Synopsis

Importance and status of a Note in Indian classical music.

Introduction :- The following aspects are explained.. North Indian classical music as an art and science, Historical, Mathematical, Scientific, Geographical, Educational, Discipline & freedom ect.

The thesis contains 5 chapters, the summary of the five chapters is given here below.

Chapter 1 :- The 1st chapter deals with the definition of Indian music as stated by Pt Sharangdeo in his book 'Sangit Ratnakar'. Definition of 'Nad', characteristics of 'Nad', different kinds of 'Nad', and properties of 'Nad' is also given while explaining Indian Music.

Chapter 2 :- This chapter starts with the Definition of 'Shruti' and 'Swar', then followed by how the 'shruti' is converted into 'swar', how the No. 22 shruties is developed by 'Shadj-Pancham bhav'. 'Chatusarana Experiment' conducted by Bharatmuni is explained and shruties obtained from 4 saranas, their inter-relation is also described.

Chapter 3 :- This chapter deals with 'Swar'! Definition of swar, how the 7 swaras are developed from 3 basic swaras-Udatt, Anudatt, and swarit mentioned in 'Rugveda' is given. According to Pt. Ahobal there are 29 swaras and swara's origin, colour, God (Devata), etc is also given. Pt Ramamatya and other experts's views about 'swara' is also mentioned.
Chapter 4: 'Sthan' of swar is depends upon various factors.. like 1) time of singing of raga 2) Aroh and avaroh of swars in raga 3)'vadi' and 'sanvadi' swaras, 4) swara's nyas, 5)Charactor (swarup) of raga, 6)emotions expected in raga,(bhav) 7)Words of Bandish, 8) Artist's personality, 9) Artist's mood and 10) most important Ragang of raga. All above factors are discussed in this chapter.

Chapter 5 :- Description and Details of the experiment conducted to prove the sthan of the same swar is different in different raga are explained in this chapter. Vocal recordings of swar is used to measure the frequency of particular swar in aroh and avaroaha. Matlab software is used to get a graphical presentation of the frequency of swar. The graphical presentation was obtained which goes to prove the sthan of a same swara is different in different ragas of North Indian classical music.