

Basics of Veda Swaras and Vedic Recital-07

Ghana Paatam

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Version Notes – Version 0.2 dated March 8, 2019

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 in Version 0.1**
2. **Tamil examples have been changed to Latha (Google's Tamil Font) in
Version 0.2**

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/Padams 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 हवामहे कविं कवीना॑-मुपमश्र-वस्तमं ।

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 हवामहे कविं कवीनां॑ उपमश्रवस्तमं ।

1
2
3
4
5
6
7

ஓம்) । க₃ணானாம் த்வா க₃ணபதிம் ஹவாமஹே கவிம்

1
2
3
4
5

கவினாம் உபமஸ்ர-வஸ்தமம் ।

6
7

ஓம் । गणानां॑ त्वा गणपतिं॑ हवामहे कविं

1
2
3
4
5

कवीनां-॑ उपमश्रवस्तमं ।

6
7

Explanation of the flow of this Ghanam:

Ghana Paata	Notes and Explanations
<p> ग॒णा॒नां॑ त्वा॒ , त्वा॒ ग॒णा॒नां॑, ग॒णा॒नां॑ त्वा॒ ग॒ण॑प॒तिं॑, ग॒ण॑प॒तिं॑ त्वा॒ ग॒णा॒नां॑, ग॒णा॒नां॑त्वा॒ ग॒ण॑प॒तिं॑ । क॒३॒णा॒ना॒म॑ त्वा॒ त्वा॒ क॒३॒णा॒ना॒म॑ क॒३॒णा॒ना॒म॑ त्वा॒ क॒३॒ण॑प॒ति॑म् क॒३॒ण॑प॒ति॑म् त्वा॒ क॒३॒णा॒ना॒म॑ क॒३॒णा॒ना॒म॑ त्वा॒ क॒३॒ण॑प॒ति॑म् । ग॒णा॒ना॒म् त्वा॒ , त्वा॒ ग॒णा॒ना॒म्, ग॒णा॒ना॒म् त्वा॒ ग॒ण॑प॒ति॑म्, ग॒ण॑प॒ति॑म् त्वा॒ ग॒णा॒ना॒म्, ग॒णा॒ना॒म् त्वा॒ ग॒ण॑प॒ति॑म् । </p>	<p> Words 123 Flow 12,21,123,321,123 No Swaram rules/Sandhi rules affect the flow of Padams </p>

<p> <u>க</u>வி<u>ஃ</u> ஹ<u>வ</u>ாம<u>ஹே</u> <u>க</u>₃<u>ண</u>ப<u>தி</u>ம் <u>க</u>₃<u>ண</u>ப<u>தி</u><u>ஃ</u> <u>ஹ</u>வாம<u>ஹே</u> <u>க</u>வி<u>ம்</u> <u>க</u>ள<u>ப</u>தி<u>ஃ</u> ஹ<u>வ</u>ாம<u>ஹே</u>, <u>ஹ</u>வாம<u>ஹே</u> <u>க</u>ள<u>ப</u>தி<u>ம்</u> , <u>க</u>ள<u>ப</u>தி<u>ஃ</u> ஹ<u>வ</u>ாம<u>ஹே</u> <u>க</u>வி<u>ந்</u>, <u>க</u>வி<u>ஃ</u> ஹ<u>வ</u>ாம<u>ஹே</u> <u>க</u>ள<u>ப</u>தி<u>ம்</u> , <u>க</u>ள<u>ப</u>தி<u>ஃ</u> ஹ<u>வ</u>ாம<u>ஹே</u> <u>க</u>வி<u>ம்</u> </p>	
<p> <u>ग</u>ण<u>प</u>ति<u>मि</u>ति <u>ग</u>ण --- <u>प</u>ति<u>ं</u> > <u>க</u>₃<u>ண</u>ப<u>தி</u>ம<u>ி</u>தி <u>க</u>₃<u>ண</u> -- <u>ப</u>தி<u>ம்</u> > <u>க</u>ள<u>ப</u>தி<u>ம</u>ி<u>தி</u> <u>க</u>ள --- <u>ப</u>தி<u>ம்</u> > 'iti' which is joined to explain Padam into Parts has 'ti' as Swaritam as a rule. So the 'ti' of gaN<u>apathi</u> acquires anudAttam to support <u>ti</u> </p>	<p> Word 3 Ganapathim is going to be dropped. So at last the padam is rendered as Word iti padam1 – padam2. 3 iti 3a-3b Same as in Krama paatam. Anuswaram of patim has lower swaram, therefore 'm' will be extended. </p>

ஹவாமஹே கவிம், கவிஃ ஹவாமஹே,
 ஹவாமஹே கவிம் கவிநாம் ,
 கவிநாம் கவிஃ ஹவாமஹே, ஹவாமஹே கவிம் கவிநாம் ।
 ஹவாமஹே கவிம் கவிஃ ஹவாமஹே
 ஹவாமஹே கவிம் கவிநாம் கவிநாம்
 கவிஃ ஹவாமஹே ஹவாமஹே கவிம்
 கவிநாம் ॥
 ஹவாமஹே கவிம், கவிஃ ஹவாமஹே,
 ஹவாமஹே கவிம் கவிநாந்,
 கவிநாந் கவிஃ ஹவாமஹே,
 ஹவாமஹே கவிந் கவிநாம் ।

Words 456

Flow

45,54,456,654,456

'M' becomes ஃ 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> கவி¹ க²வி³நா⁴, க⁵வி⁶நா⁷ க⁸வி⁹, க¹⁰வி¹¹ க¹²வி¹³நா- மு¹⁴ப¹⁵ம¹⁶ஸ்¹⁷-வ¹⁸ஸ¹⁹த²⁰ம²¹, மு²²ப²³ம²⁴ஸ்²⁵-வ²⁶ஸ²⁷த²⁸ம²⁹ க³⁰வி³¹நா³² க³³வி³⁴, க³⁵வி³⁶ க³⁷வி³⁸நா³⁹மு⁴⁰ப⁴¹ம⁴²ஸ்⁴³-வ⁴⁴ஸ⁴⁵த⁴⁶ம⁴⁷ க⁴⁸வி⁴⁹ம் க⁵⁰வி⁵¹நா⁵²ம் க⁵³வி⁵⁴நா⁵⁵ம் க⁵⁶வி⁵⁷ம் க⁵⁸வி⁵⁹ம் க⁶⁰வி⁶¹நா⁶² மு⁶³ப⁶⁴ம⁶⁵ஸ்⁶⁶ர⁶⁷வ⁶⁸ஸ⁶⁹த⁷⁰ம- மு⁷¹ப⁷²ம⁷³ஸ்⁷⁴ர⁷⁵வ⁷⁶ஸ⁷⁷த⁷⁸ம⁷⁹ம் க⁸⁰வி⁸¹நா⁸²ம் க⁸³வி⁸⁴ம் க⁸⁵வி⁸⁶ம் க⁸⁷வி⁸⁸நா⁸⁹ மு⁹⁰ப⁹¹ம⁹²ஸ்⁹³ர⁹⁴வ⁹⁵ஸ⁹⁶த⁹⁷ம⁹⁸ம் । க⁹⁹வி¹⁰⁰ந் க¹⁰¹வி¹⁰²நா¹⁰³ந், க¹⁰⁴வி¹⁰⁵நா¹⁰⁶ க¹⁰⁷வி¹⁰⁸ந், க¹⁰⁹வி¹¹⁰ க¹¹¹வி¹¹²நா¹¹³-மு¹¹⁴ப¹¹⁵ம¹¹⁶ஸ்¹¹⁷-வ¹¹⁸ஸ¹¹⁹த¹²⁰ம¹²¹, மு¹²²ப¹²³ம¹²⁴ஸ்¹²⁵-வ¹²⁶ஸ¹²⁷த¹²⁸ம¹²⁹ந் க¹³⁰வி¹³¹நா¹³² க¹³³வி¹³⁴ந், க¹³⁵வி¹³⁶ந் க¹³⁷வி¹³⁸நா¹³⁹மு¹⁴⁰ப¹⁴¹ம¹⁴²ஸ்¹⁴³-வ¹⁴⁴ஸ¹⁴⁵த¹⁴⁶ம¹⁴⁷ । </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>
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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> । <u>क</u><u>व</u>ी<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>म</u>मं क<u>व</u>ी<u>ना</u>मं <u>क</u><u>व</u>ी<u>ना</u> मु<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>म</u>मं । <u>क</u><u>व</u>ी<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>म</u> क<u>व</u>ी<u>ना</u>म्, <u>क</u><u>व</u>ी<u>ना</u>-मु<u>प</u>म<u>श्र</u>व<u>स्</u>त<u>म</u> । </p>	<p>We have only 67 left. So the words are 67 Flow is 67,76,67</p> <p>Ka and Vi acquire lower swaram in first combination as per swarm acquisition rule. Swarm acquisition of 'mu' and 'ka' as per the previous rendering of 567</p>
<p> 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>व</u>: --- त<u>मं</u> >। <u>उ</u>प<u>म</u>श्र<u>व</u>स्<u>त</u>म<u>म</u> मि<u>त्</u>यु<u>प</u>म<u>श्र</u>व<u>स्</u>: - त<u>म</u>म<u>ं</u> > <u>उ</u>प<u>म</u>श्र<u>व</u>स्<u>त</u>म<u>म</u> मि<u>त्</u>यु<u>प</u>म<u>श्र</u>व<u>स्</u>: --- त<u>म</u>म<u>ं</u> >। </p>	<p>The Ruk ends. 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 ஜீவாதுர், ஜீவாதுர் மே, மே ஜீவாதுர்ச்ச,

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 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 மே

3. ച മേ, മേ ച, ച മേ ദീർഘായുതാം, ദീ ർഘായുതാം 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'. 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 in Pada Paatam. 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-ऽनमित्र, मनमित्रं मे, मे ऽनमित्रं च, चा नमित्रं मे,

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

8. മേ-ऽനമിത്ര, മനമിത്രം മേ, മേ ऽനമിത്രം ച, ചാ നമിത്രം മേ,

Notes:

- 'a' in anamitram becomes avagraha when preceded by 'mE' (ae sound) (marked in blue.)
- Anamitram **m+a**namitram 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

7. தத்₃ யஜமானா, யஜமானா ஸ்தத்,

7. തദ് യജമാനാ, യജമാനാ സ്തത്

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)ae(2),ae(2),te (1)te,(1) ae(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 'ae(2)va' 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 'A'

This is from the second Ruk of GaNAnAm Thva mantra.

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

(पते | आ | नः), (பதே | ஆ | நு:), (வதே | ஐ | ன்:)

பத | ஆ | ~~அ~~ | பதேபத | ஆ | நு: | அபதே | பத | ஆ | ன்: |

பத | ஆ | ஆ | பதே | பத | ஆ | நு: | அபதே | பத | ஆ | ன்: |

வத | ஐ | ~~அ~~ | வதே | வத | ஐ | ன்: | அபதே | வத | ஐ | ன்: |

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.