In Indian music there are 12 swaras. Sa, Re, Ga, Ma, Pa, Dha, Ni. (mee, j, ie, ce, he, 0e, eve) are 7 Shuddha swaras (pure note), Re, Ga, Dha, Ni (j, ie 0e eve) 4 komal swar (vikruti swar), one or two shruti less, and tivra ma (ce- ) one or two shruti higher. These 12 swaras are divided in 22 shruties.

Pt Ahobal has mentioned in his book 'Sangit Parijat Praveshika', seven shuddha swaras and 22 vikruti swaras (either one or two shruties higher or lower) total 29 swaras divided in 22 shrutis.

Ahobal' table

<table>
<thead>
<tr>
<th>No</th>
<th>Name of Shruti</th>
<th>Shuddh swar</th>
<th>Komal swar</th>
<th>Tivra vikruti</th>
<th>Remark</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Tivra ni loe ve e</td>
<td>Tivratar ni loe ve e</td>
<td>Tivratar Re loe ve e</td>
<td>Re will not go further</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Kumudati</td>
<td>Tivratar ni loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Vajrika</td>
<td>Tivratar ni loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Manda</td>
<td>Tivratar Ga loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Prasarini</td>
<td>Tivratar Ga loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Prasi</td>
<td>Tivratar Ga loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Marjani</td>
<td>Tivratar Ga loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Raudri jkeälee</td>
<td>Tivratar Ga loe ve e</td>
<td>Tivratar Ga loe ve e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Krodhi</td>
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<td>Vajrika</td>
<td>Tivratar Ga loe ve e</td>
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<tr>
<td>11</td>
<td>Prasarini</td>
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<td></td>
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<tr>
<td>12</td>
<td>Prasi</td>
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<td>Tivratar Ga loe ve e</td>
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<td></td>
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<tr>
<td>13</td>
<td>Marjani</td>
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<td>Tivratar Ga loe ve e</td>
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<tr>
<td>14</td>
<td>Raktikajkeälee</td>
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<td>Tivratar Ga loe ve e</td>
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<td></td>
</tr>
<tr>
<td>15</td>
<td>Rakta jkeälee</td>
<td>Tivratar Ga loe ve e</td>
<td>Tivratar Ga loe ve e</td>
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</tbody>
</table>
Pt Ramamatya has mentioned in his book 'Swarmel Kalanidhi', that there are 7 shudhdha swaras, and 7 vikrut swaras, total 14 swaras has been devided in 22 shrutis. He has considered Shadja and Pancham also Chal (changable) swaras.

Bharatiya sangeet is not only limited to 12 swaras and their particular sthan on particular shruti. The sthan of either shudhdha or komal swaras depend on different harmonic permutations and combinations of swaras, Gamak type singing some factors like rasa, bhav, and emotion , type (jati) of shruti and consonance (sanvaditva). In Bhartiya sangeet any combination of swaras should be proper for exploiting melody of raga. The speciality of

<table>
<thead>
<tr>
<th>No</th>
<th>Swara</th>
<th>Shruti</th>
<th>Speciality</th>
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<tr>
<td>16</td>
<td>Sandipani</td>
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<td></td>
</tr>
<tr>
<td>17</td>
<td>Alapini</td>
<td>Pa Ne</td>
<td>Achal swar</td>
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<tr>
<td>18</td>
<td>Mandati</td>
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<td>19</td>
<td>Rohini</td>
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<td></td>
</tr>
<tr>
<td>20</td>
<td>Ramya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Ugra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Kshobhini</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- 7 shudhdha swaras
- 7 vikrut swaras
- Total 14 swaras divided in 22 shrutis
- Shadja and Pancham also considered as Chal (changeable) swaras.
- Bharatiya Sangeet not limited to 12 swaras
- Speciality of different combinations of swaras depending on various factors.
Bharatiya sangeet is in its creativity (srujanshilata) which will enhance the beauty and melody of raga.

Pt Ahobal has also said in his book 'Sangeet Parijat Praveshika' that due to different application of a swara in different ragas, different sthan (place) of the same swara in different ragas is observed. He further says that it is important to know the exact structure of raga,

In Bhartiya sangeet the sthan of swara in raga is dependent on following important considerations

1) The consonance of swaras: Our Bharatiya Sangeet is based swaragata shruties which provide samvad or consonance. In Bhartiya sangeet the sthan of all the swaras in Raga is based on Shadja-Pancham bhava, Shadja-Madhyam bhava and Shadja-Gandhar bhava.

swar saptak Sa, Re, Ga, Ma, Pa, Dha, Ni is naturally developed. This is true in weastern music also. only it is called 'Octave'. The exisitance of music is right from the exisitance of human being. and the development or progress of music is because of expressions of musical feelings by human being. In Chinese and Japanis music there are only 5 swaras. i.e. Sa, Re, Ga, Pa, Dha. It is called swar-panchak and pentatonic scale. Bharatiy swar saptak is called natural scale. When the vibrations of a string with tension is produced gives the original / basic vibration along with second, third, fourth and fifth harmonics. This is proved scientifically, which was recognised by our old music scholars like Bharatmuni, Narad, Manduk, and Abhinav Gupta etc. by just ear.

Now to established our swar saptak scientifically. Let us assume the vibrations of particular string with tension is 240 vib/sec. Let us call it Sa of Madhya saptak. Along with these vibrations 2x 240, 3x240, 4x240 and 5x240 harmonics are also produced. The basic 240 vib/sec are mixed in
such way with 480 vibrations per second that the nad produced is most melodious and very difficult to differentiate one from other. It is called Shadja-Shadja bhav. The ratio between Madhya saptak Sa and Tar saptak sa is 1:2. Madhya saptak is from 240 vib/sec to 480 vib/sec. Now let us consider three times vibration of basic Madhya saptak sa i.e. 720vib/sec. which is beyond the limits of Madhya saptak i.e. it is in tar saptak. If we want to include this in Madhya saptak we do it by taking half of 720 vib/sec i.e. 360vib/sec. which is within the range of Madhya saptak. It is called Pancham and the ratio of Pancham (360vib/sec) with basic Shadja of Madhya saptak (240vib/sec) which is 2:3. These two swaras also have melodious consonance which is called Shadja-Pancham bhav. One more swar with Shadja-Pancham bhav with Tar Shadja which can be included in Madhya saptak is the swar with 320vib/sec. which is called Madhyam. It is 2:3 with Tar Saptak shadja. The ratio of madhyam (320vib/sec) with basic Shadja (240 vib/sec) of madhya saptak) is 3:4. It is called Shadja-Madhyam bhav.

The swar with 4times vibrations of basic shadja of madhya saptak is 960vib/sec. It is called atitar saptak shadja. The swar with 5 times vibrations of basic Shadja of Madhya saptak is 1200vib/sec. It can be called atiati tar Shadja.

Now this 1200vib/sec swar if we bring it to one lower saptak means the vibrations will be reduced to 600vib/sec. Even these vibrations are also beyond the range of Madhya saptak. Now if we want bring this to Madhya saptak then the vibrations will be reduced to half i.e. 300 vib/sec. This swar is within the limits of Madhya saptak. This is the swar which we hear from Kharja string of tanpura which is made out of brass. It is called swayanbhu.
In musical language it is called Shadja-Gandhar bhav and as far as melody is concerned it is next to Shadja-Pancham bhav.

In natural saptak we now got swar:- Sa, Ga, Ma, Pa, Sa¹

vib/sec: 240 300 320 360 480

From the above swaras we come to know that the ratio between Pa (360vib/sec) and Tar Shadja (480vib/sec) is 3:4. which is largest. The ratio between Ga (300vib/sec) and Ma (320vib/sec) is minimum i.e. 15:16. The ratio between Madhya saptak Shadja (240 vib/sec) and ga (300vib/sec) is 4:5. And ratio between Ma(320vib/sec) and Pa (360 vib/sec) is 8:9.

To complete the saptak we have to find out three more swaras which should be melodious and forming consonance with other swaras

Any combination of swaras should have aesthetic sense and should be melodious. Shadja-Pancham bhav being important on the basis of that remaining three swaras can be found out.

Gandhar (300vib/sec) will have Shadja-Pancham bhav in ratio 2:3 with 450vib/sec. This is called 'Ni' in our natural scale. This 'Ni' swar by Shadja-Gandhar bhav makes consonance with Pa.

In our natural scale Shadja and Pancham are Achal swar. Pancham with 360vib/sec will make consonance in 2:3 proportion with 540 vib/sec. That is beyond the limit of Madhya saptak. Therefore if we have to bring it in Madhya saptak we will have to make the vibration half of 540vib/sec i.e. 270 vib/sec. This is Rrishabh-'re'.

We have established following swaras in natural scale.

Swar :- Sa Re Ga Ma Pa Ni Sa
vib/sec 240 270 300 320 360 450 480

We have to establish the remaining Dha of Madhya saptak in natural scale. Dha by Shadja-Pancham bhava makes consonance with Rishabh.
Therefore Rishabh (270 vib/sec) will have consonance with the swar having 405 vib/sec. It is called Dha. But Dha makes the consonance by Shadja-Madhyam bhav with Gandhar and by Shadja Gandhar bhav with Madhyam. Then Dha will have 400 vib/sec and 405 vib/sec so the final natural swara saptak will be:

Swara:- Sa Re Ga Ma Pa Dha Ni Sa
vib/sec 240 270 300 320 360 400 450 405

The use of consonance is as per the expectation of rasa, bhava, and melody. Any harmonic combination which will be suitable for expected rasa, bhava and melody of raga is used. True consonance exist between Shadja-Pancham bhav and Shadja- Gandhar bhav. The Vadi Sanvadi pairs of swaras are natural consonance only and Shadja-Madhyam bhava also.

For example both Todi and Multani have Sa(mee), Re (Komal) (j), Ga (Komal(ie ),
Ma (tivra )(ae ), Pa (he), Dha(komal)(ok), Ni (oe)
Swaras of raga Todi Shadja, Komal Rishabh, Komal Gandhar, Tivra Madhyam, Pancham, Komal Dhaivat, and Nishad
Vadi swar:- Komal Dhaivat d
Samvadi swar :- Komal Gandhar  g

All consonances will have to be with komal Dhaivat and Komal Gandhar. Traditionally Atikomal Gandhar (g1) is used.
g1(Atikomal Gandhar) makes a Shadja-Pancham bhava with Atikomal Dhaivat d1.
Atikomal Dhaivat d1 makes Shadja-Madhyam bhava with Komal Rishabh r1.
Komal Rishabh r1 makes Shadja-Madhyam bhava with Tivra Madhyam m1
Shadja S and Pancham P are achal.

**Raga Multani:** swaras of raga Multani shadja, Komal Rishabh, Komal Gandhar, Tivra Madhyam, Pancham, Komal Dhaivat and Nishad

Vadi swar:- Pancham  P  
Samvadi swar:- Shadja  S  

All consonances will have to be with Pancham P and Shadja. S Pancham P makes a Shadja-Gandhar bhava with Shuddha Nishad N1

Komal Gandhar g2 makes Shadja-Gandhar bhava with Pamcham P Komal Gandhar g2 makes Shadja-Pancham bhava with Komal Dhaivat d2

Shudhdha Nishad N1 makes Shadja ṭ Pancham bhava with Tivra Madhyam m1.

Tivra Madhyam m1 makes a Shadja-Madhyam bhava with Komal Rishabh r1

Shadja S and Pancham P are achal swaras

Both Marawa and Puriya have Shadja, Komal Rishabh, Gandhar, Tivra Madhyam, Shudhdha Dhaivat Shuddha Nishad

**Rag Marawa:**

Swaras of raga Marawa are Shadja, Komal Rishabh, Shuddha Gandhar, Tivra Madhyam, shuddha Dhaivat, Shuddha Nishad

Vadi swar:- Komal Rishabh  r  
Samvadi swar:- shuddha Dhaivat  D
All consonances will have to be with Komal Rishabh r and Shuddha Dhaivat D

Normally higher pitch variety of Shuddha Dhaivat is used. hence D2 (Tivra dhaivat) makes Shadja ī Pancham bhava with Tivra Gandhar or higher pitch verity of Shuddha Gandhar hence G2. Higher pitch variety of Shuddha Gandhar G2 makes a Shadja ī Pancham bhava with Tivra Nishad or higher pitch verity of Shuddha Nishad, hence N2

Higher pitch variety of Shuddha Daivat D2 makes Shadja ī Gandhar bhava with Atikomal Rishabh, hence r1.

Atikomal Rishabh r1 makes Shadja-Pancham bhava with Tivra Madhyam or lower variety of Tivra Madhyam, hence m1.

Shadja comes as Achal swara

Raga Puriya :-

Swaras of raga puriya are Shadja, Komal Rishabh, Shuddha Gandhar, Tivra Madhyam, Shuddha Dhaivat and Shuddha Nishad.

Vadi swar:- Shuddhs Gandhar  G

Samvadi swara:- Shuddhs Nishad  N

All consonances will have to be with Shuddha Gandhar G and Shuddha Nishad  N

Traditionally lower variety of Shuddha Gandhar is used hence G1

Lower variety of Shuddha Gandhar G1 makes a Shadja ī Pancham bhava with lower pitch variety of Shuddha Nishad hence N1

Lower pitch variety of Shuddha Nishad N1 makes Shadja-Madhyam bhava with lower pitch variety of Shuddha Madhyam, hence m1
Lower pitch variety of Shuddha Madhyam makes Shadja- Pancham bhava with Atikomar Rithabha, hence r1

Lower pitch variety of Shuddha Gandhar makes Shadja- Madhyam bhava with lower pitch variety of Shuddha Dhaivat, hence D1

Shadja comes as Achal swara.

Both Bhup and Deshkar have Shadja, Shuddha Rithabha, Shuddha Gandhar, Pancham and Shuddha Dhaivat as swaras.

Raga Bhoop:- Swaras of raga Bhoop are Shadja, Rithabha, Gandhar, Pancham and Dhaivat

Vadi swar:- Gandhar G

Samvadi swar :- Dhaivat D

All consonances will have to be with Gandhar G and Dhaivat D

Traditionally Shuddha Gandhar with lower pitch variety G1 is used. Shuddha Gandhar with lower pitch variety G1 makes Shadja- Madhyam bhava with lower pitch variety of Shuddha Dhaivat , hence D1

Lower pitch variety of Shuddha Dhaivat D1 makes Shadja- Madhyam bhav with lower pitch variety of Shuddha Rithabha, hence R1.

Shadja and Pancham come as Achal swaras.

Raga Deshkar:-

Swaras of raga Deshkar are Shadja, Rithabha, Gandhar Pancham and Dhaivat

Vadi swar:- Dhaivat D

Samvadi swar:- Gandhar G

All consonances will have to be with Dhaivat D and Gandhar G
Traditionally Tivra Dhaivat or higher pitch variety of Shuddha Dhaivat is used, hence D2

Tivra Dhaivat D2 makes Shadja-Pancham bhava with higher pitch variety of Shuddha Gandhar, hence G2

Tivra Dhaivat D2 makes Shadja-Madhyam bhava with Tivra Rishabh or higher pitch variety of Shuddha Rishabh, hence R2

Shadja and Pancham come as Achal swaras.

(Refer table showing working the code of adjacent ratios in chapter 2 SHRUTI)

2) Time theory of raga: The intensity of sun rays affects the moods of human being and the harmonic combinations of swaras of raga, rasa, bhav and melody. It is therefore proper to sing raga using / having suitable harmonic combination of swaras as per time or Prahar, such as early morning, morning, noon, afternoon, early evening, evening, night, mid night etc. It always gives pleasure to the singer and listener.

3) The permutations and combinations of swaras in raga (swarsangati): The combination of swara in Aroh and Avroha of raga fixes the sthan of particular swara (place). For example the swaras of raga Todi and Multani are same, Shadja, Komal Rishabh, Komal Gandhar, Tivra Madhyam, Komal Dhaivat and Nishad, but the combination of swaras in Aroh and Avroha being different, the sthan of swaras like Komal Gandhar, Komal Rishabh, Komal Dhaivat, and Tivra Madhyam is different.

4) Vadi and Samvadi swar: If the swaras in two different ragas are same but Vadi and Samvadi swaras are different then also the sthan of swara changes. It is necessary to show the importance of Vadi and Samvadi swaras in raga and accordingly the combination of swars
while sin

while singing raga-alap bol-alap, gamak, tan, is sung. For example in
Raga Bhup, vadi swar is Gandhar and samvadi swar is Dhaivat. In raga
Deshakar, vadi swar is Dhaivat and sanvadi swar is Gandhar.

5) Nyasa:- Settling on particular swar while singing raga is Nyas. Nyas
is responsible for the change in combination of swaras, Therefore the
sthan of same swaras changes in different raga. For example Bhup
and Deshkar have same swaras but in Bhup Nyas is on Gandhar and
Rishabh, and In Deshkar the Nyas is on Pancham. Therefore the sthan
of swara like shudhdha Dhaivat changes.

6) The structure (swarup) of raga:- How is the structure of raga?, how is
the development of raga?(badhat), how raga is sung? i.e. in mandra
saptak, madhya saptak or tar saptak, how is the mood of raga? what
sort of rasa expected from raga?, distance of No. of shruties between
two swaras are also important factors in fixing the sthan (place) of
swara.

7) The Bhav of raga:- The emotional expressions of raga decides the sthan
of swara.

8) The words of Bandish:- When the letters of the word are placed on
particular swara then the poem is developed(geet). According to the
meaning of the word the bandish should be sung. Then only expected
bhav and rasa will be achieved. Whether the swara is meend type or
oscillation type (andolit) or serious type or lovable type will be also
important and decides the sthan of swara.

9) The personality of an artiste:- The sthan of swara in the raga also
depends on the personality of an artiste. His vocal ability of
expressions of raga, whether an artiste is using consonance principle
properly the personality of a singer fixes the limits of consonance and
The speciality of Bharatiya sangeet is in creativity to highlight the beauty of raga depends on personality of an artist. In Bhartiya sangeet resonance and asthetic scense is expected not just following.

There is basically no difference between shruti and swar because both are audible. In any raga out of 7 nadas which are fix on perticular shruti is swa . and all others are shruties. Komal, atikomal, tivra, tivratar are as per the sthan of the swara. Whether shudhdha swar takes shruti of the previous swar or next swar is vikrut. Bhartiya sangeet is sung by using shudhdha and vikrut swar. While singing raga komal, atikomal, tivra ect. should automatically come due to combination of swara and vocal expression. If the proper pronounciation is applied then the proper swar sthan is acheived. If the swar is not placed on proper sthan by an artist it becomes out of tune.

10) The mental condition of an artiste :- The sthan of swara in raga depends on the mood of the artist. If the artist is in sad, mood, happy mood or angry mood or depressed mood, accordingly sthan of the same swara will differ.

11) Vocal chord of an artiste :- The sthan of swara depends on the artist's vocal chord. Therefore the sthan of particular swara will change from artist to artist.

12) Raganaga of raga :- Raganaga of raga is very important in deciding or fixing sthan of swara in particular raga. The base (adhar) of any raga depends on particular swar-sandarbh. Svayam raga is that whose arrangement of swara(swar-rachana) is independent. Whose bhav and rasa are specially expected. whose aroh, avroha, vadi-sanvadi,
Alpatva and bahutva is as per the rule. whose swaras of purvang has got definite relation with swaras of uttarang. The ragas in which swayanm ragas appear effectively (chaya) are called raganga. For ex. Bhairav raga. Bhairav raga appears effectively in ragas kalingada, Bhairav anga guori, Shivmat bhairav, Ramkali, Ahir Bhairav...So they are called Bharavang ragas.

Bilaval (eueeuJeue) :- Bilaval, Alhaiyya, Sarparada, Kukubh, Lchyasakha, Shukla, Yamani, Devgiri (eueeuJeue, DeurrJeue, meujeje, keeYe, BibliJeue, Meueue, Uceue, ojeiej,)
pepe, meKeJeue

Kalyan (kaueuleCe) :- Kalyan, Shudhdha Kalyan, Yaman, Chandrakant, Tivra Kalyan, Pahadi, Hemkalyan, Jayatkalyan (keatuleCe, MeBo keatuleCe ekaak eYe keatuleCe, Uceue, Uskaaak, ite ekeatuleCe, here[e, rkekeatuleCe, pellekaatuleCe])

Khamaj (Keceepe) :- Khamaj, Jhinjhoti, Tilang, Mand, Khanbavati (Keceepe, ePePeese, cleeuc, ca[e, KeyeeJee)

Kafi (kaelheie) :- Kafi, Sindhora, Anand Bhairavi (kaelheie, memJeje, Deees YeeJee)

Purvi (heJee ) :- Purvi, Puriya Dhanashri, Paraj (heJee, heejJe Oeese, hejpe)

Marava (ceeJee) :- Marava, Bhatiyar, Bhankhar, Puriya ( ceeJee, YeessJeeg, YeKeeg, heejJe )

Todi (te[e):- Todi, Gurjari Todi, Chaya Todi, Multani (te[e, ipeje te[e, ijeJe, ojeJe, ceoeJeoe)
Asavari (DeemeJe)-: Asavari, Jainapuri, Gandhari, Devgandhar, Desi, Komal Rishabh asavari (DeemeJe, peosheje, ieDeje, oieDej, kaaceue DeemeJe, oMe)

Sarang (meeje):- Brindavani Sarang, Megh, Shudhdha Sarang, Madhmad Sarang (eyeröeye meeje, cel, Meö meeje, céDeœo meeje,)

Dhanashri (DeveeBe):- Dhanashri, Bhimpalasi, Dhani, Patdeep, Pradipaki, Hanskinkini (DeveeBe, Yeacbeueemee, Oeave, hesoehe, heohekeie, rumekeakeCee)

Lalat (ueule):- Lalat, Basant, Pancham, Prabhat Lalitagauri (ueule, ynevele, neDëce, NeYeote, ueuleueieje)

Pilu (heeue):- Pilu, Barava, Badhans (heeue, yejë, ye'[rme)

Sorath (mee") :- Sorath, Des, Tilak Kamod, Jayjayvanti (mee", ome, etueke akeceœo, pellepeJeJeote)

Bibhas (eyeYeeme):- Bibhas, Reva, Jaytashri (eyeYeeme, jeëe, pellepeBe)

Nat (veš):- Nat, Guod (veš, iee[])

Shri (be):- Shrirag, Tirvan, Chaiti, Deepak (bejeie, etejëve, ëteëe, oëheka)

Bageshri (veeieBe):- Baghri, Rageshwari, Bahar, Kuoshi Kanada
(yießëe, jeieDeje, yercej, kaàdMe kaàve[e)

Kedar (kaœej):- Kedar Nat, Bhavani Kedar, Kamod, Jaldhar Kedar
(kaœej ves, Yeëeve kaœej, kaàceœo, peuDej kaœej)

Shankara (Meæaj):- Shankara, Malashri, Bihag, Hansdhvani (Meæaj, ceaseBe, eyerneie, rumOjeve)
Abhogi:- (ojyeje, De[eve, meleF, Meravee, vedEkaie, iepedkave[e kaave[ec eurej, ranevee 
kaave[e, ceeokaie, keamee, DeYeiee,)

Malhar (ceurej) :- Malhar, Ramdasi malhar, Sur Malhar,
Gaudmalhar, Meghalhar, Natmalhar, Dhundiyamalhar (ceurej, 
jeceneceruj, mejceruj, ime[ceurej, cecoreuj, vescoreuj, Oejepekaceuruj, Oe[ue 
ceurej)

Hindol (en[ue):-Hindol, Sohani, Bhinshadja, Shudhda Sohani
(en[ue, meerwee, eYeve[pe, MeDo meerwee)

Bhupali (Yehecee) :- Bhupali, Deskar, Jayat, Jayat kalyan (Yehecee, 
cemkaej, pelbele, pelbele keakUeeCe)

Asa (Deemee) :- Asa, Durga, Bhavani (Deemee, oiee, Yejeeve)