



1CD1      ◌      VEDIC TONE SHARA

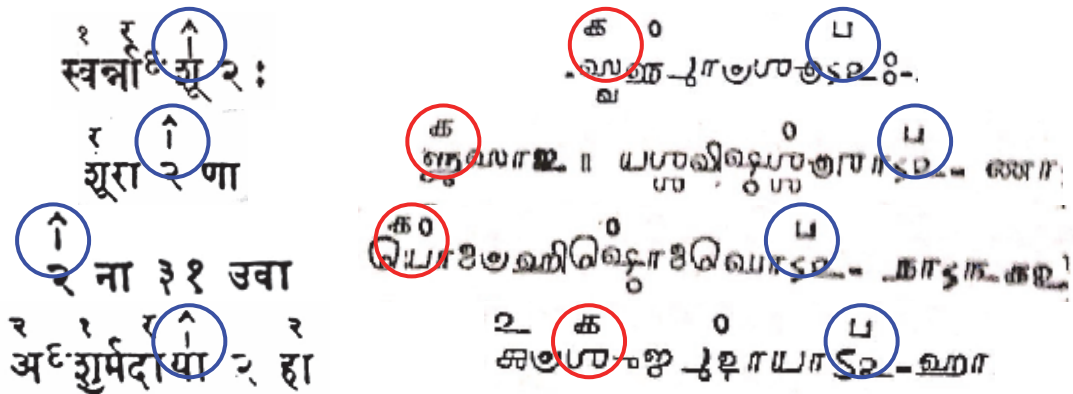
**Remove:** <the entire alias reading “vaidika svarita uurdhva shara”>

**Other:** annotate as “denotes Samavedic diipta shruti”; cross-ref 1CE1 and 1CF4

**Rationale:**

The character does not denote a svarita. The remaining words “uurdhva shara” mean “upright arrow” which is already clear from the formal character name.

Further, the proposal claimed that this character “is used in *Sāmagāna* to mark skipping (*atikrama*), usually ... from *kruṣṭa* to *dvitiya*” i.e. skipping the *prathama svara*. However, the attestations provided in the proposal and in the GoI’s L2/08-043 p 61 are in fact that of a *dīpta śruti* from the *Mahānāmni Sāman-s* on Ṛc-s 642, 644, 645 and 648 as can be known by comparing with Grantha which marks *dīpta śruti* by a square cup:



The *kruṣṭa svara* only ever occurs in two *sāman-s*: 284-2 and 381-1. So the 1 here (circled in red) in these *sāman-s* denotes a *prathama svara* which continues to the syllables marked by the shara in Devanagari and square cup in Grantha and so there is no *atikrama* here.

1CD4      ◌      VEDIC SIGN YAJURVEDIC MIDLINE SVARITA

**Add:** vaidika svarita madhyarekhaa

**Rationale:** This is missing an alias. Further, the alias “vaidika madhyarekhaa” (“vedic central line”) of 1CE2 is over-applicable to this and so there has to be a distinction.

1CD8      ◌      VEDIC TONE CANDRA BELOW

**Replace:** adho’rdha vakra      **By:** adhah chandra

**Rationale:** The current wording means “half-bent below”. This does not clearly describe the shape. The proposed wording means “crescent below”. Compare the alias “upari chandra” (“crescent above”) we propose below for 1CF4.

1CE0      ◡      VEDIC TONE RIGVEDIC KASHMIRI INDEPENDENT SVARITA

**Replace:**      *uurdhva vakra rekhaa*                      **By:**      *svarita upari vakra rekhaa*

**Rationale:**      This denotes a svarita. Next, “uurdhva” means “upright” which does not describe the shape, but “upari” means “above” which does. Also, compare the alias “svarita *adho vakra rekhaa*” of the inverted form below i.e. 1CD7 ◡ where “adho” means “below”.

1CE2      ◉      VEDIC SIGN VISARGA SVARITA

**Replace:**      *vaidika madhyarekhaa*                      **By:**      *vaidika visarga madhyarekhaa*

**Rationale:**      In keeping with the rest of the visarga characters, the word “visarga” should be inserted. Otherwise the meaning “Vedic central line” is over-applicable to 1CD4. The proposed wording will contrast with that proposed for 1CD4 above (“visarga” vs “svarita”).

1CF2      ◉✕      VEDIC SIGN ARDHAVISARGA

**Remove:**      <the entire alias reading “vaidika jihvaamuulīya upadhmaaniya”>

**Rationale:**

- a. This character is not just *vaidika* (Vedic).
- b. The usage for *jihvāmūliya/upadhmanīya* is common to 1CF3 as well.
- c. This usage is well explained by the notice above these two characters.

1CF4      ◡̣      VEDIC TONE CANDRA ABOVE

**Add:**      *vaidika svarita upari chandra*

**Other:**

1. annotate as “sometimes used to denote shivaka udatta and dipta shruti in the Kauthuma Sama Veda” and cross-ref 1CD1 and 1CE1 under this
2. also annotate as “denotes non-augmented syllables in the Ranayaniya Sama Veda”

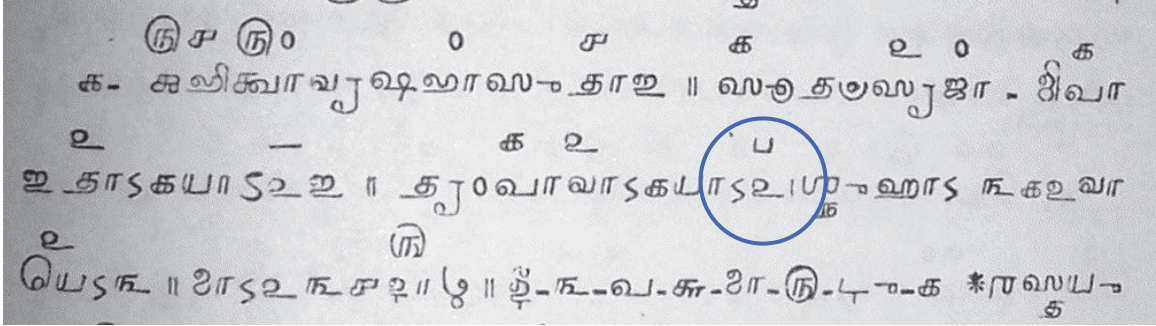
**Rationale:**

This character is missing an alias. Further, in L2/09-344 N3844, I had proposed it based on attestations for Yajurvedic. As such it is shown under the sub-header of “Sign for Yajurvedic”. However I have since found attestations for other usages in Kauthuma and Ranayaniya Sama Vedic texts in the Devanagari, Kannada and Tulu-Tigalari scripts.

Attestations of usage for the candra above denoting *dīpta śruti* in Kauthuma are given below. Parallel attestations from Grantha printings of the same text using the square cup for the same are given for comparison:

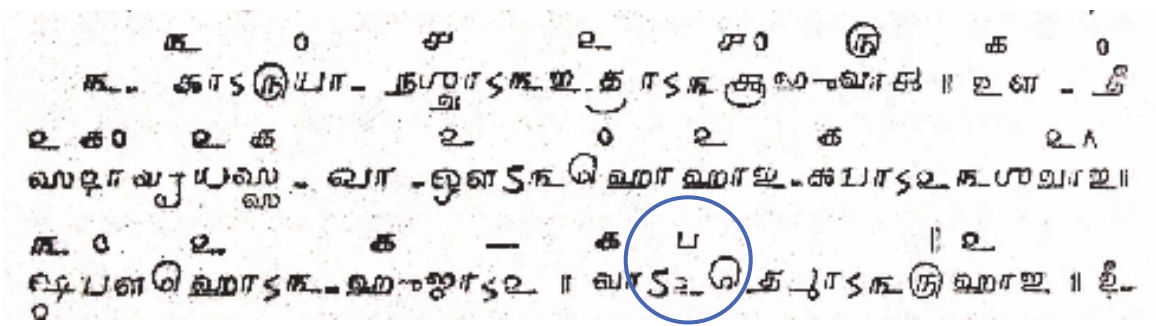
Sāman 161-1

ಅಭಿತ್ವಾಪ್ಪಪಭಾಸುತಾಃ || ಸೂತಃ ಸೃಜಾ | ವಿಪಾಠತಾ  
 ಸರಿಯಾಽಪಿ || ತೃಮ್ಬಾವಾಸರಿಯಾಽಪಿ || ಪ್ಪಹಾಽಪಿಠ  
 ಉವಾಯೇಽಪಿ || ಮಾಽಪಿಠಃ ||



Sāman 169-3

೧೬೯.೩. ಕಾಽಶಿಯಾ | ನಶ್ಚಾಽಪಿಠತ್ರಾಽಪಿಠಃ || ಉ | ತೀ  
 ಸದಾವೃಧಸ್ಸ | ಖಾ | ಔಽಪಿಠೋಹಾಃ | ಕಯಾಽಪಿಠಃ  
 ಖಾಃ || ಪ್ಯಯಾಽಪಿಠೋಽಪಿಠಃ | ಹಿಮ್ ಆಽಪಿಠಃ || ವಾಽಪಿಠಃ  
 ತೋಽಪಿಠೋಽಪಿಠಃ ||



Evidently in the Kannada printing, they have fallen back upon a sans-serif Latin u due to insufficient font support! Nevertheless, 1CF4 is the appropriate character here since it is the exact shape that is intended. One confirms this by noting that the *śivaka udātta* is also marked thus by the same Kannada script publication as above as seen for example in R̥c 315:

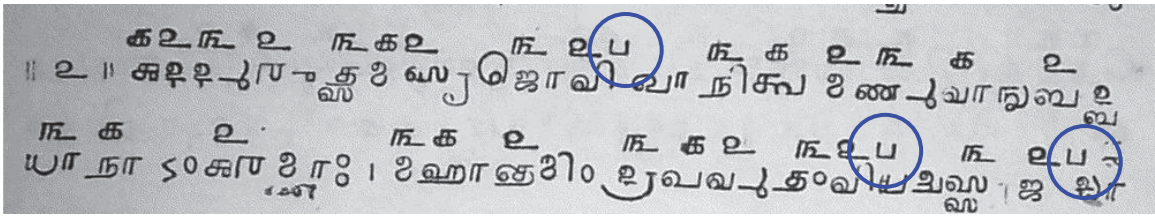
ಅದರ್ದರುತ್ಸಮಸ್ಪಜೋ(ವಿ)ಶಾನಿ ತ್ವಮರ್ಣವಾನ್ ಬದ್ಧಧಾನ್ವಾಃ

ಆರಮಾಃ |

ಮಹಾನ್ಮಮಿನ್ನ್ವ ಪರ್ವತಂ ವಿ ಯದ್ವಃ ಸೃಜದ್ಧಾರಾ ಅವಯದ್ಧಾನವಾ

ಽನ್ವನ್ || ೩.೩೦೫ ||

... the Grantha version being:

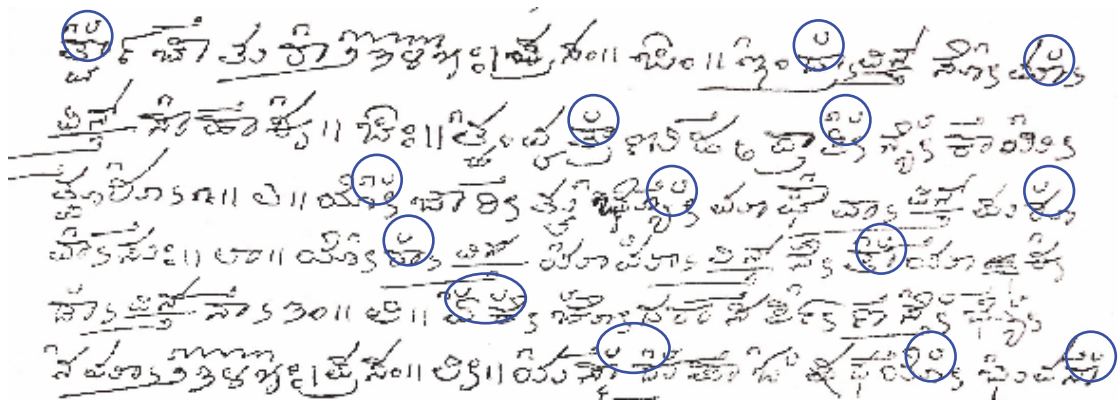


... and noting that the following Devanagari sample (from p 3 of *Sāma Sūkta Mañjarī* pub. in 1979 by Ramanatha Dikshita) clearly uses the candra above for the śivaka udātta:

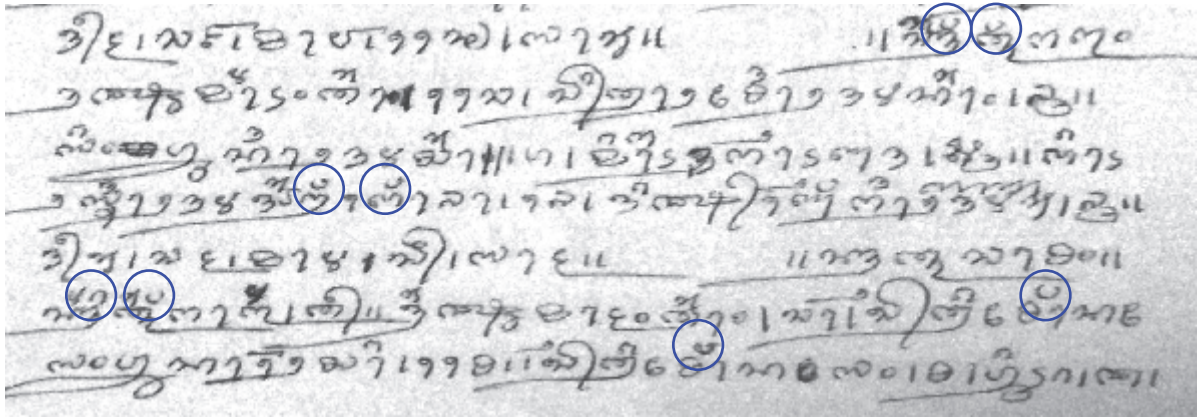
अस्य प्रतामनुद्युतं शुक्रन्दुहुह अहयः । पयस्सहस्त्र सामृषिम् ।

In L2/09-372 pp 13 and 14 I had documented ॐ and proposed it as 11374 COMBINING TAMIL LETTER PA due to its similarity to Tamil PA 𑌫. However, I then had no explanation why a non-Grantha shape or why PA was chosen. It is probably the CANDRA ABOVE ॐ which was re-shaped as ॐ, and then re-analysed and transliterated into Devanagari as COMBINING PA ॐ.

Now the Gana texts of the Ranayaniya school in both the Kannada and Tulu-Tigalari scripts use this character (often rendering it as more than a half-circle) to mark non-lengthened syllables as seen below (from manuscripts in the possession of Parameshvara Bhat of Nilkod village, Honnavara Taluk, Uttara Kannada District, Karnataka):







## §2. Annotations in the Vedic Extensions block

1CD2      ◌̄      VEDIC TONE PRENKHA

**Remove:** <the entire annotation reading “indicates vibrato”>

**Rationale:** Though the proposal suggested this annotation, it is incorrect. The Oxford Advanced Learner’s Dictionary<sup>1</sup> defines vibrato as “a shaking effect in singing ... made by rapid slight changes in pitch”. Wiktionary<sup>2</sup> defines it as “a musical effect consisting of a regular, pulsating change of pitch”. However, *preṅkha* (see glossary) does not involve such repeated change of pitch. Thus the annotation is misleading and should be removed.

1CE1      ◌̇      VEDIC TONE ATHARVAVEDIC INDEPENDENT SVARITA

**Add:** also denotes Samavedic diipta shruti

**Other:** cross-ref 1CD1 and 1CF4

**Rationale:** Attestations are seen in Bengali script publications of the Kauthuma Sama Veda (ed. Durgadas Lahiri, Kolkota, 1922) for this character being used to denote *diipta śruti*. Compare the earlier Grantha samples using the square cup in the same passages.

Sāman 161-1

১। ওম্। অভিত্বাব্ৰষভাস্তাই। স্ততৎ সৃজা। মিপাইতা ১ যা ২ ই।  
 তৃপ্পাবা ১ যা ◌̇। শ্লুহা ৩ ১ উবায়ৈ ৩। মা ২ ৩ ৪ দাম ॥ ৭ ॥

<sup>1</sup> <http://www.oxforddictionaries.com/definition/english/vibrato>, retrieved 2015-May-25

<sup>2</sup> <http://en.wikipedia.org/w/index.php?title=Vibrato&oldid=661914757>, retrieved 2015-Jun-05

ॐ । काँ ५ या । नश्चा ७ इत्रा ७ आडुवां । उ । तीसदाबुधःस । था ।  
 ॐ ७ हो हाई । कया २ ७ शचा इ । ठ यो हो ७ । हम्मा २ ।  
 बाँ २ । तौ ७ ५ हाई ॥ ५ ॥

### §3. Sub-headers in the Vedic Extensions block

1. The sub-header “Marks of nasalization” should take the notice “1CE9 to 1CEC are meant to be followed by non-spacing anusvara or candrabindu characters and then optionally by 1CED”. Note that L2/08-092 N3385 p 5 recommended the first part of this model and L2/08-042 p 16 recommended the part about 1CED TIRYAK.
2. 1CEE to 1CF1 should be put under a separate sub-header “Additional marks of nasalization” since the above notice and combining behaviour do not apply to these.
3. 1CF4 currently stands under a separate sub-header “Sign for Yajurvedic” but we have shown attestations above for non-Yajurvedic usages as well. Further, we have proposed in L2/15-160 a character at 1CF7 for Samavedic. Two characters denoting fricatives stand in between at 1CF5 and 1CF6. Thus:
  - a. For simplicity, it seems that it would be sensible to group all these (i.e. 1CF4 to 1CF7) under a single sub-header “Various Signs”.
  - b. The more cluttered alternative would be to have three separate sub-headers “Sign”, “Signs for fricatives” and “Sign for Samavedic” for one, two and one characters respectively.

### §4. Informative aliases in the Devanagari Extended block

A8EA      ॐ      COMBINING DEVANAGARI LETTER A

**Replace:**      abhinihita      **By:**      abhigiita

**Rationale:**      This character is not attested to denote *abhinihita* (or more properly *abhinihata*) which is unrelated to the *Sāma Gāna*. The proposal only documented this character as denoting *abhigīta* of the *Sāma Gāna*.





These contexts are where the *svārīta* becomes *āhata* as per tradition. The proposal also documented this as marking *dirgha* (long) vowels which are retained as *dirgha* in the *Sāma Gāna* and do not become *vṛddha*. Samavedic scholars recognize this notation by the term *dirgha*. A8E0 ◌̄ COMBINING DEVANAGARI DIGIT ZERO is alternately used for both purposes.

A8F1 ◌̄<sup>s</sup> COMBINING DEVANAGARI SIGN AVAGRAHA

**Current:** diirghiibhaava **Proposed:** avagraha

**Rationale:**

This character is not attested to denote any *dirghībhāva* i.e. “lengthening”. In L2/15-162 we provide attestation for this character to be used for multiple other purposes in multiple scripts. As such, it is better for the alias (if one is felt necessary) to include the common name of this character “avagraha” rather than attempt to capture its semantics.

Note that L2/15-162 also requests other editorial changes for this character.

COMBINING DEVANAGARI DIGITS:

			Replace	By
A8E0	◌̄	ZERO	shuunya	shuunyam
A8E1	◌̄ <sup>1</sup>	ONE	eka	ekam
A8E2	◌̄ <sup>2</sup>	TWO	dvi	dve
A8E3	◌̄ <sup>3</sup>	THREE	tri	triinni
A8E4	◌̄ <sup>4</sup>	FOUR	chatur	chatvaari

**Rationale:** The aliases of the rest of the digits six to nine are based on their nominative case forms (*ṣaṣṭ* to *nava*) rather than their roots (*ṣaṣ* to *navan*). This helps recognizability by those who are not Sanskrit scholars (since the roots are known only to scholars). The above changes bring the aliases for zero to four in line with this choice of nominative forms.

## §5. Annotation in the Devanagari block

0951 ◌̄<sup>!</sup> DEVANAGARI STRESS SIGN UDATTA is attested in texts of *Sāma Gāna* as an alternative to the COMBINING <SCRIPT> DIGIT ONE characters (so far, A8E1 and 11366) to denote in combination with a regular Indic digit that the secondary *svāra* denoted by that digit should be held for a period of one mora. Using this for the specific meaning of one mora means that the COMBINING DIGIT ONE characters will then uniquely denote the first *svāra* and be only used above syllables and not digits.

The usage of this character will invariably be in triplets and invariably above the script-specific digits for 3, 4 and 5 as can be seen in the attestations.

Based on these attestations, it is recommended to annotate this character as “also used in Samavedic texts to indicate a length of one mora”.

**Note:** These scans are from *Rāṇāyanaśākhīyaṃ Sāmagānam (Āgneyam Ārabhya Mahānāmyanto Bhāgaḥ)* edited by Vijaya Kumar Sharma and published by Shri Sharada Peeth Vidya Sabha, Jamnagar, Gujarat in 2012. One can note the uniqueness in this publication that it uses for denoting *svara*-s both the *Paribhāṣā* system (which is to be encoded using Ruby, in this case below the baseline) and the *Aṅka* system (for which are the specially encoded characters).

Sāman 433-1

४ ५ ४ ४ २ १ — १ १ ३  
 काईव्याऽ५क्ताः ॥ नरस्साऽ३नाइडाऽ२ः ॥ रुद्रस्यमर्याऽ२३ः ॥ आऽ२था-  
 ते छौ चौ  
 ५ ४ २ १ १ १ ३  
 २३४ओहोवा ॥ सुवाऽ३श्वाऽ२३४५ः ॥  
 वे ज

Sāman 417-5

५ ४ ५ ४ ४ ५ ४ ५ २ १ ४ ४ २ १ २ १  
 चन्द्रौहोमाअप्सुवन्तरा । ओऽ६५वा ॥ सुपर्णोधावतेदाइवायेऽ३ । होवाऽ३होऽ२इ ।  
 ३ २ १ १ २ १ ३ २ १ ३ २ १  
 हुवाऽ३४५इ ॥ नवोहाइरण्यनाइमायाऽ२३ः । होवाऽ३होऽ२इ । हुवाऽ३४५इ ।  
 २ १ १ २ १ ३ २ १ २ १ ४ ४  
 पादंविन्दन्तिवाइद्यूताऽ३ः । होवाऽ३होऽ२इ । हुवाऽ३४५इ ॥ वित्तम्मेअस्यरो-  
 चौ घः दू  
 २ १ २ १ ३ २ ४ २  
 दासायेऽ३ । होवाऽ३होऽ२इ । हुवाऽ३ओऽ५वाऽ६५६ ॥ ऊऽ३२३४पा ॥  
 चौ घः टौ चै

Sāman 430-1

५ ४ ५ २ ४ २ ४ १ ३ ५ ४ ४ १ २ ४  
 ओहोऽ६५वा । ओहोऽ३वा । ओहोऽ२वाऽ३४ओहोऽवा । पवस्वसोमा ॥  
 १ ४ २ ४ १ २ १ १ १ २ १ ३ ५ ४ ५  
 माहेदक्षाय ॥ अश्वोनानिक्तः ॥ वाऽ२जीधानाऽ२याऽ२३४ । ओहोऽ६५वा ॥  
 चो गो दू पा  
 २ ४ २ ४ १ ३ ५ ४ २ १ ३ १ ३ १ ३  
 ओहोऽ३वा । ओहोऽ२वाऽ२३४ओहोऽ६५वा । एऽ३ । विधर्माऽ२३४५ ॥  
 चै जै चा गा

## §6. Sources of attestations

The **Grantha** samples in this document are from the *Kauthuma Sāma Veda Saṃhitā* published by AVMSGDPS Samiti, Kumbakonam, Tamil Nadu, reprinted 1985. The **Devanagari** samples whose source was not mentioned are from the same publication by Satyavrata Samashrami and published by the Asiatic Society, Kolkata from 1871-75. The printed **Kannada** samples are from the publication by Drahyayana Pratishthana, Bangalore in 2002.

## §7. Glossary of Samavedic technical terms

(Summarized from the Sanskrit introduction to *Sāmavedīya Pūrvārcika* published by Veda Shastra Research Centre, Chennai in 2008 and the Kannada source mentioned above.)

- śivaka udātta:** the first of two or more consecutive *udātta*-s followed by an *anudātta*
- āhata svarita:** lit. “beaten” svarita, a svarita preceded by two or more consecutive *udātta*-s, to be pronounced “strongly” (as in “beating” a drum)
- abhinihata:** a kind of *svarita* which is formed from a *sandhi* of *e + a* or *o + a* where the first element is *udātta* and the second *anudātta*
- vṛddha:** a long syllable of two mora-s augmented to three mora-s in singing
- karṣaṇa:** lit. “pulling”; lengthening of a syllable chiefly from the first *svara* down into consecutive lower *svara*-s
- preṅkha:** lit. “swing”; a swing-like action of the thumb employed during chanting to indicate a *karṣaṇa* from the first *svara* to the second
- atikrama:** lit. “skipping”; a descent from a higher *svara* to a lower one skipping one or more intermediate *svara*-s
- namana:** an *atikrama* from the first *svara* to the third
- vinata:** a descent from the first *svara* to the second without syllable lengthening
- praṇata:** a descent from the second *svara* to the third without syllable lengthening
- abhigīta:** a rise from the second *svara* to the first without syllable lengthening
- dīpta śruti:** lit. “sharp expression”; type of enunciation when a syllable descends to the second *svara* and is followed by a syllable with the same second *svara*
- āyata śruti:** lit. “lengthened expression”; type of enunciation when a syllable ending in the second *svara* is followed by a syllable in the third *svara*

-o-o-o-