

Discussion Draft

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

Ghana Paatam

Contents

1	Veda Basics – Ghana Paatam.....	4
1.1	Introduction:	4
1.2	Ghana basics:.....	5
2	GaNanaamthvaa Example.....	7
3	Other Examples	14
3.1	JeevaathuScha Me (Ref 37.1).....	14
3.2	JeevaathuScha Me (Ref 37.1 & 37.1)	14
3.3	JeevaathuScha Me (Ref 37.1).....	15
3.4	SarvebhyO vai kamebhyaH (Ref 37.8).....	16
3.5	Ta EvAsmin Ayur (Ref 37.12)	17
3.6	No double usage of Vowel.....	18

Version Notes – Version 0.1 dated November 20, 2017

1. **The references to Swara changes have been additionally added.
Some drafting errors have been corrected to improve language.
Some swaram errors have been corrected.
Additional marking is given for swara rules in colour.
Title of 3.4 was incorrect and has been corrected.**

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 and Jata Paatam thousand times as per a sloka referred to by scholars. Ghana Paatam is said to have infinite power and effectiveness in relation in Samhita/Vaakya Paatam.

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

6. Rekha 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 त्वा॑ 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 त्वा॑ गणपति॑ हवामहे॑ कविं॑ कवीनां॑ उपमश्र॑वस्तमं॑ ।
 1 2 3 4 5 6 7

(ஓம்) । க₃ணாநாம்॑ த்வா॑ க₃ணபதி॑ம் ஹவாமஹே॑ கவிம்॑
 1 2 3 4 5

கவீநாம்- உபமஸர்வஸ்தமம் ।

6 7

ஓம் । கணாநாம்॑ ந்வா॑ கணபதி॑ம் ஹவாமஹே॑ கவிம்॑
 1 2 3 4 5

கவீநாம்- உபமஸர்வஸ்தமம் ।

6 7

Explanation of the flow of this Ghanam:

Ghana Paata	Notes and Explanations
<p> ग॒णा॒नां॑ त्वा॒ , त्वा॒ ग॒णा॒नां॑, ग॒णा॒नां॑ त्वा॒ ग॒ण॑पतिं॑, ग॒ण॑पतिं॑ त्वा॒ ग॒णा॒नां॑, ग॒णा॒नां॑त्वा॒ ग॒ण॑पतिं॑ । क॒णा॒ना॒ना॒न्त्वा॒ , त्वा॒ क॒णा॒ना॒ना॒म्, क॒णा॒ना॒ना॒न्त्वा॒ क॒णा॒प॒ति॒म्, क॒णा॒प॒ति॒म् त्वा॒ क॒णा॒ना॒ना॒म्, क॒णा॒ना॒ना॒न्त्वा॒ क॒णा॒प॒ति॒म् । ग॒णा॒ना॒ना॒म् त्वा॒ , त्वा॒ ग॒णा॒ना॒ना॒म्, ग॒णा॒ना॒ना॒म् ग॒णा॒प॒ति॒म्, ग॒णा॒प॒ति॒म् त्वा॒ ग॒णा॒ना॒ना॒म्, ग॒णा॒ना॒ना॒म् ग॒णा॒प॒ति॒म् । </p>	<p> Words 123 Flow12,21,123,321,123 </p>

<p> त्वा गणपतिं, गणपतिं त्वा, त्वा गणपतिं हवामहे, हवामहे गणपतिं त्वा , त्वा गणपतिं हवामहे त्वा कणपतिम्, कणपतिम् त्वा, त्वा कणपतिं ऋवामहे, ऋवामहे कणपतिम् त्वा , त्वा कणपतिं ऋवामहे । त्वा गणपतिम्, गणपतिम् त्वा, त्वा गणपतिं ऋवामहे, ऋवामहे गणपतिम् त्वा , त्वा गणपतिं ऋवामहे । </p>	<p>Words 234</p> <p>Flow 23,32,234,432,234</p> <p>'M' becomes ह before 'ha'.</p> <p>There is no change in Swarams.</p> <p>'tvA' has no swaram in Vaakyam. It is rendered in full anudAttam at start.</p>
<p> गणपतिं हवामहे, हवामहे गणपतिं , गणपतिं हवामहे कविं, कविं हवामहे गणपतिं गणपतिं हवामहे कविं , गणपतिमिति गण --- पतिं । </p>	<p>Words 345</p> <p>Flow 34,43,345,543,345</p> <p>'M' becomes ह before 'ha'.</p> <p>Word 3 Ganapathim is going to be dropped. So at last the padam is rendered as Word iti padam1 – padam2.</p>

கணபதி஽ ஹவாமஹே,
 ஹவாமஹே கணபதிம் ,
 கணபதி஽ ஹவாமஹே கவிங்- ,
 கவி஽ ஹவாமஹே கணபதிம் ,
 கணபதி஽ ஹவாமஹே கவிம் |
 கணபதிமிதி கண --- பதிம் |
 ழளபதி஽ ஹவாமஹே,
 ஹவாமஹே ழளபதிம் ,
 ழளபதி஽ ஹவாமஹே கவிங்,
 கவி஽ ஹவாமஹே ழளபதிம் ,
 ழளபதி஽ ஹவாமஹே கவிம் |
 ழளபதிமிதி ழள --- பதிம் |

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, कविं हवामहे,
 हवामहे कविं कवीनां ,
 कवीनां कविं हवामहे,हवामहे कविं कवीनाम् ।
 ङवामहे कविं, कविं ङवामहे ,
 ङवामहे कविं कवीनां-,
 कवीनां कविं ङवामहे,
 ङवामहे कविं कवीनाम् ।
 ङवामहे कविं, कविं ङवामहे,
 ङवामहे कविं कवीनां,
 कवीनां कविं ङवामहे,
 ङवामहे कविं कवीनाम् ।

Words 456

Flow

45,54,456,654,456

'M' becomes ङ 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. Then rendered normally.

Since **ka** in Kavim(gm) starts with anudAtta, **ha** as the third letter acquires a swaritam. Similar rule for **ka** in kavinaam after **kavim**

<p> क॒विं क॒वी॒नां, क॒वी॒नां क॒विं, क॒विं क॒वी॒ना- मु॒प॒म॒श्र-व॒स्त॒म, मु॒प॒म॒श्र-व॒स्त॒मं क॒वी॒नां क॒विं, क॒विं क॒वी॒ना॒मु॒प॒म॒श्र-व॒स्त॒मं क॒वि॒ந் க॒வீ॒னா॒ந், க॒வீ॒னா॒ம் க॒வி॒ந், க॒வி॒ம் க॒வீ॒னா-மு॒ப॒ம॒ஸர்-வ॒ஸ்த॒ம,- மு॒ப॒ம॒ஸர்-வ॒ஸ்த॒ம॒ந் க॒வீ॒னா॒ம் க॒வி॒ந், க॒வி॒ந் க॒வீ॒னா॒மு॒ப॒ம॒ஸர்-வ॒ஸ்த॒மம் க॒வி॒ந் க॒வி॒நா॒ந், க॒வி॒நா॒ம் க॒வி॒ந், க॒வி॒ம் க॒வி॒நா-மு॒ப॒ம॒ஸர்-வ॒ஸ்த॒ம,- மு॒ப॒ம॒ஸர்-வ॒ஸ்த॒ம॒ந் க॒வி॒நா॒ம் க॒வி॒ந், க॒வி॒ந் க॒வி॒நா॒மு॒ப॒ம॒ஸர்-வ॒ஸ்த॒மம் । </p>	<p>Words 567</p> <p>Flow</p> <p>56,65,567,765,567</p> <p>'ka' in kavinaam get svaritam, since the third letter before it is anudAttam in 'ka' and vi marked in yellow.</p> <p>'mu' marked in green similarly gets svaritam based on preceding vi of kavinaam</p>
---	--

<p> <u>க</u><u>வீ</u><u>ந</u><u>ா</u>-<u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u>-<u>வ</u><u>ஸ</u><u>த</u><u>ம</u>, <u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u>-<u>வ</u><u>ஸ</u><u>த</u><u>ம</u> <u>க</u><u>வீ</u><u>ந</u><u>ா</u><u>ந்</u>, <u>க</u><u>வீ</u><u>ந</u><u>ா</u>-<u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>வ</u><u>ஸ</u><u>த</u><u>ம</u> <u>உ</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>வ</u><u>ஸ</u><u>த</u><u>ம</u>/<u>மி</u><u>த்யு</u>/<u>ப</u><u>ம</u><u>ச</u><u>்</u><u>வ</u>: --- <u>த</u><u>ம</u> <u>க</u><u>வீ</u><u>ந</u><u>ா</u>-<u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u>-<u>வ</u><u>ஸ</u><u>த</u><u>ம</u>, <u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u>-<u>வ</u><u>ஸ</u><u>த</u><u>ம</u> <u>க</u><u>வீ</u><u>ந</u><u>ா</u><u>ந்</u>, <u>க</u><u>வீ</u><u>ந</u><u>ா</u>-<u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u><u>வ</u><u>ஸ</u><u>த</u><u>ம</u> <u>உ</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u><u>வ</u><u>ஸ</u><u>த</u><u>ம</u><u>மி</u><u>த்யு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u><u>வ</u>:-- <u>த</u><u>ம</u><u>ம</u> <u>க</u><u>வீ</u><u>ந</u><u>ா</u>-<u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u>-<u>வ</u><u>ஸ</u><u>த</u><u>ம</u>, <u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u>-<u>வ</u><u>ஸ</u><u>த</u><u>ம</u> <u>க</u><u>வீ</u><u>ந</u><u>ா</u><u>ந்</u>, <u>க</u><u>வீ</u><u>ந</u><u>ா</u>-<u>மு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u><u>வ</u><u>ஸ</u><u>த</u><u>ம</u> <u>உ</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u><u>வ</u><u>ஸ</u><u>த</u><u>ம</u><u>மி</u><u>த்யு</u><u>ப</u><u>ம</u><u>ச</u><u>்</u><u>ர</u><u>வ</u>: --- <u>த</u><u>ம</u><u>ம</u> </p>	<p> We have only 67 left. So the words are 67 Flow is 67,76,67 Ka and Vi acquire lower swaram in first combination as per swarm acquisition rule. Swaram acquisition of 'mu' and 'ka' as per the previous rendering of 567 The last word 7 iti 7 is highlighted in yellow. Same rule as in Krama Paatam.'m' requires elongated rendering. </p>
---	---

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. मे जीवातुर्, जीवातुर् मे, मे जीवातु-श्च

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 jlvAtuScha 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 மே

3. உ மெ, மெ உ, உ மெ ரீரஹாயுதம், ரீரஹாயுதம் மெ

28. च मे, मे च, च मे,

28. ச மே, மே ச, ச மே,

28. உ மெ, மெ உ, உ மெ

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'. This is also due to all previous padams ca and me being in anudAttam. It continues like pracAya rule.
- 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, चा नमित्रं मे,

8. மே-ऽநமித்ர , மநமித்ரம் மே, மே ऽநமித்ரஞ்சு ,

சா நமித்ரம் மே,

8. மெ-sநமித்ர, மநமித்ரம் மெ, மெ sநமித்ரம் உ, உநமித்ரம் மெ,

Notes:

- 'a' in anamitram becomes avagraha when preceded by 'mE' (ae sound) (marked in blue.)
- Anamitram+m+a 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 SarvebhyO vai kamebhyaH (Ref 37.8)

7. तद् यजमाना, यजमाना स्तत्

6 தத்₃ யஜமானா, யஜமானா ஸ்தத்

6. तद् यजमाना, यजमाना स्तत्

Note:

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

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 'nna' becomes asminnasminn.. 'n' doubles when followed by vowel – Consonant Sandhi Rule

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:**

(पत आ नः), (பத ஆ நः), (பற னு ற்:)

पत आ ~~आ~~ पतेपत आनौन आपते पत आ नः ।

பத ஆ ~~ஆ~~ பதேபத ஆநோந ஆபதே பத ஆ நः ।

பற னு ~~னு~~ பறேபற னுறோற னுபறே பற னு ற்: ।

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.