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Our ancestors have devised a series of methods to preserve the Vedas not written in their original form, to preserve their tonal and verbal purity. They have established rules to ensure that a syllable in the song has not been changed, not a reply has been altered. In this way they ensured that the full benefits were derived from mantra intonation. They have set the time necessary to pronounce each syllable of a word and called this unit is time or interval of time "mature"␣; how we must regulate our breathing to produce the desired vibration in a particular part of our body so that the sound of the syllable enunciated is produced in its pure form; also this is determined in the Vedanga called Siksa. The similarities and differences between the verse of music and the Vedas are treated. So those differences between the sounds expressed by birds and animals on the one hand and Vedic summits on the other. With all this the right way is shown for the intonation of Vedic mantras. A remarkable method has been devised to ensure that words and syllables are not altered. According to this the words of a mantra are united in different models such as "vakya", "pada", "krama", "jata", "mala", "sikha", "rekha", "dhvaja", "danda", "ratha", "ghana". We call some Vedic scholars "ghanaapathins," don't we? It means they learned the song of scripture until the advanced stage called "ghana". "Pathin" means someone who's learned "patha." When we listen to ghanapthins singing the ghana, we notice that he intones some words of a mantra in different ways, back and forth. It's more delicious to the ear, like the nectar poured in it. Vedic's natural singing has improved in ghana. Similarly, in other methods of singing like krama, jata, you are kha, sick, and so on intonation is nothing less than majestic, rather divine. The main purpose of such methods, as already said, is to ensure that not a single syllable of a mantra is altered in the slightest. The are woven together, so to speak, and recited back and forth. In "vakypatha" and "samhitatatha" the mantras are sung in the original (natural) order without a special pattern adopted. In the vakypatha some words of the mantras are united into what is called "sandhi." There are also sandhi in Tamil; but in English the words are not joined together. You have many examples of sandhi in Tevaram, Tiruvachakam, Tirukkural, Divyaprabandham and other works of Tamil. Because of the sandhi, the individual words are less recognizable in Sanskrit than in Tamil. In padapatha each word in a mantra is clearly separated from the next. It comes close to samhitatha and after it is krapapatha. In this we join the first word of a mantra to the second a, the second to the third, the third to the fourth, and so on, until we get to the final word. In the old inscriptions in the South we find the names of some important people of the place mentioned with the appellation "kramavittan" added to the names. "Kramavittan" is the Tamil form of "kramavid" in the same way that "Vedavattan" is of "Vedavid." We learn from the inscriptions that such Vedic scholars were to be encountered throughout the Tamil country. In jata patha, the first word of the mantra is sung with the second, then the order is reversed - the second is sung with the first. Then, again, the first word is sung with the second, then the second with the third, and so on. In this way the whole mantra is sung, going back and forth. In six khapathas the pattern consists of three words of a mantra, instead of the two of jata. Ghanapatha is harder than these. There are four types to this method. Here also the words of a mantra are sung back and forth and there is a system of permeation and combination in the chanting. To explain everything would be like conducting an arithmetic class. We take every precaution in the lab, don't we, to protect a life-saving drug? The sound of the Vedas The world against all Mali. Our ancestors have devised these methods of singing to protect the sound of our writing against change and distortion. Samhitapatha and Padapatha are called "prakrtipatha" (natural way of singing) as the words are read only once and in their natural order. The other methods belong to the "Vikrtipatha" category (artificial way of singing). (In Krama, although the words do not go into the strict natural order of one-two-three, there is no reversal of the words: the first after the second, the second after the third, and so on. So we cannot Describe completely like Vikrtipatha). Leaving Via Krama, there are eight Vikrti models and they are told in verses to be easily remembered. Jata Mala Sikha Rekha Dhvaja giving Rath Ghanah Ityastau-vikrtayah Proktaḥ Kramapurva Maharsibhiḥ All these different singing methods are designed to guarantee tonal purity and verbal verbal for all times. In Pada the words in their natural order, in Krama two words together, in Jata the words going back and forth. The words count in all these methods of singing and there is the certainty that the original form will not be changed. The advantages to derive from the different ways of singing are given in this regard. SAMHITAPATHAMATRENA Yatphalam procyate budhaiḥ padu tu dvigunam vidyat krame tu ca caturgunam varnakrame satagunam jatayantu sahasrakam considering that our ancestors have taken so much care to make sure the sound of the Veda has not suffered minimal change, it is useless for modern researchers to look for To establish the date of our writings discovering how the sounds of his words have changed. "Indi Dharma" is a book that contains English translation of some invaluable and exciting interventions of Sri Sri Sri Chandrasekharendra Saraswathi Mahaswamiji (in various moments in the years 1907-1994). For a general background, please see here Ā, Ā,