

**Discussion Draft**

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

**Version 0.3**

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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.

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.

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.

### 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).

#### 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.

#### 1.1.5 Example of Swarams:

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

ஓம் । க<sub>3</sub>ணாநாந்த்வா க<sub>3</sub>ணபதிஃ ஹவாமஹே

கவிங்கவீநா-முபமஸர்-வஸ்தமம் ।

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

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

क<sub>3</sub>, क<sub>3</sub>, क, वी, प - are all AnudAttas(lower notes)

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

प, क, मु, श्र - are all Swaritas(upper note)

प, क, म्र, सर्- are all Swaritas (upper note)

॒, ॒, ॒, ॒ – are all Swaritas (upper note)

॑, ॑, ॑ – is Dheergha Swaritam (elongated upper note)

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

### 1.1.6 Prachaya: (प्रचय)

In specific instances the swara of the previous letter is carried till the next occurring AnudAtta or till the end of that pada or mantra, that is Prachaya. Prachaya is considered as a form of Swaram by some schools. Some schools take it as a rule of how Swaram is acquired by letters in some instances. Many do not consider Prachaya as a Swaram.

This shall be covered through a specific note after obtaining inputs from Seniors/Scholars.

## 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 not relevant in normal Sanskrit texts, but is used in Veda recital since Maatra is the base for recital.

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

Out of the sixteen possible combinations of Swaras, four combinations 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.

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

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

### 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, क३, 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  $\overset{||}{\text{ना}}$ ,  $\overset{||}{\text{ना}}$ ,  $\overset{||}{\text{म}}$ , the effect of Dheerga swaritam is more clear when we utter the 'aa' in the 'na'.

अ॒ व॒क्ता॒रं॑ । अ॒ व॒ श्रो॒ता॒रं॑ । यद् भू॒तं॑ यच्च॒ भ॒व्यं॑ ।  
 अ॒ व॒ व॒क्ता॒र॒म॑ । अ॒ व॒ स॒ं॒रो॒ता॒र॒म॑ ।  
 य॒त्<sub>3</sub>पु॒<sub>4</sub>॒त॒म॑ य॒श्च॒ प॒<sub>4</sub>॒व॒य॒म॑ ।

അ॒ വ॒ക്താ॒രം॑ । അ॒ വ॒ ശ്രോ॒താ॒രം॑ । യദ് ഭൂ॒തം॑ യच्च॒ ഭ॒വ്യം॑ ।

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  $\overset{|}{\text{श्र}}$ ,  $\overset{|}{\text{सं॒र}}$ ,  $\overset{|}{\text{ശ്ര}}$ , 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, 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.

प्र॒वे॒पा॒ना॒य॑ मृ॒त्य॒वे॑ । अ॒त्या॒श॒ना॒द॒ती॑-पा॒ना॒द्य॒च्च॑ उ॒ग्रात्॑

पा॒व॒मा॒नी॑-स्स्व॒स्त्य॒य॒नीः॑ ॥ सा॒श॒ना॒न॒श॒ने॑ अ॒भि॑ ।

ப்ர॒வே॒பா॒னாய॑ ம்ரு॒த்ய॒வே॑ ।

அ॒த்யா॒ஸ॒னா॑ த<sub>3</sub>தீ-பா॒னா॒த்ய<sub>3</sub>ச்ச॑ உ॒க்<sub>3</sub>ரா॒த் ;

பா॒வ॒மா॒னீ॑ஸ் ஸ்வ॒ஸ்த்ய॒ய॒னீः॑ ॥ ஸா॒ஸ॒நா॒ந॒ஸ॒னே॑ அ॒பி<sub>4</sub> ॥

ப்ர॒வே॒பா॒நாய॑ மൃ॒த்ய॒வே॑ ।

ஸா॒த்யா॒ஸ॒நா॒தீ-பா॒நா॒த்ய<sub>3</sub> உ॒க்<sub>3</sub>ரா॒த் ;

പാ॒വമാ॒നീ॒ സ്ത॒സ്യ॑യ॒നീഃ॑ ॥ സാ॒ശ॒നാന॒ശനേ॑ അ॒ഭി ।

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.

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. (2<sup>nd</sup> 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.

तं त्वा भग सर्व इज्जोह्वीमि सनो भग पुर एता भवेह ॥  
 தந்த்வா ப<sub>4</sub>க<sub>3</sub> ஸர்வ இஜ்ஜோஹ்வீமி ஸநோ ப<sub>4</sub>க<sub>3</sub> புர ஏதா  
 ப<sub>4</sub>வேஹ ॥

तं त्वा भग सत्त्व इज्जोह्वीमि सनो भग पुर एता भवेह ॥  
 ஸநோ ப<sub>4</sub>க<sub>3</sub> புர ஏதா ப<sub>4</sub>வேஹ ॥

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.

तं त्वा भग सर्व इज्जोह्वीमि । सनो भग पुर एता भवेह ॥  
 தந்த்வா ப<sub>4</sub>க<sub>3</sub> ஸர்வ இஜ்ஜோஹ்வீமி ।  
 ஸநோ ப<sub>4</sub>க<sub>3</sub> புர ஏதா ப<sub>4</sub>வேஹ ॥  
 तं त्वा भग सत्त्व इज्जोह्वीमि ।  
 सनो भग पुर एता भवेह ॥  
 ओं भूः । तत्सवितुर्वरेण्यं । ओं भुवः ।

ओं भूः । तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

ஓம் பூ<sub>4</sub>: - தத்<sub>2</sub>ஸவிதுர் வரேண்யம் ।

ஓம் பூ<sub>4</sub>: - தத்<sub>2</sub>ஸவிதுர் வரேண்யம் ப<sub>4</sub>ர்கோ<sub>3</sub> தே<sub>3</sub>வஸ்ய தீ<sub>3</sub>மஹி ।

ॐ इः - तस्वितीर्वरेण्यं ।

ॐ इः - तस्वितीर्वरेण्यं इरिगो देवस्य धीमहि ।

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 । ॐ तद्वायुः । ॐ तदात्मा । ॐ तथसत्यं ।

ஓம் தத்<sub>3</sub>புரஹ்மா । ॐ தத்<sub>3</sub>வாயு: । ॐ ததா<sub>3</sub>த்மா ।

ॐ தத்<sub>2</sub>ஸத்யம் ।

ॐ तद्ब्रह्मा । ॐ तद्वायुः । ॐ तदात्मा । ॐ तथसत्यं ।

## 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 (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 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
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



		vargam as 'ந' is a part of 'ta' vargam only.
ஹ <u>வி</u> ரா <u>ஸ</u> ம் ஐ <sup>1</sup> ஹோதன	ஹ <u>வி</u> ரா <u>ஸ</u> ஞ் ஐ <sup>1</sup> ஹோதன	Use of ஞ் 'for 'ச' vargam
த <sup>3</sup> ர <u>வி</u> ண <u>ம்</u> ச மே	த <sup>3</sup> ர <u>வி</u> ண <u>ஞ்ச</u> மே	Use of ஞ் 'for 'ச' vargam
ந <u>க்ஷ</u> த் <u>ர</u> ம் தே <sup>3</sup> வ- மி <u>ந்</u> த <sup>3</sup> ர <u>ிய</u> ம்	ந <u>க்ஷ</u> த் <u>ர</u> ந் தே <sup>3</sup> வ- மி <u>ந்</u> த <sup>3</sup> ர <u>ிய</u> ம்	Use of 'ந்' for 'த' vargam
ஸ் <u>ரே</u> ஷ்டோ <sup>2</sup> தே <sup>3</sup> வ <u>ா</u> ன <u>ம்</u> ப <u>தி</u> ர <u>க்</u> <sup>4</sup> ன <u>ிய</u> ன <u>ம்</u>	ஸ் <u>ரே</u> ஷ்டோ <sup>2</sup> தே <sup>3</sup> வ <u>ா</u> ன <u>ம்</u> ப <u>தி</u> ர <u>க்</u> <sup>4</sup> ன <u>ிய</u> ன <u>ம்</u>	Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'm' needs to be used.
ஸ் <u>ர</u> த ஸ <u>ா</u> ர <u>த</u> <sup>3</sup> ன <u>ம்</u> ந <u>ி</u> வ <u>ா</u> த	ஸ் <u>ர</u> த ஸ <u>ா</u> ர <u>த</u> <sup>3</sup> ன <u>ந்</u> ந <u>ி</u> வ <u>ா</u> த	Use of 'ந்' for 'த' vargam as ந is a part of

		'തൃ' vargam only.
ഹവിരാസം - - ജുഹോതന	ഹവിരാസത്ത് - - ജുഹോതന	Use of 'ത്ത്' 'for 'ച' vargam
നക്ഷത്രം - ദേവമിന്ദ്രിയം	നക്ഷത്രത്ത് - ദേവമിന്ദ്രിയം	Use of 'ത്ത്' for 'ര' vargam
ദ്രവിണം ച മേ,	ദ്രവിണത്ത് ച മേ,	Use of 'ത്ത്' 'for 'ച' vargam
ശ്രേഷ്ഠോ ദേവാനാം - പതിരഷ്ടിയാനാം	ശ്രേഷ്ഠോ ദേവാനാം - പതിരഷ്ടിയാനാം	Anuswaram rendered as it is no change since the following letter is of 'പ' vargam where 'm' needs to be used.
ശത ശാരദാനാം - നിവാത -	ശത ശാരദാനാത് - നിവാത -	Use of 'ത്' for 'ര' vargam as 'ന' is a part of 'ര' vargam only.

### 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 <sup>ँ</sup> ; 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 as
अग्निं <sup>ँ</sup> या गर्भदधिरे	अग्निय्या गर्भदधिर
उदुत्तमं <sup>ँ</sup> वरुण	उदुत्तमव्वरुण
नैनं <sup>ँ</sup> लोके	नैनल्लोके
अक् <sub>3</sub> निमं <sup>ँ</sup> या क <sub>3</sub> र्पन्त <sub>3</sub> ति <sub>4</sub> रे	अक् <sub>3</sub> निय्या क <sub>3</sub> र्पन्त <sub>3</sub> ति <sub>4</sub> रे
उत्तु <sub>3</sub> त्तमं <sup>ँ</sup> वरुण	उत्तु <sub>3</sub> त्तमव्वरुण



Example of 'l' after 'n'	
एको वा अमुष्मिन् लोके मृत्युः	एको वा अमुष्मिल्लोके मृत्युः
ஏகோ வா அமுஷ்மின்	ஏகோ வா
'லோகே ம்ருத்யு:	அமுஷ்மில்லோகே ம்ருத்யு:
ഏകോ വാ അമുഷ്മിൻ ലോ	ഏകോ വാ അമുഷ്മില്ലോകേ
കേ മൃത്യുഃ	മൃത്യുഃ

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.

## 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**, 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  
ஸோதவராஹகல்பே வைவஸ்வத மந்வந்தரே அஷ்டாவிம்ஸதி தமே

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
सर्वा अग्नीं रफ्सुषदो	सर्वां अग्नीं रफ्सुषदो	Anuswaram before vowel अ and र
क्षीरं सर्पि र्मधूदकं	क्षीरं सर्पि र्मधूदकं	Anuswaram before स
राजे वामवां इभे न ।	राजे वामवां इभे न ।	Anuswaram before vowel इ
त्रिंशद्धाम विराजति	त्रिंशद्धाम विराजति	Anuswaram before श
यक्ष्मं सुमना असत् ।	यक्ष्मं सुमना असत्	Anuswaram before स
विशल्यो बाणवां उत ।	विशल्यो बाणवां उत	Anuswaram before vowel उ

<p>तन्नो नारसिंहः</p> <p>प्रचोदयात्</p>	<p>तन्नो नारसिंहः</p> <p>प्रचोदयात्</p>	<p>Anuswaram before स</p>
<p>मा हिंसीः पुरुषं जगत्</p>	<p>मा हिंसीः*</p> <p>पुरुषं जगत्</p>	<p>Anuswaram before स</p> <p>*Very commonly found word.</p>
<p>க<sub>3</sub>ணாநாந்த்வா</p> <p>க<sub>3</sub>ணபதிம்</p> <p>ஹவாமஹே</p>	<p>க<sub>3</sub>ணாநாந்த்வா</p> <p>க<sub>3</sub>ணபதிஃ</p> <p>ஹவாமஹே</p>	<p>Anuswaram before ஹ</p>
<p>ஸர்வாம் அக்<sub>3</sub>னீம்</p> <p>ரப்ஸுஷதோ<sub>3</sub></p>	<p>ஸர்வாஃ அக்<sub>3</sub>னீஃ</p> <p>ரப்ஸுஷதோ<sub>3</sub></p>	<p>Anuswaram before vowel அ &amp; ர</p>
<p>க்ஷீரம் ஸர்பிர்</p> <p>மதூ<sub>4</sub>த<sub>3</sub>கம்  </p>	<p>க்ஷீரஃ ஸர்பிர்</p> <p>மதூ<sub>4</sub>த<sub>3</sub>கம்  </p>	<p>Anuswaram before ஸ</p>



ராஜே வா <sup>1</sup> ம் வா <sup>2</sup> ம் இ <sup>1</sup> பே <sup>4</sup> ந	ராஜே வா <sup>1</sup> ம் வா <sup>2</sup> ஃ இ <sup>1</sup> பே <sup>4</sup> ந	<b>Anuswaram before</b> vowel இ
த்ரி <sup>1</sup> ம் <sup>2</sup> ஸ <sup>3</sup> த் <sup>4</sup> தா <sup>5</sup> ம விராஜ <sup>1</sup> தி	த்ரி <sup>1</sup> ஃ <sup>2</sup> ஸ <sup>3</sup> த் <sup>4</sup> தா <sup>5</sup> ம விராஜ <sup>1</sup> தி	<b>Anuswaram before</b> ஸ
யக்ஷ <sup>1</sup> ம் <sup>2</sup> ஸு <sup>3</sup> ம <sup>4</sup> னா அஸ <sup>1</sup> த்	யக்ஷ <sup>1</sup> ஃ <sup>2</sup> ஸு <sup>3</sup> ம <sup>4</sup> னா அஸ <sup>1</sup> த்	<b>Anuswaram before</b> ஸ
விஸ <sup>1</sup> ல்யோ பா <sup>3</sup> ண <sup>4</sup> வா <sup>5</sup> ம் உ <sup>6</sup> த	விஸ <sup>1</sup> ல்யோ பா <sup>3</sup> ண <sup>4</sup> வா <sup>5</sup> ஃ உ <sup>6</sup> த	<b>Anuswaram before</b> vowel உ
தந்நோ நாரஸி <sup>1</sup> ம் <sup>2</sup> ஹ: ப்ரசோ <sup>3</sup> த <sup>4</sup> யாத்	தந்நோ நாரஸி <sup>1</sup> ஃ <sup>2</sup> ஹ: ப்ரசோ <sup>3</sup> த <sup>4</sup> யாத்	<b>Anuswaram before</b> ஹ

<p>மா ஹி<u>ம்</u>ஸீ: புரு<u>ஷ</u>ஞ் ஐ<u>க</u>₃த்  </p>	<p>மா ஹி<u>ய்</u>ஸீ:* புரு<u>ஷ</u>ஞ் ஐ<u>க</u>₃த்  </p>	<p>Anuswaram before ஸ  *Very commonly found word.</p>
<p>ஓ<u>ம்</u>   ஸ<u>ள</u>ா<u>ந</u>ா<u>ந்</u>யா ஸ<u>ள</u>ப<u>தி</u>ம் ஹ<u>வ</u>ாம<u>ஹே</u></p>	<p>ஓ<u>ம்</u>   ஸ<u>ள</u>ா<u>ந</u>ா<u>ந்</u>யா ஸ<u>ள</u>ப<u>தி</u>ய் ஹ<u>வ</u>ாம<u>ஹே</u></p>	<p>Anuswaram before ஹ</p>
<p>ஸ<u>ர்</u>வ<u>ம்</u> அ<u>ஹி</u>ம் ர<u>ஷ்</u>ம<u>ஸ</u>ய<u>நே</u></p>	<p>ஸ<u>ர்</u>வ<u>ய்</u> அ<u>ஹி</u>ய் ர<u>ஷ்</u>ம<u>ஸ</u>ய<u>நே</u></p>	<p>Anuswaram before vowel அ and ற</p>
<p>க<u>ஷி</u>ர<u>ம்</u> ஸ<u>ர்</u>ப<u>ி</u>ர் ம<u>யு</u>ந<u>க</u>ம்  </p>	<p>க<u>ஷி</u>ர<u>ய்</u> ஸ<u>ர்</u>ப<u>ி</u>ர் ம<u>யு</u>ந<u>க</u>ம்  </p>	<p>Anuswaram before ஸ</p>
<p>ரா<u>ஜே</u> வ<u>ம்</u>வ<u>ம்</u> ஹ<u>நே</u></p>	<p>ரா<u>ஜே</u> வ<u>ய்</u>வ<u>ய்</u> ஹ<u>நே</u></p>	<p>Anuswaram before vowel ஹ</p>

<p>ത്രി॑ശ॒ദ്ധാ॒മ          വിരാ॑ജതി</p>	<p>ത്രി॑ശ്ശ॒ദ്ധാ॒മ          വിരാ॑ജതി</p>	<p>Anuswaram before ശ</p>
<p>യക്ഷ॑മം॒ സു॒മനാ॑          അ॒സ॒ത</p>	<p>യക്ഷ॑മ്ശ്ശ്ശു॒ സു॒മനാ॑          അ॒സ॒ത</p>	<p>Anuswaram before സ</p>
<p>വി॒ശ॒ദ്ധ്യോ॑ ബാണ          വാ॑ ഉ॒ത ।</p>	<p>വി॒ശ॒ദ്ധ്യോ॑ ബാണ          വാ॑ശ്ശ്ശു॒ ഉ॒ത ।</p>	<p>Anuswaram before vowel ഉ</p>
<p>തന്നോ          നാര॑സി॒ഹഃ          പ്ര॒ചോ॒ദയാ॑ത്</p>	<p>തന്നോ          നാര॑സി॒ശ്ശ്ശു॒ഹഃ          പ്ര॒ചോ॒ദയാ॑ത്</p>	<p>Anuswaram before ഹ</p>
<p>മാ ഹി॑സീഃ          പുരു॑ഷം ജഗ॑ത് ।</p>	<p>മാ ഹി॑ശ്ശ്ശു॒സീഃ*          പുരു॑ഷം ജഗ॑ത് ।</p>	<p>Anuswaram before സ          *Very commonly found word.</p>

### 4.1.1 Swaras(Vowels) ॐ Exception

When Anuswaram precedes a vowel like a,aa,e,ee etc. it need not always result in the answaram becoming a ॐ. 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 ie. Vowel based consonant.

**This exception is not applicable to sa,Sa,Sha,ra,ha.**

Some Examples:

Original words/padams	As represented in Veda books/Vakhyam	Rule applied
<p>पुरुहू॒तं इन्द्रं॑ स्व॒स्ति</p> <p>புருஹூ॒தம் இन्द्रம்॑ சுவ॒ஸ்தி</p>	<p>पुरुहू॒तमिन्द्रं॑ स्व॒स्ति</p> <p>புருஹூ॒தமிन्द्रம்॑ சுவ॒ஸ்தி</p>	'M' + e has become <b>मि</b>
<p>புருஹூ॒தம்</p> <p>இந்த்ரம்॑ ஸ்வஸ்தி</p> <p>புருஹூ॒தம் இन्द्रம்॑</p> <p>ஸ்யஸ்தி</p>	<p>புருஹூ॒த-மிந்த்ரம்॑</p> <p>ஸ்வஸ்தி</p> <p>புருஹூ॒தமிन्द्रம்॑</p> <p>ஸ்யஸ்தி</p>	
<p>बाहु॒भ्या॒म॑ उ॒त ते॑ न॒मः</p> <p>பாஹூ॒ப்யாம்॑ உ॒த தெ॑ ந॒மः</p>	<p>बाहु॒भ्या॒मु॒त ते॑ न॒मः</p> <p>பாஹூ॒ப்யாமு॒த தெ॑ ந॒மः</p>	M' + u has become <b>मु</b>

<p>பா<sub>3</sub>ஹு<sub>4</sub>யா<sub>5</sub>ம்</p> <p>உ<sub>6</sub>த தே நம:</p> <p>ஸா<sub>7</sub>ஹு<sub>8</sub>யா<sub>9</sub>ம் உ<sub>10</sub>த தே</p> <p>நம:</p>	<p>பா<sub>3</sub>ஹு<sub>4</sub>யா<sub>5</sub>மு<sub>6</sub>த</p> <p>தே நம:</p> <p>ஸா<sub>7</sub>ஹு<sub>8</sub>யா<sub>9</sub>மு<sub>10</sub>த தே</p> <p>நம:</p>	
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#### 4.2 Rules for gg (𑌧 )

The basic rule for application of 'gg' is same as in 'gm' except that the following letter is **Samyukta akshara conjuncts (joint letters)** like sra,shra,hla,sya, swa. 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 𑌧, 𑌧 with or without the tail.

Some books follow the convention of having a single shape like 𑌧, 𑌧 where the stress on (gg) is light.

Original words/padams	As represented in Veda books/Vakhyam	Rule
<p>त॒पू॒ष्य॒ग्ने॑ जु॒ह्वा॒प॒त॒ंगा</p>	<p>त॒पू॒ष्य॒ग्ने॑ जु॒ह्वा॒प॒त॒ंगा</p>	<p>Anuswaram before joint letter starting with ष</p>
<p>आ॒प॒श॒श॒स्यो॑ना भ॒व॒न्तु</p>	<p>आ॒प॒श॒श॒स्यो॑ना भ॒व॒न्तु</p>	<p>Anuswaram before a joint letter starting with स</p>
<p>मा॒तरं॑ श्रि॒यं</p>	<p>मा॒तर॑ श्रि॒यं</p>	<p>Anuswaram before a joint letter starting with श</p>
<p>पु॒रु॒हू॒त॒मि॒न्द्रं॑ स्व॒स्ति</p>	<p>पु॒रु॒हू॒त॒मि॒न्द्रं॑ स्व॒स्ति</p>	<p>Anuswaram before a joint letter starting with स</p>
<p>த॒பூ॒ம்ஷ்ய॑க்<sub>3</sub>னே ஜு॒ஹ்வா</p>	<p>த॒பூ॒ஷ்ய॑க்<sub>3</sub>னே ஜு॒ஹ்வா</p>	<p>Anuswaram before a joint letter starting with ஷ</p>
<p>ஆ॒ப॒ஸ்-ஸம் ஸ்யோ॒னா ப॒வ॒ந் து</p>	<p>ஆ॒ப॒ஸ்ஸ ஸ்யோ॒னா ப॒வ॒ந் து</p>	<p>Anuswaram before a joint letter starting with ஸ</p>

<p>மாதரம் ஸ்ரியம்</p>	<p>மாதரம் ஸ்ரியம்</p>	<p>Anuswaram before a joint letter starting with ஸ</p>
<p>புருஹுத- மிந்த்ரம் ஸ்வஸ்தி</p>	<p>புருஹுத-மிந்த்ரம் ஸ்வஸ்தி</p>	<p>Anuswaram before a joint letter starting with ஸ</p>
<p>தபுஷ்யே ஜுஹா</p>	<p>தபுஷ்யே ஜுஹா</p>	<p>Anuswaram before a joint letter starting with ஷ</p>
<p>அபஸ்யோ ஓவந்து</p>	<p>அபஸ்யோ ஓவந்து</p>	<p>Anuswaram before a joint letter starting with ஸ</p>
<p>மாதரம் ஸ்ரியம்</p>	<p>மாதரம் ஸ்ரியம்</p>	<p>Anuswaram before a joint letter starting with ஸ</p>
<p>புருஹுதமிந்ரம் ஸ்யஸ்தி</p>	<p>புருஹுதமிந்ரம் ஸ்யஸ்தி</p>	<p>Anuswaram before a joint letter starting with ஸ</p>

### 4.3 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:

पुरुहू॒तमि॒न्द्रं॑ स्व॒स्ति shall become पुरुहू॒तमि॒न्द्रं॑ स्व॒स्ति

புருஹூ॒த-மிந்॑த்<sub>3</sub>ரம்॑ ஸ்வ॒ஸ்தி shall become

புருஹூ॒த-மிந்॑த்<sub>3</sub>ரம்॑ ஸ்வ॒ஸ்தி

பு॒ருஹூ॒தமி॒ந்ரம்॑ ஸ்<sub>3</sub>ஸ்தி shall become

பு॒ருஹூ॒தமி॒ந்ரம்॑ ஸ்<sub>3</sub>ஸ்தி

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:

வா<sup>1</sup>ம<sup>1</sup>வா<sup>1</sup> இ<sup>1</sup>ந<sup>1</sup> ,

ஶ்<sup>1</sup>யே<sup>1</sup>நோ<sup>1</sup> க<sup>3</sup>ரு<sup>4</sup>த<sup>4</sup>ரா<sup>1</sup>ணா<sup>1</sup> ஸ்வ<sup>1</sup>தி<sup>1</sup>ர்

நமோ<sup>1</sup> வ<sup>1</sup>: கிரி<sup>1</sup>கே<sup>1</sup>ப<sup>1</sup>யோ<sup>1</sup> தே<sup>3</sup>வா<sup>1</sup>ணா<sup>1</sup> ஹ்<sup>1</sup>ரு<sup>3</sup>த<sup>3</sup>யே<sup>1</sup>ப<sup>4</sup>யோ<sup>1</sup>

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

வா<sup>1</sup>ம<sup>1</sup> வா<sup>1</sup> இ<sup>1</sup>பே<sup>4</sup> ந<sup>1</sup>,

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

ह + ऋ (vowel) = हृ ; ह्र् + ऋ = ह्रृ ; ह्र् + ए = ह्यृ ;

#### 4.4 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' .

हिरण्यवर्णां हरिणीं सुवर्णं रजतस्रजां ।

चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥

गन्धद्वारां दुराधर्षां नित्यपुष्टां करीषिणीं ।

ईश्वरीं (or ईश्वरीं) सर्व भूतानां तामिहोपह्वये श्रियं ॥

ஹிரண்யவர்ணாம் ஹரிணீம் ஸுவர்ணரஜ-தஸ்ரஜாம் ।

சந்த்<sub>3</sub>ராம் ஹிரண்மயீம் லக்ஷ்மீம் ஜாதவேதோ<sub>3</sub>

ம ஆவஹ ||

க<sub>3</sub>ந்<sub>4</sub>த்<sub>3</sub>வாராம் து<sub>3</sub>ராத<sub>4</sub>ர்ஷாம் நித்ய புஷ்டாங்  
 கரீஷிணீம் | ஈபர்வரீம் (ஈபர்வரீ) ஸர்வ பூ<sub>4</sub>தானாம்  
 தாமிஹோபஹ்வயே ச்ரியம் ||

ஹிரஸ்யவரீணாம் ஹரிளிம் ஸுவர்ண ரஜதஸ்ரஜாம் |  
 ஊந்ராம் ஹிரண்மயீம் லக்ஷ்மீம் ஜாதவேதோ ம ஞாஹ ||  
 ஸந்யநாராம் நுராயர்ஷாம் நித்யபூஷ்டாம் கரீஷிணீம் |  
 ஹுஸாரீம் (or ஹுஸாரீ) ஸர்வபூதானாம்  
 தாமிஹோபஹ்வயே ஸ்ரியம் || 9

There is no 'gm' used in Rig Veda after the varnaam, Chandraam (anuswaram) which are followed by 'ha'. However, the mantra 'Gandhadwaaraam 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.

## 5 Special Vedic recital Rules/Conventions

### 5.1 Extension of 'r' ( र्, र्र, री) or Pause

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

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

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'.

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."

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 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>பா॒<sub>4</sub>கி॒<sub>3</sub>ன॑ ஸ॒ந்த॒ம॒தா॒<sub>2</sub> பா॒<sub>4</sub>க॒<sub>3</sub>ம் சி॒கீ॒ர்ஷ॒தி॑</p> <p>ഭാ॒ഗി॒ന് സ॒ന്ത॒മ॒ഥാ॒ ഭാ॒ഗം॑ ചി॒കീ॒ർഷ॒തി॑</p>	
<p>ते॒न॒ को॑ऽर्हति॒ स्प॒र्द्धि॑तुं</p> <p>தே॒ன॒ கோ॑ர்ஹதி॒ ஸ்ப॒ர்த்<sub>3</sub>தி<sub>4</sub>தும்</p> <p>തേ॒ന॒ കോ॑ർഹതി॒ സ്പ॒ർദ്ധി॑തും</p>	
<p>स॒ह॒स्र॒शी॒र्षा॑ पु॒रु॒षः॑</p> <p>ஸ॒ஹ॒ஸ்ர॒ஸீ॒ர்ஷா॑ பு॒ரு॒ஷः॑</p>	

<p>ஸஹஸ்ரஸிரீஷா புரூஷஃ</p>	
<p>नमो देवि निरृते तुभ्यमस्तु</p> <p>நமோ தே<sub>3</sub>வி நிர்<sub>4</sub>தே துப்<sub>4</sub>யமஸ்து</p> <p>നമോ ദേവി നിരൃതേ തുഭ്യമസ്തു</p>	

## 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. क्, ङ्, त्, प्, ङ्, ण्, ण्, ण्, म्, ल्

क्, ङ्, त्, प्, ङ्, ण्, ण्, ण्, म्, ल्

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, प्रशोदयात्</p>	

<p>प्रभुः प्रीणाति विश्वभुक्</p> <p>ப்ரபு<sub>4</sub>: ப்ரீணாதி விஸ்வபு<sub>4</sub>க்</p> <p>പ്രഭുഃ പ്രീണാതി വിശ്വഭുക്</p>	<p>Extension example for 'k'</p>
<p>प्रजाꣳ रीरिषो मोत वीरान्</p> <p>ப்ரஜாꣳ ரீரிஷோ மோத வீரா<sub>4</sub>ன்</p> <p>പ്രജാꣳ രീരിഷോ മോത വീരാൻ</p>	<p>Extension example for 'n'</p>
<p>सौक्षरः परमः स्वराट्</p> <p>ஸோக்ஷர: பரமஸ் ஸ்வரா<sub>4</sub>ட்</p> <p>സോക്ഷരഃ പരമഃ സ്വരാട്</p>	<p>Extension example for 'T'</p>
<p>ओजस्वान् विश्वतः प्रत्यङ्</p> <p>ஓஜஸ்வான் விஸ்வத: ப்ரத்யங்</p> <p>ഓജസ്വാൻ വിശ്വതഃ പ്രത്യങ്</p>	<p>Extension example for 'ng'</p>



### 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 do group recital with other Schools.

We are trying to standardise the representation of 'n' in our books.

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 श्याम॒ वा॒जान्॑</p> <p>॥ ப்ரணீ॑த்ய ஸ்யாம॒ வாஜா॑ந்</p> <p>॥ ப്രணீ॑த்ய ஸ்யாம॒ வாஜா॑ந்</p>	<p>Same as above effect of the swaritam over 'jA' is effected over 'n'.</p>
<p>॥ पात्रेषु॑ पिब॒तो॒ जनान्॑</p> <p>॥ பாத்ரே॑ஷு பிப॒தோ॒ ஜனா॑ந்</p> <p>॥ பாத்ரே॑ஷு பிப॒தோ॒ ஜனா॑ந்</p>	<p>same as above.</p>
<p>॥ रथे॑ना ऽदे॒वो॒ याति॑ भुव॒ना वि॒पश्यन्॑</p> <p>॥ ரதே॑<sub>2</sub>னா ஸதே॑<sub>3</sub>வோ யாதி॑ ப<sub>4</sub>வனா</p> <p>॥ விப॒ஸ்ய॑ந்</p> <p>॥ ரமே॑நா ஸதே॑வோ யாதி॑ ப<sub>4</sub>வனா</p> <p>॥ விப॒ஸ்ய॑ந்</p>	<p>Same as above. The Traditional swarm marking is over 'Sya' and the effect is given to 'n'</p>
<p>॥ मानः॑ प्र॒जा री॒रिषो॑ मो॒तवी॒रान्॑</p>	<p>No Swaram before 'n' and 'n' is just extended</p>

<p>മാനഃ॑ പ്॒രജാ॑ഽ രീ॒രിഷോ॑ മോ॒ത വീ॒രാന्</p> <p>മാനഃ॑ പ്ര॒ജാഽ രീ॒രിഷോ॑ മോ॒തവി॒രാൻ</p>	to one maatra
<p>विश्वा॑ रू॒पाण्या॑ वि॒शन्</p> <p>वि॒ष॒वा॑ ए॒रु॒पा॒ण॒या॑ वि॒ष॒न्</p> <p>वि॒ശ്വാ॑ രൂ॒പാ॒ണ്യാ॑ വി॒ശ॒ൻ</p>	No swaram before 'n' and 'n' is extended.
<p>क॒ति॒धा॒ व्य॑क॒ल्प॒यन्</p> <p>ക॒തി॒താ॒ വ്യ॑ക॒ല്പ॒യ॒ന്</p> <p>ക॒തി॒യാ॒ വ്യ॑ക॒ല്പ॒യ॒ന്</p>	No swaram before 'n' and 'n' is extended.
<p>इ॒म॒न्नो॑ य॒ज्ञ॒न्न॒य॒तु॑ प्र॒जा॒न॒न्</p> <p>ഇ॒മ॒ന്നോ॑ യ॒ജ്ഞ॒ന്-ന॒യ॒തു॑ പ്॒ര॒ജാ॒ൻ</p> <p>ഇ॒മ॒ന്നോ॑ യ॒ജ്ഞ॒ന്ന॒യ॒തു॑ പ്ര॒ജാ॒ൻ</p>	No swaram before 'n' and 'n' is extended.

<p> <sup>1</sup>        प्रविष्णु॑रस्तु॒ तव॑सस्त॒वी॒यान्     </p> <p>       ப்ரவிஷ்ணு॑ரஸ்து॒ தவ॑ஸஸ்த॒வீ॒யான்     </p> <p>       പ്രവിഷ്ണു॑രസ്തു॒ തവ॑സസ്തു॒വീ॒യാൻ     </p>	<p>No swaram before 'n' and 'n' is extended.</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.

**This 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>தாந் 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 <b>Tanya</b>.</p>
<p>वसून् रुद्राना-दित्यान् मरुतोऽथ साध्यान्</p>	<p>Some books may represent 'n' +'Ru' as nRu. But words are distinctly recited as a</p>

<p>ॠ॒भू॒न् य॒क्षान्</p> <p>வஸ॒உ॒ன் ரு॒த்<sub>3</sub>ரா॒நா-தி<sub>3</sub>॒த்யா॒ன்</p> <p>மரு॒தோ<sub>2</sub>॒த<sub>2</sub> ஸா॒த்<sub>4</sub>யா॒ந்-ரு॒ப்<sub>4</sub>॒ன் ய॒க்ஷா॒ன்</p> <p>வ॒ஸூ॒ந் ரு॒ட்ரா॒நா-தி॒த்யா॒ந் ம॒ருதோ<sub>2</sub>॒த<sub>2</sub>॒ம</p> <p>ஸா॒த்யா॒ந் ஜ॒டூ॒ந் ய॒க்ஷா॒ந்</p>	<p>practice.</p>
<p>व॒ह॒न्त्वे॒ना॒ रा॒ज॒न् ह॒विषा॒ मा॒द॒य॒स्व</p> <p>வ॒ஹ॒ந்॒த்வே॒நா॒ ரா॒ஜ॒ன் ஹ॒விஷா॒</p> <p>மா॒த்ய॒ஸ்வ</p> <p>வ॒ஹ॒ந்வே॒நா॒ ரா॒ஜ॒ந் ஹ॒விஷா॒ மா॒தய॒ஸ்ய</p>	<p>'n' is followed by 'ha'. Here 'n' is extended. Some Schools recite this as 'rajanu' with full 'u' sound which <b>should be avoided</b>. U sound shall be only half since ending with n would be little abrupt.</p>
<p>अ॒ग्ने॒ य॒श॒स्वि॒न् य॒श॒स</p> <p>அ॒க்<sub>3</sub>॒னே॒ ய॒ச॒ஸ்வி॒ன் ய॒ச॒ஸே</p> <p>അ॒ഗ്നേ॒ യ॒ശ॒സ്വി॒ൻ യ॒ശ॒സേ</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>विषत्ருன் विம்ருதோ<sub>4</sub>னு<sub>3</sub></p> <p>விவ்ருத்ரஸ்ய ஹனூருஜ</p> <p>விஸ்த்ருண் விமൃயோ<sub>4</sub>நு<sub>3</sub> விவ்யத்ருஸ்ய</p> <p>ஹநூ ருஜ</p>	<p>Same as above. Here 'n' is marked with an extension of lower swarm of the 'tru'</p>
<p>दास्योऽश्वान् विन्देयं पुरुषानहं</p> <p>தா<sub>3</sub>ஸ்யோ<sub>4</sub>ஸ்வான்</p> <p>விந்தே<sub>3</sub>யம் புருஷாநஹம்</p> <p>டாஸ்யோ<sub>4</sub>ஸ்வான்</p> <p>விநேயம் புருஷாநஹம்</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 त्सर्वाश्च यातु धान्यः</p> <p>அஹீ<sub>4</sub>ஸ்ச் ச ஸர்வான் ஜம்ப<sub>4</sub>யந்த்<sub>2</sub></p>	<p>A pause is given though the 'n' becomes 'nj' for clarity of recital. While reciting Rudra Kramam, the vaa is not</p>

<p>ஸர்வாஸ்ச யாது தா<sub>4</sub>ன்யः</p> <p>അഹി<sub>1</sub>ശ്ച സർവാ<sub>2</sub>ൻ ജഠയൻ</p> <p>മ്സർവാ<sub>2</sub>ശ്ച യാതു ധാന്യഃ</p>	<p>extended but 'n' is recited with a higher note in many part of Southern India as</p> <p>सर्वान् , ஸர்வான்</p> <p>സർവാൻ</p>
<p>विश्रान् ताडि विमृधो नुदस्व</p> <p>°विषत्<sub>2</sub>नुं ता<sub>3</sub>डि<sub>3</sub> विम<sub>3</sub>रु<sub>4</sub>थो<sub>4</sub> नु<sub>3</sub>त<sub>3</sub>स्व</p> <p>°विश<sub>2</sub>त्रु<sub>2</sub>न् ता<sub>3</sub>डि<sub>3</sub> वि<sub>3</sub>मृ<sub>3</sub>थो<sub>3</sub> नु<sub>3</sub>द<sub>3</sub>स्व ।</p>	<p>Pause after n so that it does not sound like 'nthA'</p>



## 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)**

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

Example	Comments
<p>तस्मिन्त्सुपर्णो मधुकृत् कुलायी</p> <p>தஸ்மிந்த்<sub>2</sub>ஸுபர்ணோ மது<sub>4</sub>க்ருத்</p> <p>குலாயீ</p> <p>തസ്മിൻത്<sub>2</sub>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>कामान्त्-समर्ध्यन्तु नः</p>	<p>Here the 'th' does not emanate as a distinct sound; stops at throat only</p>

<p>காமாந்த்<sub>2</sub> ஸமர்த்<sub>3</sub>த்<sub>4</sub>யந்து ந: காமாந்<sub>2</sub> ஸமர்த்யுநு ந:</p>	
<p>अग्निरायुष्मान्थ स वनस्पतिभि அக்<sub>3</sub>னி-ராயுஷ்மாந்த்<sub>2</sub>ஸ வனஸ்பதிபி<sub>4</sub> அஸ்பதிபி<sub>4</sub> அஸ்பதிபி<sub>4</sub> வனஸ்பதிபி<sub>4</sub> வனஸ்பதிபி<sub>4</sub> வனஸ்பதிபி<sub>4</sub></p>	Same as above.
<p>भविष्यद् वषट् स्वहा ப<sub>4</sub>விஷ்யத்<sub>3</sub> வஷட்<sub>2</sub> ஸ்வாஹா ப<sub>4</sub>விஷ்யத்<sub>3</sub> வஷட்<sub>2</sub> ஸ்வாஹா</p>	Same as above
<p>गामश्वं पोषयित्वा स नो मृडाती-दृशे கா<sub>3</sub>மஸ்வம் போஷயித்நவா ஸ நோ ம்ருடா<sub>3</sub>தீ-த்<sub>3</sub>த்<sub>3</sub>ருசே கா<sub>3</sub>மஸ்வம் போஷயித்நவா ஸ</p>	Here the sound of 'n' that follows 'th' is light and it not distinct during recital.

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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. 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
<p>पायुर्विशो अस्या अदब्धः</p> <p>पायुर्विशो अस्या अदब्धः</p> <p>പായുർവിശോ അസ്യ അദബ്ധഃ</p>	

<p>स॒बु॒दि॒ध॒न॒या॒ उप॒मा॒ अ॒स्य॒ वि॒ष्ठाः</p> <p>ஸ॒பு॒<sub>3</sub>தி॒<sub>3</sub>தி॒<sub>4</sub>நி॒யா॒ உ॒ப॒மா॒ அ॒ஸ்ய</p> <p>வி॒ஷ்டா</p> <p>ஸ॒ஸ்யு॒<sub>3</sub>நி॒யா॒ உ॒ப॒மா॒ அ॒ஸ்ய</p> <p>வி॒ஷ்டா:</p>	
<p>आ॒दि॒त्या॒ आ॒ज्यं॑ जु॒षा॒णा॒ वि॒यन्तु॑</p> <p>ஆ॒தி॒<sub>3</sub>த்யா॒ ஆ॒ஜ்யம்॑ ஜு॒ஷா॒ணா</p> <p>வி॒யந் து,</p> <p>आ॒दि॒त्या॒ आ॒ज्य॑० ஜு॒ஷா॒ணா</p> <p>வி॒யந் து</p>	
<p>प्रा॒स्मा॒ आ॒शा॒ अ॒शृ॒ण्वन्</p> <p>ப்ரா॒ஸ்மா॒ ஆ॒ஸா॒ அ॒ஸ் ஞ்ண॑வன்ன்</p>	

<p>പ്രാസു<sub>2</sub> ആശാ<sub>1</sub> അശൃ<sub>2</sub>ണ്വ<sub>1</sub>ൻ</p>	
<p>मा नो<sub>1</sub> अश्वेषु<sub>1</sub> रीरिषः<sub>1</sub></p> <p>मा<sub>1</sub> नो<sub>1</sub> अप<sub>1</sub>வே<sub>1</sub>ஷு<sub>1</sub> ரீ<sub>1</sub>ரி<sub>1</sub>ஷ<sub>1</sub>:</p> <p>മാ<sub>1</sub> നോ<sub>1</sub> അ<sub>1</sub>ശോ<sub>1</sub>ഷു<sub>1</sub> രീ<sub>1</sub>രി<sub>1</sub>ഷഃ<sub>1</sub></p>	
<p>मघवञ्छि<sub>1</sub> तव<sub>1</sub> तन्न<sub>1</sub> अतये<sub>1</sub></p> <p>ம<sub>1</sub>க<sub>3</sub>வ<sub>1</sub>ஞ்-ச<sub>2</sub>க<sub>3</sub>த்<sub>3</sub>தி<sub>4</sub> த<sub>1</sub>வ<sub>1</sub> த<sub>1</sub>ன்<sub>1</sub>ன<sub>1</sub></p> <p>உ<sub>1</sub>ள<sub>1</sub>த<sub>1</sub>யே<sub>1</sub></p> <p>മ<sub>1</sub>ഘ<sub>1</sub>വ<sub>1</sub>ഞ<sub>1</sub>ക്<sub>1</sub>തി<sub>1</sub> ത<sub>1</sub>വ<sub>1</sub> ത<sub>1</sub>ന്ന<sub>1</sub> ഊ<sub>1</sub>ത<sub>1</sub>യേ<sub>1</sub></p>	