

Indian Classical Music: Swara Comparison Table

This table maps the 16 swarasthanas (positions) of Carnatic music to the 12 swaras of Hindustani music, along with their full names.

Carnatic Notation	Carnatic Full Name	Hindustani Full Name	Hindustani Notation
S	Shadjam	Shadj	S
R1	Shuddha Rishabham	Komal Rishabh	re
R2	Chatusruthi Rishabham	Shuddha Rishabh	Re
R3	Shatsruthi Rishabham	Komal Gandhar*	ga
G1	Shuddha Gandharam	Shuddha Rishabh*	Re
G2	Sadharana Gandharam	Komal Gandhar	ga
G3	Antara Gandharam	Shuddha Gandhar	Ga
M1	Shuddha Madhyamam	Shuddha Madhyam	m
M2	Prati Madhyamam	Teevra Madhyam	M
P	Panchamam	Pancham	P
D1	Shuddha Dhaivatam	Komal Dhaivat	dha
D2	Chatusruthi Dhaivatam	Shuddha Dhaivat	Dha
D3	Shatsruthi Dhaivatam	Komal Nishad*	ni
N1	Shuddha Nishadam	Shuddha Dhaivat*	Dha
N2	Kaisiki Nishadam	Komal Nishad	ni
N3	Kakali Nishadam	Shuddha Nishad	Ni

*Note: In Carnatic music, there are 16 names for 12 physical pitch positions (swarasthanas). Some notes like R3/G2 or D3/N2 share the same pitch but are named differently depending on the raga structure (Vivadi ragas).

Key Differences in Nomenclature

1. The Fixed Notes (Achala Swaras)

- **Sa** (Shadjam) and **Pa** (Panchamam) are fixed in both systems and do not have variations.

2. The Nature of "Shuddha"

- In **Carnatic Music**, "Shuddha" refers to the **lowest** possible pitch of a note (e.g., Shuddha Rishabham is the lowest 'Ri').
- In **Hindustani Music**, "Shuddha" refers to the **natural** or "major" version of the note (e.g., Shuddha Re is equivalent to the Carnatic Chatusruthi Ri).

3. Altered Notes (Vikrita Swaras)

- **Hindustani:** Uses **Komal** (flat) and **Teevra** (sharp). Only Ma can be Teevra; Re, Ga, Dha, and Ni can be Komal.
- **Carnatic:** Uses a numbering system (1, 2, 3) and specific prefixes like **Chatusruthi** (4-shruti), **Shatsruthi** (6-shruti), **Sadharana**, **Antara**, **Kaisiki**, and **Kakali**.