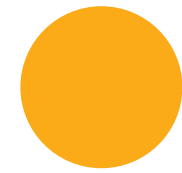


Sanskrit & Mantra for Transformation

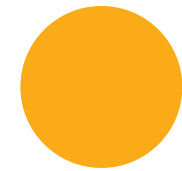
The Gāyatrī Mantra



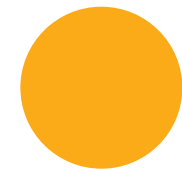
*My Work
with
Gāyatrī*



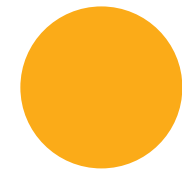
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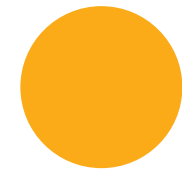
**PERSONAL SADHANA SINCE
2019**



NICOLAI BACHMAN



LINDA SPACKMAN



**SHARING MY LOVE OF THIS
MANTRA WITH YOU <3**

*What does MANTRA
mean to you?*

LET'S HEAR YOUR DEFINITION

Definition

1

MANANĀT
TRĀYATE ITI
MANTRAH

2

THAT WHICH
GUIDES OUR
THOUGHT-
FORCE WITH
FULL
PROTECTION -
TIGUNAIT

3

SOUND
CAUSHING A
SPECIFIC
EFFECT-
BACHMAN

MAN

root word meaning "to
think, believe support,
or imagine

Root of 'manas'
(mind), implying citta,
both the outer mind
and the inner mind

TRA

derived from the root
sound tṛ, tarī, which
means to cross, to
transmit, to protect.

Trī, derived from tr
means three. Hence the
body-mind-spirit

Mantra Śāstra Mantra Vidyā

The Science/Books of Mantra

The Branch /Learning of Mantra Study

Śiva

Science of Metaphysics

Śakti

Consciousness
Unmanifest,
potential
energy, the
Static Force
behind Śakti's
creative power

Interconn
ected &
cannot
exist
without
each
other

Dwell
within
each
other

Divine,
Creative
power, the
power of
Consciousness

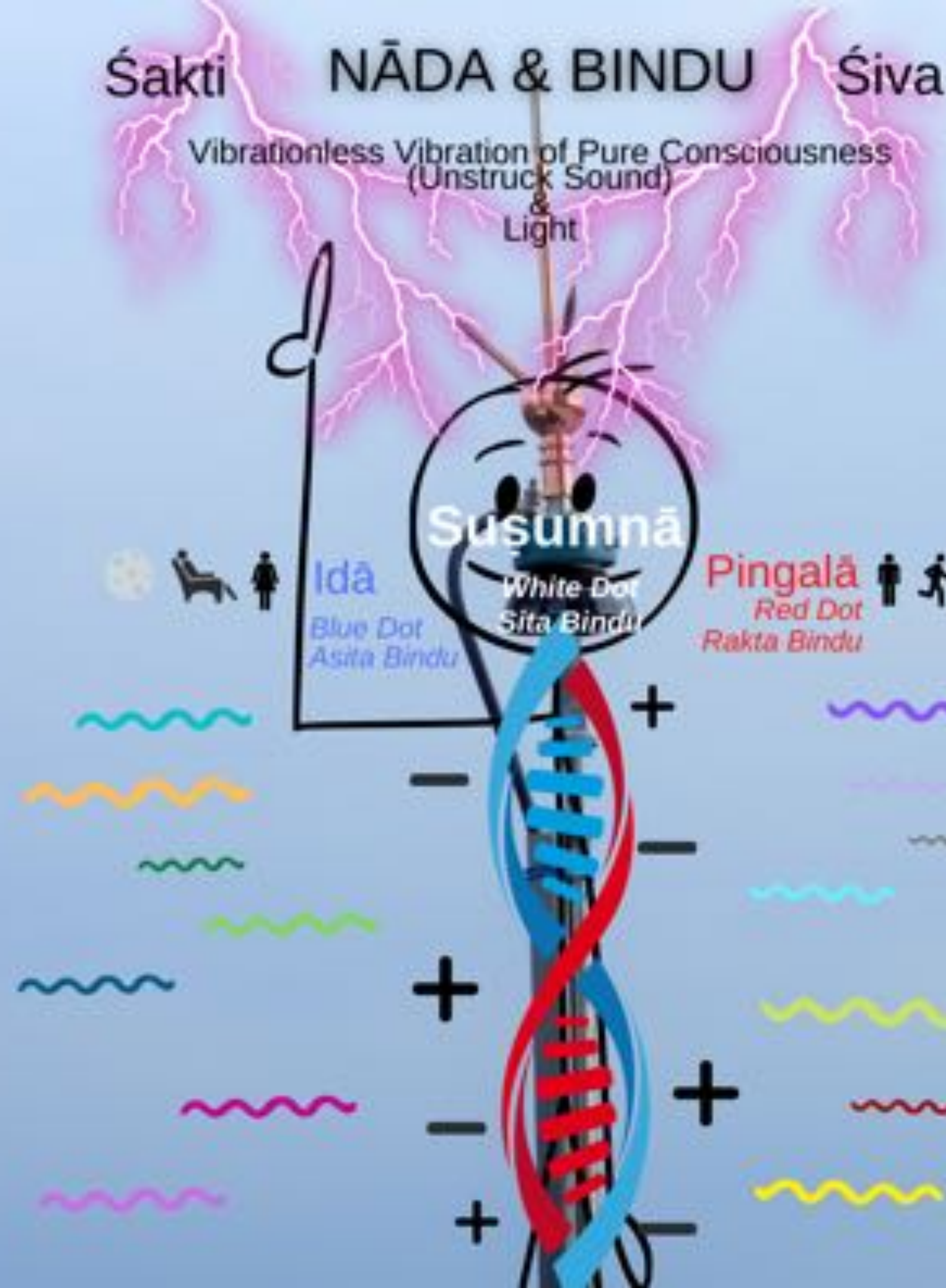
Spanda Śakti

Vibrationalness vibration



Anāhata Nāda/ Shabda Brahman

HOW WE EXPERIENCE THIS



The spectrum of sound is experienced as white sound.

Suṣumnā Nadi is the central energy channel located in innermost space of the spinal cord. It has the very essential function of being the Principle Receiver of Spanda Śakti, Universal Consciousness. It absorbs Spanda Śakti & broadcasts its unique frequency to the rest of the body. Image this as a Lightning rod that receives this spanda śakti,

The energy channel (nāḍī) running on the left of the Suṣumnā is *idā* and the channel on the right is *pingalā*. The energy running through *idā* is lunar, passive, and female. The energy running through *pingalā* is solar, active, and male.

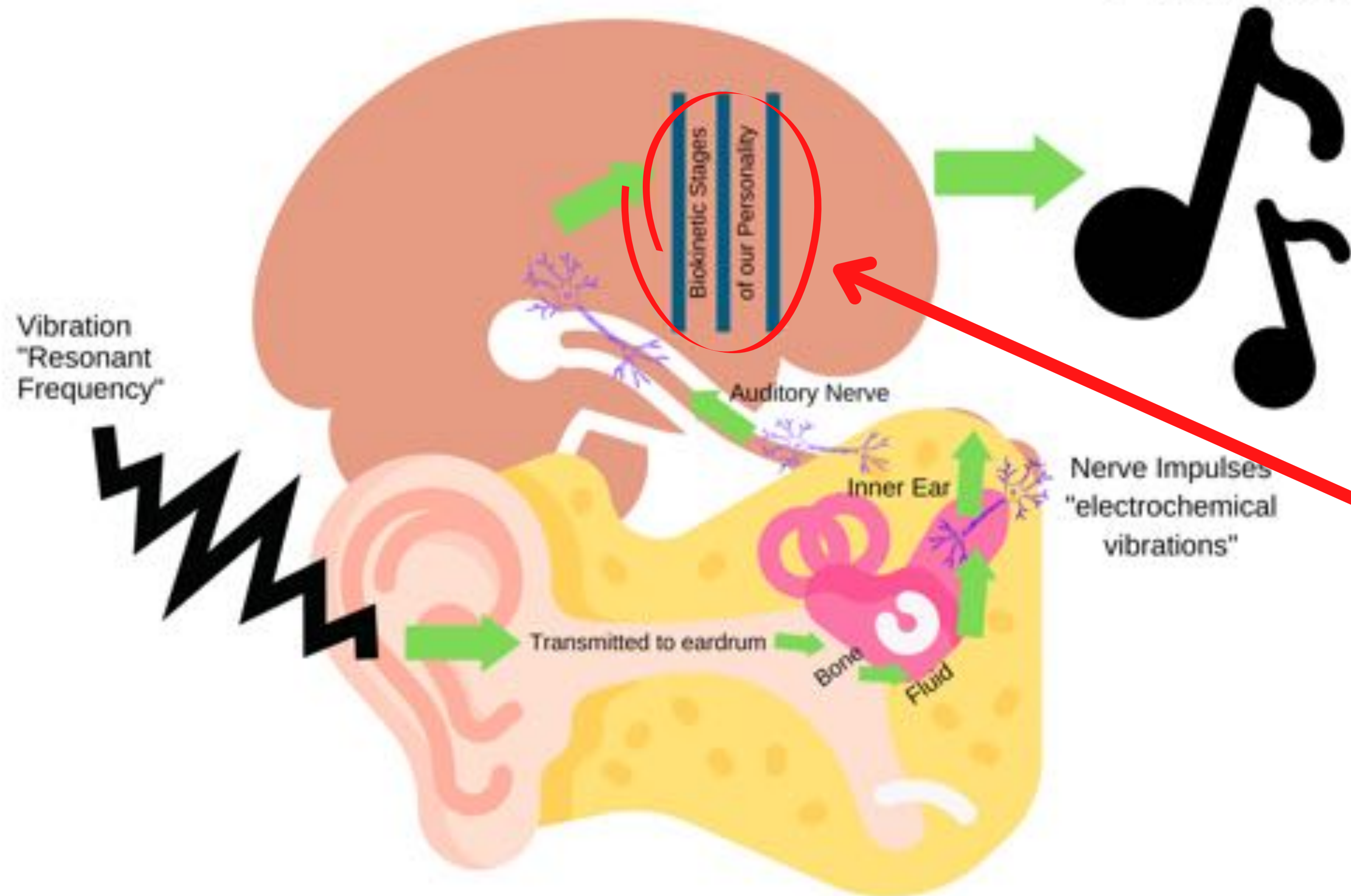
Energies traveling through the other channels in the human body interact either negatively or positively and in varying intensities with either the blue dot or the red dot, creating a numberless combination of currents and crosscurrents of energy. This is represented by plus and minuses (no particular order).

This, in turn, causes vibratory patterns to manifest in varying frequencies. This is represented by the different colored many lines.

Finally, matter emerges in different forms, shapes, and colors along the patterns of these subtle energies that we perceive.

How We Hear

Illustration Based off of p. 134 *The Power of Mantra & Mystery of Initiation*



Mantra allows us to bypass this section: the coloring of our samsaric likes and dislikes. The result is a more objective and accurate perception

Descent of Light

By light here, we mean the light of knowledge that unveils the mystery of the unknown and unseen

1

Prajna

Pure and perfect spontaneous knowledge of Truth in its entirety. Not the knowledge of something in relation to something else, but the experience of union, the realization of trust in its perfection and purity.

2

Pratibha

Unimaginable intellectual revelation or genius. At this stage, an aspect of trust is known in its totality and perfection - it may also involve instantaneous intuitive knowledge. It is a flash rather than a continuous flow of inner light. The individual does not experience Oneness but rather has a sense of being a “seer” and “seeing” the revealed knowledge. Tgunait gives the example of Isaac Newton comprehending the Law of Gravity while watching an apple fall from a tree.

3

Dhi or Medha

Retentive power, the ability of the mind to store its experiences. Although the inner light is not as powerful here as in the first two stages, it is bright enough to illuminate experiences occurring in a wider realm than our awareness normally encompasses. This stage provides guidance to buddhi (intellect)

DESCENT OF SOUND CURRENT



Mantra was Heard and Received

Ancient Yogis used their bodies as extreme labs for testing the boundaries of space and time. In this profoundly deep dedication to spiritual evolution, some of them reached such a state of a “mindless mind” meditation completely unfettered by our sensual perceptions and unrestricted by any egoic sense of I-ness, that they were able to hear the mantras.

They were able to tap into the field of Spanda Śakti, or anāhata nāda (the unstruck sound).

“Flowing forth from the highest source, Mantra Śakti descends into the consciousness of the sages and assumes a body made of sound...based on the phonemes of which they are composed, they emerge in various forms, some long, some short,” describes Tigunait. “Depending on the intrinsic characteristics of their constituent sounds, they carry different powers and have different transformative functions” (*Power of Mantra*, p. 105).

To put it in my generation's words - it's a very organic thing:)

The Vedas

In terms of the Sanskrit Mantras we know today, they come mainly from the ṚgVeda. According to David Frawley, the oldest yogic text and spiritual teaching coming out of India, the ṚgVeda, is primarily a teaching of Mantra Yoga...it is composed of sacred chants.” The word “Veda” itself in Sanskrit is śruti which means “what has been heard at the level of the spiritual heard”.

1 **ṚG VEDA**
Source of Mantras

2 **SĀMA VEDA**
Singing of Mantras

3 **YAJUR VEDA**
Application of Mantras in Rituals

4 **ATHARVA VEDA**
Supplementary Vedic Mantras



Mantra as Divine/Sacred Word

○ Judeo/Christian

"IN THE BEGINNING WAS THE WORD"

TIGUNAIT ANSWERS AND DRAWS THE DIRECT LINK TO THIS AND MANTRA:
ACCORDING TO THE SCRIPTURES THE TRUE FORM OF A MANTRA IS NOT WHAT WE SEE WHEN IT IS WRITTEN OR WHAT WE HEAR WHEN IT IS ARTICULATED. RATHER, THE ESSENCE OF A MANTRA IS NĀDA (PURE, UNSTRUCK, ETERNAL SOUND), WHAT THE EVANGELIST JOHN WAS REFERRING TO WHEN HE WROTE, "IN THE BEGINNING WAS THE WORD, AND THE WORD WAS WITH GOD, AND THE WORD WAS GOD." NĀDA CONTAINS THE ENTIRE UNIVERSE IN ITS UNMANIFEST FORM. IT IS THE SOURCE OF ALL MANTRAS, AND IT IS THEIR TRUE FORM.
POWER OF MANTRA, P.80

○ Yogis

ANCIENT YOGIS

TO REVISIT THE FIRST PART OF THIS SECTION WHEN WE DISCUSSED THE MEANING OF MANTRA, WE DISCUSSED ONE OF ITS SIGNIFICANT ASPECTS BEING PROTECTION. TIGUNAIT CLARIFIES FOR OUR NEW UNDERSTANDING THAT "BECAUSE AN INVISIBLE PROTECTIVE FORCE LIES IN SACRED WORDS, THE YOGA TRADITION CALLS SUCH WORDS MANTRA" (P.8).

Classifications of Mantras

1

MEDITATIVE / GURU

These mantras are open and awake, beinging you do not need to put in as much effort. These Mantras are “focal points of pure spiritual energy...When we meditate on them, they bring about spiritual illumination. Thus, they are bridges by which we can cross the mire of delusion and reach the other shore.” Gāyatrī is of this classification.

2

CONTEMPLATIVE

These mantras originated from the Upanishads. They are known as mahā vākya-s (great sentences or utterances) - As the term suggests, these “brief, terse, and profound phrases are imbued with unimaginable philosophical insight.” Mantras of this kind are used for self-analysis, reflection and ultimately self-realization

3

SIDDHA

These mantras are capable of awakening supernatural powers within or evoking nature’s forces without - although they may or may not have a spiritual nature

4

MAHA

Also called mahā vidyā. These mantras are potent and highly secret distillations of all mantras. They are not openly written or shared

5

APTA

Mantras that are uniquely associated with the sage who imparts them. May look and sound like ordinary words or phrases, but they are mantras because they have been “uttered by a sage of pure heart and extraordinary divine power”.

6

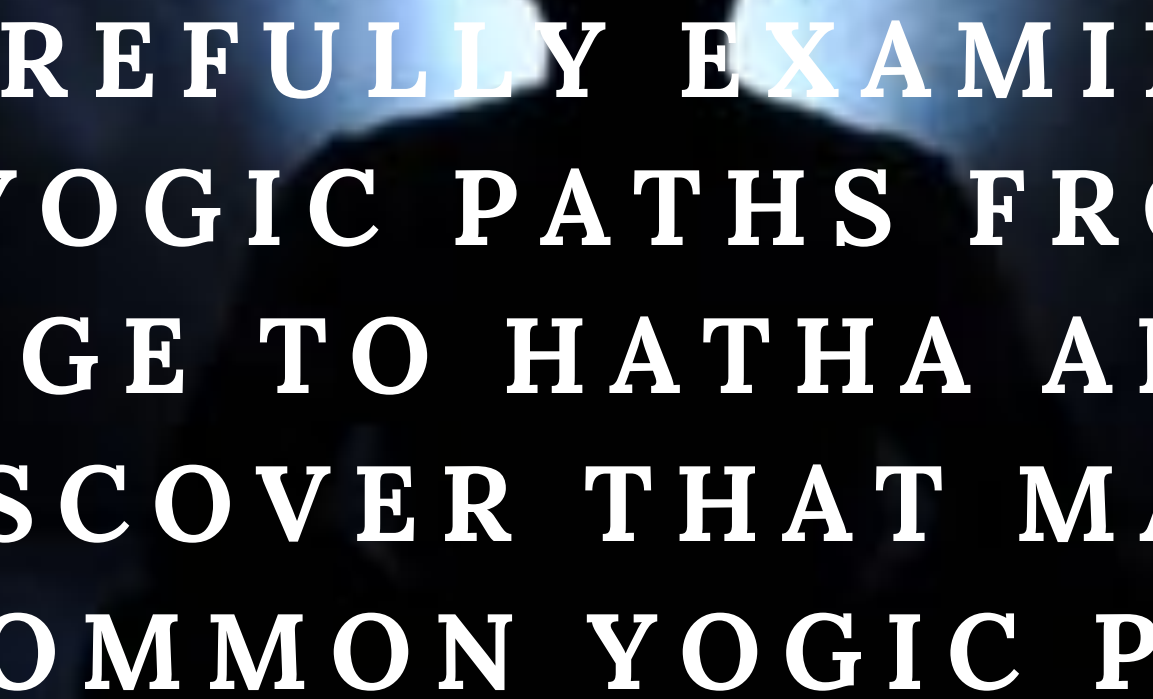
SABAR

Simply put, this class includes all mantras whose source is unidentifiable!

Components of a Mantra

- 1 **Ṛṣi (Seer)**
- 2 **Chandas (Meter)**
- 3 **Devatā (Deity)**
- 4 **Bīja (Seed)**
- 5 **Tattva/Kīlaka (Element/Anchor)**

Mantra's Place in our Yoga Practice



"IF WE CAREFULLY EXAMINE ALL THE
DIFFERENT YOGIC PATHS FROM DEVOTION
AND KNOWLEDGE TO HATHA AND RAJA YOGAS,
WE WILL DISCOVER THAT MANTRA IS THE
MOST COMMON YOGIC PRACTICE.

WE COULD SAY THAT YOGA IS
MANTRA"

STRETCH BREAK



पातसंख्या

माध्याह्न संख्या



The Gāyatrī Mantra

The first appearance of the Gāyatrī mantra in the R̥gVeda is the 3 main lines, as below:

तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् ॥

tat savitur vareṇyam bhargo devasya dhīmahi | dhiyo yo naḥ pracodayāt ||

Notice that there is no Om Bhūr-Bhuvas-Svaḥ. This famous line doesn't appear until later from the Yajur Veda and it is put in front of many mantras, not just Gāyatrī. This comes back to the idea that the mantras were originally Sūktā-s - or hymns to the deities. The hymns were then extracted and chanted as part of mantra yoga.

King Kauśika



Nandini



Sage Vasiṣṭha

myth

Components of Gāyatrī Mantra

- 1 **Ṛṣi (Seer)** – Brahma Ṛṣi Viśvamitra
- 2 **Chandas (Meter)** – Gāyatrī
- 3 **Devatā (Deity)** – Savitā
- 4 **Bīja (Seed)** – 7 full bījas but the most commonly used 3 are Bhūr, Bhuvas, Svah
- 5 **Tattva/Kīlaka (Element/Anchor)** – Svāhā

We now understand the history of the Gāyatrī mantra, and the background provides support of the Gāyatrī Mantra as a Guru mantra. To deepen our understanding of the functions of this classification of mantras, let's examine the word Guru itself.

- Gu means “the darkness of ignorance”
- Ru means “that which dispels”.
- Thus, guru is “the force that dispels the darkness of ignorance.”

Therefore, a Guru mantra's function is “to dispel ignorance and protect the mind while leading it into the deeper dimensions of life,” acting as a “sword and shield” that “cuts potential obstacles asunder” and “wards off all dangers”. (Tigunait, The Power of Mantra & the Mystery of Initiation, p.106). We see this is the result for King Kauśika's ardent tapas, when he sees Gāyatrī, his mind is dispelled of all ignorance, he sees Truth and experiences Oneness.

The Mantra as Action – The Trinity Mantra

Another way to look at the structure of the Gāyatrī mantra is through the lines themselves. In my private lesson with Nicolai Bachman, he explained the 3 main mantra lines as a Start to Finish process, preparation to end result. When a Mantra has 3 long and powerful lines such as this, it is called a Trinity Mantra.

1

In this way, we understand Line 1 tatsaviturvarenyam to be **preparation**. This line covers the whole manifest.

2

In the second line bhargodevasyadhīmahī is meant to be **intention setting**.

3

Line 3 dhiyoyonahpracodayāt portrays the final process of selfless action. Here we are offering whatever results may come of Sadhana back to the Divine, or Inner/Outer Light. The concept is **action for the sake of action without expectation of result**.

As a yoga practitioner, we see the Yoga Sutras ask us to do the same. The common term **aparigraha** means non-grasping and **vairagya**, non-attachment, even in the results of our actions. When we act selflessly, we are showing our Inner Light.

GAYA

root Gai meaning to sing
and forming the word Gaya
meaning singing. Adding the
Sanskrit suffix tr is like
adding the English suffix er
which makes it singer.
Because it is a long ī, it is a
feminine singer.

TRI

tri refers to "the states of
waking, dreaming, and deep
sleep, the three parts of
Gāyatrī represent these same
three states of consciousness.
The fourth, which represents
transcendent Truth, is
known only to the knowers of
Brahman"

Word By Word	Word	Root Word	Bachman	Sis Śivakumar YouTube 8:15-11:33	Om Swami p.20
	Om			Represents the Divine, the Ultimate reality. A mantra in itself - One of the faces of Gāyatrī	
	Bhur	Bhuh	Earth	Body	3 planes of existence, 3 types of consciousness, 3 modes of material nature -sattva, rajas, tamas Material plane
	Bhuvas	Bhuvah	Atmosphere	Mind	Plane of consciousness
	Svaha	Suvah	Heavens	Soul	Our True Self - something beyond consciousness
	Tat	Tat	That	That - God is always referred to as That because he is beyond any explanation or imagination. Our words don't do justice, so we say "that	That
	Savitur	Savituh > Savitr	Sun as the Creator Savitra - name of sacred Savitrum> name of the sacred thread	The Source of this Light - we have limited imagination, so we image Savitur to be the Sun God him/herself	Radiant, also the name of the sun and divine energy
	Vareṇyam	Varenya	Most excellent	Adorable	Something that is fit to be worship and/or of saffron color
	Bhargo	Bhargah > bhargas	Light - sense of burning impurities, very powerful cleansing	Effulgence we cannot describe	Radiant, effulgent
	Devasya	Deva	God/Divine Root: Div > Diwali> Festival of Lights > Light	The light that is divine	Divine
	Dhimahi	Dha > buddhi	Root > dhyana- contemplate	I am meditating on this particular Light	To meditate upon
	Dhi	Dhi >Buddhi	Intellect	intellect	Intellect
	Yo	Yah > yad	which/that	who	which
	Nah	nah	our	ours	our
	Pracodayāt	Pra - codayāt	Requesting to direct/guide	I am requesting - I am requesting this Divine Light to remove all ignorance and give me illumination	Put into motion

Whole Mantra

SOURCE	TRANSLATION
Bachman - Sanskrit Sounds PDF	Om Earth, Atmosphere, Heavens. Let us contemplate the most excellent light of that effulgent creator, who may guide our thoughts.
Om Swami - The Hidden Power of Gāyatrī Mantra p.152	May we abide in the Supreme Energy that is eternal, transcendental, radiant, perfect, divine. May such divine grace always guide us on the path of Righteousness.
Pandit Rajmani Tigunait - Himalayan Institute PDF	I meditate on the radiant and most venerable light of the Divine, from which issues forth the triple world. May the Divine light illuminate and guide my intelligence.
David Frawley - Mantra Yoga p.159	Oh Earth, Atmosphere, Heaven: We meditate upon the supreme effulgence of the Divine solar Creator, that he may direct our minds.
Swami Satyananda Saraswati, Gāyatrī Sahaśranam p.23	Om, we meditate on that Light of Wisdom that is the Supreme Wealth of the Gods. May it grant to us increase in our meditations.

Symbology

FEATURE	SYMBOLIST
5 Faces	<p>The 5 faces symbolize a five-fingered, the full 5 lines of the Gajpatri-hands, the 5, parivardhitas or elements - earth, air, water, fire, and ether (space).</p> <p>According to the Sarada Thakar Parthasar p.205, the 5 faces are respectively 5 different colors: peach, coral, gold, blue, and white.</p> <p>If we seek to assign identities to each face, we can consider the following: the blue face may also represent the Mahā Trinity: Brahma, Vishnu, and Shakti (first face). The coral blue in particular represents 'celosity', the dark color of heavy rain clouds building with rain to nourish the earth.</p> <p>The residual or sometimes gold faces are the female deities Devaki, Sarawati, and Gajpatri (formerly mentioned) - or Lakshmi, Saraswati, and Parvati (under Deva) - as they are known in mainstream Hinduism's Female Trinity.</p> <p>If we choose to see the 5 faces of mixed gender, we can understand the concept as a whole that all creation contains both masculine and feminine energies, and at the end of the day, we are all One.</p> <p>Alternatively, we could also imagine that the four white faces represent the 4 Vedas, of which she is Mother.</p>
Seated on Lotus	<p>The Lotus is a symbol of purity. It is special because its beginnings are down at the bottom of muddy waters. The lotus must find its way through the darkness of the muddy waters until it finally breaks the surface into the light of the Sun. This itself is a metaphor of how we must transcend the muddy waters of our own minds, emotions, and passions to find inner Light and early illumination. The Lotus can also be viewed as a symbol of wealth.</p>
Red Garb	<p>Red is a color of power and strength, especially in spirituality. This is also the color of love in India in general.</p>
10 Arms	<p>This is explicitly written in the Nitya, 5.71.5:</p> <p>"Whirl around the universe with swiftness."</p> <p>Which, per Prof. Dr. Shantanu Sharma, translates as "The ten powers of Sun are said but as ten arms from the Sun."</p> <p>He also elaborates, "The ten arms denote the light of the Sun going in ten directions: North, Northwest, East, East south, South, Southeast, West, West North, Up, and Down. This is a universally accepted phenomenon. The ten powers or the ten rays of the Sun also represent the ten stages of development of the turned aspects of nature."</p>
8 Tools	<p>Even recall the function of the mantras, it is to protect us while it dispels ignorance and takes the mind to new levels of development and spiritual evolution.</p> <p>These tools are considered typically to be the tools of Lord Indra.</p>
1. Mace	<p>Called an angusha in Sanskrit, Curved scepters, symbolize our wild mind.</p>
2. Pykshasa (Nectar)	<p>Gajpatri holds a small vessel filled with Amrit or the nectar of bliss and immortality.</p>
3. Lotus	<p>In his explanation of "The Origin and Evolution of Gajpatri-hands", Prof. Sharma quotes the Upanishads (quoted by 14.1) to explain the importance of her holding a lotus as well as sitting on one:</p> <p>"Just as water does not cling to the lotus leaf, so also will does not cling to the person, who knows Brahman."</p>
4. Chakra	<p>The full name is the underlifter chakra - a lot of Lord Vishnu's. In the Hindu Mahā Trinity, Vishnu is the Preserver. Therefore, it makes sense that the chakra symbolizes the elevation of negative traits to positive righteousness in Sharma.</p>
5. Conch	<p>The Ancient Hindus considered the conch to be the most beautiful and perfect creation of Nature. It also ardently creates vibrations.</p>
6. An	<p>Cuts through our illusions.</p>
7. Whip	<p>Potentially symbolizes control and inspiring power.</p>
8. Superflexor	<p>The hook is used to symbolically rope the spiritual seeker in and draw one closer toward himself. I dislike the word mind as often people misinterpreted it to have a negative connotation.</p>
Hands in Adhaya Para Mudra	<p>Gajpatri's first four hand is held up, palm out, fingers up. This is known as abhaya mudra and it symbolizes reassurance of protection, as well as healing.</p> <p>Her first left hand is held down, still with the palm out, but with the fingers down. This is also (or sometimes known as upadaya mudra signifies generosity and compassion: a symbol of granting boons to spiritual seekers.</p>
Sun Behind Head	<p>Represents the influence of the sun, our Creator. Connection to our inner Light.</p>



David Frawley states that “In Yogic thought, the Word is not simply God, the Word is the power of the Goddess. As a creative power, speech has a feminine quality. It is the instrument of the great world Mother. Speech is the original form of the Goddess, who herself is the creative power of the silent Absolute hidden in infinite space” (Mantra Yoga p. 46).

Sis Sukanya Śivakumar 2:58





Benefits

SOURCE	BENEFIT
Himalayan Institute	Calm mental noise, washes off karmic impurities, purifies the ego, sharpens the intellect, light which flows directly from the Source. This mantra connects us to the teacher within, a inner inspiration.
David Frawley, <i>Mantra Yoga and Primal Sound</i> , p. 161	Gāyatrī opens our minds and hearts to the Supreme Light and grants the highest self-realization
Sis Sukanya Sivakumar, <i>Amazing Powers of Gāyatrī</i> 5:56-7:30	<p>If we firmly establish the Gāyatrī mantra in our minds and then carry on with everyday activity, be at peace of mind whole day, no matter what we experience. Our mind will always be calm and serene. The divine effulgence will illuminate our path, will guide us in journey, will give us knowledge, peace and wisdom. Chanting Gāyatrī improves our sense of discrimination.</p> <p>Sarvagānirvanini Gāyatrī - the person who chants the Gāyatrī is relieved of all diseases Sarvadukṣha parivaranī Gāyatrī - one who dispels all misery in all Sarvavanta phalaṇī Gāyatrī Bestows all that we, all that is Beneficial for us</p> <p>Chanting purifies the chanter. Listening purifies the listener.</p>
Om Swami	Gāyatrī's "congregation of divine sounds.... help one realize one's wildest dreams" (p.5)
Bhardwaj, Ajay	Chanting of the Gāyatrī Mantra bestows on the aspirant's discrimination and salvation.

Pronouncing Sanskṛt

THE SANSKRIT ALPHABET

संस्कृतवर्णमाला SAṆSKṚTA-VARNA-MĀLĀ

vowels (svara)

simple — short & long:

अ A आ Ā इ I ई Ī उ U ऊ Ū ऋ Ṛ ॠ Ṝ

diphthongs — long:

ए E ऐ AI ओ O औ AU | अं AM̐ अः AH̐ | लृ L̥ लृ̄ L̄

consonants (vyañjana)

mutes (sparsha)

class - location	hard (voiceless)		soft (voiced)		nasal
	simple	aspirate	simple	aspirate	
gutturals - throat	क KA	ख KHA	ग GA	घ GHA	ङ NA
palatals - middle of mouth	च CA (cha)	छ CHA (chha)	ज JA	झ JHA	ञ NA
cerebrals - roof of mouth	ट TA	ठ THA	ड DA	ढ DHA	ण NA
dentals - teeth	त TA	थ THA	द DA	ध DHA	न NA
labials - lips	प PA	फ PHA	ब BA	भ BHA	म MA

semi-vowels (antastha) — soft

य YA palatal र RA cerebral ल LA dental व VA labial

sibilants — hard & pure aspirate — soft (ūṣhmaṇ)

श SA (sha) palatal ष SA (sha) cerebral स SA dental ह HA guttural

special compound consonants: क्ष KṢA त्र TRA ज्ञ JNA (gna)

Just as there are countless currents of energy in the cosmos, all of which are distinct from each other, so are there countless energy currents in the human body. In Yogic literature these are called nadi-s. Of the 72,000 distinct nadi-s the yogis have identified, fourteen are of principal importance. Yogis have also discovered the exact nature of these major energy currents, their pathways in the body, how they interact with other energy currents, and what effect they have on the body, nervous system, biochemistry, and mind. Then, realizing it is practically impossible to enunciate distinctly the sound that is produced from the vibrations of each nadi, yogis with extraordinary spiritual powers captured the entire range of sound produced by all these energy currents and divided them into forty-eight parts. That is how the forty-eight letters of the Sanskrit alphabet were discovered. -Tigunait

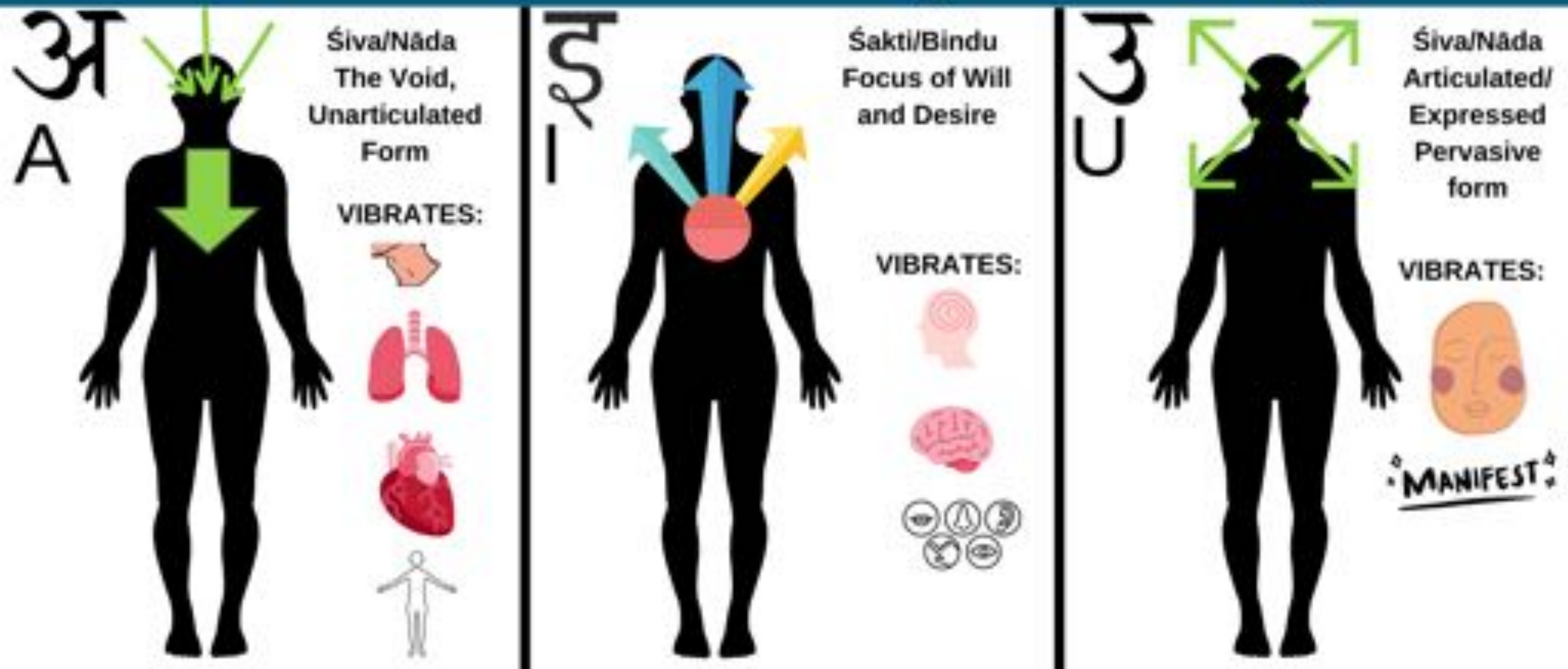


THE SANSKRIT ALPHABET & THE FIVE STĀNA-S Mouth Positions				
1 Guttural/ Velar Kāṭhya	2 Palatal Tālavya	3 Cerebral/ Retroflex Mūrdhanya	4 Dental Dantya	5 Labial Oṣṭhya
Back of throat Back of tongue used	Beginning of hard palate (roof of mouth) Top of tongue used	Upper front pocket of hard palate (Roof of mouth/upper middle mouth) Tip of tongue used	Back of the teeth Striking action of Tip of tongue	At the lips, most outward sound Tongue not used
<ul style="list-style-type: none"> Represents deep, primal level of thought, feeling, sensation Shows our pranic urges and impulses in life 	<ul style="list-style-type: none"> Emotional force, creative, generative power Shows our pranic urges and impulses in life 	<ul style="list-style-type: none"> Denser, more interiorized sound Stability and Form 	<ul style="list-style-type: none"> Hard contact sounds Project force and resemble beats of a drum Stability and Form 	<ul style="list-style-type: none"> Has a bursting, explosive effect Allows us to express our energies into external world Productive action to bring things into Form
Svara-s/Vowels - Simple (one mouth position)				
• A, Ā	• I, Ī	• R, Ṛ	• Ḷ, Ṽ	• U, Ū
Svara-s/Vowels - Complex (combination of two mouth positions)				
<ul style="list-style-type: none"> • E, Ē (A+I) • Ai (A+A+I) 			<ul style="list-style-type: none"> • O, Ō (A+U) • Au (A+A+U) 	
Vyañjana-s/Consonants				
<ul style="list-style-type: none"> • Ka • Kha • Ga • Gha • Ṇa 	<ul style="list-style-type: none"> • Ca • Cha • Ja • Jha • Ṇa 	<ul style="list-style-type: none"> • Ṭa • Ṭha • Ḍa • Ḍha • Ṇa 	<ul style="list-style-type: none"> • Ta • Tha • Da • Dha • Na 	<ul style="list-style-type: none"> • Pa • Pha • Ba • Bha • Ma
Intermediate Sounds/Semi-Vowel or Semi-Consonant				
• Ha	• Ya • Śa	• Ra • Ṣa	• La • Sa	• Va

On p.3 of his translation of The Bhagavad Gītā, Winthrop Sargeant states(Thank you, Linda Spackman for quoting!):

It is interesting to note that, owing to the detailed researches of Panini (350-250B.C.?) and other great Hindu grammarians - researches that were not only linguistic but also concerned lingual and laryngeal anatomy - Sanskrit is the only ancient language the exact pronunciation of which is known today.

SIMPLE SVARA (VOWELS)



ANUSVĀRA & VISARGA

अं

am̐



1. Draw vowel into throat
2. Nazalize Vowel
3. Seal the lips and vibrate "m"

अः

ah̐



Add respiration (h) & Repeat final vowel
Quiet & Short

Sanskrit Sound Matters

Science of Mantra, Metaphysics to Biophysics

Dr. Rama Jaisundar, BAMS, PHD

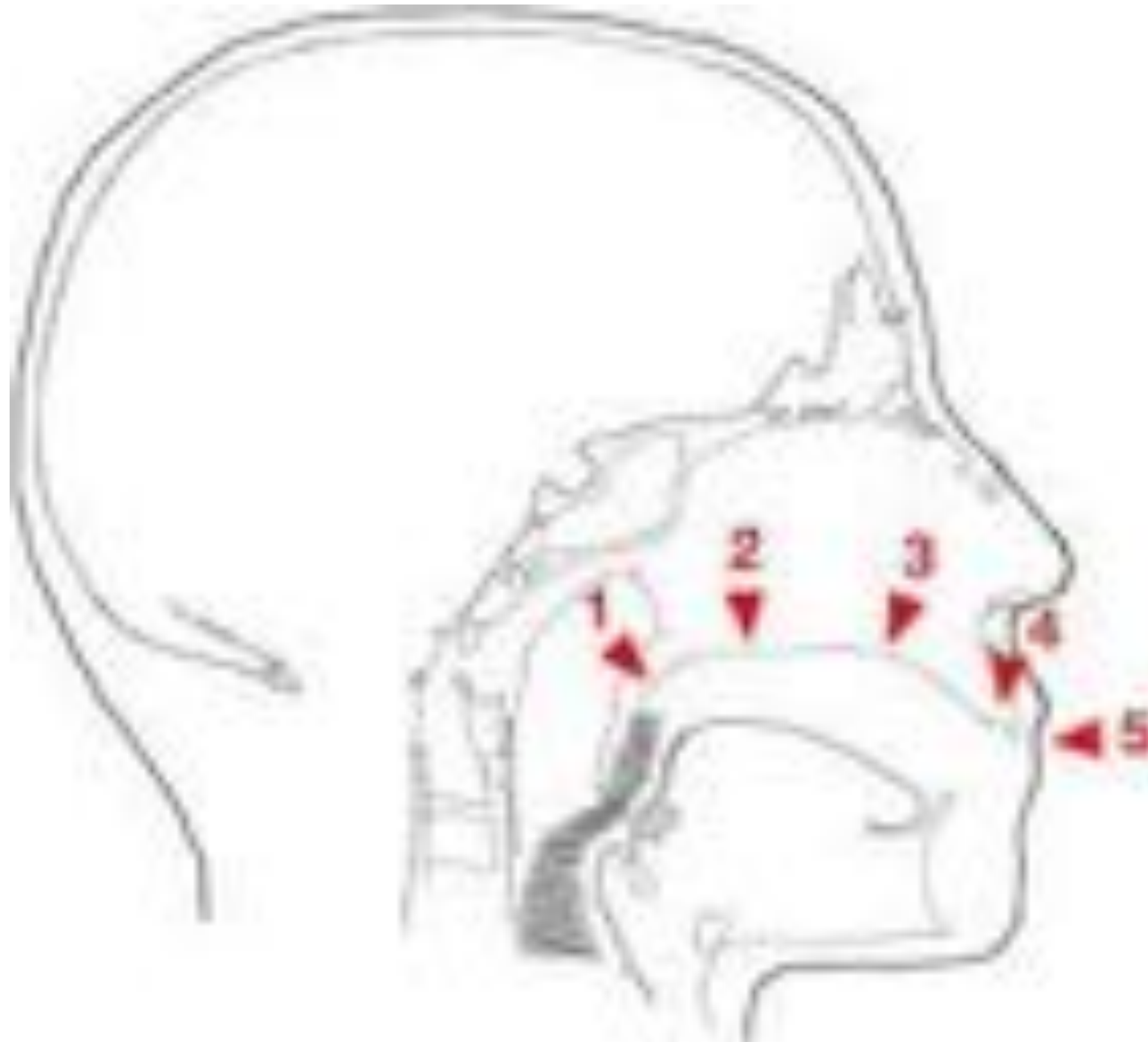
BALLOON BREAK



Let's Chant the Alphabet!



Intelligently systematically starts in the first mouth position and works its way to the first



अ a	आ ā	इ i	ई ī	उ u	ऊ ū
ऋ ṛ	ॠ ṝ	ऌ ḷ	ॡ ḹ		
ए e	ऐ ai	ओ o	औ au	अं am	अः ah
क ka	ख kha	ग ga	घ gha	ङ ṅa	
च ca	छ cha	ज ja	झ jha	ञ ña	
ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa	
त ta	थ tha	द da	ध dha	न na	
प pa	फ pha	ब ba	भ bha	म ma	
य ya	र ra	ल la	व va		
श śa	ष ṣa	स sa	ह ha		

A	Ā	I	Ī	U	Ū	Ṛ	Ṝ	Ḷ	Ḹ
	E	A i	O	A u	A ṁ	A ḥ			
K a	K h a	G a	G h a	Ṇ a					
C a	C h a	J a	J h a	Ñ a					
Ṭ a	Ṭ h a	Ḍ a	Ḍ h a	Ṅ a					
T a	T h a	D a	D h a	N a					
P a	P h a	B a	B h a	M a					
	Y a	R a	L a	V a					
	Ś a	Ṣ a	S a	H a					

The Gāyatrī Mantra

om tatsa¹vī₂tur vare²ṇya₂m bhargō¹ de₂vasyā¹ dhīmahi |
dhiyo₂ yo na¹ḥ pra₂co²dayāt² ||

DAY TWO



Review: Sanskrit Alphabet

A	Ā	I	Ī	U	Ū	Ṛ	Ṝ	Ḷ	Ḹ
E	A	i	O	A	u	A	ṁ	A	ḥ
K	a	K	h	a	G	a	G	h	a
Ṇ	a	C	a	C	h	a	J	a	J
h	a	Ñ	a	T	a	T	h	a	Ḍ
a	D	a	D	h	a	Ṅ	a	T	a
T	h	a	D	a	D	h	a	N	a
P	a	P	h	a	B	a	B	h	a
M	a	Y	a	R	a	L	a	V	a
Ś	a	Ṣ	a	S	a	H	a		

Vedic Chanting

Pace

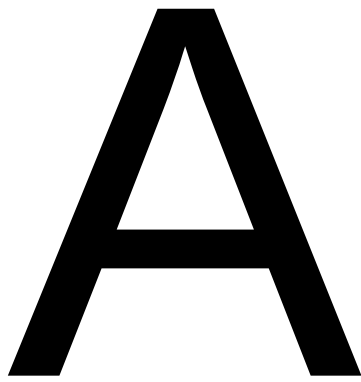
The chanter sets the pace, middle tone, and volume. Om sets the middle tone and pace of the chant. At a minimum, Om should be 3.5 beats, or as Nicolai pointed out, the same number of times Kundalini serpent is wrapped around the root cakra.

- O – 3 beats
- M - ½ beat
- Silence - ½ beat (or longer as desired)

Once you have set the length of your OM, keep proper pace of each syllable, honoring the correct length.

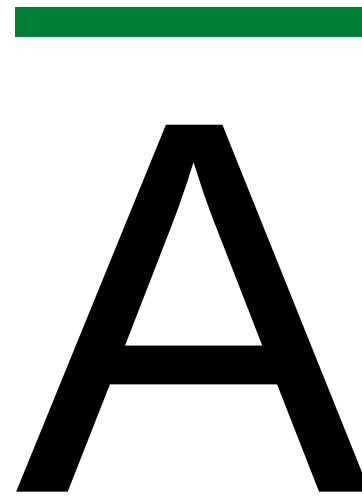
- Vowels have a length of 1 short or 2 long
- A syllable leading into a compound consonant gets 2 beats, even if the preceding vowel is short
- Syllables will vary in length depending Silence can be longer if desired.

Svara - Tones



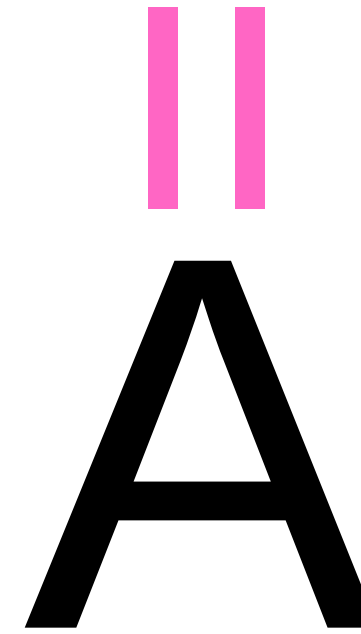
Anudatta

horizontal line below vowel, one note lower than middle



Udatta

vertical line above vowel, one note above middle



Nisargadatta

Two vertical lines above, two/sliding notes up this is a combo of middle to upper and not a different tone

The base, or middle, tone does not have any markings, but does have a name: *Svarita*. **A**

Sound Blending

Ancient Yogis had scientifically studied mantra yoga and made chanting mantra itself more efficient. Change last syllable to be the next tongue position. We see two examples of the next graphic

1. Bhuvah Svah

SANDHI -aspirated h becomes S when

Ah → As thus Bhuvassvaha - double S sound. Hissing snake S

1. Nah Pracodayāt

Nicolai Bachman: Nappracodayat – rest on p, then take off on pra

Linda Spackman: Naphf*pracodayat - not an f but not quite a p

There is no F sound in the Sanskrit alphabet, so if you hear sound blending like this, what you are hearing is actually the frictional air pushing out through the lips on the way to the P as the mouth changes to position.

1 2 3 $\frac{1}{2}$ $\frac{1}{2}$
O o o m | \leftrightarrow | b h u u r | b h u | v a s s v a h a |
û = long uu

t a t | s a v i t u r | v a r e ṇ y a m
*vaḥ + sv
sound blending - double dental S*

b h a r g o | d e v a s y a | d h i i m a h i |
i = long ii

d h i y o | y o | n a h p r a c o d a y a a t ||
*naḥ + pra
sound blending - double labial frictional P*

RG VEDA

भूर्भुवः सुवः ।

तत्संवितुर्वरेण्यं

भर्गो देवस्य धीमहि ।

धियो यो नः प्रचोदयात् ॥

om tatsa¹vi¹tu¹r va²re²ṇya²m̐ bha¹r¹go de¹va¹syā dhi¹ma¹hi |

dhi¹yo¹ yo na¹ḥ pra²co²dayā²t̐ ॥

GĀYATRĪ AS A CHANDAS

<u>chandas (meter)</u>	<u>pāda (lines)</u>	<u>aksara (syllables)</u>
gāyatrī	3	8, 8, 8
uṣṇik	3	8, 8, 12
anuṣṭubh	4	8, 8, 8, 8
br̥hatī	4	9, 9, 9, 9
pañkti	4	10, 10, 10, 10
triṣṭubh	4	11, 11, 11, 11
jagatī	4	12, 12, 12, 12

Om bhūrbhuvassvāḥ

tat savitur vareṇyam

1 2 3 4 5 6 7

bhargo devasya dhīmahi |

1 2 3 4 5 6 7 8

dhiyo yo naḥ pracodayāt ||

1 2 3 4 5 6 7 8

ṚG
VEDA

Notice the
first line
actually has
only 7
syllables

We see corrections start happening in the Yajur Veda

K
R
I
S
N
A

Y
A
J
U
R

V
E
D
A

Om bhūr¹bhuv¹assu¹vah¹ |

tat sav¹itur vare¹ṇiyam¹

1 2 3 4 5 6 7 8

bhargo¹ dev¹asya¹ dhīmahi¹ |

1 2 3 4 5 6 7 8

dhiyo¹ yo na¹ḥ pracod¹aya¹t¹¹ ||

1 2 3 4 5 6 7 8

Variants of the Main Mantra:

Some persons belonging to the Kṛṣṇa Yajur Veda replace the word *svah* by *suvaḥ*.

Hence the first line reads: *om bhūr-bhuvassuvaḥ*.

In some booklets, the word *vareṇyam* is replaced by *vareṇyam*, with the reason that by making this modification, the mantra *savitur* will have exactly 24 syllables. But the Rig Veda Samhita states that the metre is *nicht gāyatri*, i.e. the number of syllables is less than 24. But all the elaborate error correcting methods of chanting of Rig Veda (3.62.10), called *aṣṭa vikṛtis* declare that the correct word is *vareṇyam*.

Extended Mantra used in Prāṇāyāma

ओं भूः । ओं भुवः । ओं सुवः । ओं महः ।

ओं जनः । ओं तपः । ओं सत्यम् ।

ओं तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

धियो यो नः प्रचोदयात् ।

ओमापो ज्योती रसोऽमृतं ब्रह्म भूर्भुवः सुवरोम् ॥

¹ om bhūh om bhuvah om suvah om mahah

² om janah om tapah om satyam

³ om tat savitur varenyam bhargo devasya dhimahi

⁴ dhiyo yo nah prachodayat

⁵ om āpo jyoti raso amṛtam brahma bhūrbhuvah suvarom

¹ Om Earth, Om mid-world, Om Heaven, Om the realm of super-

mind,

² Om ānanda world, Om the world of asceticism, Om Truth.

Sandhyāvandanam

Salutation to the Goddess of Dawn

This is a daily Prayer to the Sun done at sunrise, midday, and sunset. Includes one-hour of chanting

Different lineages will have different methods of chanting! The Sandhyavandanam has a distinct way to be chanted, as below.

Om bhuurb̐bhuv̐assuv̐aha |
tat sav̐itur vareṇ̐iyam
bharg̐o devas̐ya dhiimahi |
dhiy̐o yo n̐ahpraç̐odayaat ||

Setting up a Home Sadhana

- **Create a ritual for yourself.**
 - Pick a place you can regularly sit with quiet
 - Wash at least your hands before starting
 - Wear new clothes or clothing that you designate for Sadhana only
 - Light candles and Incense
 - Have a special seat or cushion designated just for meditating. You can even have a clean, white cloth that you lay over this seat before you sit on it. Fold this cloth when you are done chanting and put it away, out of sight and touch. Anytime you come to chant, place this cloth over your seat.
 - If you use a mala, have one per mantra. Keep your mala in a particular place away from the touch of others, like your seat cloth.
 - Always face east! This Mantra is about the Inner Sun/Light of Awareness and moving from Darkness (Ignorance) to Light (Awareness).
Even if it is dark outside, we still face East to honor this.
- **Commit time to yourself!** Mantra Yoga is just like Yoga on your mat for 60 minutes. A reasonable amount, even if that is 10 minutes a day. The most popular times for Gayatri Sadhana are Dawn, Mid-day, and Sunset– the “peaks” of the solar cycle.
- **Be patient with yourself, and have perseverance (tapas).** It takes time to build a habit. Stick with at least **3 weeks** of consistent practice to create a habitual time for Mantra.
- **Communicate this time with others** in your household so they are aware and can respect your space and quiet if needed. It helps to have the support of your loved ones when starting to create a new habit or practice.
- **Don't overcomplicate it.** More will come and unfold as your practice deepens.
- ***If you have nothing but the mantra, that is ALL you need! The rest is superfluous and will have to be let go of eventually anyway!***

*Pet's
chant!*



Om bhuurbhu[↓]vassu[↑]vaha |

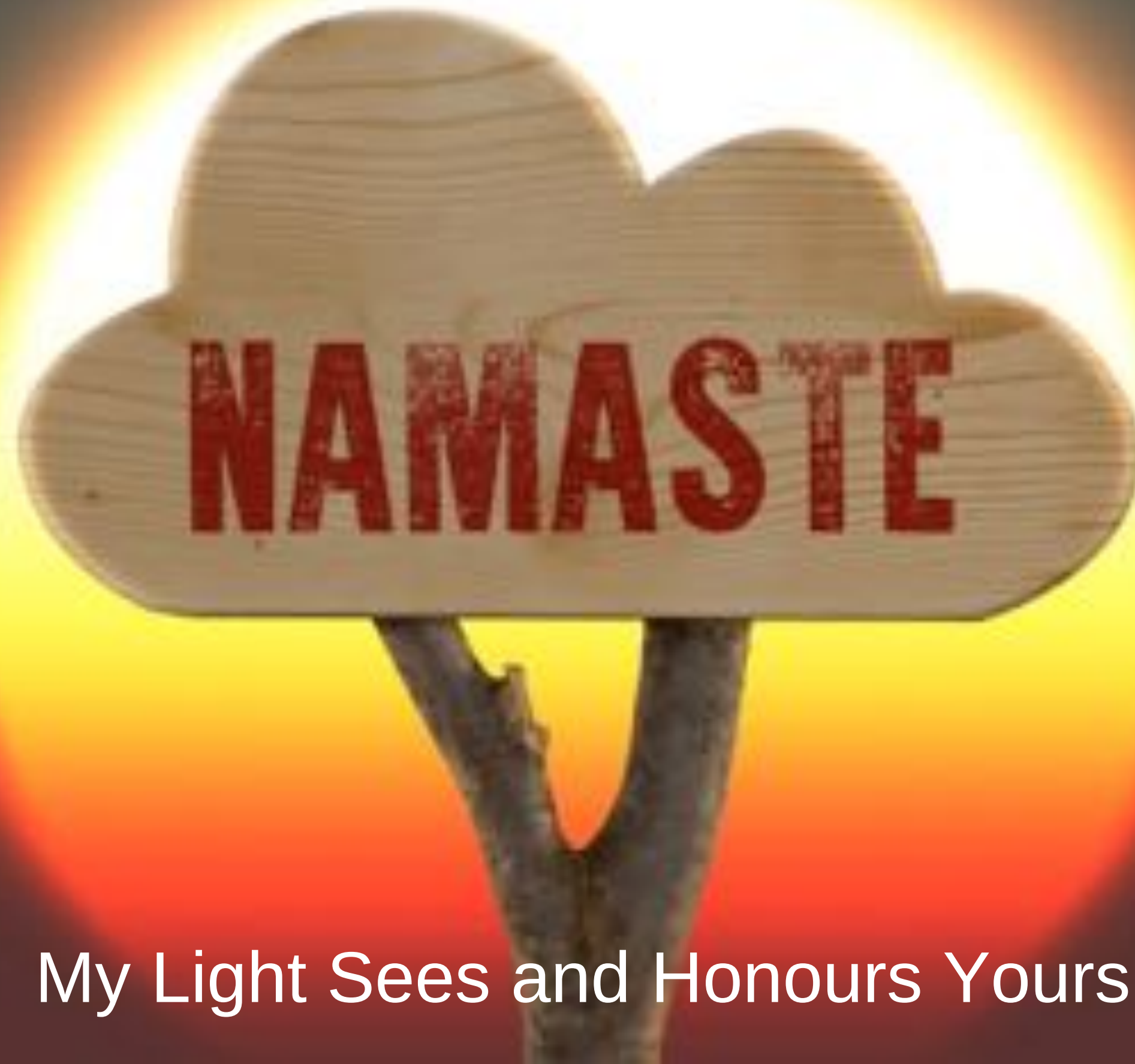
tat sa[↑]vi[↓]tur va[↑]re[↓]ṇyam

bhar[↑]go d[↓]evas[↑]ya dhiimahi |

dhi[↓]yo yo na[↑]hpra[↓]co[↑]daya[↓]aat ||

Questions?

Feedback Form



My Light Sees and Honours Yours