In North Indian Classical music the SWAR or NAD means sound useful for music or musical sound. Sharangdeva has defined SWAR in Sangit Ratnakar "mJe jAëeë eëeë eëe eëe eëe mJe j Gûële". Mahabhashya author Patanjali has defined SWAR as follows(mJe j mJe ± j, FLe mJe mJëë Lë j jepevle; crëCeve mJëë jepevle Fete mJe j:)

Work on Indian music lay emphasis on the resonance character of SWRA (the resonance is Anurana) and it's aesthetics effect. When we strike a string strung to a certain pitch a sound is produced but it does not stop there. A continuous series of sound is heard as a result of the stroke. Then there is a resonance (Anuran). This continuous series of sound of the same pitch which is melodious and gives aesthetic joy is called SWAR in Indian music.

The sound first produced and heard is mere SHRUTI while the the continuous sound of same pitch or a resonance marks it off as SWAR or tone. Science defines tone from the physical point of view, but Indian music describes it from the point of view of an Art.

The word SWAR is composed of two letters, SWA + RA. The letter SWA stands for the word swayam that is by itself and RA stands for rajate or ranjayati that is shines or delights. SWAR or Tone (NAD) is that which shines or delights by itself without any extraneous aid. In 'Rigved', SWAR is described in three different ways. 1) UDATTA, 2) ANUDATTA, 3) SWARIT. Ruchas in Rigved were sung in three different ways. A little change in these three ways of SWAR makes different meaning.
Bhanuji Dixit has defined SWAR in Amarkosh: As per this definition SWAR explains the meaning of Ruchas. In some music books SWAR is named as YAMA – a useful note for music. YAMA is defined in two different ways. 1) With the help of SWAR meaning of Ruchas is controlled. 2) Sound useful for music.

The definition of SWAR as musical sound is: that is SWAR delights itself. In vedic period it was definite that the No. of SWAR or YAMA were seven. In vedas the meaning of SWAR was given as: In limited sense they are three. UDATTA, ANUDATTA and SWARIT. But in larger sense / in detailed, there are seven SWARAS. In Mahabhashya (1:2:33), seven SWARAS are described as: This means seven SWARAS are UDATTATAR, ANUDATTA, ANUDATTATAR, SVARIT. In the beginning of SWARIT, there exists UDDATTA, which is different from second UDATTTA and seventh SWAR is EAKSHRUTI.

Before the vedic period the names of seven SWARAS were Krustha (Madhyama), Pratham (Gandhara), Dwitiya (Rishabha), Tritiya (Shadja), Chaturtha (Nishada), Mandra (Dhaivata), and Atisvarya or Atiswar (Panchama). Three SWARA, UDATTA, ANUDATTA and SVARIT from Rigved were developed in seven SWARAS by the time of Samved. In old Mandukiya shikshya, the following statement is given.
Inclusion of seven SWARS in three SWARA of Rigved in Paniniya Shiksha as follows:

This means the seven SWARAS are devided in three SWARAS of Rigved as follows

1) UDATTA:- Nishad (Ni), Gandhar (Ga)
2) ANUDATTA:- Rishabh (Re), Dhaivat (Dh)
3) SVARIT:- Shadja (Sa), Madhyam (Ma), Pancham (Pa)

In grammar SWAR is defined as sound which is produced without the external aid of any Varna. The seven SWARAS are D, F, G, S, E, T are extended notes of seven SWARAS.

When SWAR is promoted by ï
One shruti is called Tivra
Two shruties is called Tivratar
Three shruties is called Tivratam
Four Shruties is called Atitivratam

When SWAR is lowered by one Shruti it is called Komal. When it is loweded by-
two shruties it is called Purva or atikomal.
The behavior of SWARA of being komal or tivra is because shuddha SWAR takes the shruti of previous SWARA or next SWARA. When one SWAR takes the shruti of other SWAR it is called SADHARANYA of both SWARAS. Old Pandit used to say SADHARAN Re (Rishabh) is
AN Ga (Gandhar) is called komal Ga, similarly tivratam Ga is called MRIDU (७००)Ma. Sadharan Ma and antar Ma are called tivra Ma and tivrater Ma.

  tivratar ma is called MRIDU Pa.
Sadharan, katali and Kaushik Ni SWAR is tivra Ni, tivratar Ni, and tivratam Ni.

  Pt. Ahobal says if two different swaras have the same shruties, they should not be considered different.

  Musicologists say the swar which is used more in Ragas is called 'Vadi'(main swar). Vadi swar is also called the king of the swaras.

  Bharatmuni also says that if the distance between the two swaras is either 9 or 13 shruties, they are called 'sanvadi swaras'. In Shadjagram therefore
  Shadja ī Pancham 13 shrutis
Rushabh ī Dhaivat 13 shrutis
Gandhar ī Nishad 13 shruties
Shadja ī Madhyam 9 shrutis

  In Shadja gram every swar has got sanvadi swar. Shadja has Madhyam and Pancham sanvadi swar. In Shadja gram Pancham is reduced by one shruti then it makes sanvad with rishabh. It is called Madhyam gram.

  In Madhyam gram except Shadja-Pancham all other swaras have sanvadi swar like Shadga gram.
Shadja ī Madhyam 9 shrutis
Rishabh ī Pancham 9 shrutis
Rishabh ī Dhaivat 13 shrutis
Gandhar ī Nishad 13 shruties
The swar which is not either Vadi, Sanvadi or Vivadi in raga is called 'Anuvadi'. The swar because of which the melody is lost is called 'Vivadi'.

'Vadi' swar is called the king, Sanvadi swar is called priminister, Anuvadi swar is called peon. Vivadi swar is called like enemy.

KUL (Family) of swara:-
Shadja, Madhyam and Gandhar are from Devata (God) Kul.
Pancham is from Pitru Kul
Rishabh and Dhaivat are from Rushi Kul (Saint)

JATI (cast) of swara:-
Shadja, Madhyam and Pancham are from Brahmin jati
Rishabh and Dhaivat are from Kshatriy jati (Fighter)
Gandhar and Nishad are from Vaishya jati (traiders)
Vikrit swar are from Shrudra jati(lower class)

Colours of Swars:-
Colour of Shadja is like Lotus
Colour of Rishabh is like Pinjar (perticular type of red)
Colour of Gandhar is like Suvarna (Gold)
Colour of Madhyam is like Kund flower
Colour of Pancham is like Shyam varna (Gray)
Colour of Dhaivat is like peet varna (Yellow)
Colour of Nishad is like Chitra varna
The seven swaras are coming from following seven islands
Jumbu, Shak, Kush, Krounch, Shalmali, Shveta, and Pushkar
The following Gods saw them first.
Agni, Brahma, Chandra, Vishnu, Narad, Tumbaru, and Kuber.

God of the swara:-
The Gods of the seven swaras are as follows
Agni, Brahmadeo, Saraswati, Mahadeo, Vishnu, Ganesh, and Surya

Chand of swaras:- (Various patterns)
Anushtubh, Gayatri, Trishtup, Jagati, Brihati, Pankti, and Ushnik

Rasa of swara:- (The different feelings which swaras creat)
Shadja and Madhyam are responsible for Hasya and Shringar rasa
Dhaivat and Nishad are also responsible for Hasya and Shringar
Pancham is responsible for Bibhatsa, Karun and Bhayanak rasa.
Rishabh is responsible for Shrigar rasa.
Gandhar is responsible for Hasya rasa
Tivra swaras are ideal for Veer, Adbhut and Raudra rasa. Tivratar swaras
are useful for Hasya rasa. Tivratar Madhyam is good for Shringar rasa,
Tivratam swara are good for Shringar rasa. and shudha Madhyam is good
for Hasya rasa.
Pandits have described the various properties of swaras as mentioned
above.

Pt. Ramamatya
Pt Ramamatya in his book 'Swaramel Kalanidhi' has accepted the definition and source of NAD, SHRUTI, SWAR as per Sharangadeo. He says about No. of swaras that shruti becomes swara it is due to previous shruti. So according to him shuddha swaras are seven and vikrut swaras are also seven that is 14 swaras are useful for music. When shudh swar leaves Adharshruti (shruti on which shuddha swar is fixed) it becomes Vikrut.

Pt Matang has described about vyutpatti (How the names of swars are given) of swaras.
Shadja : It creates six swaras or it is created from six swaras or from the six different parts of body.
The swara from which six swaras are created or developed or gives birth or delights them is called SHADJA., is proved by grammar (con pe (proves these)). or it is created or developed or delighted from six swaras are called SHADJA. Or which is created from six different parts of body such as Nasika (nose), Kanth (vocal cord), Ura (Chest) Talu (Head), Jivha (tong) and Dant (dental) is called SHADJA.
Rishabh:- Compared to other swaras it touches the heart of listeners quickly therefore it is called Rishabh. or in the group of cow, bull looks great and beautiful, similarly in all other swaras Rishabh looks great. 'Se-ce' means to go, word when joins 'De' vowel, then it touches the heart quickly compared to other swaras. Therefore it is called Rishabh.
Gandhar:-
It is suitable for Gana (Music) Therefore it is called Gandhar In Sanskrut language iee Oebe means ieeoebeceae CeoejCe kajjlee. (It becomes musical). 'Oe' means becomes. Therefore iee ± Oe means Gandhar ward is formed. (’iee’ means
Madhyam:-
It is a middle note among the seven notes. therefore it is called Madhyam.

Pancham:-
It measures the size or expansion of other six notes. Therefore it is called Pancham. It is on fifth place in seven notes.

Dhaivat:-
In Sanskrit ‘’Oee’’ means knowledge. One who has a knowledge ‘’OeeJeeve’’ (Oe+Jete), therefore it is Dhaivat. It is on sixth place in saptak indicates forehead keâheeU, therefore it is Dhaivat. It is difficult to understand Dhaivat for people having less knowledge, but people having good knowledge can understand the nature of Dhaivat. Therefore it is called Dhaivat.

Nishad:-
It is at seventh place in septak. and all other swaras end at this swara therefore it is called Nishad. In Sanskrit ‘’eve+meo’’ (sit down), basic vowel therfore it is Nishad.

It should be easy to use in common practice therefore only first letters are considered that is Sa, Re, Ga, Ma, Pa, Dha, Ni.

**IMPORTANT of SWARA**

Music, Painting, Sculpture, Architecture, Dramatics create the sensation in human body, like listening, seeing, and touching. The mediums of these arts are swar, colour, line, metal, and such solid
For arts other than Music experience of life is source of expression. For the art Music the world of music is source of expression.

The purpose of art Music is free from life, and purpose of life. Swar is soul of Music. The famous Music scholar B.S. Acharekar said Swar - Nad is a soul of Music therefore Music is a poem of swara. Pt. Kallinath said while listening to Music we forget all other things and we experience pure enjoyment. Pt Balkrishnabuva Kapilashwari had mentioned in his book 'Shruti Darshan' the importance of Ahat nad that due to this nad mind, becomes steady and peaceful. Mind and thinking are engrossed in Ahat nad.

About the purpose of Music there are two opinions in Sanskrit literature 1) Music gives you enjoyment 2) Music is a medium through which you can achieve hejceDjej, Oece, DeLe, keaece, DeeeCe ceeFf e n he®eLe!

The great music director Mr Oran Kopland has mentioned in his book 'Music and Imagination' that in the experience of the art Music, imagination has lot of importance. The art Music being beyond imagination, without any shape (DeeeCe), and free (coeBb). Therefore imagination has lot of scope. The medium of art Music being swar, it is different than medium of other arts.