, स्य in AnudAtta, we start our descend of pitch after स्, (स् S) and is achieved fully only when uttering the य (ya). We cannot fully render the ‘sya” as a whole in lower swaram smoothly or without break.

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

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

e.g.

प्रवेपानाय मृत्यवे । अत्याश्नादती–पानाद्यच्च उग्रात्

पावमानी–स्स्वस्त्ययनी : ॥, साश्नानश्ने अभि ।

ப்ரவேபானாய ம்சூத்யவே ।

அத்யாஸனா–துதீபானாதுயச்ச உக்ராத்

பாவமானிஸ் ஸ்வஸ்த்யயனி : ॥ ஸாஸனானஸனே அபி₄ ॥

ப்ரவேபாநாய மூத்யவே ।

அத்யாஸநாதீ–பாநாத்யு உஹாத் ;

പാവാമാനീ സ്തൃസ്തൃയനീഃ ॥ സാശനാനശനേ അഭി ।

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

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

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

The students shall initially observe the Guru as to how the joint letters are rendered with swaram.

1.5 The Separator ‘|’ and ‘||’

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

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

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

Examples of Chandas shall be provided in a separate Article.

ஓம் ப₄வ¹:, ப₄ர்கோ¹₃ தே₃வஸ்ய¹ தீ₄மஹி |

ஓம் ப₄: தத்₂ஸ¹வி₂துர் வரே¹ண்ய¹ம் ப₄ர்கோ¹₃ தே₃வஸ்ய¹ தீ₄மஹி |

ஓம் டு: - தஸ¹வி₂து₂ர்வ₂ரே¹ண்ய¹ம் |

ஓம் டு: - தஸ¹வி₂து₂ர்வ₂ரே¹ண்ய¹ம் டு₂ரோ₂ டே₂வஸ்ய¹ ய₂மஹி |

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.

ஓம் த₂த்₂ஸ¹த்₂ய¹ம் | ஓம் த₃ப்₃ர₃ஹ₃ம் | ஓம் த₃வ₃யு: | ஓம் த₃த₃த்₃மா |

ஓம் த₃த்₃ஸ¹த்₃ய¹ம் | ஓம் த₃த்₃ஸ¹த்₃ய¹ம் | ஓம் த₃த்₃ஸ¹த்₃ய¹ம் |

ஓம் த₃த்₃ஸ¹த்₃ய¹ம் |

ஓம் த₃த்₃ஸ¹த்₃ய¹ம் | ஓம் த₃த்₃ஸ¹த்₃ய¹ம் | ஓம் த₃த்₃ஸ¹த்₃ய¹ம் | ஓம் த₃த்₃ஸ¹த்₃ய¹ம் |

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. (Classical text reference is 'anusvAraH')

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

Dheerga letters with dot are also anuswara letters only.

क् + अं = कं, श्+ अं = शं

In Sanskrit , शंक् , will be read as शम्क् and not as शङ्क् . the 'ङ्' will follow

if the first letter is from 'ka' vargam. That is 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, ज् , ण् , न्, म् (हलन्त्)

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 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
हविरासं जुहोतन	हविरासञ्जुहोतन	Use of 'ञ्' for 'ca' vargam
द्रविणं च मे	द्रविणञ्च मे	Use of 'ञ्' for 'ca' vargam
नक्षत्रं देवमिन्द्रियं	नक्षत्रन्देवमिन्द्रियं	Use of 'न्' for 'ta' vargam
श्रेष्ठो देवानां पतिरघ्नियानां	श्रेष्ठो देवानां पतिरघ्नियानां	Anuswaram rendered as it is no change since the following letter is of 'pa' vargam where 'm' needs to be used.
शत शारदानां-निवात	शत शारदाना-न्निवात	Use of 'न्' for 'ta'

		vargam as 'ந' is a part of 'ta' vargam only.
ஹ <u>விரா</u> ஸ <u>ம்</u> ஜ ¹ ஹோதன	ஹ <u>விரா</u> ஸ <u>ஞ்</u> ஜ ¹ ஹோதன	Use of 'ஞ்' for 'ச' vargam
த ₃ ர <u>விண</u> ம் ச மே,	த ₃ ர <u>விண</u> ஞ்ச மே,	Use of 'ஞ்' for 'ச' vargam
ந <u>கூ</u> த <u>ர்</u> ம் தே ₃ வ <u>மி</u> ந் <u>த</u> ₃ ர <u>ிய</u> ம்	ந <u>கூ</u> த <u>ர்</u> ந் தே ₃ வ <u>மி</u> ந் <u>த</u> ₃ ர <u>ிய</u> ம்	Use of 'ந்' for 'த' vargam
ஸ் <u>ரே</u> ஷ்டோ ₂ தே ₃ வ <u>ா</u> ன <u>ம்</u> ப <u>தி</u> ர <u>க்</u> ₄ ன <u>ிய</u> ன <u>ம்</u>	ஸ் <u>ரே</u> ஷ்டோ ₂ தே ₃ வ <u>ா</u> ன <u>ம்</u> ப <u>தி</u> ர <u>க்</u> ₄ ன <u>ிய</u> ன <u>ம்</u>	Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'ம்' needs to be used.
ஸ <u>த</u> ஸ <u>ா</u> ர <u>த</u> ா ₃ ன <u>ம்</u> ந <u>ி</u> வ <u>ா</u> த	ஸ <u>த</u> ஸ <u>ா</u> ர <u>த</u> ா ₃ ன <u>ந்</u> ந <u>ி</u> வ <u>ா</u> த	Use of 'ந்' for 'த' vargam as 'ந்' 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 र्पन् त ₃ त्ति ₄ रै	अक् ₃ निय्या क ₃ र्पन् त ₃ त्ति ₄ रै
உது ₃ த்தமம் [ँ] வருண பாஸ	உது ₃ த்தமவ்வருண பாஸ
நைனம் [ँ] லோகே லோகே	நைனல்லோகே லோகே

<p>അഗ്നീ¹യ²</p> <p>ഗർഭ¹ം ദധി²രേ</p>	<p>അഗ്നിയ²</p> <p>ഗർഭ¹ം ദധി²രേ</p>
<p>ഉദു¹ത്തമ²ം ³വ⁴രുണ⁵ പാശ⁶</p>	<p>ഉദു¹ത്തമ²വ³വ⁴രുണ⁵ പാശ⁶</p>
<p>നൈന¹ം ²ലോ³കേ ലോ⁴കേ</p>	<p>നൈന¹ ലോ²കേ ലോ³കേ</p>
<p>Example of 'l' after 'n'</p> <p>एको वा अमुष्मिन् लोके मृत्युः</p> <p>ஏகோ¹ வா அமுஷ்மி²ன்³</p> <p>லோ⁴கே ம்ரு⁵த்யு⁶:</p> <p>ഏകോ¹ वा अमुष्मि²न्³ लो⁴के⁵</p> <p>മൃ⁶ത്യുഃ</p>	<p>एको वा अमुष्मिल्लोके मृत्युः</p> <p>ஏகோ¹ வா அமுஷ்மி²ல்லோ³கே⁴</p> <p>ம்⁵ரு⁶த்யு⁷:</p> <p>ഏകോ¹ वा अमुष्मि²ल्लो³के⁴</p> <p>മൃ⁵ത്യുഃ</p>

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.

4 Rules for 'gm' and 'gg'

4.1 Rules for gm (ॐ)

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

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

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

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

The standard representation in printed books is “ॐ”.

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

This sound emanates from the back of the mouth with a light nasal effect. Please **do not read it as 'gum'** ; some Tamil books represent this in words as

கும் which is not correct sound representation.

In slokas, ॐ is not used.

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

श्वेतवराह कल्पे वैवस्वत मन्वन्तरे अष्टाविंशति तमे

ஸ்வேதவராஹ கல்பே வைவஸ்வத மன்வந்தரே அஷ்டாவிம்ஸதி தமே
ശോതവരാഹകല്പേ വൈവസ്വത മനാന്തരേ 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>க₃ண¹ப¹தி¹ம்</p> <p>ஹ¹வாம¹ஹே</p>	<p>க₃ணாநாந்த்வா</p> <p>க₃ண¹ப¹தி¹ஹ்</p> <p>ஹ¹வாம¹ஹே</p>	Anuswaram before ஹ
<p>க¹ஹீ¹ர¹ம் ஸ¹ர¹பி¹ர்</p> <p>ம¹த¹ர¹ா¹த¹க¹ம்</p>	<p>க¹ஹீ¹ர¹ஹ் ஸ¹ர¹பி¹ர்</p> <p>ம¹த¹ர¹ா¹த¹க¹ம்</p>	Anuswaram before ஸ
<p>த்¹ரி¹ம்¹ஶ¹த்¹த¹ா¹ம¹</p> <p>வி¹ரா¹ஜ¹தி¹</p>	<p>த்¹ரி¹ஹ்¹ஶ¹த்¹த¹ா¹ம¹</p> <p>வி¹ரா¹ஜ¹தி¹</p>	Anuswaram before ஶ
<p>ய¹க்¹ஷ¹ம¹ம் ஸ¹ம¹னா¹</p> <p>அ¹ஸ¹த்</p>	<p>ய¹க்¹ஷ¹ம¹ஹ் ஸ¹ம¹னா¹</p> <p>அ¹ஸ¹த்</p>	Anuswaram before ஸ
<p>த¹ந்¹நோ¹ நா¹ர¹ஸி¹ம்¹ஹ¹:</p> <p>ப்¹ர¹சோ¹த¹ய¹ாத்¹</p>	<p>த¹ந்¹நோ¹ நா¹ர¹ஸி¹ஹ்¹:</p> <p>ப்¹ர¹சோ¹த¹ய¹ாத்¹</p>	Anuswaram before ஹ

<p>மா ஹி[!]ம்^{ஸ்}:</p> <p>பு[!]ரு[!]ஷ[!]ஞ்[!]ஜ[!]க[!]3[!]த்</p>	<p>மா ஹி[!]ம்^{ஸ்}:</p> <p>பு[!]ரு[!]ஷ[!]ஞ்[!]ஜ[!]க[!]3[!]த் </p>	<p>Anuswaram before ஸ</p> <p>*Very commonly found word.</p>
<p>ஓம் ஸளாநாந்யா</p> <p>ஸ[!]ள[!]ப[!]தி[!]ம்</p> <p>ஹ[!]வ[!]ா[!]ம[!]ஹே</p>	<p>ஓம் ஸளாநாந்யா</p> <p>ஸ[!]ள[!]ப[!]தி[!]ம்</p> <p>ஹ[!]வ[!]ா[!]ம[!]ஹே</p>	<p>Anuswaram before ஹ</p>
<p>க[!]ஷ[!]ீ[!]ர[!]ம்[!] ஸ[!]ு[!]ர[!]ப[!]ி[!]ர[!]</p> <p>ம[!]ய[!]ு[!]ப[!]க[!]ம் </p>	<p>க[!]ஷ[!]ீ[!]ர[!]ம்[!] ஸ[!]ு[!]ர[!]ப[!]ி[!]ர[!]</p> <p>ம[!]ய[!]ு[!]ப[!]க[!]ம் </p>	<p>Anuswaram before ஸ</p>
<p>த்[!]ரி[!]ம்[!] ஸ[!]ு[!]ட[!]ா[!]ம[!]</p> <p>வி[!]ரா[!]ஜ[!]தி[!]</p>	<p>த்[!]ரி[!]ம்[!] ஸ[!]ு[!]ட[!]ா[!]ம[!]</p> <p>வி[!]ரா[!]ஜ[!]தி[!]</p>	<p>Anuswaram before ஸ</p>
<p>ய[!]க்[!]ஷ[!]ீ[!]ம்[!] ஸ[!]ு[!]ம[!]ந[!]ா[!]</p> <p>அ[!]ஸ[!]ு[!]த[!]</p>	<p>ய[!]க்[!]ஷ[!]ீ[!]ம்[!] ஸ[!]ு[!]ம[!]ந[!]ா[!]</p> <p>அ[!]ஸ[!]ு[!]த[!]</p>	<p>Anuswaram before ஸ</p>

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

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
<p>പുരുഹൂതം ഇन्द्रം സ്വസ്തി</p>	<p>പുരുഹൂതമിन्द्रം സ്വസ്തി</p>	<p>‘M’ + e has become മി</p>
<p>പുരുഹൂതം ഇന്ദ്രം</p>	<p>പുരുഹൂതമിന്ദ്രം</p>	
<p>സ്വസ്തി</p>	<p>സ്വസ്തി പുരുഹൂ</p>	
<p>പുരുഹൂതം ഇന്ദ്രം</p>	<p>തമിന്ദ്രം സ്വസ്തി</p>	

<p>സ്വസ്തി</p>		
<p>बाहु॑भ्या॒मं॑ उ॒त॑ ते॒ न॒मः॑</p> <p>பா॒₃ஹு॑ப்₄யா॒ம்॑ உ॒த</p> <p>தே॒ ந॒மः॑</p> <p>ஸா॒ஹு॑ங்யா॒ம்॑ உ॒த</p> <p>தே॒ ந॒மः॑</p>	<p>बाहु॑भ्या॒मु॒त॑ ते॒ न॒मः॑</p> <p>பா॒₃ஹு॑ப்₄யா॒மு॒த</p> <p>தே॒ ந॒மः॑</p> <p>ஸா॒ஹு॑ங்யா॒மு॒த॑ ரே</p> <p>தே॒ ந॒மः॑</p>	<p>M' + u has become मु</p>

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 इपे४ न राजे वामवान् इडे न</p>	<p>राजे वामवाँ इभे न । राजे वामवाँ इपे४ न राजे वामवाँ इडेन</p>	<p>before vowel इ इ इ</p>
<p>T.S.4.5.1.4</p> <p>विशल्यो बाणवान् उत विशल्यो पा३णवान् उत । विशल्यो षाणवान् उत ।</p>	<p>विशल्यो बाणवाँ उत विशल्यो पा३णवाँ उत विशल्यो षाणवाँ उत ।</p>	<p>before vowel उ, उ, उ</p>

<p>TS 1.3.8.2</p> <p>देवान् + अ॒ध्व॒म्</p> <p>தே₃வான் + ஊ₄வம்</p> <p>ദേ॒വാൻ + ഊ₄॒ധ്വ॒ം ।</p>	<p>दे॒वा॒ध्व॒म्</p> <p>தே₃வா₄॒ध्व॒म्</p> <p>ദേ॒വാ॒ध्व॒म्</p>	<p>before vowel</p> <p>ऊ, ऊ, ए</p>
<p>TS 1.3.14.8</p> <p>देवान् + इ॒ह</p> <p>தே₃வான் + இ॒ஹ</p> <p>ദേ॒വാൻ + ഇ॒ഹ ।</p>	<p>दे॒वा॒इ॒ह</p> <p>தே₃வா₄॒इ॒ஹ</p> <p>ദേ॒വാ॒इ॒ഹ</p>	<p>before vowel</p> <p>इ, ई, ऋ</p>
<p>T.S.5.6.1.2</p> <p>Padams - sarvAn agnIn aPsuShadaH</p> <p>सर्वान् अ॒ग्नीन्</p> <p>अ॒प्सु॒षदो</p>	<p>(updated after review of Samhita Pada Paatam)</p> <p>सर्वा॑ध्व॒ अ॒ग्नी॑ध्व॒ र॒प्सु॑षदो</p>	<p>‘वान्’, वा॑न् , वा॑न् becoming वा॑ध्व॒, वा॑ध्व॒ वा॑ध्व॒</p> <p>before vowel अ ,</p>

<p>ஸர்வான்¹ அக்₃னீன்¹</p> <p>அப்ஸு¹ஷதோ¹₃</p> <p>ஸർവാ¹க்¹ அ¹ഗീ¹ക്</p> <p>അ¹സ്തു¹ഷദോ¹</p>	<p>ஸர்வா¹க்¹ அக்₃னீ¹க்¹</p> <p>ர்ப்ஸு¹ஷதோ¹₃</p> <p>ஸർവാ¹க்¹ அ¹ഗീ¹க்¹</p> <p>ര¹സ്തു¹ഷദോ¹</p>	<p>அ, ஔ</p> <p>When dheerga 'nln' 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>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹ அ¹நு¹</p> <p>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹ </p> <p>அ¹நு¹ </p> <p>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹ </p> <p>அ¹நு¹ </p>	<p>Padam - vA vanaspatIn anu</p> <p>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹</p> <p>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹ர¹நு¹</p> <p>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹ர¹நு¹</p> <p>வா¹ வ¹ந¹ஸ்ப¹தீ¹ந்¹ர¹நு¹</p>	<p>Note : 'n' of tln becomes (gm) and anu becomes ranu</p>

<p>T.S.1.4.42.1</p> <p>ज॒हि । श॒त्रून् । अ॒प॑ । मृ॒धः॑ ।</p> <p>ज॒ह्वि॑ । श॒त॒रू॒न् । अ॒प॑ । म॒क्र॒त॒ः॑ ।</p> <p>ज॒ह्वि॑ । श॒त॒रू॒न् । अ॒प॑ । मृ॒धः॑ ।</p>	<p>ज॒हि श॒त्रू॒ र्प॑ मृ॒धो॑ ज॒ह्वि॑ श॒त॒रू॒ र्प॑ म॒क्र॒तो॑₄</p> <p>ज॒ह्वि॑ श॒त॒रू॒ र्प॑ मृ॒धो॑</p>	<p>Example similar to above</p>
<p>अ॒ग्ने॑ क॒त्वा॒क॒तून्॑ अ॒नु॑ अ॒क्॒३॒ने॒ क॒र॒त्वा॒- क॒र॒तू॒न् अ॒नु॑ । अ॒ग्ने॑ क॒त्वा॒- क॒र॒तू॒न् अ॒नु॑</p>	<p>अ॒ग्ने॑ क॒त्वा॒-क॒तू॒ र्नु॑ अ॒क्॒३॒ने॒ क॒र॒त्वा॒-क॒र॒तू॒ र्नु॑ अ॒नु॑ । अ॒ग्ने॑ क॒त्वा॒-क॒र॒तू॒ र्नु॑ अ॒नु॑</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 (ॡ)

The basic rule for application of 'gg' is same as in 'gm' except that **the letter following the anuswaram is Samyukta akshara conjuncts (joint letters) starting with s,S,Sh,h.** Examples, sra,shra,hla,sya,sva,Sca. In a joint letter, the start is a base letter like s,y,sh, after completing m sounding (gm), it would be difficult to combine them. So (gg) is a unique sound to smoothen the flow of the rule applied for (gm).

(gg) is ग् + ग् = (ग्ग). Printed in the books as ॡ, ॢ 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>तपूँष्यग्ने जुह्वापतंगा</p>	<p>Anuswaram before joint letter starting with ष.</p> <p>With Shi +agnE, it becomes ShyagnE. (Vowel Sandhi)</p>

<p>தபூம்ஷ்யக்₃னே</p> <p>ஜஹ்வா</p> <p>தபூஷ்ய₃ஸே</p> <p>ஜஹ்வா</p>	<p>தபூஷ்யக்₃னே</p> <p>ஜஹ்வா</p> <p>தபூஷ்ய₃ஸே</p> <p>ஜஹ்வா</p>	
<p>ஆபர்ஷஸ்யோ₁நா₁ பவந்து</p> <p>ஆபர்ஷம்</p> <p>ஸ்யோ₁நா₁ ப₄வந்து</p> <p>ஆபஸ்ய₃ஸ்யோ₁நா₁</p> <p>பவந்து</p>	<p>ஆபர்ஷஸ்யோ₁நா₁ பவந்து</p> <p>ஆபர்ஷம்</p> <p>ஸ்யோ₁நா₁ ப₄வந்து</p> <p>ஆபஸ்ய₃ஸ்யோ₁நா₁</p> <p>பவந்து</p>	<p>Anuswaram before a joint letter starting with स, ष, ल</p>
<p>மாதரம்₁ ஸ்ரியம்₁</p> <p>மாதரம்₁ ஸ்ரியம்₁</p>	<p>மாதரம்₁ ஸ்ரியம்₁</p> <p>மாதரம்₁ ஸ்ரியம்₁</p>	<p>Anuswaram before a joint letter starting with र, ष, ल</p>

<p>மா<u>த</u>ர<u>ம்</u> ஸ்ரி<u>ய</u>ம்</p>	<p>மா<u>த</u>ர<u>ம்</u> ஸ்ரி<u>ய</u>ம்</p>	
<p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p>	<p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p> <p>பு<u>ர</u>ஹு<u>த</u>மி<u>ந்</u>த்<u>ர</u>ம் ஸ்வ<u>ஸ</u>தி</p>	<p>Anuswaram before a joint letter starting with स, ष, ल</p>

Some books follow the convention of having a single shape like ऽ , ष where the

stress on (gg) is light. We follow only one convention of indicating 'ऽ'.

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>प<u>शू</u>ऽ<u>स्</u>ताऽ<u>श्</u>क्रे वा<u>य</u>व्या<u>न्</u></p>

பு₁ஸ்தா₁ஸ்சக்ரே₁ வாய்வயான்

ப₁ஸூ₁ஸூ₁ஸ்சக்ரே₁ வாய்வயான் ।

த₁பூ₁ஸ்சக்ரே₁ ஜ₁ஹாபத்

த₁பூ₁ஸ்சக்ரே₁ ஜ₁ஹாபத்

த₁பூ₁ஸ்சக்ரே₁ ஜ₁ஹாபத்

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 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.

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:

பு₁ரூ₁தமிந்₁ ஸ்வஸ்தி shall become பு₁ரூ₁தமிந்₁ ஸ்வஸ்தி

புருஹூதமிந்த்ரம் ஸ்வஸ்தி shall become

புருஹூதமிந்த்ரம் ஸ்வஸ்தி

புருஹூதமிந்ரம் ஸாஸ்தி shall become

புருஹூதமிந்ரம் ஸாஸ்தி

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.

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:

வாமவாஹ் இஹே ந ,

श्येनो गृध्राणां स्वधिति र्वनानां सोमः

नमो वः किरिकेभ्यो देवानां हृदयेभ्या

வாமவாய் இபே₄ ந ,

ய்யேனோ க்₃ருத்₄ராணாய் ஸ்வதி₄திர். வனானாய் ஸோம்:

நமோ வ: கிரிகேப்₄யோ தே₃வானாய் ஹ்ருத்₃யேப்₄யோ ா

வாமவாய் ஹ்ரு₃ க.

ஸ்யேனோ ஸ்யூயாய் ஸாயிதி₃ வநாய் ஸோம்:

நமோ வ: கிரிகேய்யோ ஶ்வாய் ஶ்யூ₃யேய்யோ

Note: Some Readers may get a doubt why *it is not Devanaa(gg)* HRu₃dayebhyo. Specially highlighted in Green. HRu is a **Swarayukta Akshara** a combination of H + Ru (a vowel) and **it is not a Samyukta Akshara** (Conjunct Consonant) formed by more than two consonants

हृ + ऋ (vowel) = हृ ; हृ + रु = हृरु ; हृ + ए = हृए ;

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' .

हिरण्यवर्णा॑ हरिणीं॑ सुवर्ण॑ रजतस्रजां॑ ।

चन्द्रां॑ हिरण्मयीं॑ लक्ष्मीं॑ जातवेदो॑ म आवह॑ ॥

गन्धद्वारां॑ दुराधर्षां॑ नित्यपुष्टां॑ करीषिणीं॑ ।

ईश्वरीं॑ (or ईश्वरीं॑) सर्व॑ भूतानां॑ तामिहोप॑ह्वये॑ श्रियं॑ ॥

ஹிரண்யவர்ணாம் ஹரிணிம் சுவர்ண-ரஜதஸ்ரஜாம் ।

சந்த்₃ராம் ஹிரண்மயீம் லக்ஷ்மீம் ஜாதவேதோ₃ ம ஆவஹ ॥

க₃ந்த₄த்₃வாராம் து₃ராத₄ர்.ஷாம் நித்யபுஷ்டாம் கர்ஷிணிம் ।

ஈஸ்வரீம் (ஈஸ்வரீம்) ஸர்வபூ₄தானாம் தாமிஹோப

ஹ்வயே ஸ்ரியம் ॥ 9

ഹിരണ്യവർണാം ഹരിണീം സുവർണ രജതസ്രജാം ।

ചന്ദ്രാം ഹിരഞ്ചയീം ലക്ഷ്മീം ജാതവേദോ മ ആവഹ ॥

ഗന്ധവാ॑രാ॒മം ദു॑രാധ॒ർഷാ॒മം നി॒ത്യപു॑ഷ്ടാ॒മം ക॒രീ॒ഷി॒ണീ॑ം ।
 ഈ॒ശ്വരീ॑ം (or ഈ॒ശ്വരീ॑) സ॒ർവ॒ഭൂ॒താ॒നാ॒മു॒
 താമി॑ഹോ॒പ॒ഹായേ॑ ശ്രീ॒യം ॥ 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**.

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' र्, separately in Sanskrit.

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

Some areas of examples are given below:

Examples	Comments
<p>भा॒गि॒न्॑ स॒न्त॒म॒था॑ भा॒गं॑ चि॒की॒र्ष॑ति</p> <p>பா॒₄கி॒₃ன॑ ஸ॒ந்த॒ம॒தா॑₂ பா॒₄க₃ம் சி॒கீ॒ர்ஷ॑தி</p> <p>ഭാ॒ഗി॒ന്॑ സ॒ന്ത॒മ॒ഥാ॑ ഭാ॒ഗം॑ ചി॒കീ॒ർഷ॑തി</p>	<p>In our compilations Swarbhakti is represented through the dot after 'r'</p>
<p>ते॒न॒ को॒र्ष॑ति॒ स्पर्द्धि॑तुं</p> <p>தே॒ன॒ கோ॒ர்ஷ॑தி॒ ஸ்பர்த்₃தி₄தும்॑ ।</p> <p>തേ॒ന॒ കോ॒ർഷ॑തി॒ സ്പർദ്ധി॑തും</p>	

<p>सहस्र॑शी॒र्षा॑ पु॒रुषः॑</p> <p>ஸ॒ஹஸ்ர॑ஸீ॒ர்ஷா॑ புரு॒ஷ:</p> <p>ஸ॒ஹஸ்ர॑ஸீ॒ர்ஷா॑ வுரு॒ஷ:</p>	
<p>नमो॑ दे॒वि नि॒र्ऋ॒ते तु॒भ्यम॑स्तु</p> <p>நமோ॑ தே॒வி நி॒ர்.஋॒தே து॒ப்.ய॑மஸ்து</p> <p>நமோ॑ தே॒வி நி॒ர்.ஐ॒தே து॒ப்ய॑மஸ்து</p>	

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 , प्रशोदयात् , प्रशोदयात्</p>	
<p>प्रभुः प्रीणाति विश्वभुक्</p>	<p>Extension example for 'k'</p>

<p>ப்ரபு₄: ப்ரீணாதி¹ விஸ்வபு₄க்</p> <p>பு₄: பு₄ரிணாதி¹ விஸ்வபு₄க்</p>	
<p>प्रजा॑ री॒रिषो॑ मो॒त वी॒रान्</p> <p>ப்ரஜா¹ ரீ¹ரிஷோ¹ மோ¹தவீ¹ரா¹ன்</p> <p>பு₄ஜா¹ ரீ¹ரிஷோ¹ மோ¹தவீ¹ரா¹ன்</p>	Extension example for 'n'
<p>सोऽक्षरः॑ प॒रमः॑ स्व॒राट्</p> <p>ஸோ¹க்ஷர¹: ப¹ர¹ம¹ஸ்¹ ஸ்வ¹ரா¹ட்</p> <p>ஸோ¹க்ஷர¹: ப¹ர¹ம¹: ஸ¹ரா¹ட்</p>	Extension example for 'T'
<p>ओज॑स्वान् वि॒श्वतः॑ प्र॒त्यङ्</p> <p>ஓ¹ஜ¹ஸ்வா¹ன். வி¹ஸ்வ¹த¹: ப்ர¹த்ய¹ங்</p> <p>ஓ¹ஜ¹ஸ¹வா¹ன் வி¹ஸ்வ¹த¹: ப்ர¹த்ய¹ங்</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' after Short vowel sound as a convention 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 ஶத்ருன்</p> <p>ஜாமிமஜாமிம் ப்ரமூணீஹி ஶத்ருன்</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</p>

	swaritam over the 'trU'.
<p>प्रणीत्य॑ श्या॒म॒ वा॒जा॒न्</p> <p>ஸ்தவ॑ ப்ரணீ॑த்ய॒ ஸ்யா॒ம॒ வா॒ஜா॒ன்</p> <p>प्र॒ण॒ी॒त्य॑ श्या॒म॒ वा॒जा॒न्</p>	Same as above effect of the swaritam over 'jA' is effected over 'n'.
<p>पात्रेषु॑ पि॒ब॒तो॒ ज॒ना॒न्</p> <p>பாத்ரே॑ஷு॒ பி॒பு॒தோ॒ ஜ॒நா॒ன்</p> <p>पा॒त्रे॑षु॒ पि॒ब॒तो॒ ज॒ना॒न्</p>	same as above.
<p>रथे॑ना॒ ऽदे॒वो॑ या॒ति॒ भु॒व॒ना॒ वि॒प॒श्य॒न्</p> <p>ரதே॑₂னா॒ ஸதே॑₃வோ॒ யா॒தி॒ ப॒வ॒னா॒ வி॒ப॒ஷ்ய॒ன்</p> <p>र॒थे॑ना॒ ऽदे॒वो॑ या॒ति॒ भु॒व॒ना॒ वि॒प॒श्य॒न्</p>	Same as above. The Traditional swarm marking is over 'Sya' and the effect is given to 'n'
<p>वि॒प॒श्य॒न्</p> <p>ரமே॑நா॒ ஸதே॑வோ॒ யா॒தி॒ ப॒வ॒நா</p> <p>वि॒प॒श्य॒न्</p>	
<p>मानः॑ प्र॒जा॒र्षी॑ री॒रि॒षो॒ मो॒त॒वी॒रा॒न्</p>	No Swaram before 'n' and 'n' is just extended to one maatra

<p>மா¹ன: ப்₂ர₂ஜா¹ஃ ரீ¹ரி₂ஷோ₂ மோ₂த₂ வீ₂ரா¹ன்</p> <p>மா¹ந: ப்₂ர₂ஜா¹ஃ ரீ¹ரி₂ஷோ₂ மோ₂த₂வீ₂ரா¹ந்</p>	
<p>வி¹ஷ்வா₂ ரூ₂பா¹ण्या₂ வி₂ஷ்வா¹ந்</p> <p>வி¹ஷ்வா₂ ரூ₂பா¹ண்யா₂ வி₂ஷ்வா¹ந்</p> <p>வி¹ஷ்வா₂ ரூ₂பா¹ண்யா₂ வி₂ஷ்வா¹ந்</p>	No swaram before 'n' and 'n' is extended.
<p>க¹தி₂தா₂ வ்ய₂க¹ல்₂ப₂ய₂ந்</p> <p>க¹தி₂தா₂ வ்ய₂க¹ல்₂ப₂ய₂ந்</p> <p>க¹தி₂தா₂ வ்ய₂க¹ல்₂ப₂ய₂ந்</p>	No swaram before 'n' and 'n' is extended.
<p>இ¹ம₂ந்₂னோ₂ ய₂ஜ்₂ஞ₂ன்₂ன₂ய₂து₂ ப்₂ர₂ஜா¹ந்</p> <p>இ¹ம₂ந்₂னோ₂ ய₂ஜ்₂ஞ₂ன்₂ன₂ய₂து₂ ப்₂ர₂ஜா¹ந்</p> <p>இ¹ம₂ந்₂னோ₂ ய₂ஜ்₂ஞ₂ன்₂ன₂ய₂து₂ ப்₂ர₂ஜா¹ந்</p>	No swaram before 'n' and 'n' is extended.
<p>ப்¹ர₂வி₂ஷ்₂யூ₂ர₂ஸ்து₂ த₂வ₂ஸ்த₂வீ₂யா¹ந்</p>	No swaram before 'n' and 'n' is extended.

<p>ப்ரவிஷ்ணு¹ரஸ்து த₂வஸ₂ ஸ்தவீ¹யான்</p> <p>ப்ரவிஷ்₁ஸு₁ த₂வஸ₂ ஸு₁வீ¹யா₁ந்</p>	
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5.3 Areas to give pause when words cannot be taken together

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

These are indicative examples only.

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

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

Example	Comments
<p>तान्. य॒ज्ञस्य॑ मा॒यया॑ सर्वा॒नव॑ य॒जामहे॑</p> <p>தான். ய॒ஜ்ஞஸ்ய॑ மா॒யயா॑ ஸர்வா॒னவ॑</p> <p>താൻ. യ॒ജ്ഞസ്യ॑ മാ॒യയാ॑ സർവാ॒നവ॑</p> <p>യജാമഹേ</p>	<p>Rendering together will make one hear a single word as Tanya.</p>
<p>व॒सून्. रु॒द्राना॑-दि॒त्यान् म॒रुतो॑ऽथ सा॒ध्यान्</p> <p>ऋ॒भून् य॒क्षान्</p>	<p>Some books may represent 'n' + 'Ru' as nRu. But words are distinctly recited as a practice.</p>

<p>வஸூன் ருத்₃ரானா-தி₃த்யான் மருதோ₂த₂</p> <p>ஸாத்₄யான். ந்ருபூ₄ன். யக்ஷான்</p> <p>வஸூൻ രുദ്രാനാ-ദിത്യൻ മരുതോ₂ഥ</p> <p>സായൻ ജഭൂൻ യക്ഷൻ</p>	
<p>वहत्त्वेना राजन्. हविषा मादयस्व</p> <p>வஹந்த்வேனா ராஜன். ஹவிஷா</p> <p>மாதயஸ்வ</p> <p>വഹത്തേനാ രാജൻ. ഹവിഷാ മാദയസ</p>	<p>'n' is followed by 'ha'. Here 'n' is extended. Some Schools recite this as 'rajanu' with full 'u' sound which should be avoided. U sound shall be only half since ending with n would be little abrupt.</p>
<p>अग्ने यशस्विन्. यशस</p> <p>அக்₃னே யஸஸ்வின். யஸஸே</p> <p>അഗ്നേ യശസിൻ. യശസേ</p>	<p>Some books mark the lower swarm for 'n' also to make a distinction that 'n' should be a clear end to the word.</p>
<p>विश्रून्. विमृधोनुद विवृत्रस्य हनू रुज</p>	<p>Same as above. Here 'n' is marked with an extension of lower</p>

<p>விஸத்ருன். விம்ருதோ⁴னுத³ விவ்ருத்ரஸ்ய</p> <p>விஸத்ருன். விமயோ¹நு³ விவ்ரு¹ஸ்ய</p> <p>ஹநு ருஜ</p>	<p>swarm of the 'tru'</p>
<p>दास्योऽश्चान्. विन्देयं पुरुषानहं</p> <p>தா³ஸ்யோ¹ஸ்வா¹ன். விந்தே³யம்</p> <p>புருஷானஹம்</p> <p>दास्योऽश्चान्.</p> <p>விநேயம் புருஷானஹம்</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 त्सर्वाँश्च यातु धान्यः</p> <p>அஹீ¹ஸ்ச் சர்வா¹ன் -ஜம்ப⁴யந்த²</p> <p>അഹീँശ്ച സർവ്വാൻ ജന്ദയൻ</p> <p>மீ¹ஸர்வா¹ஸ்ச யா¹ந்ய¹:</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 Southern India as</p>

	<p>सर्वान् , षर्वाण्</p> <p>सर्वान्</p>
<p>॥ विश्वान्. ताडि विमृधो नुदस्व</p> <p>॥॥ विश्वत्ருந். தாடி₃ விம்குதோ₄ நுத₃ஸ்வ</p> <p>॥॥ விசுத்ருந். தாடி₃ விம்குதோ₄ நுத₃ஸ்வ</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. The 'n' will not be marked with anudAttam and users shall confirm to the extension or pause as taught by the Guru. This updation would take some more time as we take up each and every book periodically for review.

5.4 Areas with no distinct sounds for letters

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




5.4.1 Combinations of 'n','th'

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

Example	Comments
<p>तस्मिन्सुपर्णो मधुकृत् कुलायी</p> <p>தஸ்மிந்த்₂-ஸுபர்ணோ மது₄க்ருத்</p> <p>குலாயீ</p> <p>തസ്മിൻഥ് സുപർണോ മധുകൃത്</p> <p>കുലായി</p>	<p>With the extension of 'smi and an extension of the same to 'n', the sound of 'th' is not distinct during recital. If the 'th' is stressed and recited the recital will not be smooth.</p>
<p>कामान्थ-समर्ध्यन्तु नः</p>	<p>Here the 'th' does not emanate as a distinct sound; stops at throat only</p>

<p>காமா₂ந்த₂ ஸம₁ர்த்₃த்₄யந்து ந: காமா₂ந்த₂ ஸம₁ர்த்ய₃நு ந:</p>	
<p>अग्निरायुष्मान्थ स वनस्पतिभि அ₂க்₃னி-ரா₁யுஷ்மா₂ந்த₂ஸ வ₁ன₂ஸ்ப₃தி₄பி₄ அ₁ஸ₂நி₃ராயுஷ்மா₂ந்த₂ஸ வ₁ந₂ஸ்ப₃தி₄பி₄</p>	Same as above.
<p>भविष्यद् वषट् थस्वाहा ப₄வி₂ஷ்₃யத்₃ வ₂ஷ₂ட்₂த்₂ ஸ்வா₁ஹா ப₄வி₂ஷ்₃யத்₃ வ₂ஷ₂ட்₂த்₂ ஸ்வா₁ஹா</p>	Same as above
<p>गामश्वं पोषयित्वा स नो मृडाती-दृशे கா₃ம₂ஸ்₁வ₁ம் போ₁ஷ₂யி₂த்₂வ₁ ஸ நோ₁ ம்₂ரு₃டா₃தீ₃-த்₃த்₃ரு₃ஸே கா₃ம₂ஸ்₁வ₁ம் போ₁ஷ₂யி₂த்₂வ₁ ஸ நோ₁ ம்₂ரு₃டா₃தீ₃-த்₃த்₃ரு₃ஸே கா₃ம₂ஸ்₁வ₁ம் போ₁ஷ₂யி₂த்₂வ₁ ஸ நோ₁ ம்₂ரு₃டா₃தீ₃-த்₃த்₃ரு₃ஸே</p>	Here the sound of 'n' that follows 'th' is light and it not distinct during recital.

5.4.2 The word 'Ru' after two halant letters:

 इत्यृतु मण्डलानि  इत्थ्यृत्तु मण्डलानि  इत्थ्यृतु मण्डलानि	<p>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,त्तृ, तृ</p>
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5.5 Extension/Pause before Vowels

It is difficult to recital two vowel sounds next to each other. Due to nature of the mantra, swaram and the intended sound/vibration effect, the Vowel Sandhi may not be applied/(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
<p>पा॒युर्वि॒शो॒ अ॒स्या॒ अ॒द॒ब्धः॑</p> <p>பா॒யுர்வி॒சோ॒ அ॒ஸ்யா॒ அத்₃ப்த₄॑:</p> <p>பா॒யுர்வி॒சோ॒ அ॒ஸ்யா॒ அ॒ந்₃ப்த₄॑:</p>	
<p>स॒बु॒द्धि॒न्या॒ उप॒मा॒ अस्य॑ वि॒ष्टाः॑</p> <p>ஸ॒பு॒த்₃த்₄னியா॑ உ॒ப॒மா</p> <p>அ॒ஸ்ய வி॒ஷ்டா॑ஸ்</p> <p>स॒न्धु॒र्क्ष॒नीया॑ उ॒प॒मा॒ अ॒स्य॑</p> <p>வி॒ஷ்டா॑:</p>	
<p>आ॒दि॒त्या॒ आज्यं॑ जु॒षा॒णा॒ वियन्तु॑</p> <p>ஆதி₃த்யா॑ ஆஜ்யம்॑ ஜுஷா॒ணா</p> <p>விய॑ந்து,</p> <p>आ॒दि॒त्या॒ अ॒ज्य॑० ஜுஷா॒ணா</p> <p>விய॑ந்து</p>	

<p>प्रास्मा आशा अशृण्वन्</p> <p>ப்ராஸ்மா ஆஸா அஸ்ருண்வன்ன்</p> <p>ப்ராஸ்தா ஆஸா அஸ்யுஸ்யாந்</p>	
<p>मा नो अश्वेषु रीरिषः</p> <p>மா நோ அஸ்வேஷு ரீரிஷ:</p> <p>மா நோ அஸ்யோஷு ரீரிஷ:</p>	
<p>मघवञ्छग्धि तव तन्न अतये</p> <p>மக₄வஞ்ச₂க்த₃தி₄ தவ தன்ன</p> <p>ஊதயே</p> <p>மஹவஸ்தா₂₀ஸ்தி தவ தந் ஓதயே</p>	

5.6 Halant “h” followed by Nasal Letters

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

Example	Comments
<p>ब्रह्मज्ञानं प्रथमं ப்₃ரஹ்₁ம₂ஜஜ்ஞானம் ப்₁ர₂த₂மம் ബ്രഹ്മജ്ഞാനം പ്രഥമം</p>	<p>ह् is followed by म (nasal letter)</p> <p>ஹ் is followed by ம (nasal letter)</p> <p>ഹ് is followed by മ (nasal letter).</p> <p>ह्, ஹ், ഹ് takes the sound of nasal letter म् , ம் , മ്</p>
<p>मध्ये अहां மத்₃த்₄யே அஹ்₁னாம் മദ്ധ്യേ അഹ്₁നാം</p>	<p>Here ह्, ஹ், ഹ് takes the sound of nasal letter न्, ன், ന്</p>
<p>ऽस्वित्यनु गृह्णन्तु</p>	<p>Here ह्, ஹ், ഹ് takes the</p>

<p>ஸ்த்வித்யனு' க்₃ருஹ்ணந்து ஸ்ளித்யநு' ஸுஹ்ணு</p>	<p>sound of nasal letter ஸ், ண், ண்</p>
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6 Different Application of (gm) and (gg)

6.1 Rules from prAti Sakyam

Rule Chapter 16 || 16-13 ||

The following words have *anusvÀra* before s: हि, पु, जिगा, जिघा, चँसिने, अतँस्सयत्, आताँस्सीत्, कनीया, ज्याया, द्राघीया, रघीया, श्रेया, हसीया, वसीया, भूयाँस्सः, जक्षिवा, जघ्निवा, जिगिवा, जीगिवा, तस्थिवा, दाश्वा, दीदिवा, पपिवा, पीपिवा, विद्वा, विविशिवा, शुश्रुवा, ससृवा.

ஹி, பு, ஜிகா₃, ஜிகா₄, ச~ம்ம்ஸிளே, அத~ம்ம்ஸயத், ஆதா~ம்ம்ஸீத், கனீயா, ஜ்யாயா, த்ரா₄கீ₄யா, ரகீ₄யா, ஸ்ரேயா, ஹ்ரஸீயா, வஸீயா, பூ₄யா~ம்ம்ஸஃ, ஜக்ஷிவா, ஜக்₄னிவா, ஜிகி₃வா, ஜீகி₃வா, தஸ்தி₂வா, தா₃ஸ்வா, தீ₃தி₃வா, பபிவா, பீபிவா, வித்₃வா, விவிசிவா, ஸுஸ்ருவா, ஸஸ்ருவா.

ஹி, பு, ஜிஹா₂, ஜிஹா₃, ஊ~ம்ஸிளே, ஊதா~ம்ஸயத், ஊதா~ம்ஸீத், கனீயா, ஜ்யாயா, த்ரா₄கீ₄யா, ரகீ₄யா, ஸ்ரேயா, ஹ்ரஸீயா, வஸீயா, பூ₄யா~ம்ம்ஸஃ, ஜக்ஷிவா, ஜக்₄னிவா, ஜிகி₃வா, ஜீகி₃வா, தஸ்தி₂வா, தா₃ஸ்வா, தீ₃தி₃வா, பபிவா, பீபிவா, வித்₃வா, விவிசிவா, ஸுஸ்ருவா, ஸஸ்ருவா.

ஓநீநீநீநீநீநீ, ஹஹிவா, ஹீஹிவா, விஓநீநீநீநீநீநீ, விவிஸிஸிவா,
ஸுஸுஸுஸுஸு, ஸஸஸுஸு.

|| 16-14 ||

The vowels A, I, and U have *anusvāra*, when they are followed by *si* or *Shi* final.

||16-15 || Even when the *i* is altered.

Not, under any circumstances, in a dissyllabic word.

6.2 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 हि + सीः = हि॒सीः	மா ஹி॒சி॒: புரு॑ஷ்
ह्नि + णीः = ह्नि॒णीः	மா ஹ்னி॒ணீ॒: புரு॑ஷ்
ह्नि + णीः = ह्नि॒णीः	மா ஹ்னி॒ணீ॒: புரு॑ஷ்
4.5.3.1 जिघा + सत् = जिघा॒सत्	ஜிघா॒சத் ₃ ப்யோ
जिघा॒ + सत् = जिघा॒सत्	ஜிघா॒சத் ₃ ப்யோ

<p>ജിഘാ + സത് = ജിഘാ[ഃ]സത്</p>	<p>முஷ்ணதாம் ஜி஘ா^ஃஸ^ஃந்^ஃந்யோ மூஷ்ண^ஃதாம்</p>
<p>1.2.14.4 दीदिवा + सम् = दीदिवा[ः]सम् தீ₃தி₃வா + ஸம் = தீ₃தி₃வா^ஃஸம் आरीदिवा + सद् = ரீ₃ரி₃வா^ஃஸத்</p>	<p>दीदिवा[ः]स[ः]म[ः]नु धून् தீ₃தி₃வா^ஃஸ^ஃம^ஃனு த்யூன் रीरिवा[ः]स[ः]म[ः]नु द्युन्</p>
<p>2.5.11.1 विद्वा + सः = विद्वा[ः]सः வித்₃வா+ஸஃ = வித்₃வா^ஃஸஃ विद्वा + सः = विद्वा[ः]सः</p>	<p>सदेवत्वाय[॑] विद्वा[ः]सो ஸதே₃வத்வாய[॑] வித்₃வா^ஃஸோ सदेवताय[॑] विद्वा[ः]सो</p>

<p>4.7.15.1</p> <p>विविशिवा+सम् = विशिवा॑सम्</p> <p>विशिवा॑ + सम् =</p> <p>विशिवा॑सम्</p> <p>अविशिवा॑ + सम्</p> <p>अविशिवा॑सम्</p>	<p>विशि॑ प्रविशिवा॑समी॑महे</p> <p>अविशि॑ प॑रविशिवा॑सम्</p> <p>स॑मी॒महे</p> <p>अविशि॑ प्र॑विशिवा॑सम्</p> <p>स॑मी॒महे</p>
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Rule 16-14 states that anuswara is added when before dheerga 'A', 'ee' and U when 'si' or Shi is final

6.3 Examples for words with dheerga letters

Some common examples that we can find are given below

Base Words+ Particle/Suffix	As seen in Vaakyam
<p>1.2.14.1</p> <p>तपू॑षि</p> <p>तपू॑षि</p>	<p>तपू॑ष्यग्ने जु॒हा॑</p> <p>तपू॑ष्य॒क्॒३॒ने॒ जु॒ह॒वा॑</p>

<p>தவ்யுஷி</p>	<p>தவ்யுஷ்யஸௌ ஜுஹா</p>
<p>3.4.9.1</p> <p>छन्दासि</p> <p>ச₂ந்தா₃ஸி</p> <p>ஊஸாஸி</p>	<p>देविकाश्छन्दासिव</p> <p>தே₃விகாஸ- ச₂ந்தா₃ஸீவ</p> <p>ദേവिकाശ്छन्दासिव</p>
<p>7.1.2.1</p> <p>ज्योतीषि</p> <p>ஜ்யோதீஷி</p> <p>ஜ்யோதீஷி</p>	<p>ज्योतीष्यव रुन्धे</p> <p>ஜ்யோதீஷ்யவ ருந்தே₄</p> <p>ज्योतीष्यव रुन्धे</p>

6.4 Different Application of Rule

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

Take an example:

$$\begin{array}{c} \text{तपूषि} \end{array} + \begin{array}{c} \text{अग्ने} \end{array} = \begin{array}{c} \text{तपूष्यग्ने} \end{array} \begin{array}{c} \text{जुहा} \end{array}$$

தபூஷ்ரி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

தபூஷ்ரி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

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:

தபூஷ்ரி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

தபூஷ்ரி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

தபூஷ்ரி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

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.

<p>അഹി¹ശ്ച സർവാ²ൻ</p> <p>ജന്ദയൻ</p>	<p>അഹി¹ശ്ച സർവാ²ൻ</p> <p>ജന്ദയൻ</p>
<p>TS 4.7.10.2</p> <p>चक्षु¹र्-य²ज्ञे³न कल्प⁴ता, श्रो⁵त्रं</p> <p>சக்ஷ¹ர்-ய²ஜ்ஞே³ன் கல்ப⁴தா</p> <p>ஸ்ரோத்⁵ர்ம்</p> <p>ചക്ഷു¹ർ-യ²ജ്ഞേ³ന കല്പ⁴താ,</p> <p>ശ്രോത്രം</p>	<p>TS 4.7.11.2</p> <p>चक्षु¹र्-य²ज्ञे³न कल्प⁴ता, श्रो⁵त्रं</p> <p>சக்ஷ¹ர்-ய²ஜ்ஞே³ன் கல்ப⁴தா</p> <p>ஸ்ரோத்⁵ர்ம்</p> <p>ചക്ഷു¹ർ-യ²ജ്ഞേ³ന കല്പ⁴താ,</p> <p>ശ്രോത്രം</p>
<p>TS 1.2.11.2</p> <p>ँवचो¹ अपा²वधी³ स्वाहा⁴॥</p> <p>ँवचो¹ अपा²वधी³ स्स्वा⁴हो॥</p> <p>ँवचो¹ अ²वा³व⁴यि⁵</p>	<p>TS 1.2.11.2</p> <p>ँवचो¹ अपा²वधी³ स्वाहा⁴॥</p> <p>ँवचो¹ अपा²वधी³ स्स्वा⁴हो॥</p> <p>ँवचो¹ अ²वा³व⁴यि⁵ स्वा⁶ഹാ॥</p>

<p>സ്വാഹാ[॥]</p>	
<p>TS 1.3.9.2</p> <p>स्तोकाना॑ स्वाहो॑र्ध्व॑न॑भसं</p> <p>ஸ்தோகானா॑ ஸ்வாஹோ॑ர்வ்ந॑ப॒ஸம்</p> <p>स्वा॒हो॒र्वा॒र्त्॒४॒व॒न॒प॒४॒स॒म॒</p> <p>സ്റ്റോ॒கാനா॑</p> <p>സ്വാ॒ഹോ॒ர்ய॑ந॒ഭ॒സ॒ം</p>	<p>TS 1.3.9.2</p> <p>स्तोकाना॑ स्वाहो॑र्ध्व॑न॑भसं</p> <p>ஸ்தோகானா॑ ஸ்வாஹோ॑ர்வ்ந॑ப॒ஸம்</p> <p>स्वा॒हो॒र्वा॒र्त्॒४॒व॒न॒प॒४॒स॒म॒</p> <p>സ്റ്റോ॒கാനா॑</p> <p>സ്വാ॒ഹോ॒ர்ய॑ந॒ഭ॒സ॒ം</p>
<p>TS 1.5.7.6</p> <p>शत॒त॒र्.हा॑ स्तृ॑ ह॒न्ति</p> <p>श॒त॒त॒र्.॒ஹா॑ ஸ்த்ரு॑ ஹ॒ந்தி</p> <p>श॒त॒त॒र्.॒ஹா॑ ஸ்த்ரு॑ ஹ॒ந்தி</p> <p>श॒त॒त॒र्.॒ஹா॑ ஸ்த்ரு॑ ஹ॒ந்தி</p> <p>ശ॒ത॒ത॒ർ.॒ഹാ॑ സ്തൃ॑ ഹ॒ന്തി</p> <p>ശ॒ത॒ത॒ർ.॒ഹാ॑ സ്തൃ॑ ഹ॒ന്തി</p>	<p>TS 1.5.7.6</p> <p>शत॒त॒र्.हा॑ स्तृ॑ ह॒न्ति</p> <p>श॒त॒त॒र्.॒ஹா॑ ஸ்த்ரு॑ ஹ॒ந்தி</p> <p>श॒त॒त॒र्.॒ஹா॑ ஸ்த்ரு॑ ஹ॒ந்தி</p> <p>श॒त॒त॒र्.॒ஹா॑ ஸ்த்ரு॑ ஹ॒ந்தி</p> <p>ശ॒ത॒ത॒ർ.॒ഹാ॑ സ്തൃ॑ ഹ॒ന്തി</p> <p>ശ॒ത॒ത॒ർ.॒ഹാ॑ സ്തൃ॑ ഹ॒ന്തി</p>

When this matter was referred to some Vedic Scholars, they say this is clearly a pAta bheda 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.**