

Sanskrit Course 3:

Chanting





Welcome!

Pierre here, picture from my Cardiff, California days. I am excited that your Sanskrit curiosity continues. I welcome your feedback at:

info@sanskritbasics.com

You may have received this course free of charge. I request that you contribute as you can afford - now or later after you have received value from it.

I, too, have been a student with few resources. The requested donation for this course is \$29. If this is too much for you - any smaller donation is gratefully accepted. You may choose to donate more later when you can, recognizing the relative value this course has offered you.

Turning others on to this manual is another form of supporting this donation funded school. Please do share this with all curious friends, for whom I then have the same donation request.

donations to info@sanskritbasics.com at

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I believe you know your situation and can meet your own need for contribution better than I can evaluate it.

Review and Preview

In **Sanskrit Course 1: *The Ring of Sounds***, I return home to my own mouth and palate: reclaiming sounds just for the fun of making sound, sounds that feel true at specific locations. In addition, I learn how these different sounds represent different energies, forming the basis for understanding grammar, just as learning numbers prepared me for understanding mathematics.

In **Sanskrit Course 2: *Reading, Writing***, I complete my learning of the writing system, which allows me to interact with the various texts and chants written in **देवनागरी** . This places me more directly in connection with the teachings written in Sanskrit, free from the mistakes of transliteration, and free from other peoples' interpretations of translations of texts. I can become confident in the actual sounds of words and terms, as I can read them in the native script. Since Sanskrit is a language where the sound of a word reflects its meaning, this helps me begin to develop a felt sense of the meaning of Sanskrit's profound concepts.

Now, ***if you cannot read this:*** **देवनागरी** , then please ***pause***, return to courses 1 and 2 in order to establish a firm foundation. There will be little or no use of English transliteration in this course.

In **Sanskrit Course 3: *Chanting***, I return to focusing on the making of sound for me - enjoying my own voice as a therapeutic instrument and as a conduit to the Divine. This course has 2 sections:

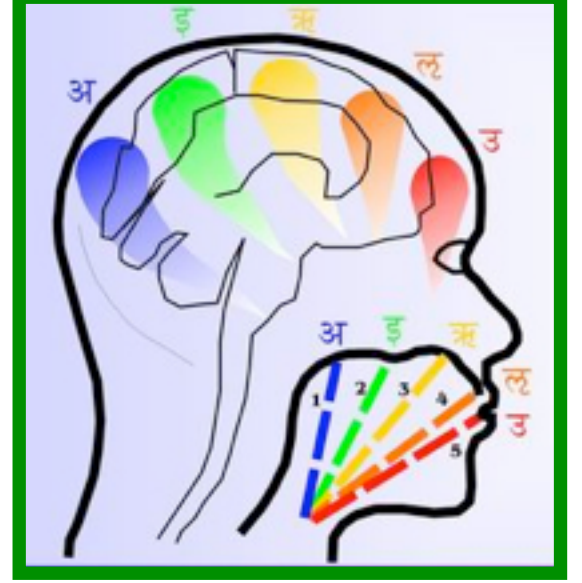
- (1) The naturally encoded **syllable meter** structured by the sounds of **संस्कृतम्**
- (2) **Chanting**, including examples of verses from Bhagavad Gītā, Yoga Sūtra(s), posture names, invocations and prayers.

syllable meter

At the very beginning, in Course 1, we explored how the sounds of संस्कृतम् are organized in such a way that they help us find *confidence in 5 mouth positions*.

In addition, the language naturally teaches us to *feel different kinds of sounds*: tones, marks, breath use, throat use, etc.

By becoming confident in location and in type of sound, *I began to enjoy making sounds just for me* and to enjoy the unique feelings they create.



Similarly, the sounds of संस्कृतम् are organized in such a way that they help us to *find a natural meter*. This natural meter flows from a system of short and long syllables. Sanskrit's meter contains a code similar to the 0's and 1's of digital code: a code which allows for the creation, memory storage, and communication of a large volume of material.

प्रवृत्त्यालोकन्यासात् सूक्ष्मव्यवहितविप्रकृष्टज्ञानम् yogasūtram 3:25

प्र वृत् त्या लो कन् या सात् सूक् ष्मव् य व हि त विप् र कृष् ट ज्ञा नम्

0 1 1 1 1 1 1 1 1 0 0 0 0 1 0 1 0 1 1

in the above sūtra, these are light-(short) syllables 0 , and **heavy (long) syllables 1**

(0 1 displays comparison to digital code)

Having confidence in sound location, type of sound, and meter, I free myself to place my entire mind's focus into the enjoyment of making sound. Because my attention is no longer split (acting / overlooking), I find absorption (with the Divine).

So let's look at meter!



मात्रं *measure*

We learned precise locations of precise sounds when learning the alphabet. This learning corresponds well to learning different kinds of notes on a musical instrument. We create different sounds depending upon how many holes we cover on a flute, or how we divide the length of strings on a guitar, or how we change the mouth positions (with tongue use) when chanting.

मात्रं is the word for measure. Now that we have learned about the different sounds, we learn how they are combined, creating songs with measures. All speaking in sanskrit will have this musical meter quality.

The simplest sounds are considered to be 1 beat or 1 measure. Any short tone or any mark with a short tone is 1 beat.

Any growth creates 2 beats, or a long measure.

There are 4 ways a syllable has a long measure. In each occurrence a “double” (or larger)¹ value has been created in the syllable:

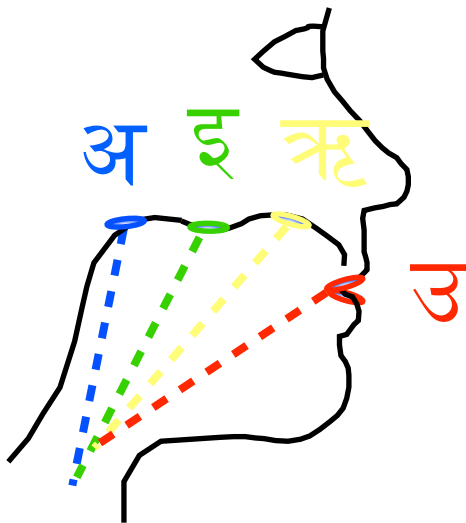
- (1) contains a long tone (the combination of 2 simple tones)
- (2) initiates a compound mark (combination of 2 or more marks)
- (3) ends a word in a final mark (a simple sound combined with a final mark)
- (4) contains a complex tone अं अः (combination of a tone and a special tone)

¹ though a larger value can be created (like a triple mark, expanded tone, or combinations of the examples,) the measure simply grows from 1 (light) to 2 (heavy or strong)

Tones

First step! Hop back and review the different lengths of the tones. Remember to check back with course 1 if questions arise.

Single position, short tones are like flicking a flashlight on-and-then-off

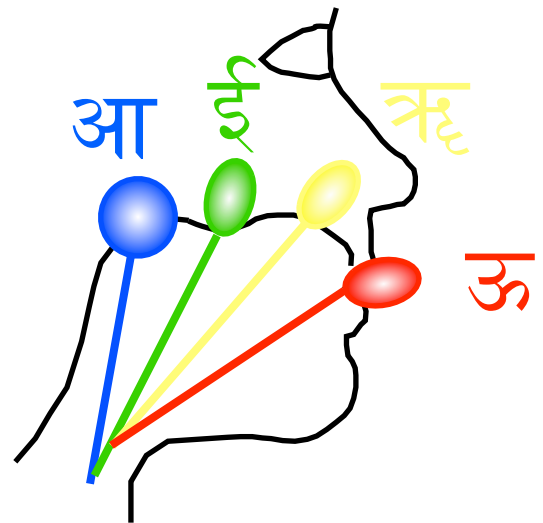


अ इ ऋ उ

create short,
light syllables , such as:

क चि तृ गु

Single position, long tones are like burning a flashlight on high beam



आ ई ऋ ऊ

create long,
heavy syllables , such as:

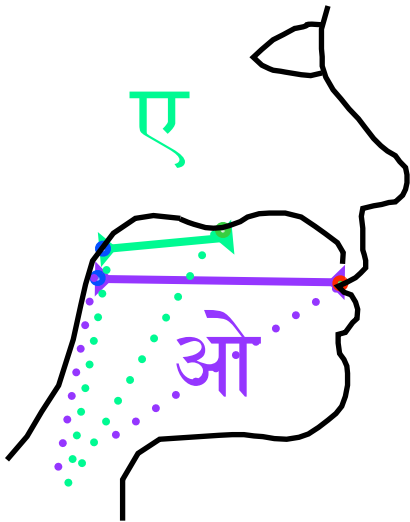
का ची तृ गू

Our first clue toward meter: some tones create light syllables , some heavy syllables.

In addition, one of the 4 single position, long tones expands, creating a natural, slight extra emphasis. Can you recall which one?

And then there are the tones that move. Tones that span 2 positions are necessarily **long (heavy)** as it takes time to travel across the 2 tones:

Straight line, moving tones travel across 2 positions

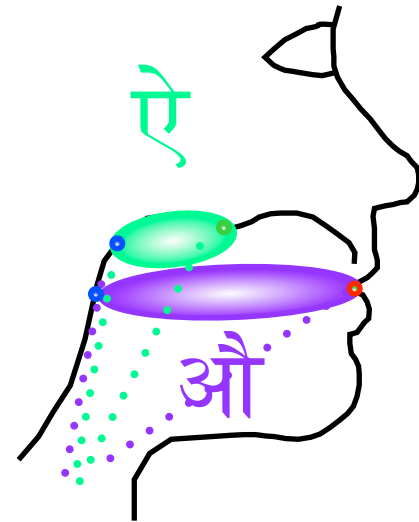


ए ओ

create long, heavy syllables, such as:

जे मो

Expanded, moving tones travel across 2 positions and **expand**



ऐ औ

create long, heavy syllables with expansion, as in:

जै मौ

4 tones create light syllables: अ इ ऋ उ

8 tones create heavy syllables: आ ई ऋ ऊ ए ऐ ओ औ

3 tones create heavy syllables with natural expansion: आ ऐ औ

Practice Speaking

Remember these words? Many are from course 2. Now you can practice speaking them, placing emphasis and length on the heavy syllables

Enjoy feeling the difference between short and long tones.

A special reminder for speaking: review course 1, page 13 and/or track 46:

tones are about length, marks are about breath

Reinforce your comprehension by writing the **light syllables** and **heavy syllables** in different colors, or the **heavier syllables** in bold.

(Feel free to substitute your own system of differentiating the 2 categories.)

speak	write	speak	write	speak	write
कृ		नौ		आलोक	
पिबति		भोग		विषयी	
गो		ऋषि		रूढ	
मा		रूप		वाहिता	
आसन		देश		एतेन	
लीला		वैर		कृत	
देव		विचार		हृदय	

speak	write	speak	write	speak	write
बीज		निरोध		बालिका	
गायामि		गणेश		नाभि	
काल		भौमा		कूपे	
विभूति		गोमुखासन		चराचरौ	
कौमुदी		वीरासन		नारायण	
गीता		भेकासन		उदान	
धातु		नावासन		जीव	
फलेषु		मूलाधार		कोमल	
कैलास		नियम		सुखिनो	
आकाश		अनाहत		धारणा	
पिपासा		मृदु		समाधि	
अपान		परिणाम		शिव	
विराम		पुरुष		नारी	

Answer Key

The following “answers” are coded to assist in seeing:

- longer, emphasized heavy syllables
- shorter light syllables.

for example

वीरासन

वी रा स न
heavy heavy light light

speak	write	speak	write	speak	write
कृ	कृ	नौ	नौ	आलोक	आ लो क
पिबति	पि ब ति	भोग	भो ग	विषयी	वि ष यी
गो	गो	ऋषि	ऋ षि	रूढ	रू ढ
मा	मा	रूप	रू प	वाहिता	वा हि ता
आसन	आ स न	देश	दे श	एतेन	ए ते न
लीला	ली ला	वैर	वै र	कृत	कृ त
देव	दे व	विचार	वि चा र	हृदय	हृ द य

speak	write	speak	write	speak	write
बीज	बी ज	निरोध	नि रो ध	बालिका	बा लि का
गायामि	गा या मि	गणेश	ग णे श	नाभि	ना भि
काल	का ल	भौमा	भौ मा	कूपे	कू पे
विभूति	वि भू ति	गोमुखासन	गो मु खा स न	चराचरौ	च रा च रौ
कौमुदी	कौ मु दी	वीरासन	वी रा स न	नारायण	ना रा य ण
गीता	गी ता	भेकासन	भे का स न	उदान	उ दा न
धातु	धा तु	नावासन	ना वा स न	जीव	जी व
फलेषु	फ ले षु	मूलाधार	मू ला धा र	कोमल	को म ल
कैलास	कै ला स	नियम	नि य म	सुखिनो	सु खि नो
आकाश	आ का श	अनाहत	अ ना ह त	धारणा	धा र णा
पिपासा	पि पा सा	मृदु	मृ दु	समाधि	स मा धि
अपान	अ पा न	परिणाम	प रि णा म	शिव	शि व
विराम	वि रा म	पुरुष	पु रु ष	नारी	ना री

Compound Marks (consonants)

Second step in learning meter: hop back to course 2 and remember what happens when two marks come together without a tone separating them.

From the example on the cover of this course 3:

सद्गमय = सद् गमय

which can then be broken down into syllables:

सद् ग म य

सद्गमय = सद् ग म य
heavy light light light

*When a compound mark occurs, the initiating syllable (ending at the first member of the compound) becomes **heavy (long)** :*

This first syllable becomes **heavy (long)** regardless of its tone length. Giving the first syllable emphasis creates time for differentiation between the marks.

Notice the difference:

(INCORRECT) सद् ग म य
short short short short

the first syllable is rushed and it is difficult to hear 2 marks द् ग

(CORRECT) सद् ग म य
long short short short

the first syllable is long and it is easy to hear both marks द् ग

A syllable ending in the first member of a compound mark becomes **heavy**, (equal to) as if it had contained a long tone rather than a short tone.

स ग म य

light light light light

सगमय

सा ग म य

heavy light light light

सागमय

सद् ग म य

heavy light light light

सद्गमय

Notice that both **सा** and **सद्** represent growth from **स**.

If a syllable contains *both a long tone and initiates a compound mark*, than a slight extra emphasis may be used, but it is not an additional measure of heaviness.

साद् ग म य

heavy light light light

There is one major distinction in learning meter for proper pronunciation and chanting:

A syllable is either: लघु (light, short) or
गुरु (heavy, long)

Final Mark (consonant)

The third way a syllable becomes heavy or long, is when it ends in a final mark (consonant).

Compare the following words

अहम्

अ हम्

अ हम्
light heavy

अहत

अ ह त

अ ह त
light light light

मित्रम्

मित्रम्

मित्रम्
heavy heavy

मित्रानि

मित्रा नि

मित्रा नि
heavy heavy light

योग

यो ग

यो ग
heavy light

योगम्

यो गम्

यो गम्
heavy heavy

A final syllable containing a final mark (consonant) is **गुरु** (heavy, long)

अः and अं (विसर्गः) and (अनुस्वारः)

अः and अं are special tones (vowels) that can “close” other tones. They each occur commonly to end words, and also occur within words.

Both अः and अं create long syllables, as they represent 2 sounds.

Either (ः) or (ं) ending a word creates a final syllable ending in a double value..

(ः) or (ं) used within a word (or phrase) creates a combination quite similar to the initiation of a compound mark.

♦ Either way, a **heavy** syllable is created.

Compare the following similar words

योगः यो गः
heavy heavy

योग यो ग
heavy light

दुःख दुः ख
heavy light

सुख सु ख
light light

आसनं आ स नम्*
heavy light heavy

आसन आ स न
heavy light light

संख्या सङ्* ख्या
heavy heavy

सखि स खि
light light

* see following page, review the variable value of अं

अं similar to अङ् / अज् / अण् / अन् / अम्

Review from Course 1: the mouth-position of अनुस्वारः (ँ) changes according to the immediate following mark², becoming approximate to:

संख्या सङ् ख्या

संयम सज् य म

संरक्षः सण् रक् षः

संतोष सन् तो ष

संप्रज्ञातः सम् प्रज् जा तः

Notice each word contains the prefix सं having meanings “with, completely, perfectly”, but the pronunciation of the resonance adapts to the verbal root that follows.

A similar change in mouth position is possible with the English resonants “n/m” in the prefix “in/im” : incapable, injustice, interminable, impossible.

Also, feel the mouth position of “n” change in words like: uncle, anxious, ankle, lunge, unreported, pant, sense.

(ँ) and (ऌ) create heavy syllables

² these sounds are actually very unique and difficult to classify. I have simplified their presentation here. For more info, see <http://www.sanskritweb.net/sansdocs/anusvara.pdf>

Practice Speaking

Reinforce your comprehension by writing the **light syllables**, **heavy syllables**, and choosing the approximate value for ()

<i>speak</i>	<i>write</i>	<i>speak</i>	<i>write</i>
अञ्जनत	अञ् ज न त	विपर्ययः	
संकीर्णाः		अभ्यासः	
सूक्ष्म		वैराग्यम्	
अहिंसा		स्तिथौ	
स्वाध्याय		बन्ध	
क्रिया		कैवल्यम्	
अविद्या		मैत्री	
ह्लाद		पुण्यापुण्य	
इन्द्रिय		उत्पन्नः	
श्वानः		ज्योतिः	
पूर्वेभ्यः		ध्यानम्	
अशुद्धि		ग्रहितृ	

<i>Speak</i>	<i>Write</i>	<i>Speak</i>	<i>Write</i>
दर्शनं		क्लैव्यम्	
ज्ञानम्		दौर्बल्यम्	
प्रत्यय		शिवाय	
प्रत्याहार		सर्वाङ्गासन	
चित्त		शीर्षासन	
वृत्ति		विकल्पः	
द्रष्टृ		पद्म	
स्वरूपे		बुद्ध	
सारूप्यम्		परिवृत्त	
इतरत्र		उष्ट्रासन	
त्यक्त्व		कुक्कुटासन	
उत्तिष्ठा		चक्रासन	
शब्द		उत्तानासन	
ऊर्ध्व		वसिष्ठासन	
अस्तेय		नमस्कारः	

<i>Speak</i>	<i>Write</i>	<i>Speak</i>	<i>Write</i>
ब्रह्मचर्य		मोक्षः	
सुषुम्नः		शीतल	
पिङ्गला		ऋग्वेदः	
इडा		कुण्डलिनी	
त्यागः		तत्त्वमसि	
संस्कारः		नित्य	
अपरिग्रह		भक्तिः	
स्थैर्ये		मन्त्रम्	
जुगुप्सा		संसारः	
सत्त्व		सच्चिदानन्द	
देवनागरी		परमहंस	
कृष्ण		युक्तेश्वर	
विनियोगः		आश्रमः	
अभिभव		अन्तःकरण	
अनुगमात्		मनोमयकोशः	

<i>speak</i>	<i>write</i>	<i>speak</i>	<i>write</i>
आनन्द		मृत्युञ्जय	
अस्मिता		सर्वज्ञातृत्वं	
प्रकृति		संहननत्वं	
श्रद्धा		सहस्रारः	
तीव्र		संजयः	
ईश्वरः		प्राणः	
पूर्वका		वाल्मिकिः	
अनवच्छेद		धर्मशाला	
पार्वती		शार्दूलः	
सरस्वती		कुलशेखरः	

4 ways a syllable is heavy:

- *contains a long tone* योग यो ग
- *ends in the initiation of a compound mark* बन्ध बन् ध
- *ends in a final mark* अहम् अ हम्
- *contains अं or अः* दुःख दुः ख संवेदन सं वे द न

Answer Key

<i>speak</i>	<i>write</i>	<i>speak</i>	<i>write</i>
अञ्जनत	अञ् ज न त	विपर्ययः	वि पर् य यः
संकीर्णाः	सङ् कीर् णाः	अभ्यासः	अभ् या सः
सूक्ष्म	सूक् ष्म	वैराग्यम्	वै राग् यम्
अहिंसा	अ हिन् सा	स्थितौ	स्ति थौ
स्वाध्याय	स्वाध् या य	बन्ध	बन् ध
क्रिया	क्रि या	कैवल्यम्	कै वल् यम्
अविद्या	अ विद् या	मैत्री	मैत् री
ह्लाद	ह्ला द	पुण्यापुण्य	पुण् या पुण् य
इन्द्रिय	इन् द्रि य	उत्पन्नः	उत् पन् नः
श्वानः	श्वा नः	ज्योतिः	ज्यो तिः
पूर्वेभ्यः	पूर् वेभ् यः	ध्यानम्	ध्या नम्
अशुद्धि	अ शुद् धि	ग्रहितृ	ग्र हि तृ
दर्शन	दर् श न	क्लैब्यम्	क्लैब् यम्

<i>speak</i>	<i>write</i>	<i>speak</i>	<i>write</i>
ज्ञानम्	ज्ञा नम्	दौर्बल्यम्	दौर् बल् यम्
प्रत्यय	प्रत् य य	शिवाय	शि वा य
प्रत्याहार	प्रत् या हा र	सर्वाङ्गासन	सर् वाङ् गा स न
चित्त	चित् त	शीर्षासन	शीर् षा स न
वृत्ति	वृत् ति	विकल्पः	वि कल् पः
द्रष्टृ	द्रष् टृ	पद्म	पद् म
स्वरूपे	स्व रूपे	बद्ध	बद् ध
सारूप्यम्	सा रूप् यम्	परिवृत्त	प रि वृत् त
इतरत्र	इ त रत् र	उष्ट्रासन	उष् ट्रा स न
त्यक्त्व	त्यक् त्व	कुक्कुटासन	कुक् कु टा स न
उत्तिष्ठा	उत् तिष् ठा	चक्रासन	चक् रा स न
शब्द	शब् द	उत्तानासन	उत् ता ना स न
ऊर्ध्व	ऊर् ध्व	वसिष्ठासन	व सिष् ठा स न
अस्तेय	अस् ते य	नमस्कारः	न मस् का रः
ब्रह्मचर्य	ब्रह् म चर् य	मोक्षः	मोक् षः

<i>Speak</i>	<i>Write</i>	<i>Speak</i>	<i>Write</i>
सुषुम्नः	सु षुम् नः	शीतल	शी त ल
पिङ्गला	पिङ्ग ला	ऋग्वेदः	ऋग् वे दः
इडा	इ डा	कुण्डलिनी	कुण् ड लि नी
त्यागः	त्या गः	तत्त्वमसि	तत् त्व म सि
संस्कारः	सन् स्का रः	नित्य	नित् य
अपरिग्रह	अ प रिग् र ह	भक्तिः	भक् तिः
स्थैर्ये	स्थैर् ये	मन्त्रम्	मन् त्रम्
जुगुप्सा	जु गुप् सा	संसारः	सन् सा रः
सत्त्व	सत् त्व	सच्चिदानन्द	सच् चि दा नन् द
देवनागरी	दे व ना ग री	परमहंस	प र म हन् स
कृष्ण	कृष् ण	युक्तेश्वर	युक् तेश् व र
विनियोगः	वि नि यो गः	आश्रमः	आश् र मः
अभिभव	अ भि भ व	अन्तःकरण	अन् तः क र ण
अनुगमात्	अ नु ग मात्	मनोमयकोशः	म नो म य को शः
आनन्द	आ नन् द	मृत्युञ्जय	मृत् युञ् ज य

<i>Speak</i>	<i>Write</i>	<i>Speak</i>	<i>Write</i>
अस्मिता	अस् मि ता	सर्वज्ञातृत्वं	सर् वज् जा तृत् वम्
प्रकृति	प्र कृ ति	संहननत्वं	सङ् ह न नत् वम्
श्रद्धा	श्रद् धा	सहस्रारः	स हस् रा रः
तीव्र	तीव् र	संजयः	सज् ज यः
ईश्वर	ईश् व र	प्राणः	प्रा णः
पूर्वका	पूर् व का	वाल्मिकिः	वाल् मि किः
अनवच्छेद	अ न वच् छे द	धर्मशाला	धर् म शा ला
पार्वती	पार् व ती	शार्दूलः	शार् हू लः
सत्संगः	सत् सङ् गः	कुलशेखरः	कु ल शे ख रः

Notice several आसन names and yoga philosophy terms are included in this list.

You are now prepared to decipher correct pronunciation of posture names and yoga terms on your own, remembering that finding the word in a sanskrit dictionary is the best way to be assured that you have the correct spelling (transliterations often are incorrect). I have a **Sanskrit Course: *Posture Names and Yoga Terminology***.

The best sanskrit dictionary I know is by V.S. Apte, The Practical Sanskrit-English Dictionary published by Rinsen Book Company in Japan, ISBN #4-653-00038-7

I Sing गायामि

People often ask me how I became interested in yoga, in chanting, and especially, for goodness' sake, in Sanskrit.

I find that it is impossible for me to remain unhappy when I sing!

संस्कृतम् guides me to a felt sense of my own sounds being true.

Often when I sing, I don't start out feeling happy or in tune...

Rather, I notice how dehydrated I am... or how my body feels tight in certain ways... I notice if my food has not digested quite thoroughly, or if my breathing is shallow...

If I cannot pour my voice completely into the making of my sounds, then there is something off in my body instrument...

In the practice of singing, without mentally overlooking and editing, I correct and heal my body instrument from the inside out... gradually, breath by breath, sound by sound, until my heart's true voice rings clear and true.

Singing clears the energetic and emotional bodies by working with the breath (bypassing the mind) and pumping energy through the system.

I have taught thousands of yoga posture, bodywork, tai chi, communication, and other classes. *Nothing changes the group energy, uplifting a room of people faster than chanting!* That being said, for you instructors, I think beginners are much more open to it *at the end of a yoga class*, for example... rather than at the start.

When I chant in Sanskrit, the natural resonance of the language supports me to delight in making sounds just for me. A few years ago, my 90 year old grandmother asked me why I was curious about such a language. It seemed a waste of time to her practical, depression-era, Mother Theresa influenced life. I told her about the refined quality and resonance of Sanskrit - even more than Latin, and asked her if she remembered Catholic mass in Latin. This immediately brightened her - she proceeded to describe how she missed the Latin sung mass, and a magical quality she could not describe... but that had allowed her to **go inside and feel God's presence**.

My intention in designing these Sanskrit courses has been to share a process that I discovered and use in reclaiming my own voice (which was tone-deaf, shy and uncertain). ***I reclaim my voice by focusing on***

- (1) my sounds at 5 particular, felt mouth positions
- (2) specific, different kinds of sounds at these mouth positions
- (3) a naturally encoded felt meter of short and long syllables.

By reclaiming my own voice, I can then pour my energy into just letting it out. And in that fully committed voice use, I break free from the mental editor, and find my heart's true voice. From the use of my heart's true voice, I choose my connection to God as my identity (rather than the dramas and stories I could speak).

I focus my attention (on my sounds) = a practice, **अभ्यास**

I declare my mastery of non-thirst for what I have seen or heard before (I don't have to sound like a professional singer or even as "good" as yesterday, I trust that the process will bring me where it does) = state of non-attachment **वैराग्य**

From those two (practice and declaration of mastery of non-attachment/non-overlooking) I obstruct, stop, block the overlooking mind, which otherwise might judge and edit what I am doing, based on past experiences =

the stopping **निरोध** of the spinnings **वृत्ति** in the field of awareness **चित्त**

चित्त - वृत्ति - निरोधः = योगः *yoga sūtra 1:2*

So through my focus on my sounds, I find Union.

Perhaps the only thing God does not have is our love. When I practice singing **अभ्यास**, without attachment **वैराग्य**, I give my entire heart to God. During this offering, I often feel communion, union, yoga. **योग**

अभ्यास Practice is something I think most people can understand. Daily disciplined practice may not always be easy to achieve, but it is understandable.

वैराग्य Non-attachment, though, is not as easy for many of us to understand. It too often is thought of as indifference. It is not this. It is non-expectation, not-self-judging, not-overlooking-and-editing-one's self-while-doing. It involves a trust that the process itself is purifying and will lead me where I am meant to go today.

Sing! practice, knock at the door of the Beloved with confidence - the Beloved is the warmest of neighbors. Do not always go begging at the ever-present Divine neighbor's door. Rather go singing, caroling, and trusting.

Allow whatever response that comes to be your intended next step on your path to freedom: be it internally - a feeling of bliss, joy, serenity or even the release of grief; or externally: a shifted awareness of the world, a shifting in relationships.

Chanting

It is in the Spirit of connecting to the Holy Spirit that I choose to share singing.

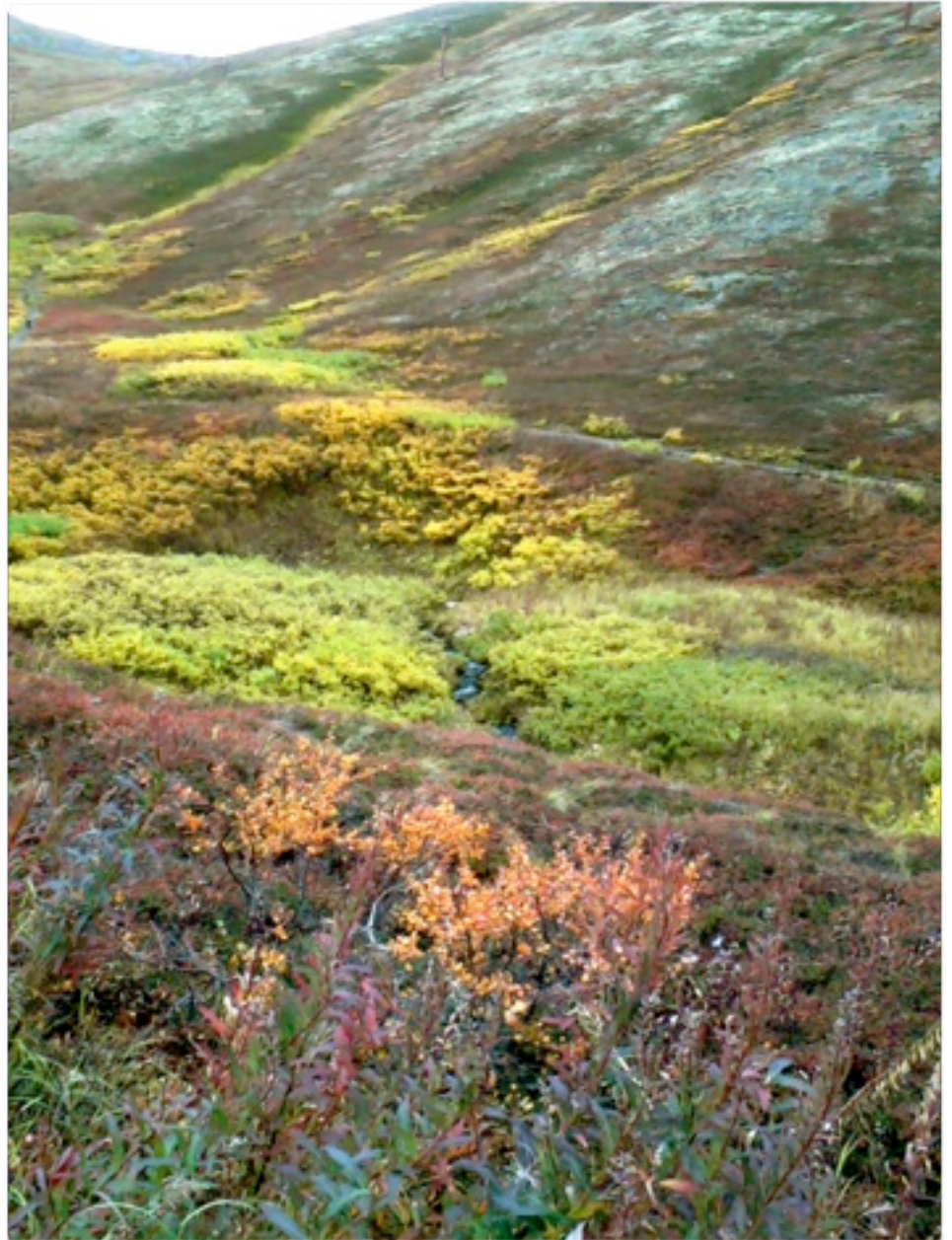
And I do so with the certainty that devoted practice will be answered with a quieting of the heart and stillness of the mind.

*"I touch God in my
song as the hill
touches the far-away
sea with its waterfall."*

Rabindranath Tagore

*"Dear ones, do not
take the Name of God
in vain, but sing, live,
and drink the Name of
my Beloved until you
get all drunk with His
Name."*

**Paramahansa
Yogānanda**



Invocations

Previously I mentioned to yoga instructors that beginners are more open to singing at the end of a class. That being said, **there is** added power in beginning anything by claiming sacred space, by creating an intention.

Here are a couple examples of invocations, one that I wrote, and one that is a common invocation used in American yoga schools.

In these, as in all the chanting to follow, feel free to change the melodies and tonal scales... or even just to chant them in a single tone. What I find important are:

- 1) **focused attention - focus on the mouth positions if needed**
- 2) **a non-overlooking (non-editing) mind**
- 3) **belief and comprehension of the words.**

Interfaith invocation in English

You are welcome to use this and the other examples, should you enjoy them. Those of you with a spiritual faith, can visualize the principles of your faith in your mind's eye (For example, I am from a Catholic background: Heavenly Father = Jesus, Divine Mother = Mary, Saints and sages = confirmation saint, like St. Francis)

Heavenly Father (agnostics can picture the photos of the cosmos, galaxies, the sun, the moon, the stars, that which is always shining down upon us, the Source of all energy)

Divine Mother (agnostics can picture Earth, rainforests, farmlands, natural beauty, that which receives the energy, transforms it and nourishes us with it)

Saints and sages throughout time (agnostics can picture influential teachers)

Be here and guide us

Purify us,

body and mind

So that we may

feel our Spirit,

Ever present,

connection to Thee.

From Practice with Non-attachment, we find Union.

Heavenly Father,

Divine Mother,

Saints and sages throughout time:

Be here and guide us

Purify us,

body and mind.

So that we may

feel our Spirit,

Ever present,

connection to Thee.

From Practice,

With Non-attachment,

We Find Union.

हे वन् ली वा थ र

दि वैन् मो थ र

सेन्त् सन्द् से जस् श्रू
वौत् तैम्

बी हि रन्द् गै दस्

प्यु रि वै यस्

बा दी यन्द् मैन्त्

सो दात् वी मे

वी लौर् स्पी रि

ते वर् प्रे सन्त्

कोन् नेक् शन् तु दी

ब्रम् प्रक् तिस्

विद् ना नत् तच् मन्त्

वी वैन्द् यून् यन्

Invocation to the teacher

ओं नमः शिवाय गुरवे

सच्चिदानन्दमूर्तये

निष्प्रपञ्चाय शान्ताय

निरालम्बाय तेजसे

ओं शान्तिः शान्तिः शान्तिः

For possible translations into English, skip several pages.

ओं न मः शि वा य गु र वे

सच् चि दा नन् द मूर् त ये

निष् प्र पञ् चा य शान् ता य

नि रा लम् बा य ते ज से

ओं शान् तिः शान् तिः शान् तिः

Chanting while focusing on syllable length and emphasis provides natural meter.

For possible translations into English, skip ahead several pages.

Songs

from the गुरुगीता

अखन्दमण्डलकरम्

व्याप्तम्येनचराचरम्

तद्पदमदर्शितम्येन

तस्मैश्रीगुरवेनमः

तस्मैश्रीगुरवेनमः

ओं शान्तिः शान्तिः शान्तिः

For possible translations into English, skip several pages.

अ खन् द मण् ड ल क रम्

व्याप् तम् ये न च रा च रम्

तद् प दम् दर् शि तम् ये न

तस् मै श्री गु र वे न मः

तस् मै श्री गु र वे न मः

ओं शान् तिः शान् तिः शान् तिः

Chanting while focusing on syllable length and emphasis provides natural meter.

Because the One I Love

from the Persian mystic Hafez

Use the mouth position focus of
sanskrit to transform the same song

Because the One I love

Lives inside of you

I lean as close to you

As I can

And I love you,

I love you

I love you,

I love you

Just as you are.

Because the One I love

Lives inside of me

I go as deep inside

As I can.

And I love me,

I love me,

I love me,

I love me

Just as I am.

बी कस् द व नै लव्
लिव् सिन् सै दव् यू
वै ली नस् क्लोस् तु यू
व सै कान्
अन् दै लव् यू
वै लव् यू
वै लव् यू
वै लव् यू
जस् तस् यू वार
बी कस् द व नै लव्
लिव् सिन् सै दव् मी
यै गो वस् दी पिन् सै
द सै कान्
अन् दै लव् मी
यै लव् मी
यै लव् मी
यै लव् मी
जस् त सै याम्

Listen to My Soul Song

परमहंसयोगानन्द

Use the mouth position focus of
sanskrit to transform the same song

Listen to my soul song!

Listen to my heart song!

In secret

in my soul,

I will gather

blossoms for thee.

Dipping them

in devotion,

I will lay them

at thy feet.

लि सन् तु मै सोल् साङ्

लि सन् तु मै हार्त् साङ्

इन् सीक् र

तिन् मै सो

लै विल् गा दर्

ब्लास् सम् स्वोर् दी

दिप् पीङ् दे

मिन् दी वो श

नै विल् ले दे

मत् दै वीत्

गायत्रीमन्त्रः

ओं भूर्भुवःस्वः

तत्सवितुर्वरेण्यं

भर्गो देवस्य धीमहि

धियो यो नः प्रचोदयात्

ओं भूर् भु वः स्वः

तत् स वि तुर् व रेण् यम्

भर् गो दे वस् य धी म हि

धि यो यो नः प्र चो द यात्

भगवद्गीता

२:३

chapter 2, verse 3

क्लैब्यं मा स्म गमः पार्थ नैतत्त्वय्युपपद्यते ।
क्षुद्रं हृदयदौर्बल्यं त्यक्त्वोत्तिष्ठ परंतप ॥

क्लैब् यम् मा स्म ग मः पार् थ
नै तत् त्वय् यु प पद् य ते
क्षुद् रम् हृ द य दौर् बल् यम्
त्यक् त्वोत् तिष् ठ प रन् त प

२:४७

chapter 2, verse 47

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।
मा कर्मफलहेतुर्भूर्मा ते संगोऽस्त्वकर्मणि ॥

कर् मण् ये वा धि का रस् ते
मा फ ले षु क दा च न
मा कर् म फ ल हे तुर् भूर्
मा ते सङ्गोस् त्व कर् म णि

chapter 1

1(2) योगश्चित्तवृत्तिनिरोधः

यो गश् चित् त वृत् ति नि रो धः

1(12) अभ्यासवैराग्याभ्याम् तन्निरोधः

अभ् या स वै राग् याभ् याम् तन् नि रो धः

1(24) क्लेशकर्मविपाकाशयैरपरामृष्टः पुरुषविशेष ईश्वरः

क्ले श कर् म वि पा का श यै र प रा मृष् टः

पु रु ष वि शे ष ईश् व रः

1(47) निर्विचारवैशारद्येऽध्यात्मप्रसादः

निर् वि चा र वै शा रद् ये ध्यात् मप् र सा दः

chapter 2

2(16) हेयम् दुःखमनागतम्

हे यम् दुः ख म ना ग तम्

2(29) यमनियमासनप्राणायामप्रत्याहारधारणाध्यान
समाधयोऽष्टावङ्गानि

य म नि य मा स न प्रा णा या मप् रत् या हा र
धा र णाध् या न स मा ध योष् ठा वङ्ग गा नि

2(30) अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा यमाः

अ हिन् सा सत् यास् ते यब् रहु म चर् या प
रिग् र हा य माः

2(45) समाधिसिद्धिरीश्वरप्रणिधानात्

स मा धि सिद् धि रीश् व रप् र णि धा नात्

chapter 3

3(1) देशबन्धश्चित्तस्य धारणा

दे श बन् धश् चित् तस् य धा र णा

3(2) तत्र प्रत्ययैकतानता ध्यानम्

तत् र प्रत् य यै क ता न ता ध्या नम्

3(3) तदेवार्थमात्रनिर्भासम् स्वरूपशून्यमिव समाधिः

त दे वार् थ मात् र निर् भा सम् स्वरूप
शून् य मि व समा धिः

3(46) रूपलावण्यबलवज्रसंहननत्वानि कायसम्पत्

रूपलावण्यबलवज्रसंहननत्वानि
कायसम्पत्

chapter 4

(1) जन्मौषधिमन्त्रतपःसमाधिजाः सिद्धयः

जन् मौ ष धि मन् त्र त पः स मा धि जाः सिद् ध यः

(26) तदा विवेकनिम्नं कैवल्यप्राग्भारं चित्तम्

त दा वि वे क निम् नम् कै वल् यप्
राग् भा रम् चित् तम्

(34) पुरुषार्थशून्यानां गुणानां प्रतिप्रसवः कैवल्यं
स्वरूपप्रतिष्ठा वा चितिशक्तेरिति

पु रु षार् थ शून् या नाम् गु णा नाम् प्र तिप् र स वः
कै वल् यम् स्वरू पप् र तिष् ठा वा
चि ति शक् ते रि ति

Translations

ओं नमः शिवाय गुरवे

Om. Salutation to the auspicious spiritual teacher (that which I am gravitated to)

सच्चिदानन्दमूर्तये

Embodied as the supreme bliss of my faculties of perception being in truth

निष्प्रपञ्चाय शान्ताय

Clearly without exaggeration, honest, tranquil, established in quietness - indifferent to worldly objects and pleasures

निरालम्बाय तेजसे

Independent, self-supported, brilliant, with heroic luster and spiritual marrow

ओं शान्तिः शान्तिः शान्तिः

Om. Peace. Peace. Peace.

Alternate translations:

Adoration for the auspicious teacher

Embodied as the all-encompassing bliss of seeing reality as it is

Unexaggerated, established in quietude

Self-supported and brilliant. Peace.

Shout out to my main man

Steady. In the flow. Lovin It.

Never lyin - cool as can be.

On his own. Shinin !!!

Peace

I call upon that happy, prosperous place always inside me

Where I rest in total and complete happiness, knowing and seeing what is real,

So beautiful I don't need to embellish it, utterly beyond any worldly needs,

Ever-present and self-sustaining, the absolute essence and marrow of who I am.

Peace to my past. Peace here and now. Peace ever more.

Adoration to Shiva, the inescapable one I gravitate toward,

To the embodiment of total bliss in perception of the truth,

To that which is beyond this illusory world, and is free from worldly desires,

To that which hangs upon nothing else, to the shining, Spiritual power,

Peace to the creator. Peace to the sustainer. Peace to that which washes away.

As you notice, there are many translations possible. Without going too deep into Sanskrit grammar, I will mention that I find chanting to be most powerful when I have a deep belief in, and understanding of the meaning of the words I am chanting. I find this to develop naturally with Sanskrit - understanding unfolds and deepens with time.

At the beginning it is okay to just enjoy the sounds because they are resonant and guide you inward.

Sanskrit grammar is like mathematics. It is perfected, polished, and its rules are standardized. They are not arbitrary.

If you are curious to learn more, there are several places to continue studying. www.wikipedia.org is a good free, first step.

[This following section is meant merely as an introduction, and to inspire you to dive into your own ways of translating Sanskrit verses and texts.](#)

For more translations, see www.sanskritbasics.com

<i>original</i>	<i>meanings</i>
ओं	the sacred syllable pervading all creation, the vibrational energy of the Big Bang, and That which caused It, as well as All That Is
नमस्	(like a noun) salutation, a bow, obeisance, adoration
शिव	(adjective) auspicious, well-being, happy, good health/fortune (noun) Shiva, the all-pervading Holy Spirit
गुरु	(noun) one we are gravitated toward, spiritual teacher (adjective) heavy, inescapable, grave
सत्	(noun) what is, reality, truth
चित्	(noun) thought, perception, heart, mind, all awareness
आनन्द	(noun) supreme happiness, joy, bliss, Spirit, prefix (आ) from all directions - bliss (नन्द)
मूर्ति	(noun) shape, form, embodiment, manifestation
निष्प्रपञ्च	(adjective) without extension, without exaggeration, honest prefixes निर् (निष्) without - प्र (forth) - पञ्च (spread, extended)
शान्त	(noun) one who has subdued his passions, tranquility, quietness, the sentiment of quietude - the predominant feeling of which is indifference to worldly objects and pleasures
निरालम्ब	(adj) without support, independent, self-supported, not hanging on to something, prefixes निर् without - आ from all directions - लम्ब hanging
तेजस्	(noun) tip of the flame, sharpness, luster, brilliance, splendor, strength of character, not bearing insult of ill-treatment with impunity, spiritual or moral power, strength, courage, heroic luster, marrow
शान्ति	(noun) calmness, tranquility, quiet, ease, rest, absence of passion, complete indifference to worldly enjoyments

<i>original</i>	<i>becomes</i>	<i>notice change</i>	<i>because</i>
ओं	ओं		indeclinable
नमस्	नमः	स् to :	indeclinable that acts like a noun changes ending to blend
शिव	शिवाय	ाय	code 4s = “to/for ...” singular or dative singular
गुरु	गुरवे	ु to अवे	code 4s = “to/for ...” singular or dative singular
सत्	सच्	त् to च्	compounded w/ next word, changes ending to blend
चित्	चिद्	त् to द्	compounded w/ next word, changes ending to blend
आनन्द	आनन्द		compounded with next word
मूर्ति	मूर्तये	ि to अये	code 4s = “to/for ...” singular or dative singular
निष्प्रपञ्च	निष्प्रपञ्चाय	ाय	code 4s = “to/for ...” singular or dative singular
शान्त	शान्ताय	ाय	code 4s = “to/for ...” singular or dative singular
निरालम्ब	निरालम्बाय	ाय	code 4s = “to/for ...” singular or dative singular
तेजस्	तेजसे	े	code 4s = “to/for ...” singular or dative singular
ओं	ओं		indeclinable
शान्ति	शान्तिः	:	code 1s = subject singular or nominative singular

अखन्द मण्डल करम्

unbroken - ring - maker

व्याप्तम् येन चराचरम्

Filled completely -by which - the moving and unmoving

तद् पदम् दर्शितम् येन

Of those - states - displayed - by which

तस्मै श्री गुरवे नमः

To that - holy - teacher - adoration

तस्मै श्री गुरवे नमः

To that - holy - teacher - adoration

ओं शान्तिः शान्तिः शान्तिः

Om. Peace. Peace. Peace.

Maker of the Unbroken Ring (the Universe),

By which the entirety of all beings - the moving and unmoving - is pervaded,

By which (all) the states of those beings are manifested and displayed,

To that holy teacher, adoration!

To that holy teacher, adoration!

Om.

Peace (to the creator). Peace (to the sustainer). Peace (to that which washes away).

<i>original</i>	<i>meanings</i>
अखन्द	unbroken, (prefix अ = not - खन्द broken)
मण्डल	ring, circle
कर	maker, that which does/makes
व्याप्त	pervaded, filled completely
य	which
चर	moving
अचर	unmoving, (prefix अ = not)
तद्	those
पदम्	state (of existence), position, place, position, rank, foot-step
दर्शित	displayed, shown, manifested
य	which
तत्	that
श्री	prosperity, majesty, high position, splendor, super-human power
गुरु	(noun) one we are gravitated toward, spiritual teacher
नमस्	(like a noun) salutation, a bow, obeisance, adoration

<i>original</i>	<i>becomes</i>	<i>notice change</i>	<i>because</i>
अखन्द			compounded w/ next word
मण्डल			compounded w/ next word
कर	करम्	म्	adjectival compound describing a neutral noun, requires neutral end
व्याप्त	व्याप्तम्	म्	adjective describing a neutral noun, requires neutral ending
य	येन	ेन	code 3s = “by, with ...” singular, or instrumental singular
चर			compounded w/ next word
अचर	चराचरम्	चर ... म्	compounded with previous word, requires neutral ending
तद्			compounded w/ next word
पदम्			compounded w/ next word
दर्शित	दर्शितम्	म्	compounded with previous words, requires neutral ending
य	येन	ेन	code 3s = “by, with ...” singular, or instrumental singular
तत्	तस्मै		code 4s = “to/for ...” singular or dative singular
श्री			(no change)
गुरु	गुरवे		code 4s = “to/for ...” singular or dative singular
नमस्	नमः		indeclinable, changes ending at end of verse for sound blending

As mentioned, the previous pages list examples of learning Sanskrit grammar.

Continuing forward in your studies, remember to return to the joy of chanting. Learning grammar can be arduous if it become too dry. Therefore, I recommend returning to chanting repeatedly, as one takes the next steps.

I do hope this lesson has been helpful and inspirational.

. Please share your feedback at:

info@sanskritbasics.com

You are now ready to begin the next Sanskrit course, beginning to create your own translations.

In Joy - believe in the Dream of all Dreams- Pierre

