

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

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**Version Notes: Version 0.3 dated December 30,2017**

**In this version the following changes have been incorporated:**

- 1. Revised Explanation for (gm),(gg) rule in Section 4**
- 2. Rules for (gm) before Vowel has been explained based on analysis of Samhita Pada Paatam.**

# 1 Veda Swaras

## 1.1 Swaras:

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

Let us see the basic Swaras in Yajur Veda.

### 1.1.1 UdAtta (उदात्त)

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

A UdAtta akshara is left unmarked and normally printed.

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

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

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

### 1.1.2 AnudAtta (अनुदात्त)

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

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

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

### 1.1.3 Swarita (स्वरितः)

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

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

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

### 1.1.4 Dheergha Swarita: (दीर्घ स्वरित)

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

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

**Kindly refer to our article on Dheergha Swaritam.**

### 1.1.5 Example of Swarams:

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

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

கவிங்கவீநா-முபமஸர்-வஸ்தமம் ।

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

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



ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே ஸுப்ரஜாஸ்த்வமா-ஸாஸ்தே	
अशनया मृत्युरेव अशनया मृत्युरेव अशनया मृत्युरेव	As per notes above

## 1.2 Notes from Sage Paanini's work

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

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

UdAtta, AnudAtta and Swarita are the three basic Swaras.

Dheergha Swarita is an extension of Swarita.

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

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

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

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

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

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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 (see below)	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 combination does not occur as a rule. That is a **Swaritam will never be followed by another Swaritam or Dheerga Swaritam** and in the same way, a **Dheerga Swaritam will never be followed by another Dheerga Swaritam or Swaritam**.

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

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

## 1.4 Marking Conventions

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

1. When it is single akshara, the swara sign is marked above or below that letter directly whether it is Swarita, AnudAtta or Dheerga Swarita.
2. When it is a Conject or joint letters, the Swam 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, क<sub>3</sub>, क, वी, ग, क, वी

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

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

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

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

अव वक्तारं । अव श्रोतारं । यद् भूतं यच्च भव्यं ।  
 अव वक्तारम् । अव श्रोतारम् ।  
 यत्<sub>3</sub>பு<sub>4</sub>தம் யச்ச ப<sub>4</sub>வ்யம் ।

അവ വക്താരം । അവ ശ്രോതാരം । യദ്ഭൂതം യച്ച ഭവ്യം ।

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

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

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

#### 1.4.2 Swarams of Joint Letters

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

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

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

Similarly while reciting the word, sya, स्य in AnudAtta, we start our descend of pitch after 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 । अत्याशनादती-पानाद्यच्च उग्रात्

पावमानी-स्स्वस्त्वयनी: ॥, साशनानशने अभि ।

ப்ரவேபானாய ம்ருத்யவே ।

அத்யாஸனா த₃தீ-பானாத₃யச்ச உக்₃ராத் ;

பாவமானீஸ் ஸ்வஸ்த்யயனீ: ॥ ஸாஸநாநஸனே அபி₄ ॥

ப்ரவேபானாய மൃத்யவே ।

അത്യംശനാദതി-പാനാദ്യച്ച ഉഗ്രാത് ;

പാവമാനീ സ്സസ്ത്യയനീഃ ॥ 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. (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 ॥

തം ത്വാ ഭഗ സർവ ഇജ്ജോഹവീമി സനോ ഭഗ പുര  
 ഏതാ ഭവേഹ ॥

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 ॥  
 തം ത്വാ ഭഗ സർവ ഇജ്ജോഹവീமி ।  
 സനോ ഭഗ പുര ഏതാ ഭവേഹ ॥

ओं भूः॑ । तत्स॑वितुर्वरेण्यं॑ । ओं भुवः॑ ।

ओं भूः॑ । तत्स॑वितुर्वरेण्यं॑ भर्गो॑ देवस्य॑ धीमहि॑ ।

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 ।

ஓம் ஐ<sub>3</sub>: - தஸவிதுர்வரேண்யம் ।

ஓம் ஐ<sub>3</sub>: - தஸவிதுர்வரேண்யம் ஐ<sub>3</sub>ர்கோ<sub>3</sub> தே<sub>3</sub>வஸ்ய யீ<sub>3</sub>மஹி ।

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

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

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

The only exception we see is with the letter OM.

e.g.

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

ஓம் தத்<sub>3</sub>பு<sub>3</sub>ரஹ்மா । ஓம் தத்<sub>3</sub>வாயு: । ஓம் ததா<sub>3</sub>த்மா ।

ஓம் தத்<sub>2</sub>ஸத்யம் ।

ஓம் தத்<sub>3</sub>ப்ரஹ்மா । ஓம் தத்<sub>3</sub>வாயு: । ஓம் ததா<sub>3</sub>த்மா । ஓம் தத்<sub>2</sub>ஸத்யம் ।

## 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.

क + 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
ह॒विरा॒सं॑ जु॒हो॒त॒न॑	ह॒विरा॒सञ्जु॒हो॒त॒न॑	Use of 'ञ्' for 'ca' vargam
द्र॒वि॒णं॑ च॒ मे॑	द्र॒वि॒णञ्च॑ मे॑	Use of 'ञ्' for 'ca' vargam
न॒क्ष॒त्रं॑ दे॒वमि॒न्द्रि॒यं॑	न॒क्ष॒त्र॒न्दे॒वमि॒न्द्रि॒यं॑	Use of 'न्' for 'ta' vargam
श्रे॒ष्ठो॑ दे॒वानां॑ पति॑र॒घ्निया॒नां॑	श्रे॒ष्ठो॑ दे॒वानां॑ पति॑र॒घ्निया॒नां॑	Anuswaram rendered as it is no change since the following letter is of 'pa' vargam where 'm' needs to be used.
श॒त॒ शा॒र॒दा॒नां॑-नि॒वा॒त॑	श॒त॒ शा॒र॒दा॒ना-॒न्नि॒वा॒त॑	Use of 'न्' for 'ta' vargam as 'न' is a part of 'ta' vargam only.

ஹ <u>விரா</u> ஸ <u>ம்</u> ஜ <sup>1</sup> ஹோதன	ஹ <u>விரா</u> ஸ <u>ஞ்</u> ஜ <sup>1</sup> ஹோதன	Use of ஞ 'for 'ச' vargam
த <sup>3</sup> ர <u>விண</u> ம் ச மே	த <sup>3</sup> ர <u>விண</u> ஞ்ச மே	Use of ஞ 'for 'ச' vargam
ந <u>க்ஷ</u> த்ர <u>ம்</u> தே <sup>3</sup> வ- மி <u>ந்த்</u> த <sup>3</sup> ர <u>ிய</u> ம்	ந <u>க்ஷ</u> த்ர <u>ந்</u> தே <sup>3</sup> வ- மி <u>ந்த்</u> த <sup>3</sup> ர <u>ிய</u> ம்	Use of 'ந்' for 'த' vargam
ஸ் <u>ரேஷ்</u> டோ <sup>2</sup> தே <sup>3</sup> வ <u>ானா</u> ம் ப <u>தி</u> ர <u>க்</u> <sup>4</sup> ன <u>ியா</u> னாம்	ஸ் <u>ரேஷ்</u> டோ <sup>2</sup> தே <sup>3</sup> வ <u>ானா</u> ம் ப <u>தி</u> ர <u>க்</u> <sup>4</sup> ன <u>ியா</u> னாம்	Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'm' needs to be used.
ஸ் <u>த</u> ஸ <u>ார</u> தா <sup>3</sup> ன <u>ம்</u> ந <u>ி</u> வ <u>ாத</u>	ஸ் <u>த</u> ஸ <u>ார</u> தா <sup>3</sup> ன <u>ந்</u> ந <u>ி</u> வ <u>ாத</u>	Use of 'ந்' for 'த' vargam as ந 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 'ത്ര'          vargam</p>
<p>ദ്രവിണം ച മേ,</p>	<p>ദ്രവിണത് ച മേ,</p>	<p>Use of 'ത്' for 'ച'          vargam</p>
<p>ശ്രേഷ്ഠോ ദേവാനാം          പതിരഘ്നീയാനാം ।</p>	<p>ശ്രേഷ്ഠോ ദേവാനാം          പതിരഘ്നീയാനാം ।</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 'ന' 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 <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/recited as
अग्निं <sup>◌̣</sup> या गर्भं दधिरे	अग्नि <sup>◌̣</sup> य्या गर्भं दधिरे
उदुत्तमं <sup>◌̣</sup> वरुण	उदुत्तम <sup>◌̣</sup> वरुण
नैनं <sup>◌̣</sup> लोके	नैन <sup>◌̣</sup> ल्लोके
अ <sub>3</sub> क् <sub>3</sub> नि <sup>◌̣</sup> मं <sup>◌̣</sup> या क <sub>3</sub> र्प <sup>◌̣</sup> न्त <sub>3</sub> ति <sub>4</sub> रै	अ <sub>3</sub> क् <sub>3</sub> नि <sup>◌̣</sup> य <sup>◌̣</sup> या क <sub>3</sub> र्प <sup>◌̣</sup> न्त <sub>3</sub> ति <sub>4</sub> रै
உ <sub>3</sub> த் <sup>◌̣</sup> த <sub>3</sub> ம <sup>◌̣</sup> ம் <sup>◌̣</sup> வ் <sup>◌̣</sup> ருண	உ <sub>3</sub> த் <sup>◌̣</sup> த <sub>3</sub> ம <sup>◌̣</sup> வ் <sup>◌̣</sup> வ் <sup>◌̣</sup> ருண

<p>நைநம் லோகே லோகே</p>	<p>நைநல்லோகே லோகே</p>
<p>அஹிஃயா</p> <p>ஹீரம் டயிரே</p>	<p>அஹிய்யா</p> <p>ஹீரம் டயிரே</p>
<p>உஹுஹம் ஹீரம் ஹீரம்</p>	<p>உஹுஹம் ஹீரம் ஹீரம்</p>
<p>ஹீரம் ஹீரம் ஹீரம்</p>	<p>ஹீரம் ஹீரம் ஹீரம்</p>
<p><b>Example of 'l' after 'n'</b></p> <p>एको वा अमुष्मिन् लोके मृत्युः</p> <p>ஏகோ வா அமுஷ்மின்</p> <p>ஹீரம் ஹீரம்</p> <p>ஹீரம் ஹீரம்</p> <p>ஹீரம் ஹீரம்</p> <p>ஹீரம் ஹீரம்</p>	<p>एको वा अमुष्मिल्लोके मृत्युः</p> <p>ஏகோ வா</p> <p>அமுஷ்மில்லோகே ம்ருத்யு:</p> <p>ஹீரம் ஹீரம் ஹீரம்</p> <p>ஹீரம் ஹீரம்</p>

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 with specific conditions**,

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

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

The standard representation in printed books is “ॡ”.

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

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

**கும்** which is not correct.

**In slokas, ॡ is not used.**

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

श्वेतवराह कल्पे वैवस्वत मन्वन्तरे अष्टाविंशति तमे

ஸ்வேதவராஹ கல்பே வைவஸ்வத மன்வந்தரே அஷ்டாவிம்ஸதி தமே  
ശോതവരാഹകല്പേ വൈവസ്വത 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>   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>ணபதிஹ்</p> <p>ஹவாமஹே</p>	<p>Anuswaram before ஹ</p>
<p>கூரம் ஸர்பிர்</p> <p>மதூ<sub>4</sub>த<sub>3</sub>கம்  </p>	<p>கூரஹ் ஸர்பிர்</p> <p>மதூ<sub>4</sub>த<sub>3</sub>கம்  </p>	<p>Anuswaram before ஸ</p>
<p>த்ரிம்ஸத<sub>3</sub>தா<sub>4</sub>ம</p> <p>விராஜதி</p>	<p>த்ரிஹ்ஸத<sub>3</sub>தா<sub>4</sub>ம</p> <p>விராஜதி</p>	<p>Anuswaram before ஸ</p>
<p>யகூம்மம் ஸுமனா</p> <p>அஸத்</p>	<p>யகூம்மஹ் ஸுமனா</p> <p>அஸத்</p>	<p>Anuswaram before ஸ</p>
<p>தந்நோ</p> <p>நாரஸிம்ஹ:</p> <p>ப்ரசோ<sub>3</sub>த<sub>3</sub>யாத்</p>	<p>தந்நோ</p> <p>நாரஸிஹ்ஹ:</p> <p>ப்ரசோ<sub>3</sub>த<sub>3</sub>யாத்</p>	<p>Anuswaram before ஹ</p>

<p>மா ஹிம்ஸீ: பருஷுஞ் ஜக<sub>3</sub>த்  </p>	<p>மா ஹிஸீ:* பருஷுஞ் ஜக<sub>3</sub>த்  </p>	<p>Anuswaram before ஸ  *Very commonly found word.</p>
<p>ஓம்   ஸனாநாந்யா ஸனப்திம் ஹவாமஹே</p>	<p>ஓம்   ஸனாநாந்யா ஸனப்திஸீ ஹவாமஹே</p>	<p>Anuswaram before ஹ</p>
<p>க்சிரம் ஸர்பிர் மயூரகம்  </p>	<p>க்சிரஸீ ஸர்பிர் மயூரகம்  </p>	<p>Anuswaram before ஸ</p>
<p>த்ரிம்ஸ்யாம் விராஜதி</p>	<p>த்ரிஸீஸ்யாம் விராஜதி</p>	<p>Anuswaram before ஸ</p>
<p>யக்சம் ஸூமநா அஸத</p>	<p>யக்சஸீ ஸூமநா அஸத</p>	<p>Anuswaram before ஸ</p>

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

#### 4.2 Normally 'M' merges with following vowel

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

Original words/padams	As represented in Veda books/Vakhyam	Rule applied
     	     	'M' + e has become

സ്വസ്തി -	പുരുഹൂതമിന്ദ്ര -	
സ്വസ്തി -	സ്വസ്തി -	
बाहुभ्याम् उत ते नमः -	बाहुभ्यामुत ते नमः -	M' + u has become <b>मु</b>
पा३णु४प४याम् -	पा३णु४प४यामु॒त -	
உ॒த தே நமः -	தே நமः -	
षा॒णु॒ड्या॒०॒ उ॒त॒ ते॒ -	षा॒णु॒ड्या॒०॒मु॒त॒ ते॒ -	
നമഃ -	നമഃ -	

### 4.3 Swaras (Vowels) ॐ Exception

However when a vowel is follows the specific noun/pronoun class with dheerga aksharaa 'An, ending, the 'n' becomes anuswaram 'm' subject to grammar rules, and it becomes 'gm' to indicate that it is **not originally 'm' but 'n'**.

**The rules will be studied in detail.**

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

Original words/padams	As represented in Veda books/Vakhyam	Rule
<p>सर्वान् अग्नीं रफ्सुषदो</p> <p>ஸர்வான் அக்<sub>3</sub>னீம்</p> <p>रप्सुषतो<sub>3</sub></p> <p>ஸர்வா<sub>1</sub>க்<sub>3</sub> அக்<sub>3</sub>னீ<sub>1</sub>ம்</p> <p>रप्सुषतो<sub>3</sub></p> <p>ஸர்வா<sub>1</sub>க்<sub>3</sub> அக்<sub>3</sub>னீ<sub>1</sub>ம்</p> <p>रप्सुषतो<sub>3</sub></p>	<p>सर्वान् अग्नीं रफ्सुषदो</p> <p>ஸர்வா<sub>1</sub>க்<sub>3</sub> அக்<sub>3</sub>னீ<sub>1</sub>ம்</p> <p>रप्सुषतो<sub>3</sub></p> <p>ஸர்வா<sub>1</sub>க்<sub>3</sub> அக்<sub>3</sub>னீ<sub>1</sub>ம்</p> <p>रप्सुषतो<sub>3</sub></p> <p>ஸர்வா<sub>1</sub>க்<sub>3</sub> அக்<sub>3</sub>னீ<sub>1</sub>ம்</p> <p>रप्सुषतो<sub>3</sub></p>	<p>‘வா<sub>1</sub>ந்’, வா<sub>1</sub>ந்<sub>1</sub> ,</p> <p>வா<sub>1</sub>ந்<sub>1</sub> becoming</p> <p>வா<sub>1</sub>க்<sub>3</sub> , வா<sub>1</sub>க்<sub>3</sub> வா<sub>1</sub>க்<sub>3</sub></p> <p>before vowel अ ,</p> <p>अ, आ</p>
<p>राजे वामवान् इभे न</p> <p>ராஜே வாமவான்</p> <p>इपे<sub>4</sub> न ।</p> <p>ராஜே வாமவா<sub>1</sub>ந்</p> <p>इपे<sub>4</sub> न</p>	<p>राजे वामवान् इभे न ।</p> <p>ராஜே வாம வா<sub>1</sub>ந்</p> <p>इपे<sub>4</sub> न ।</p> <p>ராஜே வாமவா<sub>1</sub>ந்<sub>1</sub> றே<sub>1</sub></p> <p>न</p>	<p>before vowel</p> <p>इ इि इ</p>

<p>वि॒शल्यो॑ बा॒ण॒वा॒न् उ॒त</p> <p>वि॒ष॒ल्यो॑</p> <p>पा॒३॒ण॒वा॒न् उ॒त ।</p> <p>वि॒ष॒ल्यो॑</p> <p>षा॒ण॒वा॒न् उ॒त ।</p>	<p>वि॒शल्यो॑ बा॒ण॒वा॒ऽ उ॒त</p> <p>वि॒ष॒ल्यो॑ पा॒३॒ण॒वा॒ऽ</p> <p>उ॒त ।</p> <p>वि॒ष॒ल्यो॑ षा॒ण॒वा॒ऽ</p> <p>उ॒त ।</p>	<p>before vowel</p> <p>उ, ए, ए</p>
<p><b>TS 1.3.8.2</b></p> <p>दे॒वा॒न् + अ॒द्व॒म्</p> <p>தே॒३॒வா॒ன் + அ॒ட்வ॒ம்</p> <p>दे॒वा॒न् + उ॒ऽऽ॒म् ।</p>	<p>दे॒वा॒ऽ अ॒द्व॒म्</p> <p>தே॒३॒வா॒ऽ அ॒ட்வ॒ம்</p> <p>दे॒वा॒ऽ उ॒ऽऽ॒म्</p>	<p>before vowel</p> <p>ऊ, ए, ए</p>

<p><b>TS 1.3.14.8</b></p> <p>दे॒वान् + इ॒ह</p> <p>தே॒<sub>3</sub>வா॒ன் + இ॒ஹ</p> <p>ദേ॒വാ॒ൻ + ഇ॒ഹ ।</p>	<p>दे॒वा॒ँ इ॒ह</p> <p>தே॒<sub>3</sub>வா॒ँ இ॒ஹ</p> <p>ദേ॒വാ॒ँ ഇ॒ഹ</p>	<p>before vowel</p> <p>इ इि ऎ</p>
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#### 4.4 Rules for gg ( ॒ )

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

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

Original words/padams	As represented in Veda books/Vakhyam	Rule
<p>त॒पू॒ष्य॒ग्ने॒ जु॒ह्वा॒प॒त॒ंगा</p>	<p>त॒पू॒॒ष्य॒ग्ने॒ जु॒ह्वा॒प॒त॒ंगा</p>	<p>Anuswaram before joint letter starting with ष</p>

आप॒श्श॑स्यो॒ना भ॑वन्तु	आप॒श्श॑स्यो॒ना भ॑वन्तु	Anuswaram before a joint letter starting with स
मा॒तरं॑ श्रि॒यं	मा॒तर॑श्श्रि॒यं	Anuswaram before a joint letter starting with श
पु॒रु॒हू॒त॒मि॒न्द्रं॑ स्व॒स्ति	पु॒रु॒हू॒त॒मि॒न्द्र॑स्व॒स्ति	Anuswaram before a joint letter starting with स
தபூ॑ம்ஷ்யக் <sub>3</sub> னே ஐ॒ஹ்வா	தபூ॑ஷ்யக் <sub>3</sub> னே ஐ॒ஹ்வா	Anuswaram before a joint letter starting with ஷ
ஆப॒ஸ்-ஸ॒ம் ஸ்யோ॒னா ப॑வந்து	ஆப॒ஸ்ஸ॒ ஸ்யோ॒னா ப॑வந்து	Anuswaram before a joint letter starting with ஸ
மா॒தர॑ம் ச்ரீ॒யம்	மா॒தர॑ச்ச்ரீ॒யம்	Anuswaram before a joint letter starting with ஸ
புரு॒ஹு॑த- மிந்த் <sub>3</sub> ர॑ம் ஸ்வ॒ஸ்தி	புரு॒ஹு॑த-மிந்த் <sub>3</sub> ர॑ஸ்வ॒ஸ்தி	Anuswaram before a joint letter starting with ஸ

<p>തപ്യംഷ്യഗേ ജുഹ്വാ</p>	<p>തപ്യംഷ്യഗേ ജുഹ്വാ</p>	<p>Anuswaram before a joint letter starting with റഷ</p>
<p>ആപശംസ്യോനാ ഭവന്തു</p>	<p>ആപശംസ്യോനാ ഭവന്തു</p>	<p>Anuswaram before a joint letter starting with ണ</p>
<p>മാതരംശ്രിയം</p>	<p>മാതരംശ്രിയം</p>	<p>Anuswaram before a joint letter starting with ശ</p>
<p>പുരുഹൂതമിന്ദ്രം സ്വസ്തി</p>	<p>പുരുഹൂതമിന്ദ്രം സ്വസ്തി</p>	<p>Anuswaram before a joint letter starting with ണ</p>

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

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

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

प॒शू॑स्ता॒श्च॑क्रे वा॒य॒व्यान्॑

ப॒சூ॑ஸ்தா॒श्च॑க்ரே வா॒ய॒வ்யா॑ந்

ப॒சூ॑ஸ்தா॒श्च॑க்ரே வா॒ய॒வ்யா॑ந் ।

त॒पू॑ष्य॒ग्ने जु॒हा॒प॒तं॑

த॒பூ॑ஷ்ய॒க்னே ஜு॒ஹ்॒வா॑

त॒पू॑ष्य॒ग्ने ஜு॒ஹ்॒வா॑

#### 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:**

पुरु॑हू॒तमिन्द्रं॑ स्व॒स्ति shall become पुरु॑हू॒तमिन्द्रं॑ स्व॒स्ति

प॒रु॒हो॒त॒-मि॒न्त्॒३॒र॒म् स्॒व॒स्ति shall become

प॒रु॒हो॒त॒-मि॒न्त्॒३॒र॒म् स्॒व॒स्ति

वृ॒रु॒हो॒त॒-मि॒न्त्॒३॒र॒म् स्॒व॒स्ति shall become

वृ॒रु॒हो॒त॒-मि॒न्त्॒३॒र॒म् स्॒व॒स्ति

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:**

वा॒म॒वा॒ इ॒भे॒ न ,

इ॒ये॒नो॑ गृ॒ध्रा॒णा॒ स्व॒धि॒ति॒ र्व॒ना॒ना॒ सो॒मः

न॒मो॑ वः॒ कि॒रि॒के॒भ्यो॑ दे॒वा॒ना॒ हृ॒द॒ये॒भ्या

வாம வா இபே<sub>4</sub> ந,

ப்யேனோ க்<sub>3</sub>ருத்<sub>4</sub>ராணா ஸ்வதி<sub>4</sub>திர்

வனா னா ஸோம:

நமோ வ: கிரிகேப்<sub>4</sub>யோ தே<sub>3</sub>வா னா ஹ்ருத்<sub>3</sub>யேப்<sub>4</sub>யோ

வாம வா னுநே ந.

ஸ்யேனோ ஸ்யுயா னா ஸ்யாயிதிர் வநா நா ஸோம:

நமோ வ: கிரிகேயோ நேவா நா ஹ்ருயேயோ

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

हृ + ऋ (vowel) = हृ ; ह्र + रु = ह्ररु ; ह्र + ए = ह्रए ;

#### 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' .

ஹிரண்யவரீ<sup>1</sup> ஹரிணி<sup>1</sup> சுவரீ<sup>1</sup> ரஜதஸ்ரஜா<sup>1</sup> ।

சந்<sup>3</sup>ரா<sup>3</sup>ம் ஹிரண்மயீ<sup>1</sup>ம் லக்ஷ்மீ<sup>1</sup>ம் ஜாதவே<sup>1</sup>தோ<sup>3</sup> ம<sup>1</sup> ஆவஹ<sup>1</sup> ॥

க<sup>3</sup>ந்த<sup>4</sup>த்<sup>3</sup>வாரா<sup>3</sup>ம் து<sup>3</sup>ராத<sup>4</sup>ர்ஷா<sup>3</sup>ம் நித்ய<sup>1</sup> புஷ்டா<sup>3</sup>ங்

இ<sup>1</sup>சுவரீ<sup>1</sup> (or இ<sup>1</sup>சுவரீ<sup>1</sup>) ச<sup>1</sup>ர்வ<sup>1</sup> பூ<sup>4</sup>தானா<sup>3</sup>ம் தா<sup>1</sup>மிஹோ<sup>1</sup>பஹ<sup>1</sup>யே<sup>1</sup> ச்ரீ<sup>1</sup>யம் ॥

ஹிரண்யவரீ<sup>1</sup> ஹரிணி<sup>1</sup>ம் ஸுவர்ணரஜ<sup>1</sup>-தஸ்ரஜா<sup>3</sup>ம் ।

சந்<sup>3</sup>ரா<sup>3</sup>ம் ஹிரண்மயீ<sup>1</sup>ம் லக்ஷ்மீ<sup>1</sup>ம் ஜாதவே<sup>1</sup>தோ<sup>3</sup>

ம<sup>1</sup> ஆவஹ<sup>1</sup> ॥

க<sup>3</sup>ந்த<sup>4</sup>த்<sup>3</sup>வாரா<sup>3</sup>ம் து<sup>3</sup>ராத<sup>4</sup>ர்ஷா<sup>3</sup>ம் நித்ய<sup>1</sup> புஷ்டா<sup>3</sup>ங்

க<sup>1</sup>ர்ஷிணி<sup>1</sup>ம் | ஈ<sup>1</sup>சுவரீ<sup>1</sup>ம் (ஈ<sup>1</sup>சுவரீ<sup>1</sup>) ஸர்வ<sup>1</sup> பூ<sup>4</sup>தானா<sup>3</sup>ம்

தா<sup>1</sup>மிஹோ<sup>1</sup>பஹ<sup>1</sup>யே<sup>1</sup> ச்ரீ<sup>1</sup>யம் ॥

ஹிரண்யவரீ<sup>1</sup> ஹரிணி<sup>1</sup>ம் ஸுவர்ண<sup>1</sup> ரஜதஸ்ரஜா<sup>3</sup>ம் ।

ചന്ദ്രാം ഹിരണ്മയീം ലക്ഷ്മീം ജാതവേദോ മ ആവഹ ॥  
 ഗന്ധവാറാം ദൂരാധർഷാം നിത്യപുഷ്ടാം കരീഷിണീം ।  
 ഇൗശരീം (or ഇൗശരീം) സർവഭൂതാനാം  
 താമിഹോപഹായേ ശ്രീയം ॥ 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, र्र्, र्ठ ) or Pause

When the letter र्, र्र्, र्ठ 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' which is not advisable.

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

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

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

the 'r' र्, separately in Sanskrit.

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

Some areas of examples are given below:

Examples	Comments
<p>भा॒गि॒न् स॒न्त॒म॒था॒ भा॒गं॑ चि॒की॒र्ष॒ति॑</p> <p>பா<sub>4</sub>கி<sub>3</sub>ன<sub>3</sub> ஸ<sub>2</sub>ந்த<sub>2</sub>ம<sub>2</sub>தா<sub>2</sub> பா<sub>4</sub>க<sub>3</sub>ம் சி<sub>3</sub>கீ<sub>3</sub>ர்<sub>3</sub>ஷ<sub>3</sub>தி</p> <p>ഭാ॒ഗി॒ന് സ॒ന്ത॒മ॒ഥാ॒ ഭാ॒ഗം॑ ചി॒കീ॒ർഷ॒തി॑</p>	
<p>ते॒न को॑र्ष॒ति॑ स्प॒र्द्धि॑तुं</p> <p>தே॒ன கோ॑ர்.ஹ<sub>2</sub>தி<sub>2</sub> ஸ்ப<sub>3</sub>ர்த்<sub>3</sub>தி<sub>4</sub>தும்</p> <p>തേ॒ന കോ॑ർ.ഹ<sub>2</sub>തി<sub>2</sub> സ്പ॒ർദ്ധി॑തും</p>	
<p>सह॑स्र॒शी॒र्षा॑ पु॒रु॒षः॑</p> <p>ஸ<sub>2</sub>ஹ<sub>2</sub>ஸ்<sub>2</sub>ர்.ஷா<sub>2</sub> பு<sub>2</sub>ரு<sub>2</sub>ஷ<sub>2</sub>:</p>	

ஸஹஸ்ரஸிரிஷா பூருஷஃ -	
नमो देवि निरृते तुभ्यमस्तु நமோ தே <sub>3</sub> வி நிர்.ரு <sub>4</sub> தே துப் <sub>4</sub> யமஸ்து நமோ <sub>1</sub> தே <sub>3</sub> வி நிர்.ஐ <sub>4</sub> தே <sub>4</sub> து <sub>4</sub> ய <sub>4</sub> மஸ்து நமோ <sub>1</sub> தே <sub>3</sub> வி நிர்.ஐ <sub>4</sub> தே <sub>4</sub> து <sub>4</sub> ய <sub>4</sub> மஸ்து	

**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. 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, प्रबोदयात्</p>	
<p>प्रभुः प्रीणाति विश्वभुक्</p>	<p>Extension example for 'k'</p>

<p>ப்ரபு<sub>4</sub>: ப்ரீ<sup>1</sup>ணாதி<sup>1</sup> வி<sup>1</sup>ஶ்வ<sup>1</sup>பு<sub>4</sub>க்</p> <p>ப்ரபு: ப்ரீ<sup>1</sup>ணாதி<sup>1</sup> வி<sup>1</sup>ஶ்வ<sup>1</sup>பு<sub>4</sub>க்</p>	
<p>प्रजा<sup>1</sup> री<sup>1</sup>रिषो<sup>1</sup> मो<sup>1</sup>त<sup>1</sup> वी<sup>1</sup>रान्</p> <p>ப்ர<sup>1</sup>ஜா<sup>1</sup> ரீ<sup>1</sup>ரி<sup>1</sup>ஷோ<sup>1</sup> மோ<sup>1</sup>த<sup>1</sup> வீ<sup>1</sup>ரா<sup>1</sup>ன்</p> <p>ப்ர<sup>1</sup>ஜா<sup>1</sup> ரீ<sup>1</sup>ரி<sup>1</sup>ஷோ<sup>1</sup> மோ<sup>1</sup>த<sup>1</sup> வீ<sup>1</sup>ரா<sup>1</sup>ன்</p>	Extension example for 'n'
<p>सौ<sup>1</sup>क्षरः प<sup>1</sup>रमः स्व<sup>1</sup>राट्</p> <p>ஸோ<sup>1</sup>க்ஷ<sup>1</sup>ர: ப<sup>1</sup>ர<sup>1</sup>ம<sup>1</sup>ஸ் ஸ்வ<sup>1</sup>ரா<sup>1</sup>ட்</p> <p>ஸோ<sup>1</sup>க்ஷ<sup>1</sup>ர: ப<sup>1</sup>ர<sup>1</sup>ம<sup>1</sup>: ஸ்வ<sup>1</sup>ரா<sup>1</sup>ட்</p>	Extension example for 'T'
<p>ओ<sup>1</sup>ज<sup>1</sup>स्वान् वि<sup>1</sup>श्वतः प्र<sup>1</sup>त्यङ्</p> <p>ஓ<sup>1</sup>ஜ<sup>1</sup>ஸ்வ<sup>1</sup>ான் வி<sup>1</sup>ஶ்வ<sup>1</sup>த: ப்ர<sup>1</sup>த்ய<sup>1</sup>ங்</p> <p>ஓ<sup>1</sup>ஜ<sup>1</sup>ஸ்வ<sup>1</sup>ான் வி<sup>1</sup>ஶ்வ<sup>1</sup>த: ப்ர<sup>1</sup>த்ய<sup>1</sup>ங்</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 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 श्याम॑ वा॒जान्॑</p> <p>ப்ரணீ॑த்ய ஸ்யாம॑ வா॒ஜான்</p> <p>പ്രണീ॑ത്യ ശ്യാമ॑ വാ॒ജാൻ</p>	<p>Same as above effect of the swaritam over 'jA' is effected over 'n'.</p>
<p>पात्रेषु॑ पिब॑तो॒ जनान्॑</p> <p>பாத்ரே॑ஷு பிப॑தோ॒ ஜனான்</p> <p>വാത്രേഷു॑ പിബ॑തോ॒ ജനാൻ</p>	<p>same as above.</p>
<p>रथे॑ना॒ ऽदे॒वो॑ या॒ति॒ भुव॑ना॒ वि॒पश्य॑न्</p> <p>ரதே॑<sub>2</sub>னா॒ ஸதே॑<sub>3</sub>வோ॒ யா॒தி॒ ப<sub>4</sub>வ॑னா</p> <p>वि॒प॒स्य॑न्</p> <p>രഥേ॑നാ॒ ടദേ॑വോ॒ യാ॒തി॒ ഭുവ॑നാ</p> <p>വി॒പ॒ശ്യ॑ൻ</p>	<p>Same as above. The Traditional swarm marking is over 'Sya' and the effect is given to 'n'</p>
<p>मानः॑ प्र॒जा॒ री॒रिषो॑ मो॒तवी॑रान्</p>	<p>No Swaram before 'n' and 'n' is just extended to one maatra</p>

<p>மாந்: ப்ரஜா஽் ரீரிஷோ மோத வீரான்</p> <p>மாந்: ப்ரஜா஽் ரீரிஷோ மோதவிராந்</p>	
<p>विश्वा रूपाण्या विशन्</p> <p>விஸ்வா ரூபாண்யா விஸன்ன்</p> <p>விஸ்வா ரூபாண்யா விஸன்</p>	<p>No swaram before 'n' and 'n' is extended.</p>
<p>कतिधा व्यकल्पयन्</p> <p>கதிதா<sub>4</sub> வ்யகல்பயன்ன்</p> <p>கதிதா வ்யகல்பயன்</p>	<p>No swaram before 'n' and 'n' is extended.</p>
<p>इमन्नो यज्ञयतु प्रजान्</p> <p>இமன்னோ யஜ்ஞந்-நயது ப்ரஜானன்</p> <p>இமன்னோ யஜ்ஞந்-நயது ப்ரஜானன்</p>	<p>No swaram before 'n' and 'n' is extended.</p>

प्रविष्णु॑रस्तु॒ तव॑सस्त॒वी॒यान्

ப்ரவிஷ்ணு॑ரஸ்து॒ தவ॑ஸஸ்த॒வீ॒யான்

പ്രവിഷ്ണു॑സ്തു॒ തവ॑സസ്തു॒വീ॒യാൻ

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

### 5.3 Areas to give pause when words cannot be taken together

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

**These are indicative examples only.**

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

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

Example	Comments
<p>तान् यज्ञस्य मायया सर्वानव यजामहे</p> <p>தான்த் யஜ்ஞஸ்ய மாயயா ஸர்வாநவ</p> <p>யஜாமஹே</p> <p>താൻ യജ്ഞസ്യ മായാ സർവാൻവ</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>ऋभून् यक्षान्</p>	<p>Some books may represent 'n' + 'Ru' as nRu. But words are distinctly recited as a practice.</p>

<p>வஸ<u>அ</u>ன் ரு<u>த்</u>3<u>ரா</u>னா-<u>தி</u>3<u>த்</u>யா<u>ன்</u></p> <p>ம<u>ரு</u>தோ<u>த</u>2 ஸா<u>த்</u>4<u>யா</u>ந்-<u>ரு</u>பு<u>4</u>ன் ய<u>க்ஷ</u>ா<u>ன்</u></p> <p>வ<u>ஸு</u>ந் ரு<u>ட்</u>ரா<u>நா</u>-<u>தி</u>ய<u>ந்</u> ம<u>ரு</u>தோ<u>த</u>2  <u>ஸ</u>ய<u>ந்</u> ஐ<u>ந்</u> ய<u>க்ஷ</u>ா<u>ன்</u></p>	
<p>वह<u>न्वे</u>ना राज<u>न्</u> ह<u>विषा</u> मा<u>द</u>य<u>स्व</u></p> <p>வ<u>ஹ</u>ந்<u>வே</u>னா ரா<u>ஜ</u>ன் ஹ<u>வி</u>ஷா</p> <p>ம<u>ா</u>த<u>ய</u>ஸ்<u>வ</u></p> <p>வ<u>ஹ</u>ந்<u>வே</u>னா ரா<u>ஜ</u>ன் ஹ<u>வி</u>ஷா மா<u>த</u>ய<u>ஸ்</u></p>	<p>'n' is followed by 'ha'. Here 'n' is extended. Some Schools recite this as 'rajanu' with full 'u' sound which should be avoided. U sound shall be only half since ending with n would be little abrupt.</p>
<p>अ<u>ग्ने</u> य<u>श</u>स्वि<u>न्</u> य<u>श</u>स</p> <p>அ<u>க்</u>3<u>னே</u> ய<u>ஸ</u>ஸ்<u>வி</u>ன் ய<u>ஸ</u>ஸே</p> <p>அ<u>க்</u>3<u>னே</u> ய<u>ஸ</u>ஸி<u>ந்</u> ய<u>ஸ</u>ஸே</p>	<p>Some books mark the lower swarm for 'n' also to make a distinction that 'n' should be a clear end to the word.</p>
<p>वि<u>श</u>न् वि<u>मृ</u>धो<u>नु</u>द वि<u>वृ</u>त्र<u>स्य</u> ह<u>नू</u> रु<u>ज</u></p>	<p>Same as above. Here 'n' is marked with an extension of lower</p>

<p>விஸத்ரு<sup>  </sup>ன்<sup>  </sup> விம்ரு<sup>  </sup>தோ<sup>  </sup>4<sup>  </sup>னு<sup>  </sup>த<sup>  </sup>3</p> <p>விவ்ரு<sup>  </sup>த்ர<sup>  </sup>ஸ்ய<sup>  </sup> ஹனூ<sup>  </sup>ரு<sup>  </sup>ஜ</p> <p>விஸ<sup>  </sup>த்ரு<sup>  </sup>ந்<sup>  </sup> வி<sup>  </sup>மயூ<sup>  </sup>யோ<sup>  </sup>நூ<sup>  </sup>3<sup>  </sup> வி<sup>  </sup>வ்ய<sup>  </sup>த்ரு<sup>  </sup>ஸ்ய<sup>  </sup></p> <p>ஹ<sup>  </sup>நூ<sup>  </sup> ரு<sup>  </sup>ஜ</p>	swarm of the 'tru'
<p>दास्योऽश्वा<sup>  </sup>न्<sup>  </sup> विन्दे<sup>  </sup>यं<sup>  </sup> पुरुषान<sup>  </sup>हं<sup>  </sup></p> <p>தா<sup>  </sup>3<sup>  </sup>ஸ்யோ<sup>  </sup>ஸ்வா<sup>  </sup>ந்<sup>  </sup>வா<sup>  </sup>ந்<sup>  </sup></p> <p>வி<sup>  </sup>ந்<sup>  </sup>தே<sup>  </sup>3<sup>  </sup>யம்<sup>  </sup> பு<sup>  </sup>ரு<sup>  </sup>ஷா<sup>  </sup>ந்<sup>  </sup>ஹம்<sup>  </sup></p> <p>दास्योऽस्वा<sup>  </sup>न्<sup>  </sup></p> <p>வி<sup>  </sup>நே<sup>  </sup>யம்<sup>  </sup> பு<sup>  </sup>ரு<sup>  </sup>ஷா<sup>  </sup>ந்<sup>  </sup>ஹம்<sup>  </sup></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>अहीँश्च<sup>  </sup> सर्वा<sup>  </sup>न्<sup>  </sup> जंभय<sup>  </sup>न्<sup>  </sup> त्सर्वा<sup>  </sup>श्च<sup>  </sup> यातु<sup>  </sup> धान्यः<sup>  </sup></p> <p>அ<sup>  </sup>ஹீ<sup>  </sup>ஸ்ச<sup>  </sup> ஸர்<sup>  </sup>வா<sup>  </sup>ந்<sup>  </sup> ஜ<sup>  </sup>ம்<sup>  </sup>ப<sup>  </sup>4<sup>  </sup>ய<sup>  </sup>ந்<sup>  </sup>த<sup>  </sup>2<sup>  </sup></p> <p>ஸர்<sup>  </sup>வா<sup>  </sup>ஸ்ச<sup>  </sup> யா<sup>  </sup>து<sup>  </sup> தா<sup>  </sup>4<sup>  </sup>ந்<sup>  </sup>ய<sup>  </sup>:</p>	A pause is given though the 'n' becomes 'nj' for clarity of recital. While reciting Rudra Kramam, the vaa is not extended but 'n' is recited with a higher note in many part of

<p>അഹീ<sup>1</sup>ശ്ച സർവാ<sup>2</sup>ൻ ജന്ദയൻ</p> <p>മ്സർവാ<sup>2</sup>ശ്ച യാതു ധാന്യഃ<sup>1</sup></p>	<p>Southern India as</p> <p>सर्वान् , सर्वा<sup>1</sup>न्</p> <p>സർവാ<sup>1</sup>ൻ</p>
<p>विश्वान् ताडि विमृधो नुदस्व</p> <p>ॐ<sup>1</sup>विश्व<sup>2</sup>त्<sup>2</sup>ന<sup>3</sup> താ<sup>3</sup>டி<sup>3</sup> വി<sup>1</sup>മ<sup>1</sup>ക്ര<sup>4</sup>തോ<sup>4</sup> നു<sup>3</sup>த<sup>3</sup>ஸ்<sup>3</sup>வ</p> <p>ॐ<sup>1</sup>വിശ്<sup>2</sup>ത്ര<sup>2</sup>ൻ താ<sup>1</sup>ഡി വി<sup>1</sup>മൃ<sup>1</sup>ധോ<sup>1</sup> നു<sup>1</sup>ദ<sup>1</sup>സ്വ ।</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)**

### 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>தஸ்மிந்த்<sub>2</sub>ஸுபர்ணோ மது<sub>4</sub>க்ருத்</p> <p>குலாயீ</p> <p>തസ്മിൻഥ്<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>कामान्थ्-समर्द्ध्यन्तु नः      कामாந்த்<sub>2</sub> ஸமர்த்த்<sub>3</sub>யந்து ந:      காமாந்த்<sub>2</sub> ஸமர்த்து<sub>3</sub> ந:</p>	<p>Here the 'th' does not emanate as a distinct sound; stops at throat only</p>
<p>अग्निरायुष्मान्थ् स वनस्पतिभि      அக்<sub>3</sub>னி-ராயுஷ்மாந்த்<sub>2</sub> ஸ      வனஸ்பதிபி<sub>4</sub>      அஹிராயுஷ்மாந்த்<sub>2</sub> ஸ      வநஸ்பதிபி<sub>4</sub></p>	<p>Same as above.</p>
<p>भविष्यद् वषट् थस्वाहा      ப<sub>4</sub>விஷ்யத்<sub>3</sub> வஷட்<sub>2</sub> ஸ்வாஹா      பவிஷ்யத்<sub>3</sub> வஷட்<sub>2</sub> ஸ்வாஹா</p>	<p>Same as above</p>
<p>गामश्वं पोषयित्वा स नो मृडाती-हृशौ      கா<sub>3</sub>மஸ்வம் போஷயித்ந்வா ஸ      நோ ம்ருடா<sub>3</sub>தீ-த<sub>3</sub>த்<sub>3</sub>ருசே      கா<sub>3</sub>மஸ்வம் போஷயித்ந்வா ஸ</p>	<p>Here the sound of 'n' that follows 'th' is light and it not distinct during recital.</p>

மூடா திரியுலே -	
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#### 5.4.2 The word 'Ru' after two halant letters:

इत्यृत्तु मण्डलानि । -	The combination of 't','y' and RU cannot be recited together smoothly. So the 'y' sound is left out or becomes silent. It is rendered as तृ, त्रु, त्रु
இதய்ருது மண்டலானி -	
ஐத்யுரு மண்டலானி -	

### 5.5 Extension/Pause before Vowels

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

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

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

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

Some examples are given below:

Example	Comments
<p>पा॒युर्वि॒शो॑ अ॒स्या॑ अ॒द॒ब्धः॑</p> <p>பா॒யுர்வி॒சோ॑ அ॒ஸ்யா॑ அ॒த॒<sub>3</sub>ப்<sub>3</sub>த॒<sub>4</sub>॑:</p> <p>பா॒யுர்வி॒சோ॑ அ॒ஸ்யா॑ அ॒த॒<sub>3</sub>ப்<sub>3</sub>த॒<sub>4</sub>॑:</p>	
<p>स॒बु॒द्धि॒न्या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑</p> <p>ஸ॒பு॒த்<sub>3</sub>த்<sub>3</sub>த்<sub>4</sub>னியா॑ உ॒ப॒மா॑ அ॒ஸ்ய</p> <p>வி॒ஷ்டா</p> <p>स॒न्धु॒र्क्ष॒नीया॑ उ॒प॒मा॑ अ॒स्य॑</p> <p>வி॒ஷ்டா:</p>	
<p>आ॒दि॒त्या॑ आ॒ज्यं॑ जु॒षा॒णा॑ वि॒यन्तु॑</p> <p>ஆ॒தி॒<sub>3</sub>த்யா॑ ஆ॒ஜ்யம்॑ ஜு॒ஷா॒ணா</p> <p>வி॒யந் து,</p>	

<p>ആദിത്യം ആജ്യം ജുഷാണാ വീയന്തു</p>	
<p>प्रास्मा आशा अरृष्वन् ப்ராஸ்மா ஆஸா அர்ப்வன் ப்ராஸ்தா ஆஸா அபம் குண்வன் ப்ராஸ்தா ஆஸா அஸ்யுஸ்யா</p>	
<p>मा नो अश्वेषु रीरिषः மா நோ அஸ்வேஷு ரீரிஷ: மா நோ அஸோஷு ரிரிஷ:</p>	
<p>मघवञ्छग्धि तव तन्न अतये மக<sub>3</sub>வஞ்ச<sub>2</sub>க<sub>3</sub>த<sub>3</sub>தி<sub>4</sub> தவ தன்ன ஊதயே மஹவஸ்த<sub>2</sub>ஸ்தி தவ தன ஊதயே</p>	

## 5.6 Halant “h” followed by Nasal Letters

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

Example	Comments
<p>ब्रह्मजज्ञानं प्रथमं          ப்<sub>3</sub>ரஹ்<sub>1</sub>ம-ஜஜ்ஞானம் ப்<sub>1</sub>ர<sub>2</sub>த<sub>2</sub>மம்          ബ്രഹ്മജജ്ഞാനം പ്രഥമം</p>	<p>ह् is followed by म (nasal letter)</p> <p>ஹ் is followed by ம (nasal letter)</p> <p>ஹ் is followed by ம (nasal letter).</p> <p>ह्, ஹ், ஹ் takes the sound of nasal letter म् , ம், ம்</p>
<p>मध्ये अहां          மத்<sub>3</sub>த்<sub>4</sub>யே அஹ்<sub>1</sub>னாம்          മദ്ധ്യേ അഹ്<sub>1</sub>നാം</p>	<p>Here ह्, ஹ், ஹ் takes the sound of nasal letter न्, ன், ன்</p>

<p> <math>\text{ऽस्त्वित्यनु गृहन्तु}</math>  <math>\text{ऽஸ்த்வித்யனு க்ருஹ்ணந்து}</math>  <math>\text{ऽஸ்தித்யனு க்ருஹ்ணந்து}</math> </p>	<p> Here <math>\text{ह्}</math>, <math>\text{ஹ்}</math>, <math>\text{ஹ்}</math> takes the  sound of nasal letter <math>\text{ण्, ண், ண்}</math> </p>
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