

Basics of Veda Swaras -1

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This Version is a separate new version with revised number Version 0.0.

1. The Book Basics of Veda Swara and Recital has been now split into two volumes; this one is on Basics of Swara and the other part shall be released on Basics of Veda Recital.

2. In this Version we have newly added specific areas like

- a. Explanation of Pracaya with link to terms used in pAnini's AshtadhyAyI like Sannatara,EkaSruti**
- b. A concept note on sliding between Swaras**
- c. A note on how Swaras flow in a Vedic Statement**
- d. Concept of Vikrama**

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1 Veda Swaras

1.1 Swaras:

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

Let us see the basic Swaras in Yajur Veda.

1.1.1 UdAtta (उदात्त)

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

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

A UdAtta akshara is left unmarked and normally printed.

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

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

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

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

1.1.2 AnudAtta (अनुदात्त)

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

PA Book 1 Ch 2 Rule 30

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

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

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

1.1.3 Swarita (स्वरितः)

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

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

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

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

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

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

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

PS 1-41 –

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

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

PS 1-43 Along with the consonant, too.

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

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

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

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

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

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

Explanation : When we utter a swaritam or dheerga swaritam, we do not only go up in terms of our tone/accents but descend to meet the recital requirement of the following akshara/letter. Essentially there is a smooth slide upwards and downwards while we move from one swara to another in combination. (**Explained in Section 1.10**).

Generally all the slides will tend towards UdAtta at end.

1.1.4 Dheergha Swarita: (दीर्घ स्वरित)

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

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

1.1.5 Example of Swarams:

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

ஓம் । க₃ணானாந்த்வா க₃ணபதி₃ ஹவாமஹே கவிம்
கவினா-முபமஸ்ர-வஸ்தமம் ।

ഓം । ഗണാനാന്തവാ ഗണപതി₃ ഹവாமഹേ കവിം
കവീനാ-മുപമശ്ര-വസ്തമം ।

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

क₃, क₃, क, वी, प – are all AnudAttas(lower notes)

ऽ, ऽ, क, वी, व – are all AnudAttas (lower notes)

प, क, मु, श्री – are all Swaritas(upper note)

प, क, मु, श्री – are all Swaritas (upper note)

प, क, मु, श्री – are all Swaritas (upper note)

॥ ना, ॥ णा, ॥ णा – is Dheergha Swaritam (elongated upper note)

Rest all unmarked aksharas/letters can be considered as udAttas (medium or normal notes for the first level understanding).

But we will detail more concepts like Pracaya/EkaSruti in the following Sections.

1.2 Notes from Sage Paanini's work

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

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

UdAtta, AnudAtta and Svarita are the three basic Swaras.

Dheergha Swarita is an extension of Svarita.

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

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

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

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

Swarita is rendered in the swaram note Sadjā (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 Marking Conventions

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

1. When it is single akshara, the swara sign is marked above or below that letter directly whether it is Swarita, AnudAtta or Dheerga Swarita.

2. When it is a Conjunct or joint letters, the Swaram is marked below or above the second part/last part of that Conjunct which represents the vowel sound.

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

1.3.1 Swarams of Single Akshara/Letter:

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

ग, क, वी, 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.**

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

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

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

In the aforesaid example, the lower note

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

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

अव वक्तारं । अव श्रोतारं । यद् भूतं यच्च भव्यं ।

அவ் வ₄க்தாரம் | அவ் ஸ்ரோ₄தாரம் |
யத்₄பு₄தம் ய்ச்ச₄ ப₄வ்யம் |
அவ் வ₄க்தாரம் | அவ் ஸ்ரோ₄தாரம் | யத்₄பு₄தம் ய்ச்ச₄ ப₄வ்யம் |

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

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

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

1.3.2 Swarams of Joint Letters

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

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

Similarly while reciting the word, sya, स्या in AnudAtta, we start our descend of pitch after 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/Vowel sound is represented.

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

e.g.

प्र॒वे॒पा॒नाय॑ मृ॒त्यवे॑ । अ॒त्या॒शा॒ना॒द॒ती-पा॒ना॒द्य॒च्च॑ उ॒ग्रात्

पा॒व॒मा॒नी-स्व॒स्त्य॒य॒नीः॑ ॥, सा॒शा॒ना॒न॒श॒ने॑ अ॒भि ।

ப்ர॒வே॒பா॒நாய॑ ம்ரு॒த்ய॒வே॑ ।

அ॒த்யா॒ஸ॒நா-தீ॒பா॒நா॒த்ய॒ச்ச॑ உ॒க்ராத்

பா॒வ॒மா॒னீ॑ஸ் ஸ்வ॒ஸ்த்ய॒ய॒னீः॑ ॥ ஸா॒ஸ॒நா॒ன॒ஸ॒நே॑ அ॒பி₄ ॥

ப்ர॒வே॒பா॒நாய॑ மൃ॒த்ய॒வே॑ ।

അ॒ത്യാ॒ശ॒നാ॒ദ॒തീ-പാ॒നാ॒ദ്യ॒ച്ഛ॑ ഉ॒ഗ്രാത് ;

पा॒व॒मा॒नी॑ स्त॒स्त्य॒य॒नीः॑ ॥ सा॒शा॒ना॒न॒श॒ने॑ अ॒भि ।

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

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

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

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

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

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

1.4 Pracaya: (प्रचय) before UdAttam

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

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

1.4.1 Pracaya: (प्रचय) after Swaritam

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

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

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

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

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

1.5 Sannatara as defind in PA

1.5.1 Definition

Book1 Ch 2 40 – when anudAtta vowel(s) followed by udAtta or Swarita they become sannatara which is rendered lower than anudAtta.

This is similar to the example given in the Pracaya before udAtta.

So Panini in his work clearly recognises the Pracaya beofre udAtta (or Swarita) as **Sannatara**.

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

1.6 EkaSruti as defined in PA

1.6.1 Definition

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

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

PS 21-10 –

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

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

The reading of Rule 10 and 11 together refers that if either udAtta or Swarita follow the Swarita, then it becomes EkaSruti at note lower than udAtta; similar to the teachings of Panini. **(Refer Para 1.1.3 Rule PS 1-44)**

1.7 Examples of Sannatara/Pracaya

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

<p>सा॒श॒ना॒न॒श॒ने॒ अ॒भि सा॒श॒ना॒न॒श॒ने॒ अ॒भि॒४ सा॒श॒ना॒न॒श॒ने॒ अ॒भि॒४</p>	<p>All letters marked in Blue are a set of anudAtta swarams applying Pracaya rule till udAtta 'nE'. Blue marking is Sannatara as per PA. We tend to recite the Sannatara in a note lower than anudAtta. But after 'nE' (udAtta) is recited, the 'a' in aBi is rendered in regular anudAtta note.</p>
<p>सु॒प्र॒जा॒स्त्व॒मा-शा॒स्ते सु॒प्र॒जा॒स्त्व॒मा-शा॒स्ते सु॒प्र॒जा॒स्त्व॒मा-शा॒स्ते</p>	<p>As as notes above. Pracaya applied/appears till udAtta 'stvam' Blue marking is Sannatara as per PA</p>
<p>अ॒श॒न॒या॒ मृ॒त्यु॒रे॒व अ॒श॒न॒या॒ मृ॒त्यु॒रे॒व अ॒श॒न॒या॒ मृ॒त्यु॒रे॒व</p>	<p>As per notes above. Till 'mRu' Blue marking is Sannatara as per PA. Pracaya as per some Schools. The swara is adjusted to anudAtta once mRu is reached since following 'tyu' is udAttam.</p>

1.8 Examples of EkaSruti:

Some typical examples are:

<p>ग॒ण॒प॒ति॑ ह॒वा॒म॒हे॒ क॒विं ग॒ण॒प॒ति॑ ह॒वा॒म॒हे॒ क॒विं ग॒ण॒प॒ति॑ ह॒वा॒म॒हे॒ क॒विं</p>	<p>After the (pa) Swaritam marked in Yellow. The following letters without swaram marked in brownish grey is EkaSruti as per PA. But still referred as Pracaya by Scholars/some classical texts. We tend to recite the EkaSruti part in a note/swara scale lower than UdAtta but we descend fully to anudAtta for ka</p>
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<p>रायस्पोषा यजमानस्य सन्तु रायस्पोषा यजमानस्य सन्तु ॥ रायस्पोषा यजमानस्य सन्तु ॥</p>	<p>Similar to above example. EkaSruti carries till end of the Ruk after Swaritam 'ja' Here the Pracaya(EkaSruti) is not followed by any UdAtta/Swarita. So it may be recited in the same note as UdAtta. PS 21-11 referred in 1.6.1</p>
<p>नमो हिरण्य बाहवे सेनान्ये நமோ ஹிரண்ய பாஹவே ஸேனான்யே நமோ ஹிரண்ய பாஹவே ஸேனான்யே</p>	<p>After 'ra' Swaritam, we tend to recite the EkaSruti in a swara note lower than UdAttA. Since there is a word pause, we start with 'se' in a note lower than anudAtta along with 'na' so as to rightly raise the swaram for 'nyE'. The Padam for SenAnyE is SE pracaya, nA pracaya followed by Swaritam nyE (dheerga swaritam in Pada paatam)</p>
<p>इमं मे गङ्गे यमुने सरस्वति श्रुति இமம் மே கங்கே யமுனே ஸரஸ்வதி ஸ்ருதி ஐமம் மே கங்கே யமுனே ஸரஸ்வதி ஸ்ருதி</p>	<p>In this example after swaritam 'mE' the ekaSruti part is rendered till sva in a note lower than udAtta but as ti is reached, we descend to anudAtta.</p>

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

1.9 Valid combinations of Swaras

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

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

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

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

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

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

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

1.10 Conceptual Explanation of Sliding of Swaras

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

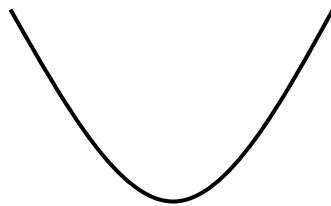
1.10.1 Sliding to udAttam for a short letter

Let us take the word **asya** with **ya** in anudAttam followed by an udAttam.

The Components of this word is 'a' udAttam, 's' udAttam, y =udAttam and the 'a' of ya in anudAttam. (y half maatra+ a half maatra) = ya one maatraa.

The recital of a+s+y is in udAttam note. Now the descend starts at the end of contact of tongue after 'y' the slide it not entirely downwards but must be raised to meet, the upcoming udAttam.

The recital or utterance of 'a' will be as follows in a maatra scale of half.



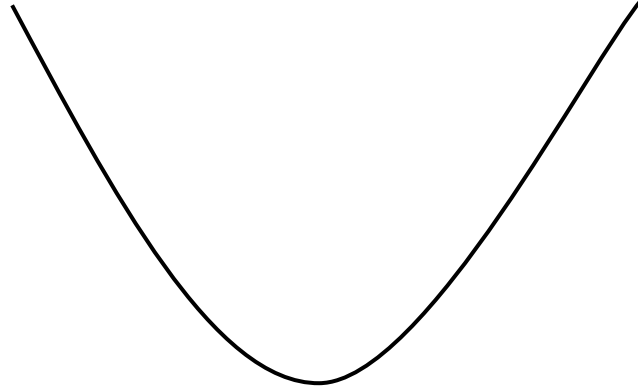
Half-Maatraa of vowel sound 'a' in 'ya'

1.10.2 Sliding to udAttam for a long letter

Let us take the word **asyA** with **yA** in anudAttam followed by an udAttam.

The Components of this word is 'a' udAttam 's' udAttam y =udAttam and the 'A' of yA in anudAttam. yA = 2 maatraas (y half maatraa + A one and half maatraa). The recital of a+s+y is in udAttam note. Now the descend starts at the end of contact of tongue after 'y' the slide it not entirely downwards but must be raised to meet, the upcoming udAttam.

The recital or utterance of 'A' will be as follows in a maatra scale of one and a half.



One and half Maatraa time scale of 'A' of yA

Here the descent will be more pronounced due to length of swara 'A'.

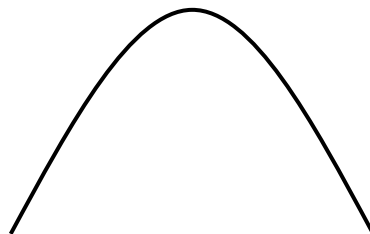
1.10.3 Sliding to Swaritam for a short letter

Let us take the word **asya** with **ya** in Swaritam followed by an udAttam.

The Components of this word is 'a' udAttam 's' udAttam y =udAttam and the 'a' of ya in Swaritam.

The recital of a+s+y is in udAttam note. Now the ascent starts at the end of contact of tongue after 'y' the slide it not entirely upwards but must be lowered to meet, the upcoming udAttam.

The recital or utterance of 'a' will be as follows in a maatra scale of half.



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

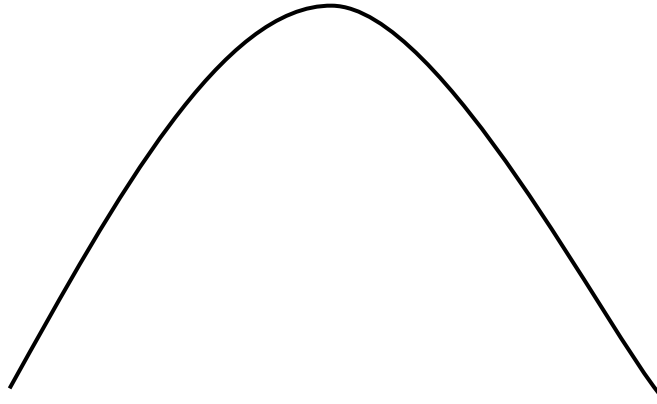
1.10.4 Sliding to Swaritam for a long letter

Let us take the word asyA with yA in Swaritam followed by an udAttam.

The Components of this word is 'a' udAttam 's' udAttam y =udAttam and the 'A' of yA in Swaritam.

The recital of a+s+y is in udAttam note. Now the ascent starts at the end of contact of tongue after 'y' the slide it not entirely upwards but must be lowered to meet, the upcoming udAttam.

The recital or utterance of 'A' will be as follows in a maatra scale of one and a half.



One and half Maatraa time scale of 'A' of yA.

Here the ascent will be more prominent due to length of swara 'A'.

Notes: The slide may not be symmetrical always. This is for a basic understanding. The occurrence of pause will slightly vary the slide.

You should carefully follow the swara reflections in Guru's teachings and his recital. Swara slide will vary based on the formation of Swaras in specific mantra or statement. In Dheerga Swarita, the variation will be more pronounced due to elongation of the Swara. The Curves are explained above will be more higher of lower.

1.11 The Swara notes with its levels

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

Lowest	Sannatara/Pracaya before udAttam	Lower than anudAttam*
Lower	anudAttam of long letter	Lower than anudAttam*
Low	anudAttam of short letter	anudAttam
EkaSruti	Normal in one note	Lower than udAttam
Normal	udAttam any type of letter	Normal udAttam
high	Swaritam of short letters	Normal Swaritam
Little higher	Swaritam of long letters	Little higher reach*
Highest	Swaritam of long letters converted to Plutam	Highest possible reach*

‘*’ indicates the levels may be same depending on the SikShA and practices.

The level of Swara effect has to be realised by Practice over a period of time.

The levels given above are conceptual based on theory.

Some vedic schools would adhere to their scheme of producing the Swara effect.

Kindly use these as guidelines to bring in distinct variation with due practice.

Kindly follow the teaching style of your Guru.

1.12 Normal patterns of Swaram flow in a Vedic Statement:

Main rule is that if there a udAttam, the swaram prior to that is an anudAttam and the swaram next to this udAttam shall be Swaritam.

The udAttam becomes the prime determinant of marking Swaram.

Note: The flow of swarams in vaakyam/mantra is based on the joining of words with due consideration to the Udatta occurrence.

Interested readers are requested to read our Article on Pada Paatam and Swara Flow (Article No 11)

1.12.1 If the start is a Pracaya or Sannatara,

<p>सांग्रहप्येष्ट्या यजते । <u>सा</u><u>ंग्र</u><u>ह</u><u>प्ये</u><u>ष्ट्या</u> यजते ।</p> <p>ஸாங்க்ரஹ்யேஷ்ட்யா யஜதே । <u>ஸா</u><u>ங்க்</u><u>ர</u><u>ஹ</u><u>யே</u><u>ஷ்ட்யா</u> யஜதே ।</p> <p>ஸாங்க்ரஹ்யேஷ்ட்யா யஜதே । <u>ஸா</u><u>ங்க்</u><u>ர</u><u>ஹ</u><u>யே</u><u>ஷ்ட்யா</u> யஜதே ।</p>	<p>Here NyE is udAttam. All the start letters “sAngraha” at the start of the statement are marked in Pracaya (being Sannatara)</p>
<p>सुप्रजास्वमा-शास्ते । <u>सु</u><u>प्र</u><u>जा</u><u>स्व</u><u>मा</u>-<u>शा</u><u>स्ते</u> ।</p> <p>ஸுப்ரஜாஸ்வமா-ஸாஸ்தே । <u>ஸு</u><u>ப்</u><u>ர</u><u>ஜ</u><u>ா</u><u>ஸ்</u><u>வ</u><u>மா</u>-<u>ஸா</u><u>ஸ்தே</u> ।</p> <p>ஸுப்ரஜாஸ்வமா-ஸாஸ்தே । <u>ஸு</u><u>ப்</u><u>ர</u><u>ஜ</u><u>ா</u><u>ஸ்</u><u>வ</u><u>மா</u>-<u>ஸா</u><u>ஸ்தே</u> ।</p>	<p>Here stva is udAttam. All the start letters “suprajA” at the start of the statement are marked in Pracaya (being Sannatara)</p>

<p>सम्‌वथ्स॑र मे॒वा वरु॑न्धे ।</p> <p>ஸம்‌வத்₂ஸ॑ர மே॒வா வ்ரு॑ந்தே₄ ।</p> <p>ஸ॑வ்‌ம்‌ஸ॒ர மே॒வா வ்ரு॑ஸே ।</p>	<p>Here “ra” is udAttam. All the start letters “samvathsa” at the start of the statement are marked in Pracaya (being Sannatara)</p>
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1.12.2 If the start is an anudAttam

<p>शि॒वाङ्गि॑रि॒त्र ताङ्क॑रु॒ मा ,</p> <p>श्री॒वा॒ङ्कि॑₃रि॒त्र ता॑ङ्कु॒रु मा</p> <p>श्री॒वा॒ङ्-गि॑रि॒त्र ता॑ङ्कु॒रु मा</p>	<p>Si is anudAttam. vA is udAttam and ‘gi’ is Swaritam. ‘ri’ is EkasRuti. ‘tra’ is also EkasRuti but it acquires anudAttam before udAttam tA.</p>
<p>अ॒सौ यो॑ ऽव॒स॒र्प॒ति नी॒लग्री॒वो</p> <p>अ॒ஸௌ யோ॑ ऽவ॒ஸ॒ர்ப்॒தி</p> <p>நீ॒லக்₃ரீ॒வோ</p> <p>अ॒सौ यो॑ ऽव॒स॒र्प॒ति</p> <p>நீ॒லக்₃ரீ॒வோ</p>	<p>‘a’ is anudAttam. sau is udAttam and ‘yO’ is Swaritam.</p>

1.12.3 If the start is udAttam

<p> </p>	<p>Statement starts with 'na' in udAttam so 'ma' is Swaritam. 'te rudra' is EkaSruti. "manyava" follows a standard set with anudAttam, udAttam and Swaritam</p>
<p> <p>ஹேதிரஸ்மான்</p> <p>ஹேதிரஸ்தான்</p> </p>	<p>Statement starts with 'pa' in udAttam so 'ri' is Swaritam. 'te' is anudAttam because of upcoming udAttam 'dha'</p>

1.12.4 The variant to Rule 12.2 and 12.3 above

1. udAttam need not always be followed by Swaritam if that letter after udAttam is followed by another udAttam then it becomes U+ AD+U

<p>शिवेन वचसा त्वा , शिवेन वचसा त्वा , ശിവേന വചസാ ത്വാ</p>	<p>'Si' is anudAttam, vE udAttam; 'na' should be Swaritam in normal flow. But it is not but 'na' acquires anudAttam because of following udAttam 'va'</p>
<p>नमः शीघ्रियाय च शीभ्याय நமஃ ஶீக்₄ரியாய ச ஶீப்₄யாய നമഃ ശീഘ്രിയായ ച ശീഭ്യായ</p>	<p>na udAttam; 'ma' should be Swaritam in normal flow. But it is not but 'ma' acquires anudAttam because of following udAttam 'Shi'</p>

2. udAttam can be followed by one other udAttam

<p>असौ यस्ताम्रो अरुण , அஸௌ யஸ்தாம்ரோ அருண അസൗ യസ്താമ്രോ അരുണ</p>	<p>'a' is anudAttam. 'sau' is udAttam. The following 'ya' is also udAttam. (based on Padam and also Vaakya flow) Still sthA (does not become Swaritam) remains anudAttam because upcoming mrO is udAttam</p>
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<p>अज एकपा- दुदगात् पुरस्तात् ॥</p> <p>अज एकपा-तु₃त्₃का₃त् पुरस्तात् ॥</p> <p>अज षु₃क₃पा₃दु₃द₃गा₃त् ॥</p> <p>पुरस्तात् ॥</p>	<p>'a' is anudAttam. 'ja' is udAttam. The following 'ae' is also udAttam. (based on Padam and also Vaakya flow) 'ka' is Swaritam Still pA (does not become Swaritam) remains anudAttam because upcoming du is udAttam</p>
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3. But there can be a number of udAttams formed due to sandhi rules

<p>T.S.1.2.11.1</p> <p>रायः प्रेषे भगाय ,</p> <p>रायः प्रेषे₄पा₃का₃य</p> <p>रायः प्रेषे₄पा₃का₃य</p>	<p>rA is udAttam; ya which should become swaritam in terms becomes anudAttam because of following prE (which is prA+i), 'She' udAttam and 'Ba' udAtta. gA is Swaritam in normal flow.</p>
<p>T.S.1.8.1.1</p> <p>मुञ्चेमम₃हसः</p> <p>मुञ्चेमम₃हसः</p> <p>मुञ्चेमम₃हसः</p>	<p>mu is anudAttam because of following injE (which is inja+i), 'ma' udAttam and 'm+a(gm)' ma(gm) is also udAtta. ha is Swaritam in normal flow.</p>

4. If Swaritam occurs the following pattern can be

a. EkaSruti followed by udAttam or Swaritam

<p>अ॒ध्य॒वो॒च॒दधि॑-व॒क्ता॑ प्र॒थ॒मो॑</p> <p>அ॒த்₃த்₄ய॒வோ॒ச-த₃தி₄வ॒க்தா॑</p> <p>ப்ர॒த்₂மோ॑</p> <p>अ॒भ्य॒वो॒च॒दधि॑-व॒क्ता॑ प्र॒थ॒मो॑</p>	<p>'a' at start udAttam. 'ddhya' swaritam. "vocadadhi is ekasruti then followed by a standard set of anudAttm (va) udAttam(ktA) swaritam (pra)</p>
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b. anudAttam after Swaritam

<p>यथा॑ न॒स्सर्व॑मि-जग॑द</p> <p>யதா₂ நுஸ் ஸர்வ॑மிஜ்-ஜக₃த₃</p> <p>यथा॑ न॒स्स॒र्व॑मि-जग॑द</p>	<p>'ya' at start udAttam. 'thA' swaritam. 'na' is anudAttam since following sa of sarvam is udAttam.</p>
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c. udAttam after Swaritam if the first swaritam is formed due to Swara Rule.

<p>T.S. 1.3.14.3</p> <p>त॒वो॒ त्य॒श्या॑म</p>	<p>vo is anudAttam. The 'tya' swaritam is formed by a combination of ti (udAttam and a anudAttam) SyA in normal</p>
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<p>தவோ த்யர்யாம</p> <p>தவோ த்யுஸ்யாம</p>	<p>course is a udAttam and the following ma is again swaritam. This formation occurs when swaritam is formed due to sandhi rules. Refer Pada Paatam Article</p>
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d. anudAttam after Swaritam if the second swaritam is formed due to Swara Rule.

<p>T.S.2.2.5.4</p> <p>एव तेजस्व्यन्नाद</p> <p>ஏவ தேஜஸ்வ்யன்னாத₃</p> <p>ഏവ തേജസ്വ്യന്നാദ</p>	<p>'ae' is anudAttam; va udAttam. Then 'te' gets swaritam. Ja is again anudAttam. svl (udAttam) and 'a' (anudAttam) of annAda forms svya as swaritam due to Sandhi rule.</p>
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The normal formal/regular order is anudAttam,udAttam and Swaritam; normally but not necessarily with ekaSruti. This is like a Set.

1.13 Vikrama concept

PS 19-1 says – “ Where a syllable of low tone (anudAttam) occurs between two circumflex(Swaritam) syllables, or two acute(anudAttA), or two of which either one is acute(udAtta) and the other circumflex(Swarita), that is vikrama.”

Notes and Examples:

1. If the anudAttam comes in between two Swaritam, it will be referred as **Vikrama**.

<p>T.S.2.2.5.4</p> <p>ए॒व ते॑ ज॒स्व्यन्ना॑द॒ ए॒व ते॑ ज॒स्व्यन्ना॑द॒ ए॒व ते॑ ज॒स्व्यन्ना॑द॒</p>	<p>'te' is swaritam. Ja is again anudAtam. Next svya is swaritam Ja is vikrama in terms of swara</p>
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2. If the anudAttam comes between two udAttams it will be Vikrama.

<p>शिवे॑न॒ वच॑सा॒ त्वा॑ , शिवे॑न॒ वच॑सा॒ त्वा॑ , शिवे॑न॒ वच॑सा॒ त्वा॑ ,</p>	<p>, vE udAttam; 'na' is anudAttam followed by udAttam 'va' 'na' is a vikrama in terms of swara.</p>
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3. If the anudAttam comes between one udAttam and one Swaritam it will be Vikrama.

<p>यथा॑ न॒स्सर्व॑मि॒-ज्जग॑द॒ यथा॑ न॒स्सर्व॑मि॒-ज्जग॑द॒</p>	<p>'thA' swaritam. 'na' is anudAttam s sa of sarvam is udAttam.</p>
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<p>யதா₂ நஸ் ஸர்வமிஜ்-ஜக₃த₃</p>	<p>'na' is vikrama in terms of swara.</p>
<p>யமா நஸ்ரீவமி-ஜஜக</p>	

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

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

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

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