The purpose of doing research on "Bhartiya sangitateel swaranche mahatva va sthan'.

The music came in existence on the earth right from the existence of a human being! The man started expressing his emotions or thoughts through different sounds. Ever since the dawn of civilization, man has been giving expression to his feelings in music in some form or other.

The medium of music is sound. The sound with uniform frequency is called musical sound. In Indian music musical sound is called Nad. The continuous series of sound of the same pitch which is melodious and gives aesthetic joy is called swara. The word swara is composed of two letters. 'swa' and 'ra'. The letter 'swa' stands for the word swayam, i.e. by itself and 'ra' stands for rajate or ranjayati, i.e. shines or delights. Swara or tone is that which shines or delights by itself without any extraneous aid. The music is a language of notes or swara and every note or swara of music is 'nad' of soul.

The various permutations and combinations of 12 swaras of Indian classical music create Raga, but all combinations of swaras do not create raga in music. Only those combinations of swaras which are melodious, pleasing, express different mood, rasa, emotions ( bhava) are raga. The definition of Raga is therefore 'Ranjayati iti raga'

In any raga the selected combination of swaras should be properly placed while singing or playing an instrument, only then expected mood, rasa, and bhava (emotions) of raga will be experienced. If the placement of swara is even slightly deviated from it's proper place then presentation of raga goes out of tune. Therefore swara has got lot of importance in North Indian classical music.
I am practicing and singing North Indian classical music for last many years. I realised while singing that same note or swara behaves differently in different ragas of North Indian classical music. For Ex. Teevra Ma in raga marava, yaman, multani and todi or 'Komal gandhar' in multani, todi, asavari are different. Now actually there is no difference in shruti and swara. Out of 22 shruties the combination of 5,6 or 7 etc. shrutis are selected for particular raga. i.e. those shruties are called swaras.

2) Hypothesis

When same note or swaras placed differently in different ragas i.e. on different shruties to express proper mood, rasa, and bhava of raga that means the sthan of the same swara in different ragas is different. I therefore selected the title of my thesis 'Bharatiya sangeetatil swaranche mahatva va sthan'

3) Data collection

I tried to analyse and find out why it should be so. What are the reasons? Is it related to 1) Time of Raga, 2) Aroh and Avroha of raga, 3) Vadi Sanvadi of raga 4) Nyas of swar 5) Swarup of raga 6) Bhav of raga (Emotions), 7) words of bandish 8) Artiste's personality, 9) Artiste's mood, or 10) Ragang.

I studied all these aspects by visiting various libraries and referring some books, like Sangeet Ratnakar by Sharangdeo,

Natya Shastra by Bharatmooni,
Sangeet Parijat Praveshika by Pt. Ahobal,
Swarmel Kalanidhi by Pt. Ramamatya,
Bhartiya Sangeet ka Itihas by Dr. Sharadchandra Paranjape,
Indian Music by Dr. Thakur Jaideva Singh,
4) Actual experiment

After collecting the sufficient data I thought of doing actual experiment to prove the fact that in North Indian Classical Music the sthan of the same swara is different in different ragas.

I recorded the same swara in different ragas, say for example komal gandhar in raga Todi, in raga Mulatani and raga Asavari, found out their frequencies and represented graphically by using Matlab software on computer. I have made similar experiments with swaras like komal Rishabh, komal Dhaivat, komal Nishad etc. I got the results which go to prove my idea that in North Indian Classical Music the shtan (Shruti) of the same swara is different in different Ragas.'

I did these experiments in UICT lab Mumbai.

5) Objective

I feel these findings will be useful to the teachers, students, and singers. These findings will help the artiste to use proper swar in proper raga to achieve the melody of raga which is the fundamental purpose of Indian music.