

Discussion Draft

**Basics of Veda Swaras
and Vedic Recital-07**

Ghana Paatam

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1 Veda Basics –Ghana Paatam

1.1 Introduction:

Our Rishis and compilers of Veda had devised methods to ensure that the Veda is not changed and there is a control. They have designed ways to ensure it is well memorized and assimilated.

The Krishna Yajur Veda has five types of Vedic learning:

1. Samhita Paatam – learning Vedas as they are recited
2. Pada Paatam – learning Vedas with the Padam of each and every word
3. Krama Paatam – a method to learn Veda in a specific order
4. Jata Paatam – a different method of ordering words back and forth
5. Ghana Paatam – a different method of ordering words and reciting.

The Pada Paatam is twice as powerful and effective in relation to Samhita Paatam; Krama paatam is rated four times, **Ghana paatam 10 times** and Jata Paatam thousand times as per a sloka referred by scholars.

There are other types of Veda Paata (not often practiced by followers of Krishna Yajur Veda)

1. Maala Paataa
2. Shika Paata
3. Dhanta Paata

4. Dwaja Paata

5. Ratha Paata

The main purpose of these types of studies is to that the Vedas are protected through distinct ways to repeat the contents of the mantra. Any unintended change any of the method will conflict with the type of learning. The learning becomes thorough. The Sruti is well protected to be handed over generations through the word of mouth.

A discussion note/article on Basics of Krama Paatam has been uploaded. In this discussion note/article we have taken explaining the basics of Ghana Paatam

1.2 Ghana basics:

The rules or principles of Ghana Paata recital are as follows:

1. Assume there are seven words in a mantra as a Ruk.

We will number these words as 1,2,3,4,5,6,7

2. First take up Words 1,2,3. The recital shall be as follows:

12,21,123,321,123. In the second set, drop 1, take **234**

Recite **23,32,234,432,234.** This continues till the ruk ends.

3. If the statement 4 is a word with two padams **4a** and **4b**, **before taking up 5,6**; it is chanted as **4 iti 4a pause 4b.** The student now grasps the details of the Padams that make this word **4.** This is similar to Krama Paatam.

4. When the two words 6,7 are taken up; the chanting rule (as explained above with three letter combination) cannot be followed; so it is recited as **67, 76,67**. The flow of the mantra and its word are repeated to memorise the words/padams.
5. To indicate that the Ruk has ended a final recital of **7 iti 7 like in Krama Paatam**.
6. Then the next Ruk is taken up as in Step 2.
7. All rules relating to normal Veda recital, Swaram rules, Vowel Sandhi Rules, Visarga Sandhi Rules, Consonant Sandhi Rules and other grammar rules are applied
8. The Swaram markings and acquisition follow the normal Veda recital rules and is clearly marked in the Pada Paatam.
9. Elongation of rendering is made for the statements where padam is split like in Krama Paatam.

2 GaNanaamthvaa Example

Let us see the explanation of Ghana Paata in this chapter with well known mantra “GaNanAm thavA Ganapathim”. Let us take the first Ruk only

Samhita/Vakyam:

(ओं) । गणानां॑ त्वा गणपति॑ हवामहे॑ कविं॑ कवीना॑-मुपमश्र॑-वस्तमं॑ ।

This is actually broken up into words as follows in terms of constituent words and a serial number to initially understand the flow of Ghana paatam:

(ओं) गणानां॑ त्वा गणपतिं॑ हवामहे॑ कविं॑ कवीनां॑ उपमश्रवस्तमं॑ ।
 1 2 3 4 5 6 7

(ஓம்) । க₃ணாநாம்॑ த்வா க₃ணபதிம்॑ ஹவாமஹே॑ கவிம்
 1 2 3 4 5

கவீநாம்- உபமஸர்வஸ்தமம் ।
 6 7

ஓம் । ഗണാനാം॑ ത്വാ ഗണപതിം॑ ഹവாமഹേ॑ കവിം
 1 2 3 4 5

കവീനാം- ഉപമശ്രവസ്തമം ।
 6 7

Explanation of the flow of this Ghanam:

Ghana Paata	Notes and Explanations
<p> ग॒णा॒नां॑ त्वा॒ , त्वा॒ ग॒णा॒नां॑, ग॒णा॒नां॑ त्वा॒ ग॒ण॒प॒तिं॑, ग॒ण॒प॒तिं॑ त्वा॒ ग॒णा॒नां॑, ग॒णा॒नां॑ त्वा॒ ग॒ण॒प॒तिं॑ । क॒णा॒ना॒ना॒न्त्वा॒ , त्वा॒ क॒णा॒ना॒ना॒म्, क॒णा॒ना॒ना॒न्त्वा॒ क॒ण॒प॒ति॑म्, क॒ण॒प॒ति॑म् त्वा॒ क॒णा॒ना॒ना॒म्, क॒णा॒ना॒ना॒न्त्वा॒ क॒ण॒प॒ति॑म् । ग॒णा॒ना॒ना॒न्त्वा॒ , त्वा॒ ग॒णा॒ना॒ना॒म्, ग॒णा॒ना॒ना॒न्त्वा॒ ग॒ण॒प॒ति॑म्, ग॒ण॒प॒ति॑म् त्वा॒ ग॒णा॒ना॒ना॒म्, ग॒णा॒ना॒ना॒न्त्वा॒ ग॒ण॒प॒ति॑म् । </p>	<p>Words 12,21,123,321,123</p>

गणपति॑ हवामहे, हवामहे गणपतिं॑ ,
 गणपति॑ हवामहे कविं॑, कवि॑ हवामहे गणपतिं॑
 गणपति॑ हवामहे कविं॑ ,

गणपतिमिति॑ गण ---- पतिं॑ ।

कण॑पति॑ ह्रवामहे,
 ह्रवामहे कण॑पतिम् ,
 कण॑पति॑ ह्रवामहे कवि॑न्- ,
 कवि॑ ह्रवामहे कण॑पतिम् ,
 कण॑पति॑ ह्रवामहे कवि॑म् ।

कण॑पतिमि॑ति कण॑ --- पति॑म् ।

गण॑पति॑ हवामहे,
 हवामहे गण॑पति॑म् ,
 गण॑पति॑ हवामहे कवि॑न्,
 कवि॑ हवामहे गण॑पति॑म् ,
 गण॑पति॑ हवामहे कवि॑म् ।

गण॑पतिमि॑ति गण॑ --- पति॑म् ।

Words

34,43,345,543,345

'M' becomes ॡ before 'ha'.

Word 3 Ganapathim is going to be dropped. So at last the padam is rendered as Word iti padam1 – padam2. Highlighted in Yellow. Same as in Krama paatam. Anuswaram of **patim** has lower swaram, therefore 'm' will be extended.

There is no change in Swaram as all words follow from vakyam.

हवामहे कविं, कविः हवामहे,
 हवामहे कविं कवीनां ,
 कवीनां कविः हवामहे, हवामहे कविं कवीनाम् ।
 ஹவாமஹே கவிம், கவிஃ ஹவாமஹே ,
 ஹவாமஹே கவிம் கவீனாங்-,
 கவீனாங் கவிஃ ஹவாமஹே,
 ஹவாமஹே கவிங் கவீனாம் ।
 ഹവामഹേ कविं, कविः ഹवामഹേ,
 ഹവामഹേ कविं कवीनाम्,
 कवीनाम् कविः ഹവामഹേ,
 ഹവामഹേ कविൻ കവീനാം ।

Words

45,54,456,654,456

'M' becomes ः
before 'ha'.

Havamahe has no swaram but when it starts as the first word acquires full lower swaram like in Krama patam for the first combination.

Since ka in Kavim(gm) starts with AnuDatta, ha as the third letter gets a swaritam.

<p> क॒विं क॒वीनां॑, क॒वीनां॑ क॒विं, क॒विं क॒वीना- मु॒प॒म॒श्र-व॒स्त॒म, मु॒प॒म॒श्र-व॒स्त॒मं क॒वीनां॑ क॒विं, क॒विं क॒वीना॑मु॒प॒म॒श्र-व॒स्त॒मं क॒वि॒ந் க॒வீ॒நா॒ந், க॒வீ॒நா॒ம் க॒வி॒ந், க॒வி॒ம் க॒வீ॒நா-மு॒ப॒ம॒ஸ॒ர்-வ॒ஸ்த॒ம,- மு॒ப॒ம॒ஸ॒ர்-வ॒ஸ்த॒ம॒ந் க॒வீ॒நா॒ம் க॒வி॒ந், க॒வி॒ந் க॒வீ॒நா॑மு॒ப॒ம॒ஸ॒ர்-வ॒ஸ்த॒ம॒ம் க॒வி॒ந் க॒வி॒நா॑ந், க॒வி॒நா॑ம் க॒வி॒ந், க॒வி॒ம் க॒வி॒நா-மு॒ப॒ம॒ஸ॒ர்-வ॒ஸ்த॒ம,- மு॒ப॒ம॒ஸ॒ர்-வ॒ஸ்த॒ம॒ந் க॒வி॒நா॑ம் க॒வி॒ந், க॒வி॒ந் க॒வி॒நா॑மு॒ப॒ம॒ஸ॒ர்-வ॒ஸ்த॒ம॒ம் । </p>	<p> Words 56,65,567,765,567 </p>
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<p> <u>क</u><u>वी</u>ना-मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>म</u>, मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>मं</u> क<u>वी</u>नां, क<u>वी</u>ना-मु<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>मं</u> । उ<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>म</u>/मि<u>त्</u>यु/प<u>म</u>श्र<u>वः</u> --- त<u>मं</u> । <u>क</u>वी<u>ना</u>-मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>म</u>, मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>मं</u> क<u>वी</u>ना<u>न्</u>, <u>क</u>वी<u>ना</u>-मु<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>मं</u> । <u>उ</u>प<u>म</u>श्र<u>व</u>स्<u>त</u>म<u>मि</u>त्<u>यु</u>प<u>म</u>श्र<u>वः</u>--- त<u>मं</u> । <u>क</u>वी<u>ना</u>-मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>म</u>, मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>मं</u> क<u>वी</u>ना<u>न्</u>, <u>क</u>वी<u>ना</u>-मु<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>मं</u> । <u>उ</u>प<u>म</u>श्र<u>व</u>स्<u>त</u>म<u>मि</u>त्<u>यु</u>प<u>म</u>श्र<u>वः</u>--- त<u>मं</u> । <u>क</u>वी<u>ना</u>-मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>म</u>, मु<u>प</u>म<u>श्र</u>-व<u>स्</u>त<u>मं</u> क<u>वी</u>ना<u>न्</u>, <u>क</u>वी<u>ना</u>-मु<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>मं</u> । <u>उ</u>प<u>म</u>श्र<u>व</u>स्<u>त</u>म<u>मि</u>त्<u>यु</u>प<u>म</u>श्र<u>वः</u>--- त<u>मं</u> । </p>	<p>We have only 67 left. So the words are 67,76,67</p> <p>Ka and Vi acquire lower swaram in first combination as per swarm acquisition rule. (article to be released after detailed study)</p> <p>The last word 7 iti 7 is highlighted in yellow. Same rule as in Krama Paatam.'m' requires elongated rendering.</p>
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Important Notes:

1. The Words are split as per the rule explained for convenience of the reader to understand the concept.
2. Words shall be taken together to make the rendering smooth e.g. kavInaang-kavInaam as in 5th row in the table.
3. Please note rules of Visarga Sandhi, Vowel Sandhi, joining words and related grammar rules are all applied while rendering.

3 Other Examples

In this Section we are highlighting the changes that occur during recital taking samples from the Ghanam Chapter of Shanti Japam book. Students must note that these are only samples and not exhaustive. This is to familiarise them with some important grammar/veda recital rules.

3.1 JeevaathuScha Me (Ref 37.1)

1. मे जीवातु, जीवातु मे, मे जीवातु-श्च,

1.. மே ஜீவாதூர் , ஜீவாதூர் மே , மே ஜீவாதூ-ஸ்ச

1. மெ ஜீவாதூர், ஜீவாதூர் மெ, மெ ஜீவாதூ-ஸ்ச

Notes: Words used are mE, JlvAthu: , ca

a) jlvAthu: becomes jlvAthur when followed by jl and mE as per visarga sandhi rule for sound 'U'

b) jlvAthu: + ca becomes jlvAtuSca me (Visarga Sandhi for hard consonant ca)

3.2 JeevaathuScha Me (Ref 37.1 & 37.1)

3. च मे, मे च, च मे दीर्घायुत्वं, दीर्घायुत्वं

3. ச மே, மே ச, ச மே தீ₃ர்கா₄யுத்வம், தீ₃ர்கா₄யுத்வம் மே¹

3. ച മേ, മേ ച, ച മേ ദീർഘായുത്വം, ദീർഘായുത്വം മേ

28. च मे, मे च, च मे,

28. ச மே, மே ச, ச மே,

28. ച മേ, മേ ച, ച മേ

Notes:

- The first dheergayutvam as a rule starts in lower swarm till 'yu' the next **dhee** as a third letter gets swaritam but becomes dheerga swaritam due to following joint letter 'rgha'
- Ca,me has lower notes always. When rendering ca,me,me,ca,ca,me in 37.3 it is rendered normally. It comes at the end in 37.28 and the last 'me' (marked in green) needs to be extended as in Krama paatam.

3.3 JeevaathuScha Me (Ref 37.1)

8. मे-ऽनमित्रं, मनमित्रं मे, मे ऽनमित्रं च, चनमित्रं मे,

8. மே-ऽநமித்ர , மநமித்ரம் மே, மே ऽநமித்ரஞ்ச ,

சா நமித்ரம் மே,

8. मे-ऽनमि॒त्रो, मनमि॒त्रो मे, मे ऽनमि॒त्रो च, चनमि॒त्रो मे,

Notes:

- 'a' in anamitram becomes avagraha when preceded by 'mE' (ae sound) (marked in blue.)
- Anamitramm+anamitram becomes manamitram (marked in yellow). Simple sandhi of m+a.
- Ca + anamitram becomes chA namitram (Vowel sandhi of a+a='aa' sound) marked in green

3.4 JeevaathuScha Me (Ref 37.8)

6. तद् यजमाना, यजमाना स्तत्

6 தத்₃ யஜமானா, யஜமானா ஸ்தத்

6. तद् यजमाना, यजमाना स्तत्

Note:

- a) The words are tat, yajamAnA:
- b) **Tat** becomes **tad** due to Consonant Sandhi Rule
(Discussed in a separate article)
- c) The Visagaram after first yajamAnA: gets dropped followed by soft consonant as per Visarga Sandhi rule since the vowel sound is 'aa'.
- d) The 'tat' becomes 'stat' as the 'ta' follows the visargam of second yajamAnA:

3.5 Ta EvAsmin Ayur (Ref 37.12)

Let us take the first three words of this Ghanam

त एवास्मिन् (त(ते) एव अस्मिन्)

த ஏவாஸ்மின் (த(தே) ஏவ அஸ்மின்)

ത ഏവാസ്മിൻ (ത(തേ) ഏവ അസ്മിൻ)

Rendered as

त एवै व ते त एवास्मिन्-स्मिन्
 த ஏவை வ தே த ஏவாஸ்மின்ன-ஸ்மின்
 ത ഏവൈ വ തേ ത ഏവാസ്മിന്ന-സ്മിന്നേ

Notes:

1. It is 'ta,(1)aeva(2),aeva(2),te (1)te,(1) aeva(2) asmin.(3)..(3)
2. We start with 'ta' instead of 'te' because the following word is a vowel 'ae' as per Vowel Sandhi.
3. 'vai' in green is derived by adding the va and ae, vowel sandhi sound 'a' combines with 'ae' to give 'ai'
4. The 'va' that is left after ae in aeava is recited as it is;
5. First 'te' is recited as it is and the next one becomes 'ta' due to following vowel ae.
6. In Eva +asmin, a+a generates 'aa' as per vowel sandhi.
7. In Asmin+asmin, n+a produces 'na' becomes asminnasminn..

3.6 No double usage of Vowel

This is from the second Ruk of GaNAnAm Thva mantra.

Let us take the rendering with word combination - **pata, A, na:**

(प॒त आ॑ नः), (प॒त॒ औ॑ नः), (प॒त॒ औ॑ नः)

प॒त आ॑ ~~आ~~ प॒ते॒प॒त॒ आ॑नो॒न॒ आप॑ते॒ प॒त आ॑ नः ।

प॒त॒ औ॑ ~~औ~~ प॒ते॒प॒त॒ औ॑नो॒न॒ औ॑प॒ते॒ प॒त॒ औ॑ नः ।

प॒त॒ औ॑ ~~औ~~ प॒ते॒प॒त॒ औ॑नो॒न॒ औ॑प॒ते॒ प॒त॒ औ॑ नः ।

Notes:

- Two Vowels donot combine. The second 'aa' is actually dropped during recital. Shown as double strike in red.
- 'pate'.. the 'ae' sound becomes 'a'- pata before vowel 'aa' but retained as pate before next 'pata'.. which has 'aa' following it. Marked in blue
- na: followed by na: becomes nona. Visarga sandhi rule for a: becomes 'O' (marked in Green).
- The second na: has visargam dropped since it is followed by a Vowel 'A'. Marked in yellow.