# 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 0.2 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:

- 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:

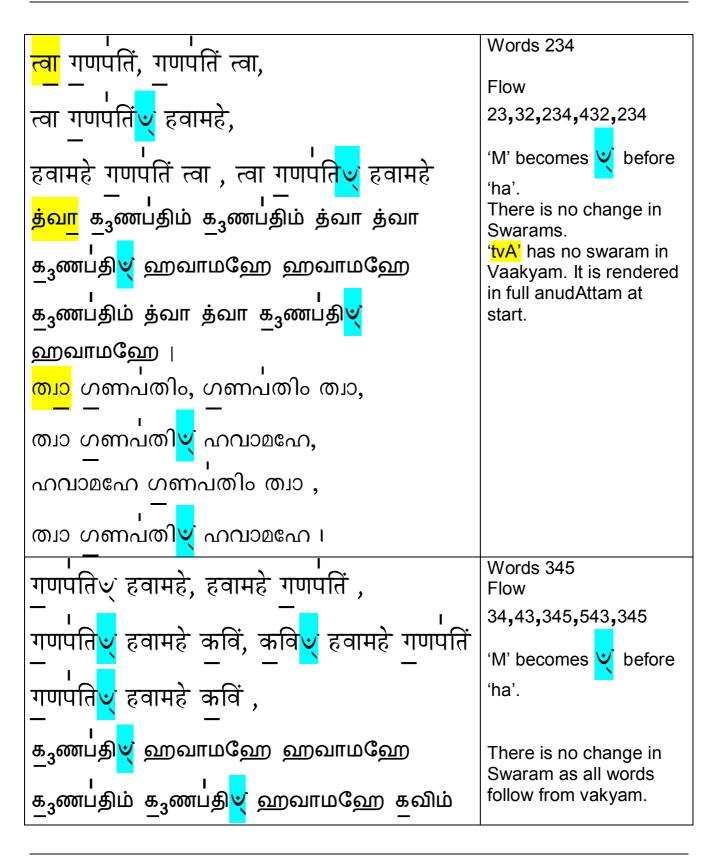
This is actually broken up into words as follows in terms of constituent words and a serial number to initially understand the flow of Ghana paatam:

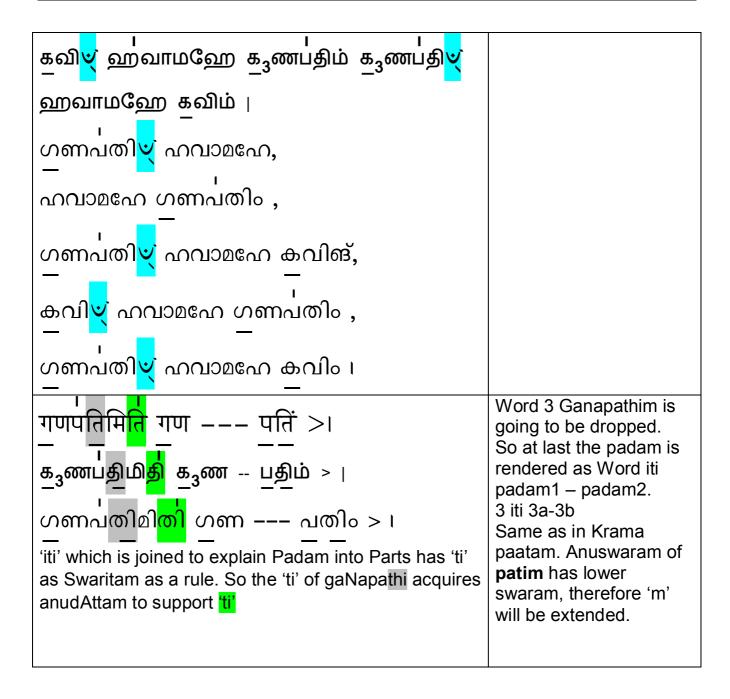
കവീനാം– ഉപമശ്രവസ്തമം ।

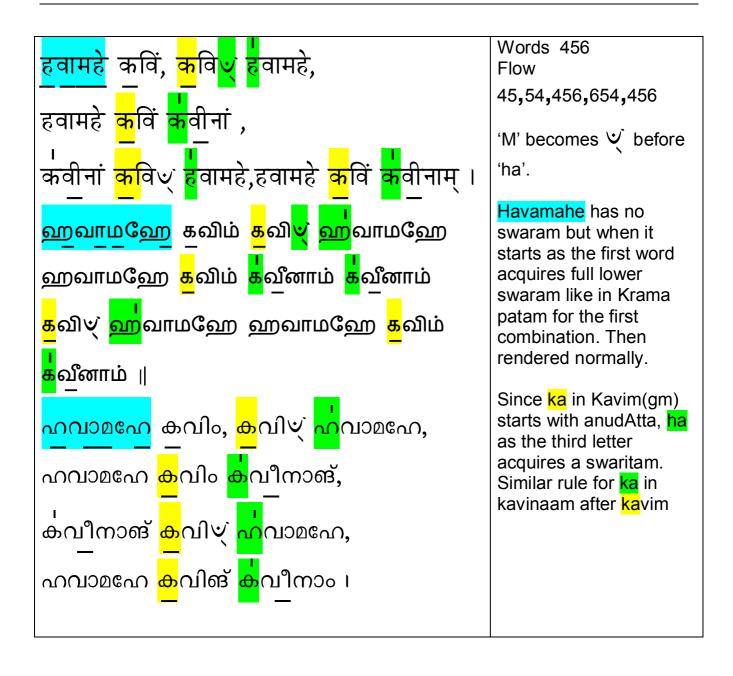
6

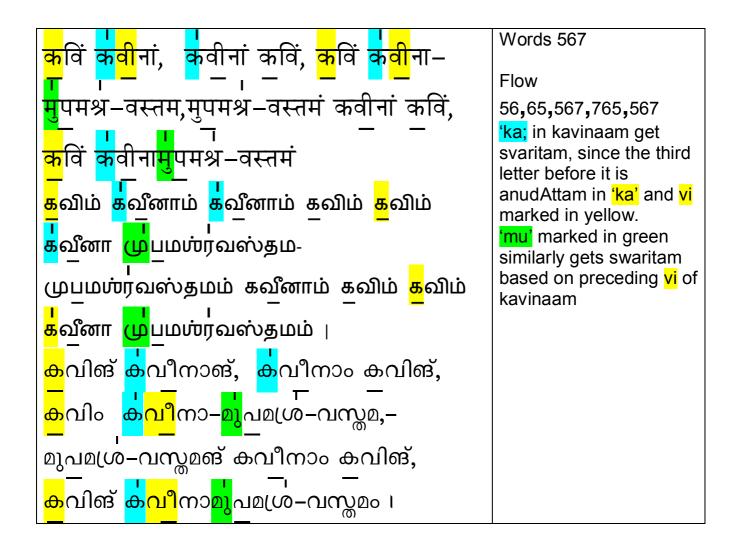
# **Explanation of the flow of this Ghanam:**

Ghana Paata	Notes and
	<b>Explanations</b>
	Words 123
गणानां त्वा , त्वा गणानां, गणानां त्वा गणपतिं,	Flow12,21,123,321,123
	No Swaram
गणपतिं त्वा गणानां, गणानांत्वा गणपतिं।	rules/Sandhi rules affect
-	the flow of Padams
த <sub>3</sub> ணானாம் த்வா த்வா த <sub>3</sub> ணானாம்	
த <sub>3</sub> ணானாம் த்வா த <sub>3</sub> ணப்திம் த <sub>3</sub> ணப்திம்	
த்வா த <sub>3</sub> ணானாம் த <sub>3</sub> ணானம் த்வா	
த <sub>3</sub> ணபதிம்	
ഗണാനാം ത്വാ , ത്വാ ഗണാനാം, $\overline{}$	
ഗണാനാന്ത്വാ ഗണപതിം,	
ഗണപതിം ത്വാ ഗണാനാം,	
— — — — — — — — — — — — — — — — — — —	
ഗണാനാന്ത്വാ ഗണപതിം ।	









We have only 67 left. So the words are 67 Flow is 67,76,67 . मपमश्र–वस्तमं कवीनां, कवीना–मुपमश्रवस्तमं । Ka and Vi acquire lower swaram in first <mark>கவ</mark>ீனா முபமர்ரவஸ்தம combination as per swarm acquisition rule. முபமர்ரவஸ்தமம் கவீனாம் Swaram acquisition of 'mu' and 'ka' as per the க்வீனா முபமர்ர்வஸ்தமம் <sub>|</sub> previous rendering of 567 <mark>കവ</mark>ീനാ–മു പമശ്ര–വസ്തമ,– മുപമശ്ര–വസ്തമം കവീനാങ്, കവീനാ–മുപമശ്രവസ്തമം । The Ruk ends. उपमश्रवस्तम/मित्यु/पमश्रवः --- तमं >। The last word 7 iti 7 is highlighted in yellow. உபமஶ்ரவஸ்தம மித்யுபமஶ்ரவ: - தமம் > Same rule as in Krama Paatam.'m' requires elongated rendering. ഉപമശ്രവസ്തമമിത്യുപമശ്ര–വ: ––– തമം >।

#### **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. kavlnaang-kavlnaam as in 5<sup>th</sup> 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)

Notes: Words used are mE, JlvAthu:, ca

- a) jlvAthu: becomes jlvAth<mark>ur</mark> 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. ச மே, மே ச, ச மே தீ<sub>3</sub>ர்கா
$$_4$$
யத்வம், தீ $_3$ ர்கா $_4$ யுத்வம் மே

#### Notes:

- a) 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.
- b) 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)

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Page 15 of 18

#### Notes:

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

## 3.4 SarvebhyO vai kamebhyaH (Ref 37.8)



#### 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



#### 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 aeva 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 Asmi<mark>n+a</mark>smin, 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 Thya mantra.

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

#### Notes:

- a) Two Vowels donot combine. The second 'aa' is actually dropped during recital. Shown as double strike in red.
- b) '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
- c) **na:** followed by **na:** becomes **nona**. Visarga sandhi rule for **a:** becomes **'O'** (marked in Green).
- d) The second **na:** has visargam dropped since it is followed by a Vowel 'A'. Marked in yellow.