

## 7.11 Swars and Raags

There are some well determined rules and regulations regarding the structure of scale and formations of *Raags*; for this purpose, following terminologies are needed to be explained and defined.

### Structures of the notes and scale

**Naad** = A *Naad* is a most minute sound or its frequency. There are two types of *Naads*, such as **Aahatha** (striking) **Naad** and **Anaahatha** (non-striking) **Naad**. *Aahatha Naads* are generated by striking lungs, larynx, palate, teeth or lips and then comes out as sounds through throat. An *Anaahatha Naad* is not audible to everybody and needs intensive practice to perceive it; only sages could feel this type of sound.

**Shroothi** = A *Shroothi* is the audible melodious sound which is suitable for music and which can be distinguished from each other. *Shroothies* are generated from *Naad*.

**Swar** = A note. A *Swar* is a melodious sound suitable for music. *Swars* are expressed and sung with the help of letter(s).

**Swara-graam** = The scale. In ancient India, there were 22 *Shroothies* in an octave, but in modern time, only 12 *Swars* occupying some special positions in the 22-*Shroothi* scale are in use.

The number in the parenthesis (in the following definitions) indicates the relative position of a *Swar* in 22-*Shroothi* scale.

**Swara-Sapthak** or seven **Suddha** or **Prakritha Swars** = In modern *Swara-graam* or scale there are seven *Suddha Swars* - *Sarhja*(13), *Risav*(17), *Gaandhaar*(20), *Madhyam*(22), *Pancham*(4), *Dhaibath*(7) and *Nisaad*(11) which are abbreviated as and denoted by "S", "R", "G", "M", "P", "DH" and "N".

**Bikritha Swar** = There are two types of *Bikritha* (changed) *Swars* - **Komal** (soft) or flat and **Theebra** or sharp. A *Komal Swar* is placed in a lower position and a *Theebra Swar* is placed in a higher position over the scale than the original *Suddha Swar*.

Examples of *Komal Swars* - *Komal Risav* (15), *Komal Gaandhaar* (19), *Komal Dhaibath* (6) and *Komal Nisaad* (9) are denoted respectively by "r", "g", "dh" and "n".

Example of **Theebra Swar** - *Theebra Madhyam*(1) denoted by "m".



### The different features of Raags

**Babohritha** and **Barjitha Swars** = *Babohritha* (used) *Swars* are those which are used and *Barjitha* (rejected) *Swars* are those which are not used in a particular *Raag*.

**Aaroha** = Ascent or a gradual upward motion of *Swars*.

Example - S R G M P DH N S'

**Abaroha** = Descent or a gradual downward motion of *Swars*.

Example - S' N DH P M G R S

**Jaathi** = A category of *Raags* classified according to the number of *Babohritha Swars* in *Aaroha* and *Abaroha*. There are three kinds of *Jaathi* - **Sampurna** (complete), **Saarhav** and **Ourhav**. A *Raag* of *Sampurna Jaathi* consists of all seven *Swars*. Similarly *Raags* of *Saarhav* and *Ourhav Jaathies* consist of six and five **Swars** respectively. Accordingly there are *Raags* of nine *Jaathies*.

The table below shows all possible combinations of *Aaroha* and *Abaroha* which determine the *Jaathies* of *Raags* : -

	Number of Swars in Aaroha & Abaroha		Jaathi
1.	7	7	<i>Sampurna-Sampurna</i> (or <i>Sampurna</i> )
2.	7	6	<i>Sampurna-Saarhav</i>
3.	7	5	<i>Sampurna-Ourhav</i>
4.	6	7	<i>Saarhav-Sampurna</i>
5.	6	6	<i>Saarhav-Saarhav</i> (or <i>Saarhav</i> )
6.	6	5	<i>Saarhav-Ourhav</i>
7.	5	7	<i>Ourhav-Sampurna</i>
8.	5	6	<i>Ourhav-Saarhav</i>
9.	5	5	<i>Ourhav-Ourhav</i> (or <i>Ourhav</i> )

Note : - *Raags* consisting less than five *Swars*, are rarely in use because of their insufficient beauty.

**Bakra** (oblique) **Swar** = when a *Swar* in *Aaroha* or in *Abaroha*, goes to a lower or a higher *Swar* before it passes to next higher or next lower *Swar*.

Example - P DH N DH S' - in this case *Nisaad* is *Bakra*.

**Bakra Aaroha** = An *Aaroha* ordered obliquely.

Example - P DH N DH S' - in this case *Nisaad* is *Bakra*.

**Bakra Abaroha** = An *Abaroha* ordered obliquely.

Example - P M G M R S - in this case *Gaandhaar* is *Bakra*.

**Baadi Swar** = According to modern view, a *Baadi Swar* is the principal *Swar* which is used most frequently and which constitutes the main form of a particular *Raag*.

**Sambaadi Swar** = A *Swar* which maintains the *Sarhja-Madhyam Bhav* (difference of  $[22-13] = 9$  *Shroothies*) or *Sarhja-Pancham Bhav* (difference of  $[4+22]-13 = 13$  *Shroothies*) from the *Baadi Swar*.

The table below shows all possible *Sanbaad* (relationship) between the *Baadi* and *Sambaadi Swars* of a *Raag* :-

<i>Sarhja(13)-Madhyam(22) Sanbaad</i>			<i>Sarhja(13)-Pancham(22+4) Sanbaad</i>		
<i>Sarhja</i>	<i>Madhyam</i>		<i>Sarhja</i>	<i>Pancham</i>	
-13	+ 22	= 9	-13	+ (22+4)	= 13
<i>Komal Risav</i>	<i>Theebra Madhyam</i>		<i>Komal Risav</i>	<i>Komal Dhaibath</i>	
-15	+ (22+1)	= 8	-15	+ (22+7)	= 14
<i>Risav</i>	<i>Pancham</i>		<i>Risav</i>	<i>Dhaibath</i>	
-17	+ (22+4)	= 9	-17	+ (22+7)	= 12
<i>Komal Gaandhaar</i>	<i>Komal Dhaibath</i>		<i>Komal Gaandhaar</i>	<i>Komal Nisaad</i>	
-19	+ (22+7)	= 10	-19	+ (22+9)	= 12
<i>Madhyam</i>	<i>Komal Nisaad</i>		<i>Madhyam</i>	<i>Thaar Sarhja</i>	
-22	+ (22+9)	= 9	-22	+ (22+13)	= 13

Note :- *Sanbaads* with six or seven *Shroothies* difference are recognized, but those are comparatively less common.

**Bibaadi Swar** = According to *Bharath*, a noted musician-scholar of ancient India, *Bibaadi Swars* are 20-*Sroothi* apart from each other. But in the modern times, it has been accepted as a *Swar* not to be used in a particular *Raag* in general, but for the sake of beauty, its controlled use may be allowed.

**Aanoobaadi Swar** = the *Aanoobaadi Swars* are those other than *Baadi*, *Sambaadi* and *Bibaadi Swars*, used in a *Raag*.

**Dhartha** or **Pakarh** or **Pradhaan Anga** = A small group of *Swars* showing the main feature of a particular *Raag*.

**Samay** = Time : the time from sunrise to sunset and sunset to sunrise is divided in 8 equal parts - *Prahars*. The *Raags* are also classified into 8 groups according to their natures and significances, to be sang in a specific time division or *Prahar*.

**Raag** = "*Ranjayathi Eethi Raag h*" (Sanskrit language) - (a tune) that pleases (the ears) is a *Raag*. There are three kinds of *Raags* - **Shuddha** (pure), **Saalanka** or **Chhayalog** and **Sankeerna** (narrow).

**Suddha Raag** = A Raag which is not mixed with any other Raag, is called a *Suddha Raag*. Raags discussed in this book are mostly *Suddha Raags*.

**Saalanka or Chhayalog Raag** = A Raag which is a combination of two Raags, is called a *Saalanka* or *Chhayalog Raag*. The examples of this type of Raags are *Joyjawanthee Raag* of first kind which is a combination of Raags *Baageshree* and *Desh*, and Raag *Baahaar* which is a mixture of Raags *Kaanaarha* and *Baageshree*.

**Sankeerna Raag** = A Raag produced by a mixture of more than two Raags, is called a *Sankeerna Raag*. The examples of this type of Raags are *Joyjawanthee Raag* of second kind, which is a mixture of Raags *Gourh*, *Bilaawal* and *Soorat*, and *Piloo Raag* which is a combination of *Bhairavee*, *Bhimpalashree* and *Gouree*.

While practicing a Raag, one must be careful about the following points : -

- (1) *Babohritha Swars* and their kind (i.e. *Komal* or *Theebra*), and *Barjitha Swars*.
- (2) the orders of *Aaroha* and *Abaroha*, and their motions - *Saral* (straight) or *Bakra* (oblique).
- (3) *Jaathi* or number of *Swars* applied in ascent and descent of *Aaroha* and *Abaroha*.
- (4) *Baadi* and *Sambaadi Swars*.
- (5) the appropriate time of a Raag.
- (6) the gradual movements with the *Swars* used in a Raag, from lower *Sapthaks* to higher ones.
- (7) staying in the specified *Sapthak* of a Raag comparatively longer time.
- (8) creating beauty by application of right *Swars* and various types of ornamentations.