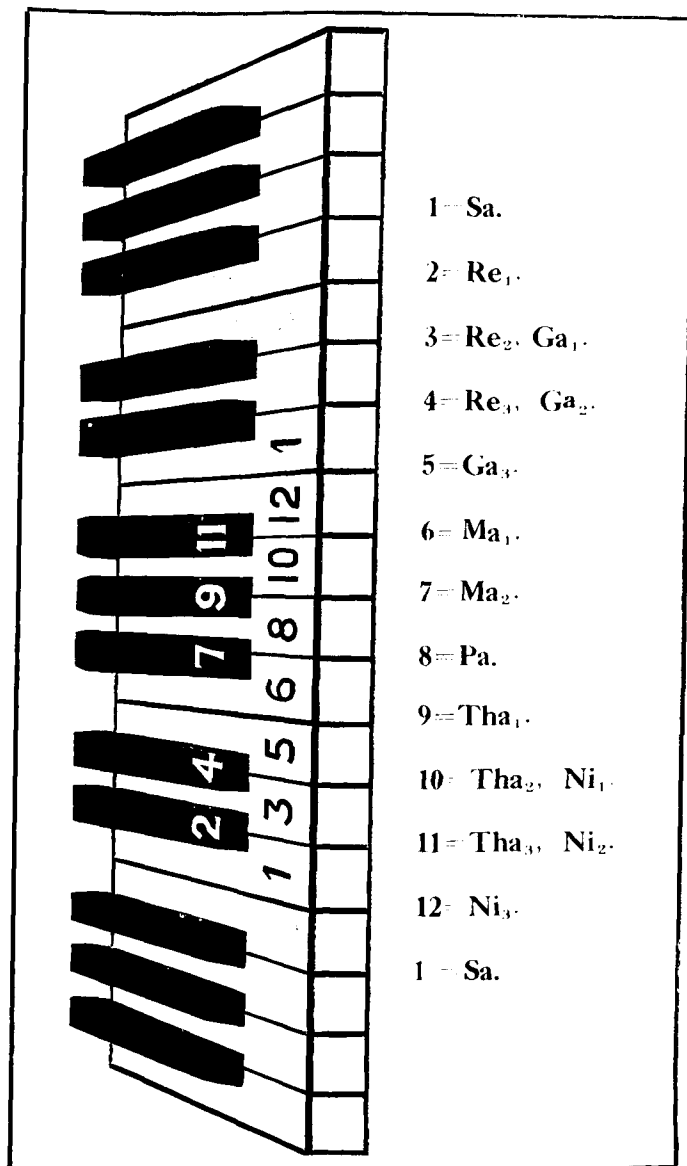




- 1 - Sa.
 2 - Re₁.
 3 - Re₂, Ga₁.
 4 - Re₃, Ga₂.
 5 - Ga₃.
 6 - Ma₁.
 7 - Ma₂.
 8 - Pa.
 9 - Tha₁.
 10 - Tha₂, Ni₁.
 11 - Tha₃, Ni₂.
 12 - Ni₃.
 1 - Sa.

A KEY TO HINDU MUSIC



BY

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MADRAS

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A KEY TO HINDU MUSIC

Heard melodies are sweet,
But those unheard are sweeter — *Keats*.

HAD the Indian Empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of music invented, as the Hindus believe, by their Gods, and adapted to mystical poetry; but such have been the revolutions of their government since the time of Alexander, that although the Sanskrit books have preserved the theory of their musical composition, the practice of it seems to be almost lost (as all the pandits and Rajas confess) in Gaur and Magarha, or the Province of Bengal and Behar. When I first read the songs of Jayadeva, who has prefixed to each of them the name of the mode in which it was sung, I had hopes of procuring the original music; but the pandits of the South referred me to those of the North; while they—I mean those of Nepal and Kashmir—declared that they had no ancient music but imagined that the notes to the Gita Govinda must exist, if anywhere, in one of the Southern Provinces, where the poet was born: from all this I gather, that the art, which flourished in India many centuries ago, has faded for want of due culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral roundelays of Mathura on the loves and sports of the Indian Apollo, Krishna. We must not, therefore, be surprised, if modern performers on the *vina* have little or no modulation, or change of mode, to which passionate music owes nearly all its

enchantment ; but many reasons induce me to believe ; that the old musicians of India, having fixed on a leading mode to express the general character of the song, which they were translating into musical language, varied that mode, *by certain rules*, according to the variation of sentiment or passion in the poetical phrases, and always returned to it at the close of the air, though I cannot but admit, that their modulation must have been greatly confined by the restriction to certain modes and hours, unless those restrictions belonged merely to the principal mode. The scale of *vina*, we find, comprised both our European modes, and, if some of the modes can be raised a semi-tone by a stronger pressure on the frets, a delicate and experienced singer might produce the effect of minute enharmonic intervals. The construction of the instruments, therefore, seems to favour my conjecture ; and an excellent judge of the subject informs us that, 'The open wires are from time to time struck in a manner that prepared the ear for a change of modulation, to which uncommonly the full and fine tones of those notes greatly contribute.'¹ We may add that the Hindu poets never fail to change the metre which is their mode, according to the change of subject or sentiment in the same piece ; and I could produce instances of poetical modulation (if such a phrase may be used) at least equal to the most affecting modulations of our greatest composers ; now the musicians must naturally have emulated the poet, as every translator endeavours to resemble his original ; and, since each of the Indian modes is appropriate to an affection of the mind, it is hardly possible that where the passion is varied, a skilful musician could avoid a variation of the mode.

¹ Sir William Jones.

RAGA

In my researches on the Hindu musical scales, I have noted down schools of music and the systems found therein and my own remarks about the same are found below. Sir W. Jones, in his 'monumental work on the musical notes of the Hindus' with his usual insight into Hindu mythology and Sanskrit lore, translated *rāga* as a 'mode'. By a simple multiplication of the seven notes into the 12 semi-tones he obtained the maximum 84, as the primary and secondary modes. The primary modes he fixes at 7 and the remaining 77 are secondary. He does not however give any clue as to how he differentiates the secondary from the primary. The classification is quoted from the Persian system evidently referred by him on page 178 'On the Musical Modes of the Hindus'. The Persians distribute these into 12 rooms or *makāms* or *perdahs*, 24 *shobahs* and 48 *gushās*. Again he quotes Anīm a writer and musician of Hindustan, who, however, fixes on 7 primary modes.

He subsequently refers to the four schools of music, i.e., the ISVAR or Osiris, Bharata, Pavana or Hanuman and the fourth Kallināth. We have to bear in mind these are the great masters of music, who codified the systems of music into the several departments of the Euphonic arts. The first was the creator, as it were, of language or sound, with reference to the four parts of grammar ; the second brought the histrionic art and the forensic into touch with the above notes in euphony. The third and also Nārād based his work on the domain of sound, upon the principles of acoustics as pertaining to the articulate and the inarticulate spheres of human vocabulary.

Our chief difficulty now lies in the reconciliation of those two later systems of Hanumathiyam and

Nāradiyam; while the former cared more for symphony, the latter cared for euphony, in the garb of language and articulate sounds.

Hanuman reduced the whole gamut of 7 primary notes (*Saptaka*) to 6 groups; and created families out of them. Sir William Jones (vol. vi) in his notes on Hindu music on page 193, writes that they are the 6 primary *rāgas*: and it is a problem to fix the *melam* to which each belonged:—

<i>Malawa</i>	<i>Sri Raga</i>
<i>Hindola</i>	<i>Vasantha</i>
<i>Deepaka</i>	<i>Mēgha.</i>

All these are the *suddha* 'Ma' *rāgas*, i.e., of the *Pūrva mēlakartha*. Each of these *rāgas* is supposed to have wives; in this case, 5 for each, and 8 *rāginis* or *putras*. Sir William Jones has graphically described the matrimonial relationship in the following lines:—

'By such mutilations and by various alterations of the notes, in tuning the *vina*, the number of modes might be augmented indefinitely; and Kallināth admits 90 into his system, allowing 6 nymphs, instead of 5, to each of his musical deities:—for *Deepaka*, which is generally considered as a last mode (though Mirza Khan exhibits the notes of it) he substitutes *Panchama*; for *Hindola*, he gives us *Vasantha*, or the spring, and for *Malawa*, *Nata-Narayana* or Krishna, the Dancer, all with scales rather different from those of Pavan. The custom of Iswara, which probably has some affinity with the old Egyptian music invented or improved by Osiris, nearly resembles that of Hanumat; but the names and scales are a little varied; in all systems the names of modes are significant, and some of them fanciful as those of the fairies in *The Midsummer Night's Dream*. Forty-eight new modes were added by Bhārat; each

wedded to a nymph (these called *bhārya*) to each *putra*, or son of a *rāga*; thus admitting in his musical school, a hundred and thirty-two manners of arranging the series of notes.'

He does not say how he arrived at the figure 132. It is an enigma to the modern iconoclast of music like myself; and further I cannot accept the various conjectures by different authors in different periods, particularly when the 'System of Iswara' and of Pavana are lost either in oblivion or in regions of 'myths and miracles'. I have ventured in this book to catalogue the whole nomenclature in the Hindu musical scales into *mēlakarthis* as followed and adopted by Venkatamakhi. In so doing, I give below a few observations about the several sources and authors of Hindu music (in their chronological order).

SAMA VEDA

The genesis of Hindu music is found in Sāma Vēda. The Rev. Stephenson, D.D., on the *Sāma Vēda Samhita*, a work belonging to a period of antiquity (believed to have been written between 1000 and 1200 B.C.) remarks 'that it is not till all the mysterious records of Hinduism have been brought to light, that we shall be able to take a comprehensive view of the Brahminical system as a whole, and correct the mistakes which to a greater or less degree always attend limited information.'

SAMA GANA

'May the nourishing sun, who knows and sees all things grant us prosperity.'—Amen. The principal metres used in Sāma Gāna are the 'Gāyatri' and 'Jagati'; for details refer Pānini with the *pluta* or the *triple-time* syllables.

A peep into purely ecclesiastical music will reveal the one *svara*, i.e., the *Pranav Onkara* as the *Archika*, the *Ghatika*, two; *Sāmika*, three; the *Svarāntera*, four; *Oudava*, five; *Shādava*, six; and the *Samptaka*, seven. In the musical scales other than those used for Soma chanting, not less than four *svaras* are to be indulged in. The Vēdic chanting admitting only of three gradations of pitch, the ascending, the descending, and the euphonic—tremolo—*Uthatha*, *Anuthatha*, and the *Svaritha* (accompanied with *svaras*), the *mārgi* and *dēsi* systems of *Ratnākara*.

NARADIYAM

The celestial musician whose chief *vina* is Mahathi reckons the *rāgas* as male, i.e., 1. *Bhairavi*; 2. *Bhūpala*; 3. *Srī*; 4. *Phalamanajari*; 5. *Vasantha*; 6. *Malawa*; 7. *Bangala*; 8. *Nāta*.

Why he fixed these as male and for what reasons the author doesn't mention.

Of these, the different castes have two each:—

- | | |
|-------------------------------|-----------------------------|
| 1. and 2. <i>Brahma</i> caste | ... <i>Sama Veda</i> . |
| 3. „ 4. <i>Kshatriya</i> | ... <i>Yajur Veda</i> . |
| 5. „ 6. <i>Vaisya</i> | ... <i>Rig Veda</i> . |
| 7. „ 8. <i>Sūdra</i> | ... <i>Atharvana Veda</i> . |

REFER THE NAMES OF:—

Male.	<i>Rāginis</i> .	<i>Pavāna</i> .
1. <i>Bhairava</i> ... 5	(refer pages 198-99, Sir W. Jones on 'The Musical Modes of Hindu Music').	
2. <i>Malawa</i> ... 5	„	„
3. <i>Srī Rāga</i> ... 5	„	„
4. <i>Hindola</i> or <i>Vasantha</i> ... 5	„	„
5. <i>Dēepaka</i> ... 5	„	„
6. <i>Mēgha</i> ... 5	„	„

But Nārada, with his inventive genius, brought the *svarārnava* into vogue. That is the book which was handed over to the Southern India philosopher and musician Thiyāgiah Garu. By the aid of this treatise he was able to compose the different *krithis* in different *rāgas*. But for his combination of inventive and practical genius, music would not be what it is now, particularly the Carnatic school of music.

SRI NARADIYAM

This book was most probably written about A.D. 1700 (from the library of the Maharajah's palace at Tanjore). We find that the *rāgas* are 10; classified as male and each male *rāga* has a wife, sons and daughters-in-law. The relationship and family pedigree is adumbrated to one degree further than what is referred to in any of the previous books of music. The names of the *rāgas* are as follows:—

1. *Srī*.
2. *Vasant*.
3. *Panchama*.
4. *Bhairava*.
5. *Kousika*.
6. *Mēgha*.
7. *Natanārāyanan*.
8. *Hindola*.
9. *Dēepaka*.
10. *Hamsaka*.

IN THE EPIGRAPHICA INDICA, vol. xii, p. 227, we find that the *KUDIMIYA MALAI INSCRIPTION* *Kudimiya Malai Inscription of Music*, written in characters of about the seventh century A.D. about six centuries, before Sārangadeva, the author of *Sangita Ratnākara*

A.D. 1210—A.D. 1247 gives the notation as adumbrated by Venkatamakhi.

The seven sections corresponding to the seven classical *rāgas* of the time, i.e. :—

1. *Madhyama Grama.*
2. *Shadja Grama.*
3. *Shadava.*
4. *Sadharita.*
5. *Panchama.*
6. *Kaisikamadhyama.*
7. *Kaisika.*

'Each section consists of a collection of groups of 4 notes arranged in sub-sections of 16, each sub-section taking up one line of inscription.'

In this inscription we find the word *jatis* (*gatis*) used for combination or groups of notes. The combination of the initial consonant, denoting the note, and the vowels *a, i, u*, or *ē* as *ra, ri, ru, rē*, are used as we find in the *Chathurkandi Prakashikha* by Venkatamakhi or by his father Govinda Dikshit. The other notes, i.e., *ri, ga, ma*, and *ni*, were given three different values by fixing up the vowels, *a, e, u*, to each, i.e., *ra, ri, ru, ga, gi, gu; tha, thi, thu; na, ni, nu; and ma, and me.*

But, prior to our elaborating the classification of this system of *rāgas* purely, with regard to the allocation of merely the *svaras*, an attempt was made by musicians to classify them according to one's own experience. So much so, we have seen the description of *rāgas* given in certain works on music, that each *rāga* is composed of several other *rāgas* and the names concocted accordingly. But who is to know the other *rāgas* that go to form the main *rāga*, and again who fixes the notes of each *rāga*?

Mr. Bhātkhande has fixed up certain *rāgas* in his *Hindustani Sangita Paddhati* as 'typical.' But what

is the criterion by which he has taken these *rāgas* as 'typical.' The typical *rāgas* are taken for the common 'that' which entirely depends upon the musician's own skill and originality. Mr. Clements has also endorsed this 'classification as methodical and acceptable to the Indian musician,' which is not the case.

There is nothing which can be called 'typical' or otherwise. Each type, depending upon primary and secondary notes, are all evidently the feeble attempts made, by people who do not understand the fine system of Indian *rāgas* and their genesis.

CHATHURKANDI PRAKASHIKHA

The scientific and the mathematical precision arrived at by that genius Venkatamakhi in his *Chathurkandi Prakashikha* explains the Hindu system of music and its several modes on a scientific basis. Leaving the allegorical and mythological regions to the theologians and theorists, we now come to the actual practical side of Hindu music as adapted to the instrumental music. Leaving the *graha* and *amsa* alone, *Chathurkandi* struck out a new line of denoting the notes by giving a vowel change; to each of the letters representing the *svarams*; *sa* and *pa* were left alone, because they form the constant factors in all the modes.

Venkatamakhi—Now we come to the division of *rāgas*, as introduced by Venkatamakhi; the definite plan can be understood by the preliminary allocation of the major groups into the *suddha madhyama* and *prati madhyama rāgas*. The *ma* is the bisecting point in the whole phonetic system. I am afraid I am taking you into unknown regions where language and sounds are blended together for purposes other than music. The phonetic system of

the Sanskrit language is based upon the original symphony of the *damaru* or *dhakka* of Maheswara, *ma* is the *bijam*, the seed or the keynote, in the physiology of man which is located in the very centre of the human frame.

In the physiology of man you can roughly allocate the two *rāgams*, i.e., *Dhira Sankarābharanam*, i.e., the twenty-ninth *mēlam*, and *Mēchakalyāni*, the sixty-fifth *mēlam* side by side, on the right and left side of the human frame with *bijam* (keynote) representing the *suddh ma* to the right, and *prati* or ' *tivra* ' *ma* to the left. Again, I am afraid this is also a very awkward digression from the main subject, which takes us into the mystic regions of *Mantra Sastras* based on the *Sāma Ganam*, as elaborated in the *Atharvana Veda* full of mystic symbols and figures, the blending of the purely esoteric with the exoteric phonetic system and manifested in the system of Indian music with the several alphabets denoting the pitch of the human voice or *nādam* under the musical parlance of *rāgas* or *mēlams*.

These *rāgas* were not in existence during the period of *Bharata Nātya Sastra*, i.e., earlier than the fourth century A.D. But they occur in the *Ratnākara* and also in *Nārada Śiksha*. The latter refers to seven *rāgas* only, whereas in *Ratnākara* many more are mentioned. The growth and development of the seven is a puzzle to me.

PURANAS

Again in the realm of *Purānas*, which are the finest and most realistic works of fiction, ' *Purānah Kalpana Katha* ' we find in the *Mārkaṇḍeya Purānam* (Dutt's, page 113) that there are seven kinds of *rāgas* from seven kinds of *svaras*, seven classes of songs, and so on; forty-nine

measures and three *grāmas*, in the description of *Sangīta* (music) by Sarasvati, when the Goddess is made to narrate the science of music before Siva in Mount Kailas. When she was questioned by the king of the *Nāgas* she said that there are three *thalas* (time), four grades (material bars), three *lavas*, six *yatis* (prosody), four *tadangas*, and all dependent and related to the sounds, as expressed by vowels and consonants. Then a *rāga* is defined as a mere collocation or a succession of notes with a determined motive or mood and each consisting of an air or several airs (*rāga* is not by itself an ' air ').

SRI RAGAVIBODHA

It is said that singing was invented by Mahadeva and Purbutty. That Mahadeva has five mouths, and from each mouth issued a musical mode in the following order :—

1. *Srī Rāga* ; 2. *Bussunt* or *Vasantha* ; 3. *Bhairava* ; 4. *Pancham* ; 5. *Mēgh*.

To this they add *Natanārāyan*, which they attribute to Purbutty. These six modes they call *rāga*, and each has several variations ; but the six following are what are most common :—

Variations of *Srī Rāga*.—1. *Malavī* ; 2. *Tirowenee* ; 3. *Gowri* ; 4. *Kadari* ; 5. *Maddimadwi* ; 6. *Behari*.

Variations of *Bussunt*.—1. *Deysee* ; 2. *Deogurree* ; 3. *Byratty* ; 4. *Towree* ; 5. *Lellita* ; 6. *Hindowlee*.

Variations of *Bhāirava*.—1. *Bairavam* ; 2. *Muddehmad* ; 3. *Bihrowee* ; 4. *Bungālee* ; 5. *Biratka* ; 6. *Sindavee* ; 7. *Poonargeya*.

Variations of *Pancham*.—1. *Beybhass* ; 2. *Boopalee* ; 3. *Kanra* ; 4. *Badhunsha* ; 5. *Malsree* ; 6. *Pathamunjeree*.

Variations of *Megh*.—1. *Mullar*; 2. *Sowrutty*; 3. *Assavaree*; 4. *Kowsekee*; 5. *Gandhar*; 6. *Harasingaree*.

Variations of *Natandrayan*.—1. *Kammodee*; 2. *Kulleyan*; 3. *Aheeree*. 4. *Soodhanuat*; 5. *Saluk*; 6. *Nutkummer*.

Some make only four variations of each *rāga*. Others in the place of *bussunt*, *pancham*, and *mēgh*, use *malkoosa*, *hindowl*, and *dēepak*, and make five variations of each. Others instead of *bussunt*, *behudga*, *panchama* and *mēgh* use *soodh*, *behungara*, *hindowla*, *dasker*, and *soodhanut*.

There are two kinds of songs; *marug* being those invented by the Dewlabs and the Rekehsir, which are the same everywhere, and are universally held in the highest veneration.

In the Dekhan there are many who sing them in different ways, amongst which are the following:—

1. *Soorejporakass*; 2. *Penjtalisser*; 3. *Sirbetobekder*; 4. *Chanderperkass*; 5. *Ragkuddem*; 6. *Shoomra*; and 7. *Surtunnee*.

There is likewise another distinction of these with regard to their formation or composition, and this also comprises three classes:—First, *soodh*, or such as are simple and original. The first class is sub-divided into two species, viz., *soodh* and *mahasoodh*: *soodh* are such as are deficient in some of their *srootis*; and those which retain all their *srootis* are termed *mahasoodh*. *Tooree* is an example of the former, and *Sarung* and *Canhra* of the latter. Second *salung*. These are likewise simple, but bear a resemblance to some other, as for example *Sri Rag*, which is the likeness of *Gouree*. Third, *sunkeernam*: and these are the compound ones. This last class is also sub-divided into two species: First,

sunkeernam, or such as are compounded of two *soodhs*, e.g., *Byron*, which is formed of *Tooree* and *Canhra*; and second *mahasunkeernam* or such as consist of two or more of any of the three classes, except two *soodhs* of course.

There is a diversity of opinion with regard to which of the *rāga* and *rāgini* belong to which class. In general, the *rāgas* are believed to be *soodh*, and *rāginis*, *sunkeerna*. Some suppose even the *rāgas* to be of this last mentioned class. Others reckon these seven *soodhs*; first *Canhra*; second, *Sarung*; third, *Goojree*; fourth, *Nut*; fifth, *Mular*; sixth, *Tooree*; and seventh, *Gouree*. To the second class *salung*, they ascribe the following:—first, *Descar*; second, *Bibhas*; third, *Lulit*; fourth, *Rewa*; fifth, *Bilawal*; sixth, *Mēgh*; seventh, *Soruth*; eighth, *Dhunasree*; ninth, *Gouree*; tenth, *Sri Rag*; eleventh, *Dēepak*; twelfth; *Cafee*; and thirteenth, *Kidara*.

PERSIAN AND ARABIC MUSIC

These are said to have their origin from the prophets whilst others ascribe them, as well as the invention of musical instruments, to philosophers. Although the *Muqamat Farsee* are originally of Persia, yet as they are now known in this country, it seems necessary to say a few words respecting them. The natives of Persia, like those of Hindustan, reckon their ancient music as comprising of twelve classes or *muqams*, each of which has belonging to it two *shobashs* and four *goshahs*. The *muqams* being generally considered equivalent to the *rāga* of Hindustan, the *shobashs* being esteemed as their *rāginis* and the *goshahs* *putras* and *bharyas*.

The annexed table exhibits all the *muqams* and *shobashs* and thirty of the *goshahs*, the rest being unknown.

Names of Muqamat	Shobashs	Goshahs
Rehavee	Nourozi Urub ...	Buharenishat.
	consists 6 notes ...	Ghureeb.
Hoosynee	Nourozi Ujum ...	Suware.
	6 notes ...	Ghumzooda.
Rast	Doogah ...	Nubate Toork.
	2 notes ...	Surfuraz.
Hijaz	Moohyyer ...	Busta Nigar.
	8 notes ...	Nubate Corrdanasa.
Boozoorg	Mooturuffe ...	Nihavunduk.
	8 notes, some say 9 ...	Sufa.
Cochuk	Punjah ...	Dilbur.
	5 notes ...	Ouje Cumal.
Iraq	Sigah ...	Nigar.
	3 notes ...	Visal.
Isfahan or Isfuhang.	Hisar ...	Shuhuree.
	8 notes, some say 10 ...	Usheeran.
Nuva	Hoomayoon ...	Ghizul.
	4 notes ...	Turub Ungez.
Ooshshaq	Noohzut ...	Buhre Cumal.
	8 notes ...	Buhre Uslee.
Zungool uh	Rukb ...	Etdal.
	3 notes ...	Golistan.
Boosuleek	Tyatee ...	Sureer.
	5 notes ...	Hyran.
Boosuleek	Mokkalif or ...	Jumalee.
	Rooe Iraq 5 notes ...	Rooh ufza.
Boosuleek	Mughloob ...	Hyrt.
	8 notes ...	Moatedilah.
Boosuleek	Tubreez ...	Muanuvee.
	5 notes ...	Puhluyee.
Boosuleek	Nushapporuk ...	.....
	6 notes ...	.....
Boosuleek	Nourozi Khara ...	.....
	5 notes ...	.....
Boosuleek	Mahvur ...	.....
	6 notes ...	.....
Boosuleek	Zaboel ...	.....
	3 notes ...	.....
Boosuleek	Ouj ...	.....
	8 notes ...	.....
Boosuleek	Chargah ...	.....
	4 notes ...	.....
Boosuleek	Ghizal ...	.....
	5 notes ...	.....
Boosuleek	Usheeran ...	.....
	10 notes ...	.....
Boosuleek	Suba ...	.....
	5 notes ...	.....

SANGITHA SAMPRATHAYA PRATHARSHINI (TELUUGU EDITION)

The main division of *rāgas* into *marga* and *theshi* was in Ratnākara's time fixed up on a purely empirical basis.

The first division of *marga* was confined to the *swarga loka* purely referring to the *yoga* practice confined to the esoteric side of (*yoga* acoustics).

The *marga* was classified as:—

1. *Grama rāga.*
2. *Upa rāga.*
3. *Rāga.*
4. *Bhasha.*
5. *Vibhasha.*
6. *Antharabhasha.*

And *Theshi* was subdivided into—

1. *Rāganga.*
2. *Upanga.*
3. *Bhashanga.*
4. *Kriyanga.*

It is in the first division of *rāganga rāgas* that we find the 72 divisions; of the 12 notes. They are *sampūrna*, *shādava*, and *oudava*, and *vakra-sampūrna*, *oudav-sampūrna*, and *shādava-sampūrna* and *vice versa*, according to the ascending and descending scales of the particular *rāga*.

OTHER CLASSIFICATION OF RAGAS

Taking the sonal value, and the pitch in which each *rāga* is sung, we bring about the chief classification of *ghana*, *naya*, and *theshya* among *rāgas*. But I am forced to bring this category more with regards to the 'style' of the *rāgas* rather than the classification of *rāgas* generally. Simple *rāga* may be brought under each of the three last 'styles' as the actual singing depends much upon the originality and solemnization capacity of the songster. Again all *rāgas* can be made to be heard *ghana*, *naya*, or *theshyam* as the songster likes:—

1. *Ghana* is grave, heavy and deep.
2. *Naya*, sweet and light.

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3. *Thēshya*—Provincial—taking the tinge of the clan by whom or the country where it is sung.

This takes us into the region of the actual differentiation of *rāgas* particularly brought about by the songster in his solemnization of the several notes of the same major mode, i.e., the *alapa* and its minor divisions of *achipathika* and *ayatha*: Refer *Thāhna*, Chaturdandi, Here lies the chief ingenuity of the songster in fixing up the *māthras*—the lengthening and shortening of the vowel sounds of the notes in a scale—the *vadi*, *anuvadi* and *vivadi* of *swaras* and the *amsa* and *nyasa swaras*—the same notes in the one and the same mode, may be sung with different intonation and thereby bring about a quite different (mode) *rāgam*. For instance, *Pharaz* (Faraz) and *Mayamālavagowla* are of the *sampūrnām* type, and of the same mode. While the latter has the ascending scale for the *achipathika*, *Pharaz* has it in the descending scale. The starting point for the latter is *sa* of the lower octave, whereas for *Pharaz* it is the *sa* of the higher octave. Again *Nāthanāmakriya* (Jogia) and *Mayamālavagowla* (Bhaira) have the same scale mode. But the former starts with *ni*; and ends with *ni*; thus—the *nyasa swaram*, and *amsa swaram* bring about a world of difference in the same mode (of course each *rāga* as its *jīva* or *graha swara*). This was in vogue nearly 400 years prior to Venkatamakhi's time and was adapted in *Rāga*, and *Thāla Pratharshini* by Govindāmāthya. By further elaboration of the subject on *rāgas*, Venkatamakhi refers to the development of *rāgas* in different ways of *alapa* and *achipathika*, *argitha*, *rāga varthani*, *vishrama* and *sthāiya*. Again *sthāiya* is sub-divided into *ārōhana* and *avarōhana sthāiya*; and *makarini* consisting of the *jīva swara* as the starting point of *alapana* of a particular *rāga*, so

forth. A further division of *alapa* is brought about by the timing (*thāla*), *vilamba* (*bilampath*), *mathya* and *thvaritha* or *thivra*. *Thai* and *Kita Tha-thin-ga-na-thom*, to represent the phonetic sounds, are brought into vogue with the help of *thānam*. Further division of *kita* is brought about by the different degrees of time. The seven (*saptha*) *thāla* systems of time bring about different kinds of *gītha*, *shudha* and *chāyalaga sūda*.

The authentic edition of these *rāgas* and the fixing up of the *ārōhana* and *avarōhana* is not definitely and known. But for all practical purposes we can depend upon the treatise on this subject in Telugu edited by M.R.Ry. Singara Charulu, a musical *savant* of the South. The *Nāradiyam*, he quotes for the *purusha rāgas*, and under each *rāga* we find numerous others, tabulated verses, catalogue of mere names of *rāgas*. But the chief difficulty is to fix up the exact notes; as for instance, in *mālava* we find *sa*, *ri*, *ga*, *pa*, *tha*, *ni*, giving the *ārōhana* and *avarōhana*; but which *ri*, or *ga*, or *tha*, or *ni*, is referred to in the *rāga*? This requires further tabulation.

Dhrupads, *Tommeries*, *Thillana*, *Asthai*, *Khyals*, *Tappas* are all varieties brought about by the time and style rather by the actual notes.

The *dhruva thāla* (*drupad*) brings about that division of *rāg* into *abog*, *uthgraha*. This is described in the chapter on *gītha* by Venkatamakhi. *Dhruvam* means in Sanskrit, permanent, stable, majestic, and steady, strong like *Dhrupada*, that is *Dhruvapadam*, the permanent and everlasting, indestructible abode of *Dhruva*, in his *Dhruva Mandal*. Another division of *rāgas* pertaining to the composition rather than to the actual notes is mentioned by Venkatamakhi—*vilamba* and *madhyamakala*. This is brought about by the different nomen-

clature introduced by *thana*, *rāga*, *ālāpa*, and *murchana* of a particular mode. This is not exactly a division of *rāgas* as of a particular mode and modlets. The chapter on *prabhandha* brings us to a region which is almost merging into poetry and prosody of language rather than music. These are six kinds of *Prabhandha*.

SILAPPADIKARAM

The Tamil (Dravidian) scholar Abraham Pandithar, of Tanjore, adumbrated a similar system as in astronomy from the twelve compartments of the Zodiac. The *Vattapalai*, *Tirikonapalai*, *Ayapalai* and the *Yali* of this system as mentioned in the Tamil Lexicon *Silappadikaram* denote the different names of the *Mēlakarthas* and *Chakrās* used in Sanskrit treatises on music.

The late Mr. Abraham Pandithar says that 'those who looked upon music as a great acquisition and a lucrative one kept it as a sealed book and stood guard over it like so many *Bhūtams*, for fear it should be known to others. Moreover, those who wrote works on music pretended to help others but in reality they kept the key to the mysteries hidden in such a way that others might be in endless doubt.'

Many thousand *Kīrtanams* of Thiagaraja Iyer who flourished at Trivadi (Tanjore) about 60 or 70 years ago have been destroyed by fire because those who learnt them were unwilling to teach them to others and at the same time were indifferent about reducing them to *swara* notation. When they are advised to reduce at least the remnants to notation they decline because they are afraid to commit themselves. From this, there is reason to conclude that many ancient works gradually became

defunct because they kept them as sealed books without imparting the knowledge in them to others.

We have noted before that the first *sangam* which patronized the three *angams* of Tamil literature (*iyal*, *isai*, and *nāṭakam*) and lasted for 4,000 years at the time of the first *Uli* (about 8,000 years from now) along with its kings, scholars and musical works was destroyed by the sea. After their destruction even the small remnants of deteriorated musical works were brought to nought by the Buddhists and the Jains. Even those works, which remained after this, came to an end because they could not be put into practical use as there was no one to interpret the mysteries contained therein and they disappeared like the boast of Ravana before the bombs of Rama, having been eaten away by the little insect *rāmabhānam*. Only a few points noted down by practical musicians here and there survive so as to render traditional music possible and practicable.

It is a matter for deep regret that we are not in a position to understand Indian music as it was from the earliest times. However some of the *amsams* of it come to light through a few lines of *Silappadikaram* written by Ilankovadigal, the brother of Senguttuvan, who ruled over the Tamil Chera country in ancient times, i.e., about 1,800 years ago, by the commentary on it by Adiyarkunallār and by the work of Jayankondanā, the Kavi Chakravarti, who wrote an annotation on the same. We read a few lines there about the singing, dancing, and skill in *yaḷ* of Mathavi, and the musical genius (in playing the *yaḷ*) of the hero Kovalam.

If we put together all these facts, we are led to believe that music was in a high state of efficiency at that age and must have been in a far better state many thousand years before that time. It goes without saying

that the three *angams* of the language, namely, *iyal*, *isai*, and *nātakam* flourished when the Sangam existed at South Madura, that many of those are not in use at present and that the cause of it was their destruction by the sea. However we are able to lay our hands on some of them, namely, the names of the works, the instruments and their description and the number of *rāgas* in use through the works of the author, its commentator as well as the annotator mentioned above.

The very fact that the scholars of the first *Ūli* and the sovereigns considered their language the first part, music the second part and *nātakam* the third, naming them *iyal*-Tamil *isai*-Tamil and *nātika*-Tamil, respectively and improved them by devising rules of grammar for the same, proves that music was held in very high estimation at that time.

If we notice the prosody, which is one of the subdivisions of *iyal*-Tamil we find that all the parts thereof, viz., letters, syllables, *sīr*, *talai*, *adi*, *today*, *kūn*, *ethugai* and *monai* are so arranged as to satisfy the rules of music. The *rāgam* and *thālam* are so arranged that sweet *svarams* may not sound of their *sthānam*, so that the *thālam* as well as the coherence of the subject may not be lost. The result of this has been the production of the different kinds of *pā* such as *venpā*, *asiriappā*, *kalippā*, and *vanjippā*, and their varieties *talisai*, *turai*, and *viruttam*.

We may clearly understand that such productions based upon prosody and music are easily capable of being learnt by heart, are easily explainable to others and are easily protected from the admixture of foreign element. The *pās* which are the chief parts of *iyal*-Tamil become *pans* when sung to music or *isai*-Tamil. Though the term *pan* is a common name for

rāgam and *svaram* it means *pās* sung to music. The *pans* and the *vachanams*, when used with their respective *abinayam* (gestures) became *nātika*-Tamil. We know that attempt at poetry can be made only when we are proficient in reading and writing.

It was only after *pās* were made that *isai*-Tamil or music, which helped in reciting them, came into existence. After the advent of *vachanams*, *pās* and *pans*, *abinayam* or gesture which brought out their meaning came, *Abinayam* because of its dancing and gestures, became *nātakam*. These three *amsams* of the language are as necessary for a man as his *sthūla*, *sūkshma*, and *karana sarīrams*. Having this in view, our ancestors made three *amsams* of the language into one and, called it *muttamil*. They have devised rules of grammar also unifying the three into one. *Ahatyam* is considered to be its *nuthal nūl*. There are also others who dealt with each of them separately and wrote grammars for them which appear to be very comprehensive and striking. But after their destruction by the sea, smaller works, which gave their purport in a condensed form, came into existence. We do not find in any language any grammar that deals with the language *pās*, *pans*, and *nātakam* in such an exhaustive manner. From this we conclude that a literary work which dealt with *isai*-Tamil or *sangttam*, and with *nātika*-Tamil or *bharatam* could never have been written for the first time in any other language. These two literary productions had attained high efficiency in the Tamil language from ancient times; hence the traditional names *muttamil* for three *amsams*. This name was not given to it yesterday or the day-before. It seems to have been in use during the time of *Aghastya*, the author of *aghatyam* and even before his time. Nor do we

find the combination of these three words in any other language.

These three *angams* of Tamil which were so helpful to one who aimed at attaining *mukti* were also sources of abuse. When music which was helpful for the salvation of the soul was used for inferior purposes it was but natural that it should degenerate into a means of livelihood. Those who used it for such mean purposes would never care for its high uses. When it lost prestige to such an extent, it naturally followed that it was seldom made use of and gradually stifled altogether. We know how the gold lace of the turban rests on the head and how the same in the shoe rests on the foot. Such has been the state of music, patronised by crowned heads in ancient times, and by the poor in modern days.

We see the eminence of music, one of the finest of arts when we enquire into it. That the civilization of a country and its inhabitants is proportioned to their attainments in music is accepted by learned men. When we apply this test to the Tamilians, we find that they were highly civilized at a very early stage of their existence. It is said that the ancient inhabitants of South Madura were using 1,200 *rāgas* with 14, 49, 84 and even 103 *mūrchanas* in place of seven *mūrchanas* of the seven *svarams*, and were using *vinas* with 17, 27, 100 and even 1,000 strings. Their science of music was also proportionately of a high order.

There are some verses in *Silappadikaram* regarding music, which though a small part of a long story, describe to perfection an important *amsam* of music. This is a matter for gratification. Not only are those verses difficult to understand but some of the words used there are not found in any modern work. Many precious words have gone out of use altogether. It is also

difficult to understand the measurements of *rāgas* which were then in use. Moreover, the commentators have made use of certain arguments well known in those days, thinking that people who came 1,000 years after them would understand them equally well. So they merely give the headings which only puzzle us. If they had been a little more explicit all *amsams* (shades) of music would have been brought to light.

SIR SURENDRA MOHAN TAGORE

In the chapter on *rāgas* and *rāginis* by Sir Surendra Mohan Tagore we find a whole list of *rāgas* which are made up of the other *rāgas* or *rāginis* for example take *Yamun* or *Emuni* as he spells. This is the Sanskrit *Yamuna* or *Jumna* and the full appellation is *Yamuna Kalliani* belonging to the 65th *mēla* or primary mode and the learned doctor mentions *Kēdāra*, *Bilāwal*, and *Sudh Culian* (*Kallidni*) to denote the *Emun rāg* composition. Now we have to know these three *rāgas* of *Kēdāra*, *Bilāwal*, and *Sudh Kallian* before we can attempt *Emun*, and again, the composition of the other *rāgas* which go to form these *rāgas* and so on, *ad infinitum*. To avoid all speculation in the actual notation of the *Emun* we have to refer to the tabulated statements of Venkatamakhi where we find the *Yamun Kallian* under *Mēcha Kallian*, major mode the *avarōhana* and *arōhana* of the *janya rāga*, fixed up by numericals, representing the notes.

M.R.Ry. A. M. CHINNASWAMY MUDALIAR, M.A.,

in the course of his adumbration about Hindu music, wrote that :—

‘ The majority of the Indian modes will probably be found unacceptable to European ears, chiefly because they cannot be so readily adapted to the technicalities

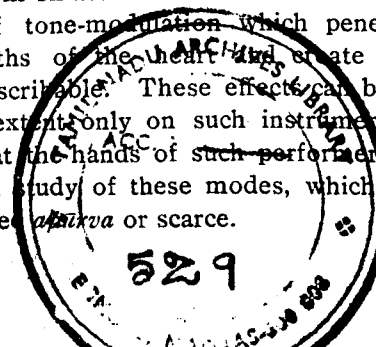
of modern harmony, but they will be found exceedingly valuable for creating special emotional effects, e.g., for solo passage, single instruments, light accompaniments, rapid roundelays, etc. They are not, moreover, to be despised or rejected, simply because they do not conform to the notions now prevailing about musical propriety and fitness.

An object appears quite natural and symmetrical to a person who has been accustomed to see it only in one form, and early training engenders a predilection in favour of it which renders the appearance of everything else unnatural and deformed, but this is not the case with one who has all along been acquainted with various other forms as well. The sharpening of the seventh in the minor scale (chiefly for purpose of harmony) so as to make it correspond to the leading note of the major mode is a fair example of this, as it appears to be the only scientific or natural solution of a real difficulty to certain ears, but seems to be an unbearable outrage on nature to those accustomed to the exquisitely beautiful ecclesiastical cadences in their pure and original forms. How readily nature adapts herself to all sorts of contortions and distortions forced upon her is seen at every step in daily life; in music, the physical fact, that whenever C is sounded, the upper notes E and G are heard with it simultaneously; does not in any way prevent the E being combined with the C in harmony, although the E and E sharp can never be tolerated together by themselves. Of course, there is a scientific explanation for this, but the fact remains, showing how nature accommodates herself to the tastes and requirements in a multitude of ways.

The modern tonality is a meagre survival of the somewhat richer combinations which were possible

under the Grecian and ecclesiastical modes. Whether it arose from a love of simplicity or from a fastidiousness of taste, the rejection of these magnificently rich endowments of nature has deprived European music of a wide field for the production of aesthetic effects; a revival on the lines of the more complete and exhaustive scheme of the hoary Orient cannot but open out a new world of pleasure and enjoyment to the West.

The use of term natural to denote exclusively the so-called major scale is highly misleading; in fact the distinction between major and minor is of itself unmeaning amidst so many wide divergencies in the tastes and predilections of individual composers. That no one familiar with indigenous mode of the East derives as much pleasure from the diatonic major scale as the Western who has been trained to hear nothing else is proved by the fact that the standard mode or perfect model adopted by musicians of this country for all practical purposes is not *mēlakartha* No. 29 in which semi-tones intervene at the close of each tetrachord, but No. 15 in which they occur much more naturally between every two notes of the scale taken consecutively. In certain other modes, e.g., numbers 1, 3, 6, 7, etc., the close of sequence of semi-tones must indeed sound harsh to those unaccustomed to them, especially on keyed instruments, but to practised ears they possess an irresistible charm on account of certain extremely delicate shades of tone-modulation which penetrate the innermost depths of the heart and create a pathos absolutely indescribable. These effects can be enjoyed to the fullest extent only on such instruments as the *vina* and only at the hands of such performers as have made a special study of these modes, which are ordinarily designated *astirva* or scarce.



The retention of some of the ancient Grecian and ecclesiastical modes in modern church music is of itself irrefragable evidence proving that the plaintive modes and restricted tonalities which the Eastern nations have all along preferred are more in harmony with the cravings of the soul and the yearnings of the heart in relation to their true fountain-head—the *Author* of all *Unison* and *Harmony* in the music of the spheres. In short, Indian music is not only an artificial music, embodying the most refined artistic elaborations of *art*, but is also pre-eminently the music of *nature* comprising within itself every shade and shadow of that universal music in creation :—

By far the most important and characteristic feature of Oriental music is the sub-division of *mēlakarthas* or primary modes into *rāgas* or derivative scales ; this distinction which is almost unknown in the West, is the very mould and life of the Eastern system, and considering that no less than a thousand of these varieties with different names have started into existence, it is clear that no adequate description of them can be attempted within the limited space of this introduction. A separate chapter will be devoted to this subject in due course, and endeavours will be made to do full justice to it in proportion to its paramount importance and interest. Only the general outlines of the scheme will be sketched forth here.

The name of *rāga* which implies 'pathos and feeling' is given to the standard moulds or casts which regulate the formation of melodies and assign a peculiar and unmistakable 'physiognomy' for each or family of tunes shaped in accordance therewith. For just as the masters of the science in India considered it essential to utilize every variety of tones and semi-tones in the

formation of *mēlakarthas*, the masters of the art have with an incredible amount of labour and patience analyzed the beauties inherent to the succession of particular notes at particular places in each mode, and after classifying them systematically have assigned a different name to each melody-mould thus formed.

The readjusted notes in these *rāgas* have been ingeniously determined that they possess remarkably distinctive features of their own and are models of beauty and perfection capable of exciting passions of the most varied and heterogeneous character.

'Fortunately for Indian, almost everything worth preserving in the ancient system still remains and though the original melodies may have been lost, her sons have preserved the sweet perfumes of her 'Arcadian Bower' without serious damage, notwithstanding the dreadful political revolutions she was subjected to. The enormous amount of patience, perseverance and patriotism displayed in surmounting the numberless difficulties connected with the complicated system of *mēlas*, *rāgas* and *thalas* and in remembering every detail without the help of a written language is truly stupendous and reflects the highest credit on the devotees of the art.'

As regards each melody-mould the distinguishing marks are so clear that it is considered highly derogatory to a musician of even moderate skill and proficiency to be unable to identify a *rāga* from its general configuration.

The frequent repetition of the same cluster of notes which constitutes the physiognomy of the *rāga* thus become indispensable but is considered by no means tiresome or monotonous. When a musician of real skill and taste takes up one of his favourite *rāgas*, he labours for hours together in bringing out its several

beauties and an appreciative listener considers it no more tedious than when he is engaged for a length of time in interesting conversation with an intimate friend, whose main features remain more or less unaltered the whole time.

'Then as particular effects can be produced by the omission of particular notes in particular modes, a further ramification of melody-moulds has been engendered and this class is designated *varja* as distinguished from *sampūrṇa* in which all the seven notes occur; *rāgas* confined to six notes are styled *shādava* and those limited to five *audava*; less than five notes cannot constitute a melody-mould and consequently popular reels and jigs ranging within four notes and less belong to no particular *rāgas*.'

'A zig-zag progression of notes varying from the regular ascent or descent is termed *vakra*, and the consecutive order of notes prescribed for each *rāga* in this class cannot under any circumstances be departed from. But a combination of *shādava* and *audava* with *vakra* progressions is freely permitted, with any amount of variations between the ascending and descending scales.'

Mr. C. T. NAIDU, M.R.A.S.

Another great research student is the late Mr. C. T. Naidu. Mr. A. S. has referred in his paper read before the Tanjore Music Conference in 1910, that the first recognized *rāgas* in the history of our music were 20 (twenty) in number. Where he got this number he does not say. 'A later system of classification into *rāgaṅgas* 3, *bhāṣaṅgas* as 9, *kriyāṅgas* as 3, and *upāṅgas* as 27, and the other miscellaneous *rāgas* were added. At this stage, the total number of *rāgas* was 264 (*vide Sangita Ratnākara*, Bombay Edition, vol. i, pp. 155-56). But

this kind of heterogeneous allotment was anything but satisfactory. The system of *rāgas* and *rāginis* was intended, in which there were six male (*pursha*) *rāgas* and 36 female *rāgas*. The list given in *Nārada Samhita* is different from the one recognized by Hanuman. Again in *Ratnākara* we come across a list which is different from either of the above and so on.' His remarks are the remarks of a *savant* who has not evidently seen the *rāga chakrās* of Venkatamakhi. He says later on in his paper that this (*Mālawa*) *rāga* does not find a place either as a *rāga* or *rāgini* in the system as recognized in the North; what is *Bhire* (not *Bhiravi*) if it is not *Mālawaḡowla* and again this is the *rāga* which is first taught to the student when he commences the *rāga* practice, i.e., the *akāra sāthaka* prior to the *Varnas* and *Kritis*. The names were changed a bit; *mēlakarthas* are fixed, *swaras* changed but *rāgas* were fixed and confusion in the nomenclature was confounded by the advent of the Persian *gazall* and Arabian musical compositions, later on into the North, but did not find its way to the South and the purity of this system of the *mēlakartha rāgas* and *rāginis* is still kept up here.

THE DIVISION OF MELAKARTHAS—RAGAS OF THE HINDU MUSIC

A mode in music is defined in the *Encyclopædia Britannica* as a 'regular disposition of the air accompaniments relating to certain principle of sounds upon which a piece of music is formed and which are called the essential sounds of music'. The essential sounds (notes) of the mode have been allocated in a system of what is known in Hindu music as (*mēlakarthas*) *rāgas* or groups of seven notes forming major modes of 72 varieties. These have been fixed, seven maximum and four as

minimum; and twelve notes in an octave have been set to these (*mēlam*) groups of seven in the following permutation and combination.

MUSICAL NOTATION

I hope I am quite clear in expressing the method of allocating the 12 notes in the octave in this particular system of the *mēlakarthis* and combination of the '6', '7' series with notes 1 and 8 as constants. The couples of the left and that of the right series form the basis of the Hindu musical scales. I am not bringing the nomenclature of the orthodox school into derision. Be that as it may, you take the numerical series of the notes and by allocating them in the method hereinunder described you obtain 72 modes, i.e., 36 of the '6' or *suddha ma* series and 36 of '7' or *prathi ma* series and I have given the reason for the bifurcations of the octave in *ma* already. The series formed thus and the names of 72 modes and the corresponding numerals representing the notes are given here below. The list of the 72 *mēlakarthis* with their ascending and descending scales in numerals representing the notes of each septant.

Then the bifurcation of the modes into the *pūrva* and *uttara* parts of the *rāga* under bipedal category on the *suddha ma* and *prati ma* allocating 36 for each of the *suddha ma* and *prati ma* notes, giving us in all 72 primary modes. In the series of 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 (refer to the keyboard in the frontispiece) 1 and 8 are *sa* and *pa*, which are constant in all *mēlakarthis* or primary modes. Then eliminating '6' and '7', which form the major divisions of the octave into *pūrva* and *uttara* parts, we have the 2, 3, 4, 5, and 9, 10, 11, 12 left. Among these 2, 3, 4, 5 form the *pūrva* and 9, 10, 11,

12, the *uttara* parts of the octave. In each mode we find the septant as the maximum number of notes.

When 1 and 8 are fixed to 6 or 7 we have three notes of the septant, and the remaining four notes are to be arranged. This is done by taking two notes of each of the *pūrva* and *uttara* parts of the octave to make up the full gamut of the series of notes 2, 3, 4, 5 and 9, 10, 11, 12. For instance, the first group will be made up of 1, 2, 3, 6, 8, 9, 10, 12 group which is the first group of the first *chakra*. Each group of six such series, is called a *chakra*, in the orthodox musical parlance.

We have to follow the nomenclature of the *pūrva* and *uttara* parts in the *mēla* or model collocation of notes, as we have the *pūrva* and *uttara* parts in the octave itself. The *pūrva mēlakarta rāgas* have the *suddha ma* for its fourth, and the *uttara mēlakarthis* have the *prati ma*, i.e., sharpened fourth refer (to the heading of the *pūrva* and *uttara mēlakarta rāgas* in the table attached to this paper in the end, Appendix.) These *chakras* and *mēlakarthis* are written in the *Sangita Sampradāya Pradarsini*, edited by Subbaraya Dikshitar of Ettiyapuram Sāmasthanan, who again, quotes largely from *Chathurkandi Prakāshika* by Venkatamakhi, and also in *Gāyana Siddhānjanam* by Brahmasri Singara Charlu of Madras.

The allocations under the category of seven notes, (*sampūrna*) *rāgas* were fixed irrespective of the effect on the ear when played upon an instrument. The mathematical permutations of the twelve notes, i.e., of the sharps and flats of *ri*, *ga*, *dha*, *ni*, along with *suddha ma* and *prati ma* gives us a total number of 36 primary modes for each *ma*.

The orthodox school divided the octave into 16 notes where each of the four *svaras*, *ri*, *ga*, *dha*, and *ni* has

three. This notation was expressed by Venkatamakhi by an ingenious method (I have already referred to) by fixing the vowels *a*, *e*, *u*, to these consonants, i.e.

<i>Ra</i> for <i>suddha</i>	<i>Ri</i>	<i>Ga</i> for <i>suddha</i>	<i>ga</i>
<i>Ri</i> for <i>chatusruti</i>	<i>Ri</i>	<i>Gi</i> for <i>sādhārana</i>	<i>ga</i>
<i>Ru</i> for <i>shadsruti</i>	<i>Ri</i>	<i>Gu</i> for <i>antara</i>	<i>ga</i>
<i>Dha</i> for <i>suddha</i>	<i>Dha</i>	<i>Ni</i> for <i>suddha</i>	<i>ni</i>
<i>Dhi</i> for <i>chatusruti</i>	<i>Dha</i>	<i>Ni</i> for <i>kaisiki</i>	<i>ni</i>
<i>Dhu</i> for <i>shadsruti</i>	<i>Dha</i>	<i>Ni</i> for <i>kākali</i>	<i>ni</i>

These were identified with the *rājāṅga rāga* only by Venkatamakhi who fixed up the nomenclature of the groups into 1. *Indra*, 2. *Nathra*, 3. *Agṇi*, 4. *Veda*, 5. *Bana*, 6. *Rudra*, 7. *Rushi*, 8. *Vasu*, 9. *Brahma*, 10. *Thishi*, 11. *Rudrae*, 12. *Āditya*; according to the algebraical formulae of *Kathinava Tathinava* and the *ka*, *ta*, *pa*, *yathi sāṅkhyā* as utilized in fixing up the denomination of the *mēla*, by the aid of algebraical values.

What is music without the element of harmony permeating the whole composition of *rāgas*? Hence the allocation of the musical notes into what is called in musical parlance *rāgas*. This again is based upon the several notes of the different modes or moods of the persons who sing those *rāgas* and hence the formation of moods or modes or what is properly designated in Indian music as *rāgas*—the definite scales of the different groups of the notes into 4, 5, 6, or 7 notes at a time (the maximum number) into which the octave is fixed up. Any *rāga* with less than four notes, is not fit for the daily practice of the human being. It is very cruel to ask a person who is entirely given up to the more sentimental and sensory side of music to practise the *Sāma Gānam*, which of course, is confined to, only three notes or four, at the most. The *rāgas* with four and less notes are not easy to the 'mediocrities in music' to

practise and much less to hear. We have to enter the domain of Veda-chanting if we are to indulge further in the sphere of *rāgas* of four or less notes. The 'difference of intonation,' if it means anything, is according to the scientific allocation of the notes into several groups.

To elaborate the system as adopted by Venkatamakhi, as I have already said, is seen in the breaking-up of the octave into the *pūrva* and *uttara* parts or tetrachords (the right-hand and the left-hand parts of the octaves).

By the permutation of the notes as indicated in the following groups you will find that they are brought under 6 categories or *chakras*; and again into a further six sub-categories, in all 36 groups of each *ma*; and 72 in the total (36 for *suddha ma* and 36 for *prati ma*). The development of the seventy-two primary modes from the twelve notes in the octave is in a purely mathematical progression in the following manner:—

The 12 notes in the octave are denoted in a numerical series of 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Here 1 is *sa*, and 8 is *pa*, and are the constant factors in all the modes. The major heads of the modes are for '6' and '7' which denote the *suddha ma* series and *prati ma* series, i.e., the '6' series and the '7' series. The bifurcation as I have already mentioned takes place in *ma*, for the major or parent modes (*mēlakarthas*).

When these four notes, i.e., 1, 8, 6, or 7 are eliminated from the octave the remaining number of notes represented by 2, 3, 4, 5, and 9, 10, 11, 12, form the *pūrva* and *uttara* parts or bars of the septennial modes or septants. The maximum notes in the major modes are never more than seven in number. The allocation of these seven notes to form either '6' or '7' series we require 4 notes to make up the septant: the

progression is affected by fixing up 2 from the *pūrva* and 2 from the *uttara* parts to make up the septant.

The permutation and combination of the two notes of each of the groups will be as follows :—Two from the *pūrva* group, i.e., 2, 3, 4, 5, and two from the *uttara* group, i.e., 9, 10, 11, 12, we have—

2 ; 3	} to be coupled with	9 ; 10.
2 ; 4		9 ; 11.
2 ; 5		9 ; 12.
3 ; 4		10 ; 11.
3 ; 5		10 ; 12.
4 ; 5		11 ; 12.

These notes when coupled with six on each group we get six times 6 groups, which total up into 36 modes. These 36 modes if in formation of the septant are either under '6' series or '7' series, making up 72 in all. (See Appendix on page 36).

KRITHIES

Then we come to the most popular style of musical compositions now in vogue in South India, i.e., *krithi*. This was made popular and a permanent authority by Theyagiah, that modern Nārada. The different modes are kept and preserved intact in these compositions and, but for these *krithies*, in my opinion the whole musical world would have been 'groping in the dark', as in the days prior perhaps, to *Gita Govinda* and *Sama Gāna*. This is a mine of the different modes as described by the orthodox musical genius, Chaturdandi. The musical vocabulary and the different shades of the scales of the same mode could only be followed by the aid of these *krithies*. Refer C.T.N.'s on the *Musical Excellence of Theyagiah and Dikshaitar*.

The *pallavi*, *anupallavi* and *charana*, the corresponding parts to *abhog*, *antara*, and *asthayi*, are found in these compositions. Here we find the full details of particular *rāga*. The grace, flourishes and blending of different notes in that particular mode are brought into full play by the skill of the musician and experience and ability of the songster. Refer pages 16 and 17 of M.R.Ry. Chinnaswami Mudaliar's book on *mēlakarta* or modes.

CONCLUSION

In the list of names of the *rāgas* printed alphabetically, there are some *rāgas* which are of the same *mēlam*; and the notes quite the same. In fact, some *rāgas* have the same notes with different *mēlams* and in some *mēlams* with different names, again the same name may occur in two *mēlams*. These duplications of names are brought about by the annotators of the original works on the *mēlakarta* nomenclature. To my mind there is no fixed rule for fixing an appellation, although I was told that there are certain rules like the *kāthina* notation, in fixing a name for a set of notes, in the *arōhana* or *avarōhana* scales of a *rāga*.

I wish the public will kindly let me know the discrepancies in this particular chapter about the mere names of *rāgas*, if they find any and will be corrected in the next edition.

I owe a deep debt of gratitude to Rev. H. A. Popley, Brahma Sri C. R. Srinivasa Aiyangar and Prof. Abdul Kareem for having gone through the proofs and rendering valuable help in collating the various systems of Music mentioned herein.

B.C.B.

APPENDIX

1. *Kanakāngi*, 1, 2, 3, 6, 8, 9, 10, 1
2. *Rathnāngi*, 1, 2, 3, 6, 8, 9, 11, 1
3. *Gānamūrthi*, 1, 2, 3, 6, 8, 9, 12, 1
4. *Vanaspathi*, 1, 2, 3, 6, 8, 10, 11, 1
5. *Mānavathi*, 1, 2, 3, 6, 8, 10, 12, 1
6. *Thānarūpi*, 1, 2, 3, 6, 8, 11, 12, 1
7. *Sēnavathi*, 1, 2, 4, 6, 8, 9, 10, 1
8. *Hanumatōdi*, 1, 2, 4, 6, 8, 9, 11, 1
9. *Dhēnuka*, 1, 2, 4, 6, 8, 9, 12, 1
10. *Nātakapriya*, 1, 2, 6, 8, 10, 11, 1
11. *Kōkilapriya*, 1, 2, 4, 6, 8, 10, 12, 1
12. *Rūpāvathi*, 1, 2, 4, 6, 8, 10, 12, 1
13. *Gāyakapriya*, 1, 2, 5, 6, 8, 9, 10, 1
14. *Vakulābharanam*, 1, 2, 5, 6, 8, 9, 11, 1
15. *Māyāmlavagaula*, 1, 2, 5, 6, 8, 9, 12, 1
16. *Chakravākam*, 1, 2, 5, 6, 8, 10, 11, 1
17. *Sūryakāntam*, 1, 2, 5, 6, 8, 10, 12, 1
18. *Halakāmbari*, 1, 2, 5, 6, 8, 11, 12, 1
19. *Ghamkāravani*, 1, 3, 4, 6, 8, 9, 10, 1
20. *Natābhairavi*, 1, 3, 4, 6, 8, 9, 11, 1
21. *Kīravāni*, 1, 3, 4, 6, 8, 9, 12, 1
22. *Kharaharapriya*, 1, 3, 4, 6, 8, 10, 11, 1
23. *Gowrimanōhari*, 1, 3, 4, 6, 8, 10, 12, 1
24. *Varunapriya*, 1, 3, 4, 6, 8, 11, 12, 1
25. *Māraṇjani*, 1, 3, 5, 6, 8, 9, 10, 1
26. *Chārūkēsi*, 1, 3, 5, 6, 8, 9, 11, 1
27. *Sarasāngi*, 1, 3, 5, 6, 8, 9, 12, 1
28. *Harikāmbōji*, 1, 3, 5, 6, 8, 10, 11, 1
29. *Dhīra-Sankarābharanam*, 1, 3, 5, 6, 8, 10, 12, 1
30. *Nāgānanthini*, 1, 3, 5, 6, 8, 11, 12, 1
31. *Yāgapriya*, 1, 4, 5, 6, 8, 9, 10, 1
32. *Rāgavardhini*, 1, 4, 5, 6, 8, 9, 11, 1
33. *Gāngēyabhūshani*, 1, 4, 5, 6, 8, 9, 12, 1
34. *Vāgadhīswari*, 1, 4, 5, 6, 8, 10, 11, 1
35. *Shūlini*, 1, 4, 5, 6, 8, 10, 12, 1
36. *Chalanāta*, 1, 4, 5, 6, 8, 11, 12, 1
37. *Sālagam*, 1, 2, 3, 7, 8, 9, 10, 1
38. *Jalārnavam*, 1, 2, 3, 7, 8, 9, 11, 1
39. *Ghūlavārāli*, 1, 2, 3, 7, 8, 9, 12, 1
40. *Navaniltha*, 1, 2, 3, 7, 8, 10, 11, 1
41. *Pāvani*, 1, 2, 3, 7, 8, 10, 12, 1
42. *Raghupriya*, 1, 2, 3, 7, 8, 11, 12, 1
43. *Gavāmbōdhi*, 1, 2, 4, 7, 8, 9, 10, 1
44. *Bhavapriya*, 1, 2, 4, 7, 8, 9, 11, 1
45. *Subhapanthuvarāli*, 1, 2, 4, 7, 8, 9, 12, 1
46. *Shadvitthamārgini*, 1, 2, 4, 7, 8, 10, 11, 1
47. *Suvarnarānji*, 1, 2, 4, 7, 8, 10, 12, 1
48. *Divyamani*, 1, 2, 4, 7, 8, 11, 12, 1
49. *Dhavalāmbhari*, 1, 2, 5, 7, 8, 9, 10, 1
50. *Nāmanārāyani*, 1, 2, 5, 7, 8, 9, 11, 1
51. *Kāmavardhani*, 1, 2, 5, 7, 8, 9, 12, 1
52. *Rāmapriya*, 1, 2, 5, 7, 8, 10, 11, 1
53. *Gamanachrama*, 1, 2, 5, 7, 8, 10, 12, 1
54. *Visvambhari*, 1, 2, 5, 7, 8, 11, 12, 1
55. *Shyāmālāngi*, 1, 3, 4, 7, 8, 9, 10, 1
56. *Shunmukhapriya*, 1, 3, 4, 7, 8, 9, 11, 1
57. *Sinhēndramadyama*, 1, 3, 4, 7, 8, 9, 12, 1
58. *Hemavathi*, 1, 3, 4, 7, 8, 10, 11, 1
59. *Dharmavathi*, 1, 3, 4, 7, 8, 10, 12, 1
60. *Neethimathi*, 1, 3, 4, 7, 8, 11, 1
61. *Kānthāmani*, 1, 3, 5, 7, 8, 9, 10, 1
62. *Rishabhapriya*, 1, 3, 5, 7, 8, 9, 11, 1
63. *Lathāngi*, 1, 3, 5, 7, 8, 9, 12, 1
64. *Vāchaspathi*, 1, 3, 5, 7, 8, 10, 11, 1
65. *Mēchakalyāni*, 1, 3, 5, 7, 8, 10, 12, 1
66. *Chitrāmbari*, 1, 3, 5, 7, 8, 11, 12, 1
67. *Sucharithra*, 1, 4, 5, 7, 8, 9, 10, 1
68. *Jyōthiswarūpini*, 1, 4, 5, 7, 8, 9, 11, 1
69. *Dhāthuvārthani*, 1, 4, 5, 7, 8, 9, 12, 1
70. *Nāsikābhūshani*, 1, 4, 5, 7, 8, 10, 11, 1
71. *Kōsalam*, 1, 4, 5, 7, 8, 10, 12, 1
72. *Rasikapriya*, 1, 4, 5, 7, 8, 11, 12, 1

A

<i>Abhimānini</i> ...	...	5.	1, 2, 3, 6, 10, 12, 1—1, 12, 10, 6, 3, 2, 1.
<i>Achalanāta</i> ...	...	36.	1, 4, 5, 6, 11, 12, 1—1, 12, 11, 6, 5, 4, 1.
<i>Agnigōṣam</i> ...	...	20.	1, 4, 6, 8, 11, 1—1, 11, 8, 6, 8, 3, 1.
<i>Alaru</i> ...	...	37.	1, 3, 7, 9, 10, 1—1, 10, 9, 7, 3, 1.
<i>Alawa</i> ...	...	42.	1, 3, 7, 11, 12, 1—1, 12, 11, 7, 3, 1.
<i>Alankārapriya</i> ...	...	10.	1, 2, 4, 6, 10, 11, 1—1, 11, 10, 6, 4, 2, 1.
<i>Alia-bilāwal</i> ...	...	29.	1, 5, 3, 5, 8, 10, 12, 1, 10, 8—10, 12, 10, 8, 6, 5, 3, 1.
<i>Ambāmanōhari</i> ...	...	23.	1, 3, 4, 6, 10, 12, 1—1, 12, 10, 6, 4, 3, 1.
<i>Ambhōgini</i> ...?	...	28.	1, 3, 5, 6, 10, 1—1, 10, 6, 5, 3, 1.
<i>Amruthalahari</i> ...	...	46.	1, 2, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 2, 1.
<i>Amruthavarshini</i> ..	...	39.	1, 2, 3, 7, 8, 9, 12, 8, 1—1, 12, 8, 9, 7, 3, 2, 1.
<i>Amruthapanchamam</i>	48.	1, 2, 4, 7, 11, 12, 1—1, 12, 11, 7, 4, 1, 2, 1.	
<i>Amrutharanjani</i> ...	19.	1, 3, 4, 6, 9, 10, 1—1, 9, 10, 9, 8, 6, 4, 3, 1.	
<i>Amruthaswarūpini</i> ..	72.	1, 4, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 4, 1.	
<i>Amruthavāhini</i> ...	20.	1, 3, 6, 8, 9, 11, 1—1, 11, 9, 6, 4, 3, 1.	
<i>Anguru</i> ...	7.	1, 4, 6, 9, 10, 1—1, 10, 9, 6, 4, 1.	
<i>Anjanāvathi</i> ...	43.	1, 2, 4, 7, 9, 10, 1—1, 10, 9, 7, 4, 2, 1.	
<i>Anikini</i> ...	7.	1, 2, 4, 6, 9, 10, 1—1, 10, 9, 6, 4, 2, 1.	
<i>Arjun</i> ...	...	...	...
<i>Arunagiri</i> ...	64.	1, 3, 5, 7, 10, 1—1, 10, 7, 5, 3, 1.	
<i>Asathi</i> ...	59.	1, 4, 7, 10, 11, 1—1, 11, 10, 7, 4, 1.	
<i>Asāveri</i> ...	8.	1, 2, 6, 8, 9, 1—1, 11, 1, 8, 9, 6, 8, 2, 4, 2, 1.	
<i>Astāvatham</i> ...	20.	1, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 1.	
<i>Ashti</i> ...	24.	1, 4, 6, 11, 12, 1—1, 12, 11, 6, 4, 1.	
<i>Athbōdham</i> ...	8.	1, 4, 6, 9, 11, 1—1, 11, 9, 6, 4, 1.	
<i>Athāna</i> ...	29.	1, 3, 6, 8, 12, 1—1, 12, 10, 8, 6, 5, 3, 1.	
<i>Ābhōgi</i> ...	22.	1, 3, 4, 6, 10, 1—1, 11, 6, 4, 3, 1.	
<i>Ābhēri</i> ...	20.	1, 4, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.	
<i>Ābhēru</i> ...	47.	8, 10, 12, 1, 7, 4, 7, 8—7, 4, 1, 12, 10, 8.	
<i>Ādibhairavi</i> ...	20.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 4, 6, 3, 1.	
<i>Athipanchamam</i> ...	48.	1, 2, 8, 11, 12—1, 12, 11, 12, 8, 7, 4, 2, 1.	

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<i>Akiri</i> ...	...	8.	1, 2, 1, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Ahirithōdi</i> ...	...	8.	1, 3, 8, 7, 9, 8, 1, 3, 1—12, 9, 8, 7, 8, 9, 7, 4, 3, 4, 3, 1.
<i>Ahirināta</i> ...	...	29.	1, 6, 5, 6, 8, 10, 12, 1—1, 12, 8, 10, 12, 8, 5, 6, 5, 1.
<i>Ahōri</i> ...	...	20.	1, 3, 4, 6, 8, 9, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Ālāpi</i> ...	...	37.	1, 2, 3, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 3, 2, 1.
<i>Amradēsi</i> ...	...	62.	1, 5, 7, 8, 9, 11, 9, 1—1, 9, 11, 8, 7, 5, 1.
<i>Amrapanchamam</i> ...	...	48.	1, 2, 4, 7, 11, 12, 1—12, 11, 7, 4, 1, 2, 1.
<i>Andhāli</i> ...	...	28.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 5, 6, 3, 1.
<i>Andhōlike</i> ...	...	28.	1, 3, 6, 8, 11, 1—1, 11, 10, 6, 3, 1.
<i>Anandabhairavi</i> ...	...	20.	1, 4, 3, 4, 6, 8, 9, 6, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Anandabhōgi</i> ...	...	42.	1, 2, 3, 7, 8, 12, 11, 1—11, 8, 7, 3, 2, 1, 12, 1.
<i>Anandanatani</i> ...	...	2.	1, 2, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 2, 1.
<i>Ārabhi</i> ...	...	29.	1, 3, 6, 8, 10, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Ārdhradēshika</i> ...	...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 9, 8, 6, 5, 2, 1.

B

<i>Bahār</i> ...	...	22.	
<i>Bahār Kannada</i> ...	...	22.	
<i>Bahula</i> ...	...	71.	1, 4, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 4, 1.
<i>Bahudhāri</i> ...	...	28.	1, 5, 6, 10, 8, 10, 11, 1—1, 11, 8, 6, 5, 1.
<i>Balahamsa</i> ...	...	28.	1, 3, 6, 8, 10, 1—1, 11, 10, 8, 6, 3, 6, 5, 1.
<i>Bangāla</i> ...	...	28.	1, 3, 5, 6, 8, 11, 8, 1—1, 11, 8, 6, 3, 5, 3, 1.
<i>Barbara</i> ...	...	64.	1, 5, 7, 3, 5, 7, 10, 11, 1—1, 11, 10, 7, 5, 1.
<i>Baruva</i> ...	...	21 or 15.	
<i>Basant</i> ...	...	15.	(Refer Vasanth).
<i>Baghēswari</i> ...	...	28.	1, 5, 6, 8, 10, 11, 1—1, 12, (11), 10, 8, 6, 5, 3, 1.
<i>Baghēswari Kannada</i> ...	...	22.	

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<i>Bahuli</i> ...	...	15.	Same as Bowli.
<i>Bahunārini</i> ...	...	46.	1, 2, 4, 7, 10, 11, 1—1, 11, 10, 7, 4, 2, 1.
<i>Bagēsari Bahār</i> ...	...	9.	1, 2, 4, 6, 8, 12, (11), 1—1, 2, 1, 12, 8, 6, 4, 2, 1.
<i>Bālachandrika</i> ...	...	22.	1, 4, 6, 8, 10, 11, 1—1, 11, 10, 6, 4, 3, 1.
<i>Bālaghōshini</i> ...	...	22.	1, 3, 4, 8, 6, 11, 10, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Bēbās</i> ...	...	15.	1, 2, 5, 8, 9, 1—1, 9, 8, 5, 2, 1.
<i>Bēguda</i> ...	...	29.	1, 5, 3, 5, 6, 8, 10, 12, 10, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Bidajapriya</i> ...	...	31.	1, 4, 5, 9, 10, 1—1, 10, 9, 5, 4, 1.
<i>Bilahari</i> ...	...	29.	1, 3, 5, 8, 10, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Bilakshini Tōdi</i> ...	...		Refer Thōdi.
<i>Bilāwal</i> ...	...	29.	1, 11, 3, 5, 8, 10, 12, 1—11, 1, 12, 8, 10, 5, 3, 1.
<i>Bindumālīni</i> ...	...	16.	1, 5, 2, 6, 8, 11, 1—1, 8, 11, 10, 8, 5, 2, 1.
<i>Bitaki</i> ...	...		
<i>Bōgini</i> ...	...	41.	1, 3, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 2, 1.
<i>Bōthika</i> ...	...	7.	1, 4, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 4, 1.
<i>Buhōrlee (Bowlee)</i> ...	...	15.	Bowli.
<i>Burāree</i> ...	...		
<i>Bhadrashri</i> ...	...	17.	1, 2, 5, 10, 12, 1—1, 12, 10, 5, 2, 1.
<i>Bhagavathi</i> ...	...	26.	1, 3, 5, 6, 11, 1—1, 11, 6, 5, 3, 1.
<i>Bagavathapriya</i> ...	...	22.	1, 3, 4, 6, 3, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Bhairō</i> ...	...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Bhairavi</i> ...	...	20.	1, 3, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Bhairavam</i> ...	...	17.	1, 2, 5, 6, 8, 10, 12, 1—1, 10, 8, 6, 5, 2, 1.
<i>Bhagīrathi</i> ...	...	20.	1, 3, 4, 9, 11, 1—1, 11, 9, 4, 3, 4, 1.
<i>Bharhithvaja</i> ...	...	30.	1, 3, 5, 11, 12, 1—1, 12, 11, 5, 3, 1.
<i>Bhakthapriya</i> ...	...	16.	1, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 6, 2, 1.
<i>Bhargapriya</i> ...	...	25.	1, 3, 5, 9, 10, 1—1, 10, 9, 5, 3, 1.
<i>Bharnāmbari</i> ...	...	30.	1, 3, 6, 11, 12, 1—1, 12, 11, 6, 3, 1.
<i>Bharmāngi</i> ...	...	33.	1, 4, 5, 9, 12, 1—1, 12, 9, 5, 4, 1.

<i>Bhavābharnam</i> ...	29.	1, 3, 5, 6, 10, 12, 1—1, 12, 10, 6, 5, 3, 1.
<i>Bhavāni</i> ...	44.	1, 2, 4, 7, 9, 11, 1—1, 11, 9, 7, 4, 2, 1.
<i>Bhavapriya (M)</i> ...	44.	1, 2, 4, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 4, 2, 1.
<i>Bhāmamani</i> ...	61.	1, 3, 5, 7, 9, 10, 1—1, 10, 9, 7, 5, 3, 1.
<i>Bhānuchandrika</i> ...	8.	1, 6, 9, 11, 1—1, 11, 9, 6, 4, 1.
<i>Bhānudēparam</i> ...	34.	1, 6, 4, 5, 6, 8, 1—1, 10, 8, 6, 5, 6, 4, 1.
<i>Bhānudhanyāsi</i> ...	45.	1, 2, 4, 7, 12, 9, 1—9, 8, 7, 4, 2, 1, 12.
<i>Bhānudiṣakam</i> ...	24.	1, 3, 4, 6, 8, 11, 12, 1—1, 12, 8, 6, 3, 1.
<i>Bhānugērvani</i> ...	45.	1, 2, 4, 7, 8, 9, 12, 1—1, 12, 9, 7, 4, 2, 1.
<i>Bhānugowla</i> ...	7.	9, 1, 2, 4, 6, 8, 9, 10—9, 8, 6, 4, 2, 1, 10, 9, 8.
<i>Bhānujyōthismathi</i> ...	67.	1, 4, 5, 7, 8, 9, 10, 9, 1—1, 10, 9, 8, 7, 5, 7, 4, 1.
<i>Bhānukathayam</i> ...	44.	1, 4, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 4, 1.
<i>Bhānukirani</i> ...	27.	1, 5, 6, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Bhānukōkila</i> ...	12.	1, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 4, 1.
<i>Bhānukriya</i> ...	30.	1, 6, 5, 6, 8, 11, 12, 1—1, 12, 8, 11, 12, 8, 6, 3, 1.
<i>Bhānumanjari</i> ...	34.	1, 4, 5, 6, 8, 11, 1—1, 11, 8, 6, 4, 5, 4, 1.
<i>Bhānumathi</i> ...	4.	1, 2, 3, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 3, 2, 1.
<i>Bhānupratāpam</i> ...	25.	1, 6, 5, 6, 8, 9, 1—1, 9, 8, 6, 5, 3, 1.
<i>Bhānupriya</i> ...	1.	1, 2, 3, 6, 8, 1—1, 8, 6, 3, 2, 1.
<i>Bhāvajapriya</i> ...	3.	1, 3, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 3, 1.
<i>Bhāvini</i> ...	15.	1, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 1.
<i>Bhārathi</i> ...	44.	1, 2, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 2, 1.
<i>Bhārgavi</i> ...	37.	1, 3, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 3, 1.
<i>Bhāskarapriya</i> ...	36.	1, 4, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 4, 1.
<i>Bhāshini</i> ...	56.	1, 4, 3, 4, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 4, 3, 1.
<i>Bhinnahērāli</i> ...	49.	1, 7, 8, 9, 10, 9, 1—1, 10, 9, 8, 7, 5, 2, 1.
<i>Bhinnagāndhāri</i> ...	27.	1, 3, 5, 6, 8, 9, 12—9, 8, 6, 5, 3, 1.
<i>Bhinnanishādām</i> ...	63.	1, 3, 5, 7, 8, 9, 12—8, 7, 5, 3, 1, 12.
<i>Bhinnapanchamam.</i>	3.	1, 2, 3, 6, 11, 1—1, 11, 6, 3, 2, 1.
<i>Bhinnashadjamam.</i>	9.	1, 2, 6, 9, 12, 1—1, 12, 9, 8, 6, 3, 2, 1.
		1, 2, 4, 2, 8, 6, 12, 1—1, 9, 8, 6, 3, 2, 1.

M=Mēlakartha (Major Mode).

<i>Bhikaraghoshani</i> ...	44.	1, 2, 4, 7, 8, 9, 11, 1—1, 11, 9, 7, 8, 7, 4, 2, 1.
<i>Bhīmpālāsee</i> ...	20.	1, 5, 6, 8, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Bouligōōgree</i> ...	15.	
<i>Bhōjachinthamani</i> ...	34.	1, 4, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Bhōgaliela</i> ...	27.	1, 6, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Bhōganathi</i> ...	12.	1, 2, 4, 6, 11, 1—1, 11, 6, 4, 2, 1.
<i>Bhōgarasāli</i> ...	38.	1, 2, 3, 7, 9, 11, 1—1, 11, 9, 11, 8, 7, 3, 2, 1.
<i>Bhōgasāveri</i> ...	37.	1, 2, 7, 9, 10—9, 8, 7, 3, 2, 1.
<i>Bhōgavarāli</i> ...	12.	1, 2, 4, 6, 8, 12, 1—1, 12, 8, 6, 4, 2, 1.
<i>Bhōgēswari</i> ...	64.	1, 3, 5, 8, 10, 11, 10, 1—1, 11, 10, 8, 7, 5, 3, 1.
<i>Bhōjachinthāmani</i> ...	1.	1, 2, 8, 6, 8, 9, 10, 1—1, 9, 8, 6, 5, 2, 5, 2, 1.
<i>Bhōgadhanyāsi</i> ...	48.	1, 4, 7, 8, 12, 1—1, 12, 8, 11, 12, 8, 7, 4, 2, 1.
<i>Bhōgavasantham</i> ...	51.	1, 2, 5, 7, 9, 12, 1—1, 12, 9, 7, 5, 2, 1.
<i>Bhōgavarthani</i> ...	37.	1, 2, 3, 7, 9, 1—1, 9, 7, 3, 2, 1.
<i>Bhōgavathi</i> ...	22.	1, 3, 4, 6, 11, 1—1, 11, 6, 4, 3, 1.
<i>Bhōgasāmantham</i> ...	51.	1, 5, 7, 8, 9, 8, 1—1, 9, 12, 8, 7, 5, 2, 1.
<i>Bhōgi</i> ...	7.	1, 4, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 4, 2, 1.
<i>Bhōgisindhu</i> ...	48.	1, 8, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 1.
<i>Bhujangi</i> ...	3.	1, 2, 3, 6, 12, 1—1, 12, 6, 3, 2, 1.
<i>Bhuvanagāndāri</i> ...	20.	1, 3, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 1.
<i>Bhuvanēswari</i> ...	4.	1, 2, 3, 6, 8, 10, 1—1, 10, 8, 6, 3, 2, 1.
<i>Bhujangini</i> ...	16.	1, 2, 1, 6, 8, 11, 1—1, 8, 11, 10, 8, 5, 2, 1.
<i>Bhujangachinthāmani.</i>	13.	1, 8, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6, 5, 2, 1.
<i>Bhuvanakunthali</i> ...	68.	1, 4, 5, 7, 8, 9, 1—1, 9, 8, 7, 5, 4, 1.
<i>Bhuvanamōhini</i> ...	16.	1, 5, 6, 11, 10, 1—1, 11, 8, 10, 6, 5, 2, 1.
<i>Bhuvanaranjani</i> ...	14.	1, 5, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 5, 1.
<i>Bhūpālachinthamani</i>	2.	1, 2, 6, 8, 9, 11, 9, 1—1, 10, 9, 8, 6, 4, 1.
<i>Bhūpālam</i> ...	8.	1, 2, 4, 8, 9, 1—1, 9, 8, 6, 4, 2, 1.
<i>Bhūpālamanōhari</i> ...	5.	1, 3, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 3, 1.
<i>Bhūpālapanchamam.</i>	39.	1, 3, 2, 3, 7, 8, 9, 1—1, 8, 9, 7, 3, 2, 1.
<i>Bhūpālāranjani</i> ...	33.	1, 4, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 4, 1.
<i>Bhūpālatharangani</i>	18.	1, 2, 6, 8, 12, 1—1, 12, 11, 12, 8, 6, 8, 6, 2, 1.

<i>Bhūpkalyān</i> ...	29.	1, 3, 4, 8, 10, 1—1, 10, 8, 6, 4, 3, 1.
<i>Bhūshanathārini</i> ...	351.	1, 4, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 4, 1.
<i>Bhūshāvali</i> ...	64.	1, 3, 5, 7, 8, 10, 1—1, 11, 10, 8, 7, 5, 3, 1.
<i>Bhūshāvathi</i> ...	64.	1, 3, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 3, 1.
<i>Bhūlhēshapriya</i> ...	39.	1, 3, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 3, 1.
<i>Bhramarabhōgi</i> ...	44.	7, 8, 9, 11, 12, 4—7, 4, 2, 1, 11, 9, 8.
<i>Bhramaradhvani</i> ...	54.	1, 5, 7, 11, 12, 1—1, 11, 12, 8, 7, 5, 2, 1.
<i>Bhramarahamsi</i> ...	57.	1, 3, 4, 7, 8, 9, 12, 1—1, 9, 8, 7, 4, 3, 1.
<i>Bhramarakōkila</i> ...	57.	1, 3, 4, 8, 12, 9, 12, 1—1, 12, 9, 8, 4, 3, 1.
<i>Bhramarakusumam</i> ...	56.	1, 4, 7, 8, 11, 1—1, 11, 9, 8, 7, 4, 3, 1.
<i>Bhramaranārayani</i> ...	54.	1, 2, 5, 7, 8, 12, 11, 12, 1—1, 12, 7, 5, 2, 1.
<i>Bhramarasāranga</i> ...	56.	1, 3, 4, 7, 8, 9, 11, 1—1, 9, 8, 7, 4, 3, 1.
<i>Bhramarasukhi</i> ...	57.	1, 3, 4, 7, 8, 9, 12, 1—1, 9, 8, 7, 4, 3, 1.
<i>Bhramaravuthāri</i> ...	58.	1, 3, 4, 7, 8, 10, 11, 1—1, 10, 8, 7, 3, 1.
<i>Bhrāhmi</i> ...	46.	1, 2, 4, 7, 10, 1—1, 10, 7, 4, 2, 1.
<i>Bhrunjathvani</i> ...	62.	1, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 1.
<i>Brindāvanakannada</i> ...	69.	1, 4, 7, 8, 12, 1—1, 12, 8, 7, 4, 1.
<i>Brindāvanadēsakshi</i> ...	62.	1, 3, 5, 7, 8, 7, 9, 1—1, 9, 8, 7, 5, 3, 1.
<i>Brindāvanasā- ranga or Brindā- vani 2 'ni'.</i> ...	22.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Bowli</i> ...	15.	1, 2, 5, 8, 9, 1, 12, 1—1, 12, 9, 8, 6, 5, 1.
<i>Byrō-Bahār</i> ...	15.	
<i>Byrōn</i> ...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.

C

<i>Chakravāka (M)</i> ...	16.	1, 2, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 2, 1.
<i>Chalanāta (M)</i> ...	36.	1, 4, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 4, 1.
<i>Champakamāli</i> ...	17.	1, 2, 5, 8, 10, 12, 1—1, 12, 10, 8, 5, 2, 1.
<i>Chandika</i> ...	20.	1, 3, 4, 6, 9, 11, 1—1, 11, 9, 6, 4, 3, 1.
<i>Chandrachūdapriya</i> ...	18.	1, 5, 6, 8, 12, 11, 1—1, 11, 8, 6, 2, 1.
<i>Chandragāndāram</i> ...	8.	1, 2, 4, 6, 1—1, 11, 6, 4, 2, 1.
<i>Chandrajyōthi</i> ...	41.	1, 2, 3, 7, 8, 10, 1—1, 10, 8, 7, 3, 2, 1.
<i>Chandrakānti</i> ...	65.	1, 3, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 3, 1.
<i>Chandrarēka</i> ...	58.	1, 3, 4, 7, 8, 10, 1—1, 11, 10, 7, 4, 3, 1.

M = Mēlakarta (Major Mode).

<i>Chandrasēkarapriya</i> ...	14.	1, 2, 5, 8, 9, 11, 1—1, 11, 8, 5, 2, 1.
<i>Chandrika</i> ...	18.	1, 2, 5, 6, 8, 11, 1—1, 11, 8, 6, 5, 2, 1.
	21.	1, 3, 4, 8, 9, 12, 1—1, 12, 9, 8, 4, 3, 1.
<i>Chanthanagandhi</i> ...	3 & 69.	1, 2, 3, 8, 9, 12, 1—1, 12, 9, 8, 3, 2, 1.
<i>Chandhikam</i> ...	66.	1, 5, 7, 11, 12, 1—1, 12, 11, 7, 5, 1.
<i>Chandrikagowla</i> ...	8.	1, 2, 4, 6, 8, 9, 1—1, 9, 8, 6, 2, 1.
<i>Chandrakāntham</i> ...	65.	1, 3, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 3, 1.
<i>Chandrakirani</i> ...	16.	1, 5, 6, 8, 6, 10, 11, 1—1, 11, 10, 11, 8, 6, 5, 6, 2, 1.
<i>Chandraprabha</i> ...	42.	1, 2, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 2, 1.
<i>Chandradāri</i> ...	63.	1, 5, 7, 8, 7, 3, 8, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Chathurānanapriya</i> ...	11.	1, 2, 4, 8, 10, 12, 1—1, 12, 10, 8, 4, 2, 1.
<i>Chathurangini</i> ...	66.	1, 7, 5, 7, 8, 12, 1—1, 12, 10, 8, 4, 2, 1.
<i>Chāmara</i> ...	56.	1, 3, 4, 7, 8, 9, 10, 12, 1—1, 12, 10, 9, 8, 7, 4, 3, 1.
<i>Chāmundi</i> ...	63.	1, 5, 3, 7, 8, 12, 9, 1—1, 11, 9, 6, 5, 3, 1.
<i>Chāpaghantāravam</i> ...	20.	1, 4, 6, 8, 11—9, 8, 6, 4, 3, 1, 11.
<i>Chārūkūthala</i> ...	26.	1, 3, 5, 6, 9, 11, 1—1, 11, 9, 6, 5, 3, 1.
<i>Chārūkesi (M)</i> ...	26.	1, 3, 5, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 5, 3, 1.
<i>Chāyabowli</i> ...	8.	1, 2, 4, 6, 1, 8, 6, 9, 11, 1—1, 11, 8, 9, 6, 4, 2, 1.
<i>Chāyagowri</i> ...	7.	1, 2, 6, 4, 6, 8, 10, 9, 10, 1—1, 10, 9, 8, 6, 4, 6, 2, 1.
<i>Chāyamālavi</i> ...	7.	1, 4, 2, 4, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6, 4, 6, 2, 1.
<i>Chāyamāruva</i> ...	49.	1, 5, 2, 5, 7, 9, 10, 9, 1—1, 10, 9, 7, 5, 2, 1.
<i>Chāyanāta</i> ...	34.	1, 4, 5, 7, 8, 7, 8, 1—1, 11, 10, 11, 8, 7, 4, 1.
<i>Chāyanut</i> ...	17.	1, 2, 5, 6, 10, 12, 1—1, 12, 10, 8, 6, 5, 2, 1.
	23.	1, 3, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 3, 5, 6, 5, 3, 1.
<i>Chāyānārāyani</i> ...	6.	1, 8, 6, 8, 11, 12, 1—1, 12, 11, 12, 8, 6, 3, 2, 1.

M = Mēlakarta (Major Mode).

<i>Chāyasiendhavi</i> ...	11.	1, 2, 4, 6, 8, 12, 8, 10, 12, 1—1, 10, 12, 8, 6, 4, 2, 1.
<i>Chāyasindhu</i> ...	19.	1, 3, 6, 8, 9, 1—1, 9, 8, 6, 3, 1.
<i>Chāyatharangini</i> ...	28.	1, 3, 6, 5, 6, 8, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Chāyavarthini</i> ...	69.	1, 4, 5, 7, 9, 12, 1—1, 12, 9, 7, 5, 4, 1.
<i>Chāyāvathi (M)</i> ...	17.	1, 2, 5, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 2, 1.
<i>Chiranti</i> ...	7.	1, 2, 4, 8, 9, 10, 1—1, 10, 9, 8, 4, 2, 1.
<i>Chidānandi</i> ...	36.	1, 4, 5, 6, 8, 11, 12, 1—1, 12, 11, 12, 8, 6, 5, 6, 4, 1.
<i>Chinmai</i> ...	16.	1, 2, 5, 8, 6, 10, 11, 1—1, 11, 10, 11, 8, 6, 5, 2, 1.
<i>Chinthāramani</i> ...	52.	1, 5, 7, 8, 10, 11—10, 8, 7, 5, 2, 1, 11, 1.
<i>Chinthāmani</i> ...	7.	1, 2, 4, 6, 1, 6, 8, 9, 10, 1—1, 9, 10, 8, 6, 4, 2, 1.
<i>Chrūnnikavinōdini</i> ...	66.	1, 3, 5, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 5, 3, 1.
<i>Chila</i> ...	39.	
<i>Chiththākarshini</i> ...	7.	1, 2, 4, 6, 9, 1—1, 9, 6, 4, 2, 1.
<i>Chiththamōhini</i> ...	10.	1, 2, 4, 6, 10, 1—1, 10, 6, 4, 2, 1.
<i>Chiththswarūpi</i> ...	26.	1, 3, 5, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 5, 6, 3, 1.
<i>Chiththaranjani</i> ...	19.	1, 3, 4, 5, 4, 6, 8, 9—10, 9, 8, 6, 4, 3, 1.
<i>Chiththāmbari</i> ...	66.	1, 3, 5, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 5, 3, 1.

D

<i>Dāmarukapriya</i> ...	31.	1, 4, 5, 8, 9, 10, 1—1, 10, 9, 8, 5, 4, 1.
<i>Darbada</i> ...		
<i>Darbār</i> ...	22.	1, 3, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Davvi</i> ...	13.	1, 2, 5, 6, 10, 1—1, 10, 6, 5, 2, 1.
<i>Dākhāyani</i> ...	15.	1, 2, 8, 9, 12, 1—1, 12, 9, 8, 2, 1.
<i>Dālivarāli</i> ...	39.	1, 3, 2, 3, 7, 8, 9, 12, 1—1, 12, 9, 8, 3, 2, 1.
<i>Dāmavathi</i> ...	39.	
<i>Dēhali</i> ...	16.	1, 2, 8, 10, 11, 1—1, 11, 10, 8, 2, 1.
<i>Dēsakchi</i> ...	28.	1, 3, 5, 8, 10, 1—1, 11, 10, 8, 6, 5, 3, 1.

M = Mēlakartha (Major Mode).

<i>Dēsamukhāri</i> ...	25.	1, 3, 5, 6, 8, 9, 10, 9, 1—1, 9, 11, 9, 8, 6, 5, 3, 1.
<i>Dēsarangani</i> ...	31.	1, 4, 5, 8, 9, 10, 1—1, 9, 10, 9, 8, 6, 5, 3, 1.
<i>Dēscari</i> ...	29.	1, 3, 5, 8, 9, 1—1, 9, 8, 5, 8, 5, 3, 1.
<i>Dēshāvali</i> ...	55.	1, 3, 4, 7, 9, 10, 9, 1—1, 10, 9, 7, 4, 3, 1.
<i>Dēshi</i> ...	28.	1, 3, 6, 8, 11, 1—1, 11, 10, 8, 6, 5, 3, 5, 1.
<i>Dēsikabangāla</i> ...	8.	1, 2, 4, 8, 6, 9, 11, 1—1, 9, 8, 6, 4, 2, 1.
<i>Dēsikagowri</i> ...	5.	1, 2, 3, 6, 10, 8, 12, 1—1, 10, 12, 8, 8, 6, 3, 2, 1.
<i>Dēsikarudri</i> ...	9.	1, 6, 4, 6, 8, 12, 1—1, 12, 8, 9, 6, 4, 2, 1.
<i>Dēsisimhāravani</i> ...	58.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 4, 3, 1.
<i>Dēsithōdi</i> ...	8.	1, 3, 6, 5, 8, 9, 11, 1—1, 11, 9, 8, 5, 6, 3, 1.
<i>Dēsyabyāgada</i> ...	19.	1, 4, 6, 8, 1—1, 10, 9, 8, 6, 4, 3, 1.
<i>Dēsyagānavāridhi</i> ...	60.	1, 3, 4, 7, 8, 11, 12, 1—1, 12, 1, 8, 7, 4, 3, 1.
<i>Dēsyagowla</i> ...	15.	1, 2, 1, 8, 9, 12, 1—1, 12, 9, 8, 1, 2, 1.
<i>Dēsyagowri</i> ...	5.	1, 2, 3, 6, 10, 8, 12, 1—1, 10, 12, 8, 6, 3, 2, 1.
<i>Dēsyamāruva</i> ...	54.	1, 2, 5, 7, 12, 1—1, 12, 8, 7, 5, 3, 1.
<i>Dēsyamukāri</i> ...	25.	1, 3, 5, 6, 8, 9, 10, 9, 1—1, 10, 9, 10, 8, 6, 5, 3, 1.
<i>Dēsyānārāyani</i> ...	6.	1, 2, 3, 6, 8, 12, 1—1, 12, 11, 12, 8, 6, 2, 1.
<i>Dēsyānātakuranji</i> ...	55.	1, 3, 4, 7, 8, 9, 8, 10, 1—1, 8, 10, 9, 8, 7, 4, 2, 1.
<i>Dēsyāndhāli</i> ...	9.	1, 2, 4, 6, 8, 12, 9, 1—1, 9, 8, 6, 4, 2, 1.
<i>Dēsyārēguṭhi</i> ...	15.	1, 2, 5, 2, 6, 8, 9, 12, 1—1, 9, 12, 9, 8, 6, 5, 2, 1.
<i>Dēsyasurati</i> ...	6.	1, 6, 2, 3, 6, 8, 11, 12—8, 6, 3, 2, 1, 12, 1.
<i>Dēvābharanam</i> ...	49.	1, 5, 2, 5, 7, 9, 10, 1—1, 10, 9, 10, 8, 7, 5, 2, 1.
<i>Dēvachinthāmani</i> ...		
<i>Dēvagāndāri</i> ...	29.	1, 3, 6, 8, 10, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Dēvagiri</i> ...	49.	1, 2, 7, 8, 9, 1—1, 10, 9, 8, 7, 5, 2, 5, 1.
<i>Dēvagirvani</i> ...	66.	1, 5, 3, 7, 8, 9, 1—1, 10, 9, 8, 7, 5, 2, 5, 1.

<i>Dēvakriya</i> ...	28.	1, 3, 6, 8, 10, 1—1, 10, 8, 6, 3, 1.
<i>Dēvakriya</i> ...	20.	1, 3, 4, 6, 11, 9, 11—8, 9, 6, 4, 3, 1.
<i>Dēvakusumāvali</i> ...	60.	1, 7, 4, 7, 8, 1—1, 12, 8, 7, 4, 3, 1.
<i>Dēvamani</i> ...	33.	1, 4, 5, 8, 12, 1—1, 12, 8, 5, 4, 1.
<i>Dēvamālavi</i> ...	56.	1, 3, 4, 7, 8, 9, 11—11, 9, 8, 7, 4, 3, 11.
<i>Dēvāmandhari</i> ...	22.	1, 3, 6, 8, 10, 11, 1—1, 1, 10, 11, 8, 6, 3, 1.
<i>Dēvāmruthavāhini</i> ...	64.	1, 5, 7, 8, 11, 10, 11, 1—1, 11, 10, 11, 8, 7, 5, 3, 1.
<i>Dēvāmruthavarshini</i>	22.	1, 3, 6, 8, 10, 11, 1—1, 1, 10, 8, 6, 4, 3, 1.
<i>Dēvamukāri</i> ...	25.	1, 2, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 2, 1.
<i>Dēvarangi</i> ...	15.	1, 6, 8, 9, 8, 12, 9—1, 12, 9, 8, 6, 1.
<i>Dēvaranjani</i> ...	22.	1, 4, 3, 6, 8, 10, 11, 1—1, 11, 10, 6, 4, 3, 1.
<i>Dēvasālagam</i> ...	25.	1, 5, 8, 9, 10, 1—1, 8, 10, 9, 8, 6, 5, 3, 1.
<i>Dēēpakam</i> ...	51.	1, 5, 7, 8, 9, 8—1, 12, 9, 12, 8, 7, 5, 2, 1.
<i>Dēēparam</i> ...	10.	1, 2, 4, 6, 8, 10, 11, 1—1, 11, 10, 11, 8, 6, 4, 2, 1.
<i>Dēēpikka</i> ...		
<i>Dēērgika</i> ...	7.	1, 2, 4, 9, 10, 1—1, 10, 9, 4, 2, 1.
<i>Druvanapriya</i> ...	18.	1, 2, 8, 11, 12, 1—1, 12, 11, 8, 2, 1.
<i>Dhavalhāmsi</i> ...	57.	1, 3, 7, 8, 9, 1—1, 12, 9, 8, 7, 4, 3, 1.
<i>Dhavalāmabari</i> ...	49.	1, 2, 5, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 5, 2, 1.
<i>Dhavalāngi</i> ...	49.	1, 7, 5, 7, 8, 9, 10, 9, 1—1, 10, 9, 8, 7, 5, 2, 1.
<i>Dhavalasarasāruham</i>	44.	1, 2, 4, 7, 9, 8, 11, 1—1, 11, 9, 7, 4, 2, 1.
<i>Dhavalshri</i> ...		
<i>Dhanapālini</i> ...	16.	1, 2, 5, 6, 8, 1—1, 11, 10, 8, 6, 10, 6, 5, 2, 1.
<i>Dhanāsari</i> ...	8.	1, 2, 4, 6, 8, 1, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Dhanyāsi</i> ...	8.	1, 2, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Dharanīpriya</i> ...	6.	1, 2, 3, 11, 12, 1—1, 12, 11, 3, 2, 1.
<i>Dharmani</i> ...	49.	1, 2, 5, 7, 9, 10, 1—1, 10, 9, 7, 5, 2, 1.
<i>Dharmavathi (M)</i> ...	59.	1, 3, 4, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 4, 3, 1.
<i>Dhāthumanōhari</i> ...	22.	1, 8, 6, 8, 10, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Dhāthumandhāri</i> ...	22.	
<i>Dhāthupriya</i> ...	69.	1, 4, 8, 7, 8, 9, 1—1, 12, 9, 8, 7, 5, 4, 1.

M = *Mēlakarta* (Major Mode).

<i>Dhālhri</i> ...	62.	1, 3, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 3, 1.
<i>Dhāthuvarthani</i> ...	69.	1, 4, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 4, 1.
<i>Dhēnuka (M)</i> ...	9.	1, 2, 4, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 4, 2, 1.
<i>Dheerakari</i> ...	59.	1, 3, 4, 7, 8, 10, 12, 1—1, 10, 12, 8, 7, 4, 3, 1.
<i>Dheerakunthali</i> ...	58.	1, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 4, 3, 1.
<i>Dheeramathi</i> ...	29.	1, 3, 5, 6, 8, 6, 11, 12, 1—1, 12, 8, 6, 5, 3, 1.
<i>Dheerasāveri</i> ...	69.	1, 4, 5, 7, 8, 9, 12, 1—1, 9, 8, 7, 5, 4, 1.
<i>Dhīrashankarābhāranam.</i>	29.	1, 3, 5, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Dhīeryamukhi</i> ° ...	9.	1, 2, 4, 6, 8, 9, 1—1, 12, 8, 6, 8, 2, 4, 2, 1.
<i>Dhīeryakari</i> ...		
<i>Dhoodimallār</i> ...		
<i>Dhoumyarāgam</i> ...	59.	1, 3, 4, 7, 8, 10, 1—1, 12, 10, 8, 7, 4, 3, 1.
<i>Dhouthapanchamam</i>	69.	1, 4, 5, 7, 8, 12, 8, 1—1, 12, 9, 8, 7, 4, 5, 7, 4, 1.
<i>Dhūrjati priya</i> ...	30.	1, 3, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 3, 1.
<i>Dhūrvanki</i> ...	29.	1, 3, 6, 8, 10, 1—1, 12, 8, 10, 8, 6, 5, 3, 1.
<i>Dhūsaravarni</i> ...	19.	1, 3, 8, 9, 10, 1—1, 10, 9, 8, 3, 1.
<i>Dinakarkān̄thi</i> ...	27.	1, 6, 5, 6, 8, 1—1, 12, 9, 8, 6, 5, 1.
<i>Divyābharanam</i> ...	21.	1, 3, 4, 6, 8, 12, 1—1, 12, 8, 6, 4, 3, 1.
<i>Divyagāndhāram</i> ...	18.	1, 6, 2, 8, 11, 12, 1—1, 11, 12, 8, 6, 5, 1, 2, 1.
<i>Divyagāndhāri</i> ...	20.	1, 4, 6, 8, 11, 1—1, 11, 9, 6, 4, 1.
<i>Divyamani</i> ...	48.	1, 2, 4, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 4, 2, 1.
<i>Divyāmbari</i> ...	27.	1, 8, 6, 8, 9, 12, 1—1, 8, 12, 9, 6, 5, 3, 1.
<i>Divyapanchamam</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Divyatharangini</i> ...	17.	1, 2, 5, 6, 8, 1—1, 8, 6, 5, 2, 1.
<i>Divyatharangani</i> ...	26.	1, 2, 5, 6, 8, 1—1, 12, 10, 8, 6, 5, 2, 1.

M = *Mēlakarta* (Major Mode).

<i>Dōka</i> ...	1.	1, 3, 8, 9, 10, 1—1, 10, 9, 8, 3, 1.
<i>Dōsharahithaswarū-pini.</i> ...	63.	8, 7, 8, 9, 12, 1, 5—3, 1, 12, 9, 8, 7, 8.
<i>Dundubhipriya</i> ...	48.	1, 2, 4, 7, 8, 11, 12, 1—1, 12, 8, 7, 4, 2, 1.
<i>Durga</i> ...	29.	1, 3, 6, 8, 10, 1—1, 10, 8, 6, 3, 1.
<i>Dvijāvanthi</i> ...	28.	1, 3, 6, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 3, 5, 1.
<i>Dvaitānandi...</i> ...	28.	1, 3, 5, 6, 8, 1—1, 11, 10, 11, 8, 6, 3, 1.
<i>Dvaitapartipūrāna</i>		
<i>Dvīpāvathi</i> ...	61.	1, 3, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 3, 1.
<i>Dvīthachinthāmani</i> ...	28.	1, 5, 6, 10, 11, 1—1, 11, 8, 10, 6, 5, 3, 1.
<i>Dviradhagāmini</i> ...	66.	1, 8, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 3, 1.

E

<i>Emun Kalyan</i> ...	65.	1, 3, 5, 7, 8, 12, 1—1, 12, 10, 8, 7, 5, 3, 1.
<i>Enankamanōhari</i> ...	37.	1, 2, 3, 7, 8, 10, 1—1, 10, 8, 7, 3, 2, 1.
<i>Enankapriya</i> ...	37.	
<i>Eshagiri</i> ...	69.	1, 4, 5, 7, 8, 9, 12—9, 8, 7, 5, 4, 1, 12, 1.
<i>Eshagowla</i> ...	7.	1, 6, 4, 6, 8, 9, 10, 1—1, 9, 8, 9, 6, 4, 2, 1.
<i>Eshāmanōhari</i> ...	28.	1, 3, 5, 6, 8, 10, 11, 1—1, 11, 8, 3, 6, 5, 3, 1.
<i>Eshwari</i> ...	6.	1, 2, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 2, 1.

G

<i>Gaganabhūpālam</i> ...	21.	1, 6, 4, 6, 8, 9, 12, 1—1, 12, 9, 6, 4, 3, 1.
<i>Gaganabhūshani</i> ...		
<i>Gaganamōhini</i> ...	64.	1, 5, 8, 10, 11, 1—1, 11, 8, 7, 5, 1.
<i>Gaganaranjani</i> ...	66.	1, 5, 7, 8, 1—1, 11, 12, 8, 7, 5, 3, 1.
<i>Gaganasarasāruham</i> ...	53.	1, 5, 2, 5, 7, 10, 12—10, 8, 7, 5, 2, 1, 12, 1.
<i>Gajānanthini</i> ...	30.	1, 3, 5, 6, 11, 12, 1—1, 12, 11, 6, 5, 3, 1.
<i>Gangātharangini</i> ...	33.	1, 4, 5, 6, 8, 1—1, 12, 9, 8, 6, 5, 6, 4, 1.
<i>Gamakapriya</i> ...	51.	1, 2, 5, 7, 8, 9, 12, 1—1, 9, 8, 7, 5, 2, 1.
<i>Gamanakriya (M)</i> ...	53.	1, 2, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 7, 2, 1.

M=Mēlakartha (Major Mode).

<i>Gamanashrama (M)</i> ...	53.	1, 2, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 2, 1.
<i>Gambhīranāta</i> ...	36.	1, 4, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 4, 1.
<i>Gambhīrini</i> ...	23.	1, 3, 4, 6, 8, 10, 12, 10, 1—1, 12, 10, 8, 6, 4, 3, 1.
<i>Gandharvam</i> ...	42.	7, 8, 11, 12, 1, 2, 3, 2, 1—1, 12, 8, 7, 8, 11, 12, 1.
<i>Ganithavinōdini</i> ...	16.	1, 5, 6, 8, 11, 1—1, 11, 8, 6, 5, 1.
<i>Gantharvanārāyani</i> ...	24.	1, 6, 8, 11, 12, 1—1, 12, 11, 1, 8, 6, 1.
<i>Garudadhvani</i> ...	29.	1, 3, 5, 6, 8, 10, 12, 1—1, 10, 8, 5, 3, 1.
<i>Garjamu</i> ...	17.	1, 5, 6, 10, 12, 1—1, 12, 10, 8, 6, 5, 2, 1.
<i>Gavāmbhōdhi</i> ...	43.	1, 2, 4, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 4, 2, 1.
<i>Gāmbhēryaghōshini</i> ...	52.	1, 5, 2, 8, 7, 10, 11, 1—1, 11, 10, 8, 7, 5, 2, 5, 1.
<i>Gānamūrthi (M)</i> ...	3.	1, 2, 3, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 3, 2, 1.
<i>Gānapriya</i> ...	19.	1, 3, 4, 6, 9, 1—1, 9, 6, 4, 3, 1.
<i>Gānasāmavarāli</i> ...	3.	1, 2, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 3, 2, 1.
<i>Gānavārithi</i> ...	35.	1, 6, 4, 5, 6, 8, 10, 12, 1—1, 10, 11, 8, 6, 4, 1.
<i>Gāyakālāpini</i> ...	30.	1, 3, 5, 6, 8, 11, 1—1, 11, 8, 6, 5, 3, 1.
<i>Gāyakamanthini</i> ...	25.	1, 3, 5, 6, 8, 9, 1—1, 9, 8, 6, 5, 3, 1.
<i>Gāyakapriya (M)</i> ...	13.	1, 2, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 2, 1.
<i>Gāyakaranjani</i> ...	29.	1, 3, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 3, 1.
<i>Ghamkavaradhvani</i> ...	19.	1, 3, 4, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 4, 3, 1.
<i>Ghanasindhu</i> ...	15.	1, 6, 5, 6, 8, 9, 12, 9, 1—1, 12, 9, 8, 6, 5, 1.
<i>Ghanta</i> ...	20.	1, 4, 3, 4, 6, 8, 9, 8, 11, 9, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Ghantam</i> ...	57.	1, 2, 3, 7, 8, 12, 1—1, 12, 9, 7, 4, 3, 1.
<i>Ghanashyāmala</i> ...	5.	1, 3, 6, 8, 9, 12, 1—1, 12, 10, 8, 6, 3, 2, 1.
<i>Ghanasindhu</i> ...	15.	1, 6, 5, 6, 8, 9, 12, 9, 1—1, 12, 9, 8, 6, 5, 1.
<i>Ghantānam</i> ...	20.	1, 4, 3, 4, 6, 8, 9, 8, 11, 9, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.

M=Mēlakartha (Major Mode).

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<i>Ghanta</i> ...	...	8.	1, 2, 4, 6, 8, 9, 11—9, 8, 6, 4, 2, 1, 11, 9, 8, 11, 1.
<i>Ghantam</i> ...	...	57.	1, 3, 4, 7, 8, 12, 1—1, 12, 9, 7, 4, 3, 1.
<i>Ghantāravam</i> ...	...	2.	1, 3, 6, 8, 11, 1—1, 11, 9, 8, 6, 3, 2, 1.
<i>Ghōratharshini</i> ...	...	36.	1, 4, 5, 6, 8, 9, 11, 1—1, 11, 8, 6, 5, 4, 1.
<i>Ghōshakari</i> ...	...	32.	1, 4, 5, 6, 8, 9, 1—1, 9, 8, 6, 5, 4, 1.
<i>Ghōshavinōdini</i> ...	...	34.	1, 4, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 4, 1.
<i>Ghōshani</i> ...	...	16.	1, 6, 5, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 5, 6, 2, 1.
<i>Ghōttānam</i> ...	...	57.	1, 3, 4, 7, 9, 12, 1—1, 12, 9, 7, 4, 3, 1.
<i>Ghantāravam</i> ...	...	2.	1, 3, 6, 8, 11—1, 11, 9, 8, 6, 3, 2, 1.
<i>Ghoratharshini</i> ...	...	36.	1, 4, 5, 6, 8, 9, 11, 1—1, 11, 8, 6, 5, 4, 1.
<i>Ghoshakari</i> ...	...	32.	1, 4, 5, 6, 8, 9, 1—1, 9, 8, 6, 5, 4, 1.
<i>Ghoshani</i> ...	...	16.	1, 6, 5, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 5, 6, 2, 1.
<i>Ghottanam</i> ...	...	57.	1, 3, 4, 7, 9, 12, 1—1, 12, 9, 7, 4, 3, 1.
<i>Ghrithākchi</i> ...	...	16.	1, 2, 6, 10, 11, 1—1, 11, 10, 6, 2, 1.
<i>Girikarnika</i> ...	...	3.	1, 2, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 8, 2, 1.
<i>Girikunthali</i> ...	...	72.	1, 4, 5, 7, 8, 7, 5, 7, 8, 1—1, 12, 11, 12, 8, 7, 5, 1.
<i>Girīshapriya</i> ...	...	39.	1, 2, 3, 7, 8, 12, 1—1, 12, 8, 7, 3, 2, 1.
<i>Girvani (M)</i> ...	...	43.	1, 2, 4, 3, 7, 4, 7, 9, 10, 8, 10, 1—1, 10, 9, 8, 7, 4, 2, 1.
<i>Gitanatani</i> ...	...	53.	1, 2, 7, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 2, 1.
<i>Githamoorthi</i> ...	...	53.	1, 4, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 1.
<i>Gīthapriya</i> ...	...	13.	1, 2, 5, 6, 8, 9, 10, 1—1, 9, 8, 6, 5, 2, 1.
<i>Gūhapriya</i> ...	...	16.	1, 2, 5, 6, 1, 8, 6, 10, 11, 1—1, 10, 11, 8, 6, 5, 1, 2, 1.
<i>Gujjari</i> ...	...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 9, 12, 8, 6, 5, 2, 1.
<i>Gunabhūshani</i> ...	...	37.	1, 2, 3, 7, 8, 1—1, 8, 7, 3, 2, 1.
<i>Gundakriya</i> ...	...	15.	1, 2, 6, 8, 9, 1—1, 12, 8, 9, 8, 6, 5, 2, 1.
<i>Gundha</i> ...	...	...	...
<i>Gummakāmbhōji</i> ...	...	15.	1, 2, 5, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Gurugadya</i> ...	...	56.	11, 1, 4, 7, 8, 9, 11—9, 8, 7, 4, 3, 1, 11.

M=Mēlakartha (Major Mode).

<i>Gurupriya</i> ...	...	64.	1, 3, 5, 7, 10, 11, 1—1, 11, 10, 7, 5, 3, 1.
<i>Gurujyōthi</i> ...	...	61.	1, 3, 5, 7, 9, 1—1, 9, 7, 5, 3, 1.
<i>Gurjaree</i> ...	...	45.	1, 2, 4, 7, 9, 12, 1—1, 12, 9, 7, 4, 2, 1.
<i>Gōmathi</i> ...	...	42.	1, 2, 3, 7, 8, 11, 12—8, 7, 2, 3, 2, 1.
<i>Gōmēthikapriya</i> ...	...	20.	1, 3, 4, 8, 9, 11, 1—1, 11, 9, 8, 4, 3, 1.
<i>Gōpathi</i> ...	...	42.	1, 2, 3, 7, 8, 11, 12—8, 7, 2, 3, 2, 1.
<i>Gōpikābharanam</i> ...	...	43.	1, 2, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 2, 1.
<i>Gōpikābhūshanam</i> ...	...	15.	1, 2, 6, 9, 12, 1—1, 12, 9, 6, 2, 1.
<i>Gōpikākusumam</i> ...	...	15.	1, 2, 6, 9, 12, 1—1, 12, 9, 6, 2, 1.
<i>Gōpikāmanōranjani</i> ...	...	67.	1, 4, 5, 7, 8, 10, 1—1, 10, 8, 7, 5, 4, 1.
<i>Gōpikāthilakam</i> ...	...	56.	1, 3, 4, 7, 8, 11, 1—1, 11, 8, 7, 4, 3, 1.
<i>Gōpikāvasantham</i> ...	...	20.	1, 6, 8, 9, 11, 9, 1—1, 11, 9, 8, 6, 4, 1.
<i>Gōpriya</i> ...	...	62.	1, 3, 5, 7, 9, 11, 1—1, 11, 9, 7, 5, 3, 1.
<i>Gōthrāri</i> ...	...	63.	1, 3, 7, 8, 9, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Gowlapanchamam</i> 23 & 24.			1, 3, 6, 8, 12, 1—1, 12, 8, 6, 4, 3, 1.
<i>Gound</i> ...	...		
<i>Goundeallee</i> ...	...		
<i>Gowla</i> ...	...	15.	1, 2, 5, 6, 2, 6, 8, 12, 1—1, 12, 8, 6, 5, 6, 2, 1.
<i>Gowlamallār</i> ...	...	6.	1, 2, 3, 6, 8, 11, 12, 8, 12, 1—1, 8, 11, 12, 8, 6, 3, 2, 1.
<i>Gowlipanthu</i> ...	...	15.	1, 2, 5, 2, 6, 8, 9, 8, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Gowri</i> ...	...	15.	1, 2, 6, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Gowribangāla</i> ...	...	9.	9, 1, 2, 6, 8, 9, 12—9, 8, 6, 4, 2, 1, 12, 9, 8.
<i>Gowrigāndhāri</i> ...	...	2.	1, 6, 2, 3, 6, 8, 9, 11, 9, 1—1, 11, 9, 8, 6, 3, 2, 1.
<i>Gowrikriya</i> ...	...	60.	1, 4, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 4, 1.
<i>Gowrīmanōhari (M)</i> ...	...	23.	1, 3, 4, 6, 7, 10, 12, 1—1, 12, 10, 7, 6, 4, 3, 1.
<i>Gowrīmāruva</i> ...	...	50.	1, 2, 7, 8, 9, 1—1, 11, 9, 8, 7, 5, 2, 5, 1.
<i>Gowrīnishādam</i> ...	...	71.	1, 5, 7, 8, 12, 10, 1—1, 12, 10, 12, 8, 7, 5, 1.
<i>Gowripanthu</i> ...	...	51.	1, 2, 7, 8, 12, 1—1, 12, 9, 8, 7, 9, 7, 5, 2, 1.
<i>Gowriśeemanthi</i> ...	...	70.	1, 4, 5, 7, 8, 10, 11, 1—1, 11, 8, 7, 5, 1.
<i>Gowrīvālāvali (M)</i> ...	...	23.	1, 3, 4, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 4, 3, 1.
<i>Gowthami</i> ...	...	1.	1, 2, 3, 8, 9, 10, 1—1, 10, 9, 8, 3, 2, 1.

M=Mēlakartha (Major Mode).

<i>Gowdamallār</i> ...	29.	1, 3, 6, 8, 10, 1—1, 12, 10, 6, 5, 3, 1.
<i>Gowdasārang</i> ...	65.	12, 1, 5, 3, 7, 5, 8, 7, 10, 5, 7, 8, 7, 1—5, 3, 7, 5, 8, 3, 1.
<i>Gowlachandrika</i> ...	7.	1, 2, 6, 8, 9, 1—1, 10, 9, 8, 4, 2, 1.
<i>Gowlagāndāri</i> ...	68.	1, 4, 5, 7, 8, 9, 1—1, 11, 9, 8, 7, 5, 4, 1.
<i>Gyānabhōdhini</i> ...	10.	1, 2, 4, 10, 11, 1—1, 11, 10, 4, 2, 1.
<i>Gyānaswarūpini</i> ...	6.	1, 2, 3, 8, 11, 1—1, 11, 8, 3, 2, 1.
<i>Gyānatāyāni</i> ...	4.	1, 2, 3, 10, 11, 1—1, 11, 10, 3, 2, 1.
<i>Gynaswarūpini</i> ...	6.	1, 2, 3, 8, 11, 1—1, 11, 8, 3, 2, 1.
<i>Gynatāyāni</i> ...	4.	1, 2, 3, 10, 11, 1—1, 11, 10, 3, 2, 1.

H

<i>Hambhēr (Amir Kalyan)</i> ...	65.	1, 5, 8, 7, 8, 6, 10, 12, 1—1, 10, 8, 5, 7, 5, 3, 1.
<i>Hamsabhōgi</i> ...	38.	1, 2, 3, 7, 9, 11, 1—1, 11, 9, 8, 7, 3, 2, 1.
<i>Hamsabhramari</i> ...	58.	1, 3, 4, 7, 8, 10, 1—1, 11, 10, 8, 7, 4, 3, 1.
<i>Hamsabhūpalam</i> ...	24.	1, 3, 4, 6, 8, 1—1, 12, 11, 12, 8, 6, 4, 1.
<i>Hamsadeepakam</i> ...	23.	1, 3, 4, 6, 8, 10, 1—1, 12, 10, 8, 6, 4, 3, 1.
<i>Hamsadeeparam</i> ...	30.	1, 2, 5, 6, 8, 1—1, 12, 11, 12, 8, 6, 3, 1.
<i>Hamsagāmani</i> ...	52.	1, 5, 7, 8, 11, 10, 1—1, 11, 10, 8, 7, 10, 8, 7, 5, 2, 1.
<i>Hamsaghāndāri</i> ...	25.	1, 3, 5, 6, 8, 1—1, 10, 9, 8, 9, 6, 5, 3, 1.
<i>Hamsaghāndarvam</i> ...	30.	1, 3, 5, 6, 8, 1—1, 12, 11, 12, 8, 6, 3, 1.
<i>Hamsagiri</i> ...	72.	1, 4, 5, 7, 8, 11, 12, 1—1, 12, 8, 11, 12, 8, 7, 5, 1.
<i>Hamsaghantānam</i> ...	35.	1, 4, 5, 6, 8, 10, 12, 1—1, 12, 8, 6, 5, 6, 4, 1.
<i>Hamsakāmbhōji</i> ...	14.	1, 2, 5, 6, 9, 11, 1—1, 11, 9, 8, 6, 2, 1.
<i>Hamsakōsala</i> ...	70.	1, 4, 5, 7, 8, 10, 11, 10, 1—1, 11, 10, 8, 7, 5, 7, 6, 1.
<i>Hamsanādam</i> ...	60.	1, 3, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 3, 1.
<i>Hamsānandi</i> ...	7.	1, 2, 4, 6, 8, 1—1, 8, 6, 4, 2, 1.
<i>Hamsānanthi</i> ...	53.	1, 2, 5, 7, 10, 12, 1—1, 12, 10, 7, 5, 2, 1.
<i>Hamsānārāyani</i> ...	51.	1, 2, 5, 7, 8, 1—1, 12, 8, 7, 5, 2, 1.

<i>Hamsanēlāmbāri</i> ...	39.	1, 2, 3, 7, 9, 12, 1—1, 12, 8, 9, 7, 3, 2, 1.
<i>Hamsapanchamam</i> ...	21.	1, 4, 6, 8, 12, 9, 12, 8, 1—1, 12, 9, 6, 4, 3, 1.
<i>Hamsaprabhāvali</i> ...	55.	1, 3, 4, 7, 8, 9, 10, 9, 8, 7, 4, 3, 4, 1.
<i>Hamsarasāli</i> ...	41.	1, 2, 3, 7, 10, 8, 10, 12, 1—1, 12, 10, 3, 7, 3, 1.
<i>Hamsathvani</i> ...	29.	1, 3, 5, 8, 12, 1—1, 12, 8, 5, 3, 1.
<i>Hamsathōdi</i> ...	8.	
<i>Hamsavēlāvali</i> ...	42.	1, 2, 3, 7, 8, 11, 8, 12, 1—1, 12, 8, 7, 3, 2, 1.
<i>Hamsavinōdini</i> ...	29.	1, 3, 5, 6, 10, 12, 1—1, 12, 10, 6, 5, 3, 1.
<i>Hanumathōdi (M)</i> ...	8.	1, 12, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 1, 6, 4, 2, 1.
<i>Harēnapi</i> ...	42.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 1.
<i>Harikēthāragowla (M)</i> ...	28.	1, 3, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Harikāmbōji (M)</i> ...	28.	1, 3, 5, 6, 8, 10, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Harinākchi</i> ...	70.	1, 4, 7, 10, 11, 1—1, 11, 10, 7, 4, 1.
<i>Harinārāyani</i> ...	22.	1, 3, 4, 6, 8, 6, 10, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Hāriharapriya</i> ...	27.	1, 3, 5, 6, 8, 1—1, 12, 9, 8, 6, 5, 1.
<i>Hasini</i> ...	37.	1, 2, 7, 8, 9, 1—9, 8, 7, 2, 1.
<i>Halāyuthapriya</i> ...	44.	1, 4, 7, 8, 9, 1—1, 9, 8, 7, 4, 1.
<i>Hārabhūshani</i> ...	39.	1, 3, 7, 8, 12, 1—1, 12, 8, 7, 3, 1.
<i>Hārathārini</i> ...	37.	1, 3, 7, 8, 9, 1—1, 9, 8, 7, 3, 1.
<i>Hātakambāri (M)</i> ...	18.	1, 2, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 2, 1.
<i>Hālakangi</i> ...	47.	1, 2, 4, 7, 10, 12, 1—1, 12, 10, 7, 4, 2, 1.
<i>Hāvavilāsini</i> ...	69.	1, 4, 7, 8, 9, 1—1, 9, 8, 7, 4, 1.
<i>Himāndi</i> ...	8.	1, 2, 4, 6, 8, 9, 11, 9, 1—1, 11, 8, 9, 6, 4, 2, 1.
<i>Hindōlam</i> ...	20.	1, 6, 4, 6, 9, 11, 1—1, 11, 9, 6, 4, 1.
<i>Hindōle</i> ...	65.	1, 5, 7, 10, 12, 1—1, 12, 10, 7, 5, 1.
<i>Hindōlādēsākchi</i> ...	68.	11, 1, 4, 5, 7, 8, 9—11, 9, 8, 7, 5, 4, 1.
<i>Hindōlādēsika</i> ...	10.	1, 6, 2, 4, 6, 8, 10, 11, 1—1, 8, 11, 10, 6, 4, 2, 1.
<i>Hindōladurbār</i> ...	32.	1, 5, 6, 8, 1—1, 10, 9, 8, 6, 4, 1.
<i>Hindōlakannada</i> ...	31.	1, 5, 6, 9, 10, 1—1, 10, 8, 9, 6, 5, 1.
<i>Hindōlakāpi</i> ...	32.	1, 4, 5, 6, 8, 1—1, 10, 9, 8, 6, 5, 1.

M=Mēlakartha (Major Mode).

<i>Hindōlamālavī</i> ...	33.	1, 6, 5, 6, 8, 1,—1 10, 9, 8, 6, 5, 1.
<i>Hindōlanāyaki</i> ...	33.	1, 6, 5, 6, 8, 1,—1, 12, 9, 8, 6, 5, 6, 4, 1.
<i>Hindōlasāranga</i> ...	32.	1, 4, 5, 6, 8, 1, 10, 1—1, 10, 9, 8, 10, 8, 6, 4, 1.
<i>Hindōlasāveri</i> ...	33.	1, 5, 8, 6, 8, 9, 12, 1—1, 12, 8, 9, 6, 4, 1.
<i>Hindōlavasantham</i> ...	26.	1, 5, 6, 8, 9, 11, 9, 1—1, 11, 9, 8, 6, 9, 6, 5, 1.
<i>Hithabhāshini</i> ...	18.	1, 2, 5, 6, 8, 12, 11, 12, 1—1, 12, 8, 6, 5, 2, 1.
<i>Hiradhārini</i> ...	64.	1, 5, 7, 8, 10, 1—1, 10, 8, 7, 5, 1.
<i>Hithapriya</i> ...	28.	1, 3, 5, 6, 10, 11, 1—1, 11, 10, 11, 8, 6, 3, 6, 5, 1.
<i>Himkari</i> ...	24.	1, 3, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Hejjajji</i> ...	13.	1, 2, 5, 6, 8, 9, 1—1, 10, 9, 8, 6, 5, 2, 1.
<i>Hēmalatha</i> ...	60.	1, 3, 4, 7, 11, 1—1, 11, 7, 4, 3, 1.
<i>Hēmambari</i> ...	58.	1, 3, 4, 7, 8, 10, 11, 1—1, 8, 7, 4, 3, 1.
<i>Hēmangi</i> ...	54.	1, 2, 5, 7, 11, 1—1, 11, 7, 5, 2, 1.
<i>Hēymabhūshani</i> ...	33.	1, 4, 5, 6, 9, 12, 1—1, 12, 9, 6, 5, 4, 1.
<i>Hēymavathi (M)</i> ...	58.	1, 3, 4, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 4, 3, 1.
<i>Hēyrambhapriya</i> ...	66.	1, 3, 7, 11, 12, 1—1, 12, 11, 7, 3, 1.
<i>Hēyangavēni</i> ...	40.	1, 2, 3, 7, 10, 11, 1—1, 11, 10, 7, 3, 2, 1.
<i>Hlāthini</i> ...	64.	1, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 1.
<i>Hūsēni</i> ...	22.	1, 3, 4, 6, 8, 11, 10, 11, 1—1, 11, 10, 8, 6, 8, 4, 3, 1.

I

<i>Inakarapriya</i> ...	22.	1, 3, 4, 6, 10, 11, 1—1, 11, 10, 6, 4, 3, 1.
<i>Indrapriya</i> ...	54.	1, 2, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 2, 1.
<i>Indubhōji</i> ...	46.	1, 4, 2, 4, 8, 7, 10, 1—1, 11, 10, 11, 8, 7, 4, 2, 1.
<i>Indudhanyāsi</i> ...	46.	1, 4, 7, 10, 11, 1—1, 11, 10, 8, 10, 7, 4, 2, 1.
<i>Induhāvali</i> ...	21.	1, 3, 4, 6, 1, 6, 8, 12, 9, 1—1, 12, 9, 8, 6, 4, 1.
<i>Indughantāravam</i> ...	20.	1, 4, 6, 8, 9, 8, 11, 1—9, 8, 6, 4, 3, 1.
<i>Indugīrvāni</i> ...	42.	1, 2, 3, 7, 8, 1—1, 12, 8, 11, 12, 8, 7, 3, 2, 1.
<i>Indukanthi</i> ...	53.	1, 2, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 2, 1.

M=Mēlakartha (Major Mode).

<i>Indumathi</i> ...	51.	1, 5, 7, 9, 12, 1—1, 12, 9, 8, 7, 5, 1.
<i>Indusāranganāta</i> ...	8.	1, 2, 4, 6, 8, 9, 11, 1—1, 9, 8, 6, 4, 2, 1.
<i>Indusīthala</i> ...	4.	1, 2, 3, 6, 8, 10, 11, 10, 1—1, 10, 11, 8, 6, 3, 2, 1.
<i>Ierāwathi</i> ...	64.	1, 3, 7, 8, 10, 1—1, 10, 8, 7, 5, 3, 1.
<i>Ishagiri</i> ...	69.	1, 4, 5, 7, 8, 9, 1—9, 8, 7, 5, 4, 1, 2, 1.
<i>Ishagowla</i> ...	7.	1, 6, 4, 6, 8, 9, 10, 1—1, 9, 8, 6, 4, 2, 1.
<i>Ishamanōhari</i> ...	28.	1, 3, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 3, 6, 5, 3, 1.

J

<i>Jaganmōhini</i> ...	15.	1, 5, 6, 8, 12, 1—1, 12, 8, 6, 5, 2, 1.
<i>Jagathbhāri</i> ...	54.	1, 2, 5, 7, 11, 12, 1—1, 12, 11, 7, 5, 2, 1.
<i>Jagathiswari</i> ...	34.	1, 4, 5, 6, 10, 11, 1—1, 11, 12, 6, 5, 4, 1.
<i>Jaishri</i> ...	21.	1, 3, 4, 6, 8, 9, 12, 9, 1—1, 12, 9, 8, 6, 4, 3, 1.
<i>Jajuvanthi</i> ...	28.	1, 3, 6, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 3, 5, 1.
<i>Jalajavāsini</i> ...	27.	1, 5, 6, 8, 1, 1—1, 12, 9, 8, 6, 3, 1.
<i>Jalārnavam (M)</i> ...	38.	1, 2, 3, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 3, 2, 1.
<i>Jaganmātha</i> ...	30.	1, 5, 8, 11, 12, 1—1, 12, 11, 8, 5, 1.
<i>Jaganmōhana</i> ...	38.	1, 2, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 3, 2, 1.
<i>Jamjhūti</i> ...	28.	10, 1, 3, 5, 6, 10, 11—10, 8, 6, 5, 3, 11, 10, 8, 11, 1.
<i>Janākarshani</i> ...	16.	1, 2, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 10, 6, 5, 2, 1.
<i>Jannandi</i> ...	40.	1, 2, 3, 7, 10, 1—1, 10, 7, 3, 2, 1.
<i>Janaranjani</i> ...	29.	1, 3, 5, 6, 8, 10, 8, 12, 1—1, 10, 8, 6, 3, 1.
<i>Janasanmōdini</i> ...	28.	1, 3, 5, 8, 10, 11, 1—1, 11, 10, 8, 5, 3, 1.
<i>Janathōdi</i> ...	8.	1, 2, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Jatadhari</i> ...	52.	1, 5, 2, 7, 8, 10, 11, 1—1, 11, 10, 8, 5, 2, 1.
<i>Jayabharani</i> ...	27.	1, 5, 6, 8, 6, 3, 5, 6, 8, 1—1, 12, 9, 8, 6, 3, 1.
<i>Jayashuddhamalavi</i> ...	18.	1, 2, 5, 6, 8, 12, 1—1, 12, 11, 12, 8, 6, 5, 2, 1.

M=Mēlakartha (Major Mode).

<i>Jayanarayani</i> ...	22.	1, 3, 4, 6, 8, 10, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Jayanthasena</i> ...	22.	1, 4, 6, 8, 10, 1—1, 11, 10, 8, 6, 4, 1.
<i>Jayavēlāvali</i> ...	43.	1, 2, 4, 7, 9, 8, 9, 10, 1—1, 10, 9, 7, 4, 2, 1.
<i>Jayasāveri</i> ...	5.	1, 6, 2, 3, 8, 10, 12—10, 8, 6, 3, 2, 1, 1, 12, 1.
<i>Jayasindu</i> ...	2.	1, 2, 3, 6, 8, 1—1, 8, 11, 9, 6, 3, 2, 1.
<i>Jayashri</i> ...	21.	1, 3, 4, 6, 8, 9, 12, 9, 1—1, 12, 9, 8, 6, 4, 3, 1.
<i>Jaysindhumālavi</i> ...	18.	1, 2, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 2, 1.
<i>Jeevanthika</i> ...	17.	1, 2, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 2, 1.
<i>Jeevantham</i> ...	48.	
<i>Jeevanthini</i> ...	48.	1, 7, 8, 11, 12, 1—1, 12, 8, 7, 4, 1.
<i>Jeevanika</i> ...	18.	1, 2, 5, 8, 11, 12, 1—1, 12, 11, 8, 5, 2, 1.
<i>Jeevaranjani</i> ...	2.	1, 2, 3, 6, 8, 9, 11, 1—1, 11, 8, 6, 3, 2, 1.
<i>Jeevarathnabhūshani</i> ...	38.	1, 2, 3, 7, 8, 9, 11, 9, 1—1, 11, 8, 6, 3, 2, 1.
<i>Jhināvali</i> ...	39.	1, 3, 2, 3, 7, 8, 9, 12, 9, 1—1, 12, 9, 8, 7, 3, 2, 1.
<i>Jingala</i> ...	20.	1, 3, 4, 6, 8, 9, 11, 9, 8, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Jingalabhairavi</i> ...	32.	1, 5, 6, 8, 10, 9, 1—1, 10, 9, 8, 6, 5, 6, 4, 1.
<i>Jōgia</i> ...	15.	1, 2, 6, 8, 9, 1—1, 9, 8, 6, 2, 1.
<i>Jōgisāveri</i> ...	15.	1, 2, 6, 8, 9, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Jujāhuli</i> ...	13.	1, 6, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 1.
<i>Jaulāpu</i> ...	...	
<i>Julāvu</i> ...	29.	8, 12, 1, 3, 5, 6, 8—8, 6, 5, 3, 1, 12, 8.
<i>Jhaamkārabhramari</i> ...	19.	1, 3, 4, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6, 4, 3, 1.
<i>Jhankari</i> ...	63.	1, 3, 5, 7, 8, 12, 9, 1—1, 9, 8, 7, 3, 5, 3, 1.
<i>Jhālavarāli</i> ...	39.	1, 2, 3, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 3, 2, 1.
<i>Jyōthi</i> ...	68.	1, 4, 5, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 5, 1.
<i>Jyōtsnapriya</i> ..	5.	1, 2, 3, 10, 12, 1—1, 12, 10, 3, 2, 1.
<i>Jyōthiswarāpini</i> ...	68.	1, 4, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 4, 1.

<i>Jhamkāraṭhvani (M.)</i> 19.	1, 3, 4, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 4, 3, 1.
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K

<i>Kakubha</i> ...	...	
<i>Kalagada</i> ...	13.	1, 2, 5, 9, 10, 1—1, 10, 9, 8, 5, 2, 1.
<i>Kalahamsa</i> ...	31.	1, 4, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6,
<i>Kalakada</i> ...	13.	1, 2, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 2, 1, 4, 1.
<i>Kalahamsagāmini</i> ...	8.	1, 2, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 2, 1.
<i>Kalharu</i> ...	22.	1, 3, 6, 4, 6, 8, 10, 8, 1—1, 10, 8, 6, 3, 1.
<i>Kalakantha</i> ...	7.	1, 4, 8, 9, 10, 1—1, 10, 9, 8, 4, 1.
<i>Kalakanthi</i> ...	13.	1, 2, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 2, 1.
<i>Kalakanthathvani</i> ...	26.	1, 3, 5, 8, 9, 11, 1—1, 11, 9, 8, 5, 3, 1.
<i>Kalāvasantham</i> ...	43.	1, 4, 7, 8, 9, 10, 1—1, 10, 8, 7, 4, 1.
<i>Kalābharani</i> ...	52.	1, 5, 2, 5, 7, 11, 10, 11—10, 8, 7, 5, 1, 11, 1.
<i>Kalāmurthi</i> ...	44.	11, 1, 2, 4, 7, 8, 1—1, 11, 9, 8, 7, 4, 2, 1.
<i>Kalāvathi</i> ...	16.	1, 2, 6, 8, 10, 1—1, 10, 8, 6, 5, 1, 2, 1.
<i>Kalanidhi</i> ...	22.	1, 3, 4, 6, 1, 8, 6, 10, 11, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Kalāpini</i> ...	12.	1, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 1.
<i>Kalṭhada</i> ...	13.	1, 2, 5, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 2, 1.
<i>Kalāsāvēri</i> ...	8.	1, 2, 4, 8, 11, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Kalāswarāpi</i> ...	22.	1, 3, 4, 6, 8, 10, 11, 8, 1—1, 11, 8, 6, 4, 3, 1.
<i>Kalāvathi</i> ...	31.	1, 4, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 4, 1.
<i>Kalyān Binōd</i> ...	...	
<i>Kalyānkaṁōdi</i> ...	...	
<i>Kalyānkēsari</i> ...	13.	1, 2, 5, 8, 9, 1—1, 9, 8, 6, 5, 2, 1.
<i>Kalyāninut</i> ...	...	
<i>Kalyāni</i> ...	65.	1, 3, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 8, 5, 3, 1.
<i>Kalyānavarāli</i> ...	...	
<i>Kalyānavasanthā</i> ...	21.	1, 4, 6, 9, 12, 1—1, 12, 9, 8, 6, 4, 3, 1.
<i>Kalyānathāyini</i> ...	65.	1, 3, 5, 7, 10, 12, 1—1, 12, 10, 7, 5, 3, 1.

M=Mēlakartha (Major Mode).

M = *Mēlakartha* (Major Mode).

<i>Karnatakāndhālī</i> ...	14.	1, 5, 2, 1, 6, 8, 9, 11, 1—1, 9, 8, 6, 5, 2, 1.
<i>Karnātakasurati</i> ...	4.	1, 2, 3, 6, 8, 10, 1—1, 11, 10, 8, 6, 2, 1.
<i>Karnātakatharangini</i> ...	61.	1, 3, 5, 6, 8, 10, 1—1, 8, 7, 5, 3, 1.
<i>Karnātakadēvagān- dhāri.</i>	21.	1, 2, 1, 4, 8, 9—8, 6, 4, 3, 1, 12.
<i>Karpūramu</i> ...	30.	1, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 1.
<i>Karunākari</i> ...	63.	1, 7, 8, 9, 12, 9, 1—1, 12, 9, 8, 7, 1.
<i>Karuvāli</i> ...	24.	1, 4, 8, 11, 12, 1—1, 12, 11, 8, 4, 1.
<i>Katakāpriya</i> ...	1.	1, 3, 2, 3, 6, 8, 9, 8, 10, 1—1, 9, 8, 9, 6, 3, 2, 1.
<i>Kathambini</i> ...	19.	1, 3, 4, 8, 9, 10, 1—1, 10, 9, 8, 4, 3, 1.
<i>Kathanin</i> ...	27.	1, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 1.
<i>Kaththalam</i> ...	63.	1, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 1.
<i>Katharam</i> ...	21.	1, 4, 6, 9, 12, 1—1, 12, 9, 6, 4, 1.
<i>Kāthyōthakānthi</i> ...	32.	1, 4, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 4, 1.
<i>Kāfi or Kāphi</i> ...	22.	1, 3, 4, 6, 3, 8, 6, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 2, 1.
<i>Kāfinarāyani</i> ...	28.	1, 3, 6, 8, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Kākali</i> ...	55.	1, 3, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 3, 1.
<i>Kālangada</i> ...	22.	
<i>Kālīka</i> ...	22.	1, 3, 4, 8, 10, 11, 1—1, 11, 10, 8, 4, 3, 1.
<i>Kālinthi</i> ...	15.	1, 2, 5, 8, 9, 12, 1—1, 12, 9, 8, 5, 2, 1.
	22.	1, 6, 4, 6, 8, 1—1, 10, 8, 6, 3, 1.
<i>Kālanirnikā</i> ...	63.	1, 5, 7, 8, 12, 9, 1—1, 8, 7, 5, 3, 1.
<i>Kāḷindaja</i> ...		
<i>Kāmarūpi</i> ...	52.	1, 3, 7, 8, 7, 10, 8, 1—1, 11, 10, 8, 7, 5, 2, 1.
<i>Kāmōdagarāga</i> ...		
<i>Kāmōthakhadgatha- rini.</i>	33.	1, 4, 5, 6, 8, 12, 1—1, 12, 8, 6, 5, 4, 1.
<i>Kāmōtha</i> ...	65.	1, 3, 5, 7, 12, 1—1, 12, 7, 5, 3, 1.
<i>Kāmavarthani (M).</i>	51.	1, 2, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 2, 1.
<i>Kāmboji</i> ...	28.	1, 3, 5, 6, 8, 10, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Kāmini</i> ...	2.	1, 2, 3, 8, 9, 11, 1—1, 11, 9, 8, 3, 2, 1.
<i>Kāmotha</i> ...	65.	1, 3, 5, 7, 12, 1—1, 12, 7, 5, 3, 1.
<i>Kāmothamāruva</i> ...	65.	1, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 1.
<i>Kāmothanāt</i> ...	65.	1, 3, 8, 10, 1—5, 7, 8, 3, 1.
<i>Kānapriya</i> ...	63.	1, 3, 5, 7, 8, 7, 9, 12, 1—1, 9, 12, 8, 7, 5, 3, 1.

M=Mēlakartha (Major Mode).

<i>Kānchanāngi</i>	...	55.	1, 3, 4, 7, 8, 9, 1—1, 9, 8, 7, 4, 3, 1.
		19	1, 3, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 3, 1.
<i>Kānchanamāla</i>	...	49.	1, 2, 5, 7, 8, 10, 1—1, 10, 8, 7, 5, 2, 1.
<i>Kānchanāmbāri</i>	9 or 24.		
<i>Kānchanāvathi</i>	...	44.	1, 2, 4, 7, 8, 11, 1—1, 11, 8, 7, 4, 2, 1.
<i>Kānchani</i>	...	31.	1, 4, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 4, 1.
<i>Kāntharakapāni</i>	...	1.	1, 3, 6, 8, 10, 1—1, 10, 8, 6, 3, 1.
<i>Kānthāmani (M)</i>	...	61.	1, 3, 5, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 5, 3, 1.
<i>Kān্থi</i>	...	38.	1, 2, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 2, 1.
<i>Kānthimathi</i>	...	31.	1, 4, 5, 6, 8, 1—1, 8, 6, 5, 4, 1.
<i>Kāshmira</i>	...	6.	1, 2, 3, 5, 11, 12, 1—1, 12, 11, 8, 3, 2, 1.
<i>Kāshīramakriya</i>	...	51.	1, 5, 2, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 2, 1.
<i>Kāthyāyani</i>	...	62.	1, 3, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 3, 1.
<i>Kāshyapi</i>	...	8.	1, 2, 4, 8, 9, 11, 1—1, 11, 9, 8, 2, 1.
<i>Kāyāpriya</i>	...	4.	1, 2, 3, 8, 10, 11, 1—1, 11, 10, 8, 3, 2, 1.
<i>Kēdara</i>	} 2 'Ma'	29.	1, 6, 8, 7, 10, 12, 3, 1—1, 12, 10, 11, 10, 8, 7, 8, 10, 6, 8, 7, 4.
		29.	4, 1, 6, 8, 6, 10, 12, 3, 1—1, 12, 10, 11, 10, 8, 7, 8, 10, 6, 5, 3, 1.
<i>Kēdar</i>	...	29.	1, 6, 8, 7, 10, 12, 3, 1—1, 12, 10, 11, 10, 7, 8, 10, 6, 8, 7, 5, 3, 1.
<i>Kēsari</i>	...	25.	1, 3, 5, 6, 8, 6, 9, 8, 9, 1—1, 9, 10, 9, 8, 6, 5, 3, 1.
<i>Kētharagowla</i>	...	28.	1, 3, 6, 8, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Kētharanāṭa</i>	...	27.	1, 3, 5, 6, 8, 12, 8, 1—1, 12, 8, 6, 5, 3, 1.
<i>Kēyachārathārini</i>	...	20.	1, 3, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Kinnarēshapriya</i>	...	10.	1, 2, 4, 3, 10, 11, 1—1, 11, 10, 8, 4, 2, 1.
<i>Kinnernat</i>	...	...	
<i>Kiranāvali (M)</i>	...	21.	1, 3, 4, 6, 8, 9, 12, 1—1, 9, 8, 6, 4, 3, 1.
<i>Kiekavasi</i>	...	60.	1, 3, 4, 7, 8, 11, 12, 1—1, 12, 8, 7, 4, 3, 1.
<i>Kirani</i>	...	51.	1, 2, 5, 7, 8, 12, 9, 12, 1—1, 12, 9, 7, 5, 2, 1.
<i>Kievasi</i>	...	58.	1, 3, 4, 7, 8, 10, 11, 1—1, 11, 8, 7, 4, 3, 1.
<i>Keerthipriya</i>	...	1.	1, 2, 6, 8, 9, 1—1, 10, 9, 8, 6, 3, 2, 1.
<i>Keeravāni (M)</i>	...	21.	1, 3, 4, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 4, 3, 1.

M=Mēlakartha (Major Mode).

<i>Kirthivijaya</i> ...	61.	1, 3, 5, 7, 8, 10, 9, 1—1, 10, 9, 8, 7, 5, 3, 1.
<i>Kōkali</i> ...	55.	1, 3, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 3, 1.
<i>Kōkilābhāshani</i> ...	29.	1, 3, 5, 6, 8, 10, 12, 1—1, 12, 8, 6, 5, 6, 3, 1.
<i>Kōkiladīpakam</i> ...	23.	1, 4, 6, 10, 12, 1—1, 12, 10, 6, 4, 3, 1.
<i>Kōkilagāndharvam</i> ...	31.	1, 5, 6, 9, 1—1, 9, 8, 6, 5, 4, 5, 1.
<i>Kōkiladēparam</i> ...	43.	1, 2, 4, 7, 10, 9, 1—1, 10, 9, 7, 4, 2, 1.
<i>Kōkilagīrvāni</i> ...	43.	1, 2, 4, 7, 8, 9, 1—1, 10, 7, 4, 3, 1.
<i>Kōkiladhvani</i> ...	28.	1, 3, 5, 6, 10, 11, 10, 1—1, 11, 10, 11, 8, 6, 5, 3, 1.
<i>Kōkilam</i> ...	16.	1, 2, 5, 6, 10, 11, 1—1, 11, 10, 6, 5, 2, 1.
<i>Kōkilānandi</i> ...	56.	1, 4, 7, 9, 11, 1—1, 11, 9, 8, 7, 4, 3, 1.
<i>Kōkilapanchamam</i> ...	39.	8, 9, 12, 1, 2, 3, 2—1, 12, 9, 8, 9, 12, 1.
<i>Kōkilapratāpam</i> ...	26.	1, 5, 6, 8, 6, 9, 11, 1—1, 11, 8, 6, 5, 1.
<i>Kōkilapriya (M)</i> ...	11.	1, 2, 4, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 4, 2, 1.
<i>Kōkilāravam</i> ...	11.	1, 2, 4, 2, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 4, 2, 1.
<i>Kōkilaswarāvali</i> ...	41.	1, 2, 3, 7, 10, 12, 1—1, 10, 7, 3, 2, 1.
<i>Kōlāhalam</i> ...	29.	1, 8, 6, 5, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Kōmalāngi</i> ...	26.	1, 3, 5, 6, 8, 11, 1—1, 11, 8, 6, 5, 3, 1.
<i>Kōmali</i> ...	63.	1, 3, 5, 7, 8, 12, 9, 7, 8, 1—1, 9, 12, 7, 5, 3, 1.
<i>Kōsalam (M)</i> ...	71.	1, 4, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 4, 1.
<i>Krishnavēni</i> ...	15.	1, 2, 5, 6, 8, 12, 1—1, 12, 8, 6, 5, 2, 1.
<i>Kulabhūshani</i> ...	21.	1, 3, 4, 6, 8, 12, 1—1, 9, 8, 6, 4, 3, 1.
<i>Kulāpavīthri</i> ...	28.	1, 5, 6, 10, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Kumārāpriya</i> ...	3.	1, 2, 3, 9, 12, 1—1, 12, 9, 3, 2, 1.
<i>Kumāraranjani</i> ...	25.	1, 3, 5, 6, 9, 10, 1—1, 10, 9, 6, 5, 3, 1.
<i>Kumbhinee</i> ...	41.	1, 3, 2, 3, 7, 8, 11, 9, 1—1, 9, 11, 8, 7, 3, 2, 1.
<i>Kumudābharnam</i> ...	38.	1, 2, 3, 7, 8, 11, 9, 1—1, 9, 11, 8, 7, 3, 2, 1.
<i>Kumudakriya</i> ...	51.	1, 2, 5, 7, 9, 1—1, 12, 9, 7, 5, 7, 2, 1.
<i>Kumudāpriya</i> ...	22.	1, 3, 4, 6, 8, 1—1, 11, 10, 11, 8, 6, 4, 1.
<i>Kumutharanjani</i> ...	51.	
<i>Kumuthini</i> ...	67.	1, 4, 5, 7, 8, 9, 1—1, 9, 8, 7, 5, 4, 1.
<i>Kuvalayābharnam</i> ...	14.	1, 2, 5, 6, 9, 11, 1—1, 11, 9, 6, 5, 2, 1.

M=Mēlakartha (Major Mode).

<i>Kuvalayānandi</i> ...	16.	1, 2, 5, 6, 11, 10, 11, 8, 11, 1—1, 11, 10, 6, 5, 1.
<i>Kunthalam</i> ...	61.	1, 3, 5, 7, 8, 9, 10, 9, 1—1, 9, 8, 7, 5, 7, 3, 1.
<i>Kunthala</i> ...	16.	1, 2, 5, 6, 11, 10, 1—1, 10, 11, 8, 6, 5, 6, 2, 1.
<i>Kunthalabhāvani</i> ...	67.	1, 4, 5, 7, 8, 7, 8, 1—1, 10, 9, 10, 8, 7, 4, 1.
<i>Kunthalabhōgi</i> ...	41.	1, 2, 3, 7, 10, 8, 12, 1—1, 12, 10, 12, 7, 3, 2, 1.
<i>Kunthaladīparam</i> ...	48.	1, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 4, 1.
<i>Kunthaladhanyāsi</i> ...	47.	1, 2, 4, 7, 8, 7, 10, 12, 1—1, 12, 10, 12, 8, 7, 4, 2, 1.
<i>Kunthalagantānam</i> ...	70.	1, 4, 5, 7, 8, 7, 8, 1—1, 11, 8, 7, 4, 1.
<i>Kunthalagīrvāni</i> ...	68.	1, 4, 5, 7, 8, 9, 11, 1—1, 9, 7, 8, 7, 5, 4, 1.
<i>Kunthalakāmbhōji</i> ...	13.	1, 5, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6, 5, 1.
<i>Kunthalakusumāvali</i> ...	65.	1, 3, 5, 7, 8, 7, 8, 1—1, 12, 10, 12, 8, 7, 5, 1.
<i>Kunthalarāgam</i> ...	61.	1, 3, 5, 7, 8, 9, 10, 9, 1—1, 9, 8, 7, 5, 7, 3, 1.
<i>Kunthalaranjani</i> ...	68.	1, 4, 7, 8, 11, 9, 11, 1—1, 11, 9, 8, 7, 5, 4, 1.
<i>Kunthalasimhāram</i> ...	69.	1, 4, 7, 8, 9, 12, 1—1, 9, 8, 7, 4, 1.
<i>Kunthalashrīkhantih</i> ...	65.	1, 5, 7, 8, 10, 12, 1—1, 12, 8, 7, 5, 3, 1.
<i>Kunthalasrīranjani</i> ...	68.	1, 4, 7, 8, 11, 9, 11, 1—1, 11, 9, 8, 7, 5, 4, 1.
<i>Kunthalavarāli</i> ...	28.	1, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 1.
<i>Kunthalaswarāvali</i> ...	46.	1, 4, 7, 8, 10, 11, 1—1, 11, 10, 11, 8, 7, 4, 2, 1.
<i>Kuranji</i> ...	29.	1, 12, 1, 3, 5, 6, 8, 10—10, 8, 6, 5, 2, 1, 12, 1.
<i>Kuranjalōchani</i> ...	3.	1, 2, 3, 6, 8, 12, 1—1, 12, 8, 6, 3, 2, 1.
<i>Kusumabhāvani</i> ...	68.	1, 4, 7, 8, 9, 1—1, 11, 9, 7, 8, 7, 4, 1.
<i>Kusumabhōji</i> ...	50.	1, 2, 5, 7, 11, 1—1, 9, 11, 9, 7, 5, 2, 5, 1.
<i>Kusumabharnamari</i> ...	34.	1, 4, 5, 6, 8, 6, 10, 11, 1—1, 11, 10, 8, 6, 4, 1.

<i>Kusumathārini</i> ...	25.	1, 3, 5, 8, 9, 10, 1—1, 10, 9, 8, 5, 3, 1.
<i>Kusumachandrika</i> ...	32.	1, 4, 5, 6, 8, 9, 10, 1—1, 9, 8, 6, 4, 1.
<i>Kusumajyōthishma- thi.</i> ...	69.	1, 4, 7, 5, 7, 9, 12, 1—1, 9, 12, 9, 8, 7, 4, 1.
<i>Kusumapriya</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 8, 6, 5, 3, 1.
<i>Kusumakallōlam</i> ...	32.	1, 8, 6, 4, 5, 6, 8, 1—1, 9, 8, 6, 5.
<i>Kusumākara</i> ...	71.	1, 5, 7, 8, 10, 1—1, 12, 10, 8, 7, 5, 7, 4, 1.
<i>Kusumāngi</i> ...	16.	1, 2, 1, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 2, 1.
<i>Kusumasāranga</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 8, 6, 5, 3, 1.
<i>Kutumbini</i> ...	64.	1, 5, 7, 10, 8, 10, 11, 1—1, 11, 8, 7, 5, 3, 1.
<i>Khadgapriya</i> ...	1.	1, 3, 2, 3, 6, 8, 9, 8, 10, 1—1, 9, 8, 9, 6, 3, 2, 1.
<i>Khadyōthakān̄thi</i> ...	32.	1, 4, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 4, 1.
<i>Khadhyōthapriya</i> ...	8.	1, 2, 6, 9, 11, 1—1, 11, 9, 6, 2, 1.
<i>Khambāvathi</i> ...	28.	1, 3, 5, 6, 10, 11, 1—1, 11, 10, 6, 5, 1.
<i>Khamāz</i> ...	28.	1, 5, 6, 8, 10, 11, 1—3, 1, 11, 10, 8, 6.
<i>Kharaharapriya (M)</i> ...	22.	1, 3, 4, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Khem</i> ...	...	...
<i>Khitāvali</i> ...	22.	1, 3, 4, 6, 8, 1—1, 11, 8, 6, 4, 3, 1.
<i>Khutrag</i> ...	...	...
<i>Kchēma</i> ...	...	...
<i>Kchēmakalyāni</i> ...	...	...
<i>Kchēmapraba</i> ...	1.	1, 3, 6, 8, 9, 1—1, 10, 9, 8, 6, 3, 2, 1.
<i>Kchanika</i> ...	8.	1, 4, 6, 8, 9, 1—1, 9, 8, 6, 4, 1.
<i>Kchepini</i> ...	12.	1, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 1.
<i>Kchōni</i> ...	67.	1, 4, 7, 9, 10, 1—1, 10, 9, 7, 4, 1.
<i>Koumāri</i> ...	11.	1, 2, 4, 6, 8, 10, 1—1, 12, 10, 8, 6, 4, 2, 1.
<i>Koumōtha</i> ...	65.	1, 3, 5, 7, 12, 1—1, 12, 7, 5, 3, 1.
<i>Kousthubhapriya</i> ...	71.	1, 4, 5, 7, 8, 10, 12, 1—1, 10, 8, 7, 5, 7, 4, 1.
<i>Kousthubhamani</i> ...	...	...
<i>Koushikikanada</i> ...	20.	1, 4, 6, 9, 11, 1—1, 11, 9, 6, 4, 3, 6, 4, 3, 1.

M = *Mēlakarta* (Major Mode).

L

<i>Lāchāri Gowla</i> ...	...	...
<i>Lāchāri-Thōdi</i> ...	...	...
<i>Lachmi-Thōdi</i> ...	...	...
<i>Lalitha</i> ...	17 or {	17. 1, 2, 5, 6, 10, 12, 1—1, 12, 10, 6, 5, 2, 1. 15. 1, 2, 5, 6, 9, 12, 1—1, 12, 9, 6, 5, 2, 1.
<i>Lalithadeeparam</i> ...	42.	1, 2, 3, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 3, 2, 1.
<i>Lalithagāndhari</i> ...	22.	1, 3, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 6, 3, 1.
<i>Lalithaghāndravam</i> ...	30.	1, 3, 5, 6, 8, 11, 12, 1—1, 12, 8, 5, 3, 1.
<i>Lalithagowri</i> ...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 9, 8, 5, 2, 1.
<i>Lalithakria</i> ...	15.	1, 2, 5, 6, 8, 6, 9, 12, 1—1, 12, 9, 6, 5, 2, 1.
<i>Lalithakōsali</i> ...	69.	1, 4, 5, 7, 8, 9, 12, 9, 1—1, 12, 9, 8, 7, 5, 7, 4, 1.
<i>Lalithamanōhari</i> ...	22.	1, 4, 6, 8, 10, 11, 1—1, 11, 8, 6, 4, 8, 1.
<i>Lalithamāruva</i> ...	37.	1, 2, 3, 7, 8, 9, 10, 1—1, 10, 9, 7, 3, 2, 1.
<i>Lalithāngi (M)</i> ...	63.	1, 3, 5, 7, 8, 9, 12, 1—1, 12, 9, 7, 5, 3, 1.
<i>Lalithapanchamam</i> ...	15.	1, 2, 5, 6, 9, 12, 1—1, 12, 9, 6, 8, 6, 5, 2, 1.
<i>Lalithashrikantih</i> ...	9.	1, 2, 4, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 9, 6, 4, 2, 1.
<i>Lalithasimhāravam</i> ...	9.	1, 2, 4, 6, 8, 1—1, 12, 6, 4, 2, 1.
<i>Do.</i> ...	59.	1, 3, 4, 7, 8, 1—1, 12, 8, 7, 4, 2, 1.
<i>Lalithathōdi</i> ...	3.	1, 2, 3, 6, 8, 1—1, 12, 9, 6, 3, 2, 1.
<i>Lāsaki</i> ...	14.	1, 2, 5, 8, 11, 1—1, 11, 8, 5, 2, 1.
<i>Lāsyapriya</i> ...	43.	1, 2, 4, 7, 8, 1—1, 8, 7, 4, 2, 1, 1.
<i>Lathāngi</i> ...	63.	1, 3, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Lathānthapriya</i> ...	1.	1, 2, 6, 8, 9, 1—1, 9, 8, 6, 2, 1.
<i>Lavayuvathi...</i> ...	12.	1, 2, 4, 6, 11, 12, 1—1, 12, 11, 6, 4, 2, 1.
<i>Lāxhasak</i> ...	...	...
<i>Lilārangani</i> ...	4.	1, 6, 2, 3, 6, 8, 1—1, 11, 10, 8, 6, 3, 2, 1.
<i>Lilāvinōdini...</i> ...	63.	1, 3, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Lilāvathi</i> ...	55.	1, 3, 4, 7, 8, 1—1, 8, 7, 4, 3, 1.
<i>Lōkadēparam</i> ...	46.	1, 2, 4, 7, 8, 11, 10, 11, 1—1, 11, 10, 7, 8, 7, 4, 2, 1.
<i>Lōkapriya</i> ...	13.	1, 2, 5, 6, 9, 10, 1—1, 10, 9, 6, 5, 2, 1.

M = *Mēlakarta* (Major Mode).

<i>Lōkaranjani</i> ...	52.	1, 5, 7, 8, 7, 10, 11, 1—1, 11, 10, 11, 8, 7, 5, 2, 1.
<i>Lōlākchi</i> ...	36.	1, 4, 5, 6, 11, 1—1, 11, 6, 5, 4, 1.
<i>Loobha</i> ...	...	
<i>Lunchhun</i> ...	...	

M

<i>Madhukari</i> ...	50.	1, 2, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 2, 1.
<i>Madhurālāpa</i> ...	28.	1, 3, 5, 10, 11, 1—1, 11, 10, 5, 3, 1.
<i>Madhyamāvathi</i> ...	22.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Maghōni</i> ...	32.	1, 4, 5, 9, 10, 1—1, 10, 9, 5, 4, 1.
<i>Mahathi</i> ...	43.	1, 4, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 4, 1.
<i>Mahila</i> ...	6.	1, 3, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 3, 1.
<i>Makarālayapriya</i> ...	15.	1, 2, 5, 9, 12, 1—1, 12, 9, 5, 2, 1.
<i>Makulathārini</i> ...	22.	1, 3, 4, 10, 11, 1—1, 11, 10, 4, 3, 1.
<i>Malahari</i> ...	15.	1, 2, 6, 8, 9, 1—1, 9, 8, 6, 5, 2, 1.
<i>Malayajālāpini</i> ...	7.	1, 2, 4, 6, 9, 1—1, 9, 6, 4, 2, 1.
<i>Malayamārutham</i> ...	16.	1, 2, 5, 8, 10, 11, 1—1, 11, 10, 8, 5, 2, 1.
<i>Mallār</i> ...	22.	1, 3, 4, 6, 8, 11, 8, 1—1, 10, 8, 6, 3, 1.
<i>Mallikāmōtha</i> ...	40.	1, 3, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 3, 1.
<i>Mandhāsini</i> ...	52.	1, 2, 5, 7, 8, 7, 10, 11, 1—1, 11, 10, 8, 7, 5, 7, 2, 1.
<i>Mandalāgrapāni</i> ...	17.	1, 2, 8, 10, 12, 1—1, 12, 10, 8, 2, 1.
<i>Mandamāri</i> ...	22.	1, 3, 6, 8, 11, 1—1, 11, 1, 10, 8, 6, 3, 4, 1.
<i>Mandri</i> ...	50.	1, 2, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 2, 1.
<i>Mangalakati</i> ...	...	
<i>Mangalakēshika</i> ...	15.	1, 6, 5, 6, 8, 6, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Mangalapraatha</i> ...	48.	1, 4, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 4, 1.
<i>Mangalakari</i> ...	64.	1, 3, 8, 7, 8, 10, 11, 1—1, 11, 10, 8, 1, 3, 1.
<i>Manimāyi</i> ...	27.	1, 3, 5, 6, 8, 9—8, 6, 5, 3, 1, 12.
<i>Manirangu</i> ...	22.	1, 3, 6, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Manjari</i> ...	22.	1, 4, 3, 4, 6, 8, 11, 10, 11, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Manjula</i> ...	36.	1, 4, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 4, 1.
<i>Manōhari</i> ...	22.	1, 4, 3, 4, 6, 8, 10, 1—1, 11, 10, 8, 6, 4, 3, 1.

<i>Manōranjani</i> ...	5.	1, 2, 8, 10, 12, 1—1, 12, 10, 8, 6, 3, 2, 1.
<i>Manasijapriya</i> ...	16.	1, 2, 5, 6, 8, 6, 10, 11, 1—1, 10, 11, 8, 6, 5, 2, 1.
<i>Manthākini</i> ...	1.	1, 2, 3, 6, 10, 1—1, 10, 6, 3, 2, 1.
<i>Mangalabhūshani</i> ...	5.	8, 10, 1, 12, 1, 2, 3, 6, 8—6, 3, 2, 1, 12, 10, 8.
<i>Mangalagowri</i> ...	3.	1, 6, 8, 9, 12, 1—1, 12, 8, 9, 6, 3, 2, 1.
<i>Mangalāshlak</i> ...	...	
<i>Mangalagōḍgree</i> ...	...	
<i>Marakathabhūshani</i> ...	38.	1, 3, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 3, 1.
<i>Marālagāmini</i> ...	9.	1, 2, 4, 6, 12, 1—1, 12, 6, 4, 2, 1.
<i>Marāladhvani</i> ...	2.	1, 3, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 3, 1.
<i>Marichika</i> ...	13.	1, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 1.
<i>Mathangagāmini</i> ...	10.	1, 4, 6, 8, 9, 10, 11, 1—1, 11, 10, 8, 6, 4, 1.
<i>Mathhakāsini</i> ...	27.	1, 3, 5, 9, 12, 1—1, 12, 9, 5, 3, 1.
<i>Mathhakōkila</i> ...	28.	1, 3, 10, 8, 11—10, 8, 1, 3, 1, 11.
<i>Mathulika</i> ...	26.	1, 3, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 3, 1.
	27.	1, 3, 5, 6, 12, 1—1, 12, 6, 5, 3, 1.
<i>Mathurālāpa</i> ...	28.	1, 3, 5, 10, 11, 1—1, 11, 10, 5, 3, 1.
<i>Mayūrathvani</i> ...	45.	1, 2, 7, 8, 9, 12, 1—1, 12, 9, 7, 4, 2, 1.
<i>Mādhavamanōhari</i> ...	57.	1, 4, 3, 4, 7, 8, 12, 9, 12, 1—1, 12, 9, 7, 4, 3, 1.
<i>Mādhavi</i> ...	21.	1, 6, 4, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 4, 3, 1.
<i>Mādhavapriya</i> ...	12.	1, 4, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 4, 1.
<i>Mādhe</i> ...	22.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Mādhuryarāgam</i> ...	27.	8, 12, 1, 3, 5, 6, 8, 6, 5, 1, 12, 9, 8.
<i>Māgadhi</i> ...	34.	1, 4, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 4, 1.
<i>Māhuri</i> ...	29.	1, 3, 5, 3, 6, 8, 12—10, 8, 6, 5, 3, 1.
<i>Mālavasri</i> ...	22.	1, 6, 4, 6, 8, 11, 10, 11, 8, 10, 11, 1—1, 11, 10, 6, 4, 1.
<i>Mālathārini</i> ...	45.	1, 4, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 4, 1.
<i>Mālavi</i> ...	28.	1, 3, 5, 6, 8, 6, 10, 11, 1—1, 11, 10, 11, 8, 6, 5, 2, 1.
<i>Mālawa</i> ...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Mālawapanchamam</i> ...	15.	1, 2, 5, 6, 8, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Mālcons or Mālions</i> ...	20.	1, 4, 6, 9, 11, 1—1, 11, 9, 6, 4, 1.
<i>Mālsree</i> ...	22.	1, 5, 8, 10, 8, 10, 6, 1—1, 10, 8, 6, 5, 1.
<i>Mānābharani</i> ...	27.	1, 3, 5, 8, 6, 9, 12, 1—1, 12, 9, 8, 5, 3, 1.

<i>Mānaskagāmini</i> ...	16.	1, 2, 5, 6, 11, 1—1, 11, 6, 5, 2, 1.
<i>Mānāvathi (M)</i> ...	5.	1, 2, 3, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 3, 2, 1.
<i>Mānini</i> ...	66.	1, 3, 5, 7, 11, 1—1, 11, 7, 5, 3, 1.
	47.	1, 4, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 4, 1.
<i>Mānji</i> ...	20.	1, 4, 3, 4, 6, 11, 9, 11, 1—1, 11, 9, 8, 6, 8, 4, 3, 1.
<i>Māvaranjani</i> ...	25.	1, 3, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 3, 1.
<i>Māruvadēsika</i> ...	11.	1, 4, 6, 8, 10, 8, 12, 1—1, 12, 10, 8, 6, 8, 6, 4, 2, 1.
<i>Mānya</i> ...	1.	1, 3, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 3, 1.
<i>Māranārāyani</i> ...	50.	1, 5, 2, 5, 7, 8, 9, 1—1, 9, 8, 7, 5, 2, 1.
<i>Mārgadēshika</i> ...	15.	1, 2, 5, 8, 9, 1—1, 9, 6, 8, 5, 2, 1.
<i>Mārgahindōlam</i> ...	20.	1, 3, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 1.
<i>Māruva</i> ...	15.	1, 5, 6, 8, 12, 1—1, 12, 9, 6, 8, 6, 5, 2, 1.
<i>Māruvabangāla</i> ...	39.	1, 8, 7, 8, 9, 12, 1—1, 2, 9, 8, 7, 3, 2, 1.
<i>Mārthāndapriya</i> ...	39.	1, 8, 7, 8, 9, 12, 1—1, 2, 9, 8, 7, 3, 2, 1.
<i>Māruvachandrika</i> ...	38.	1, 2, 3, 7, 8, 9, 11—11, 9, 8, 7, 3, 2, 3, 1.
<i>Māruvadēsi</i> ...	48.	1, 2, 4, 7, 8, 1—1, 8, 11, 12, 8, 7, 4, 2, 1.
<i>Māruvadhanyāsi</i> ...	22.	1, 4, 6, 8, 10, 1—1, 11, 10, 8, 6, 10, 4, 3, 1.
<i>Māruvagowla</i> ...	43.	1, 2, 4, 8, 7, 9, 10, 1—1, 10, 9, 8, 7, 4, 2, 1.
<i>Māruvagowri</i> ...	46.	1, 4, 2, 4, 7, 8, 10, 11—10, 8, 7, 4, 2, 1, 11.
<i>Māruvakannada</i> ...	35.	1, 4, 6, 5, 6, 8, 12, 1—1, 12, 8, 6, 4, 5, 4, 1.
<i>Māruvalalitha</i> ...	42.	8, 11, 12, 1, 2, 3, 7, 8—8, 7, 3, 2, 1, 12, 8.
<i>Māruvanārāyani</i> ...	47.	1, 2, 4, 7, 8, 10, 1—1, 10, 12, 8, 7, 4, 2, 4, 1.
<i>Māruvavasantham</i> ...	45.	1, 7, 4, 7, 8, 9, 12, 1—1, 12, 8, 9, 7, 4, 2, 1.
<i>Māruvasāranga</i> ...	47.	1, 2, 4, 7, 8, 7, 10, 12, 1—10, 8, 7, 4, 2, 4, 1.
<i>Māroo or Māruva</i> ...	51.	1, 2, 5, 7, 9, 12, 1—1, 12, 9, 7, 5, 2, 1.
<i>Māyāmālavagowla</i> (M).	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Māyātharangini</i> ...	28.	1, 3, 6, 5, 6, 8, 6, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Māyāvinōdini</i> ...	34.	1, 4, 5, 10, 11, 1—1, 11, 10, 5, 4, 1.

M = *Mēlakartha* (Major Mode).

<i>Mēchabangāla</i> ...	44.	1, 2, 4, 7, 8, 11, 1—1, 9, 8, 7, 4, 2, 1.
<i>Mēchagāndhāri</i> ...	34.	1, 4, 5, 6, 8, 10, 11, 1—1, 11, 10, 11, 8, 6, 5, 6, 4, 1.
<i>Mēchakāmbhōji</i> ...	43.	1, 2, 4, 7, 9, 10, 1—1, 10, 8, 9, 7, 4, 2, 1.
<i>Mēchakalyāni (M)</i> ...	65.	1, 3, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 5, 3, 1.
<i>Mēchakāngi</i> ...	53.	1, 2, 5, 7, 8, 10, 8, 12, 1—1, 12, 8, 10, 7, 8, 7, 5, 2, 1.
<i>Mēchakannada</i> ...	50.	1, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 7, 5, 1.
<i>Mēchamanōhari</i> ...	45.	1, 4, 7, 8, 9, 8, 12, 1—1, 12, 9, 7, 4, 2, 1.
<i>Mēchanārāyani</i> ...	35.	1, 4, 5, 6, 8, 10, 1—1, 10, 12, 8, 6, 4, 2, 1.
<i>Mēchanilāmbari</i> ...	34.	1, 5, 6, 8, 10, 11, 1—1, 11, 8, 6, 4, 1.
<i>Mēchasāvēri</i> ...	42.	1, 2, 7, 8, 12, 1—1, 12, 8, 7, 3, 2, 1.
<i>Mēgharānji</i> ...	15.	1, 2, 5, 6, 12, 1—1, 12, 6, 5, 2, 1.
<i>Mēgharāgam</i> ...	13.	1, 2, 6, 8, 10, 9, 8, 1—1, 10, 9, 8, 6, 2, 1.
<i>Mēgharanjani</i> ...	13.	1, 2, 6, 8, 10, 9, 8, 1—1, 10, 9, 8, 6, 2, 1.
<i>Mēghashyāmala</i> ...	52.	1, 5, 7, 8, 10, 11, 10, 8, 1—1, 10, 11, 8, 7, 5, 2, 1.
<i>Mēghamallār</i> ...	52.	1, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 7, 2, 1.
<i>Mēlagam</i> ...	37.	1, 2, 3, 7, 9, 10, 1—1, 10, 9, 7, 3, 2, 1.
<i>Meenalōchana</i> ...	5.	1, 2, 3, 6, 8, 10, 12, 8, 1—1, 12, 10, 6, 3, 2, 1.
<i>Mielhrabhāvini</i> ...	65.	1, 3, 5, 7, 8, 10, 12, 1—1, 10, 8, 7, 5, 3, 1.
<i>Mithrakirani</i> ...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 9, 8, 6, 5, 2, 1.
<i>Mithrananjāni</i> ...	25.	1, 3, 5, 6, 8, 9, 1—1, 10, 9, 8, 6, 5, 3, 1.
<i>Miyākimalār 2 'Ni'</i> ...		
<i>Mōhana</i> ...	28.	1, 3, 5, 8, 10, 1—1, 10, 8, 5, 3, 1.
<i>Mōhananāla</i> ...	9.	1, 2, 4, 6, 8, 9, 12, 9, 1—1, 9, 12, 9, 8, 6, 4, 2, 1.
<i>Mōhanamallār</i> ...	1.	1, 2, 3, 6, 9, 10, 9, 1—1, 9, 10, 9, 8, 6, 3, 2, 1.
<i>Mukhapriya</i> ...	11.	1, 2, 4, 6, 10, 12, 1—1, 12, 10, 6, 4, 2, 1.
<i>Mukhāri</i> ...	22.	1, 3, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Mukthāmbari</i> ...	1.	1, 2, 3, 6, 8, 10, 1—1, 10, 9, 6, 3, 2, 1.
<i>Mukthihāyani</i> ...	64.	1, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 1.
<i>Mukurakapōla</i> ...	24.	1, 3, 4, 11, 12, 1—1, 12, 11, 6, 4, 1.
<i>Mridāni</i> ...	26.	1, 3, 5, 9, 11, 1—1, 11, 9, 5, 3, 1.

M = *Mēlakartha* (Major Mode).

<i>Mrugākshi</i> ...	8.	1, 2, 4, 6, 11, 1—1, 11, 6, 4, 2, 1.
<i>Mrugēndrarāja</i> ...	35.	1, 3, 5, 10, 12, 1—1, 12, 10, 5, 3, 1.
<i>Mrugēndramadya-</i> <i>mam</i> ...	32.	1, 4, 6, 9, 10, 1—1, 10, 9, 6, 4, 1.
<i>Murajavāthini</i> ...	25.	1, 3, 5, 6, 10, 1—1, 10, 6, 5, 3, 1.

N

<i>Nabhōmani (M)</i> ...	40.	1, 2, 3, 2, 7, 8, 1—1, 11, 10, 8, 7, 3, 2, 1.
<i>Nabhōmārgini</i> ...	16.	1, 5, 6, 8, 10, 11, 1—1, 10, 8, 6, 5, 2, 1.
<i>Nakhaprakāsini</i> ...	52.	1, 2, 5, 7, 8, 10, 11, 10, 1—1, 10, 11, 8, 7, 5, 2, 1.
<i>Nakshatramāla</i> ...	18.	1, 2, 5, 11, 12, 1—1, 12, 11, 5, 2, 1.
<i>Nalinābhumani</i> ...	58.	1, 3, 7, 8, 10, 11, 1—1, 11, 10, 11, 8, 7, 3, 1.
<i>Nalinahamsi</i> ...	35.	1, 4, 5, 6, 8, 12, 10, 1—1, 12, 10, 8, 6, 4, 1.
<i>Nalinakānti</i> ...	27.	1, 2, 5, 3, 6, 8, 12, 1—1, 12, 8, 6, 5, 3, 1.
<i>Nalinakusumāvali</i> ...	69.	1, 4, 5, 7, 8, 1—1, 12, 9, 12, 8, 7, 4, 1.
<i>Nalinasukhi</i> ...	34.	1, 6, 5, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 5, 6, 4, 1.
<i>Nanthanapriya</i> ...	72.	1, 4, 7, 11, 12, 1—1, 12, 11, 7, 4, 1.
<i>Narthaki</i> ...	28.	1, 3, 6, 8, 10, 1—1, 11, 10, 6, 3, 1.
<i>Natanachandrika</i> ...	22.	1, 4, 3, 6, 10, 11, 11—1, 11, 8, 6, 4, 3, 1.
<i>Natanapriya</i> ...	28.	1, 3, 5, 6, 8, 11, 10, 1—1, 11, 10, 8, 6, 5, 6, 3, 1.
<i>Natanāranjani</i> ...	22.	
<i>Natanavēlāvali</i> ...	39.	1, 2, 7, 8, 9, 12, 1—1, 12, 8, 7, 3, 2, 1.
<i>Navaneetha (M)</i> ...	40.	1, 2, 3, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 3, 2, 1.
<i>Navanīlthapan-</i> <i>chaman</i> ...	24.	1, 4, 6, 11, 8, 11, 12, 1—1, 12, 8, 6, 3, 1.
<i>Navarasāndhāli</i> ...	49.	1, 5, 2, 5, 7, 8, 9, 1—1, 9, 8, 7, 5, 2, 5, 1.
<i>Navarasabangāla</i> ...	47.	1, 2, 4, 7, 10, 8, 10, 12, 1—1, 12, 10, 7, 4, 1.
<i>Navarasachandrika</i> ...	13.	1, 2, 5, 7, 9, 10, 1—1, 9, 8, 5, 2, 1.
<i>Navarasagāndhāri</i> ...	50.	1, 2, 5, 7, 8, 7, 9, 11, 1—1, 11, 9, 7, 5, 2, 1.
<i>Navarasakannada</i> ...	28.	1, 5, 6, 8, 1—1, 11, 10, 8, 6, 5, 3, 1.

M = Mēlakartha (Major Mode).

<i>Navarasakalānidhi</i> ...	28.	1, 5, 6, 8, 1—1, 11, 10, 6, 5, 3, 1.
<i>Navarasakuntha-</i> <i>varāli</i> ...	40.	1, 7, 8, 10, 11, 1—1, 11, 10, 8, 10, 7, 3, 2, 1.
<i>Navaratnabhūshani</i> ...	63.	1, 3, 5, 7, 8, 9, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Navaratnavitāsam</i> ...	19.	1, 3, 4, 6, 8, 9, 8, 1—1, 9, 8, 6, 4, 6, 3, 1.
<i>Navarōz</i> ...	20.	1, 3, 4, 6, 8, 9, 8, 1—1, 9, 8, 6, 4, 6, 3, 1.
<i>Navarōz</i> ...	29.	8, 10, 12, 1, 3, 5, 6, 8—8, 6, 5, 3, 1, 12, 10, 8.
<i>Navasūthika</i> ...	8.	1, 2, 4, 9, 11, 1—1, 11, 9, 4, 2, 1.
<i>Nādabrahmam</i> ...	64.	1, 8, 7, 11, 1—1, 11, 10, 8, 7, 5, 1.
<i>Nādabhrāmari</i> ...	37.	1, 3, 2, 3, 7, 8, 9, 10—9, 8, 7, 3, 2, 1, 10.
<i>Nādāmūrthi</i> ...	22.	1, 4, 6, 10, 11, 1—1, 11, 8, 6, 3, 4, 1.
<i>Nādanāmakriya</i> ...	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Nādanāli</i> ...	8.	1, 2, 4, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Nādapriya</i> ...	27.	1, 6, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Nādarūpi</i> ...	6.	1, 2, 3, 6, 11, 12, 1—1, 12, 11, 6, 3, 2, 1.
<i>Nādaswarūpi</i> ...	27.	1, 5, 6, 8, 6, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Nādavarāngini</i> ...	22.	1, 8, 6, 11, 10, 11, 1—1, 8, 11, 10, 8, 6, 4, 3, 4, 1.
<i>Nādavīnōdini</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 1, 9, 8, 6, 5, 3, 1.
<i>Nādika</i> ...	33.	1, 4, 5, 6, 12, 1—1, 12, 6, 5, 4, 1.
<i>Nāgābharanam (M)</i> ...	30.	1, 3, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 3, 1.
<i>Nagananthini</i> ...		
<i>Nāgābharni</i> ...	27.	1, 3, 5, 6, 8, 6, 8, 1—1, 9, 8, 6, 5, 3, 1.
<i>Nāgabhūpālam</i> ...	23.	1, 3, 4, 6, 12, 1—1, 12, 6, 4, 3, 1.
<i>Nāgachandrika</i> ...	17.	1, 5, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 1.
<i>Nāgachudāmani</i> ...	17.	1, 5, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 1.
<i>Nāgadeepakam</i> ...	21.	1, 3, 4, 6, 8, 1—1, 12, 9, 6, 4, 1.
<i>Nāgadeeparam</i> ...	38.	1, 2, 3, 7, 9, 11, 1—1, 11, 9, 11, 7, 3, 2, 3, 1.
<i>Nāgagāndharvam</i> ...	31.	1, 4, 6, 8, 9, 10, 9, 1—1, 9, 10, 8, 6, 4, 1.
<i>Nāgagāndhāri</i> ...	20.	1, 3, 4, 6, 8, 9, 11—11, 9, 8, 6, 4, 3, 1.
<i>Nāgageervāni</i> ...	55.	1, 3, 4, 7, 9, 10, 9, 1—1, 10, 9, 8, 7, 4, 3, 1.

M = Mēlakartha (Major Mode).

<i>Nāgagiri</i> ...	71.	1, 5, 7, 8, 10, 8, 1—1, 10, 8, 7, 5, 1.
<i>Nāgaghantam</i> ...	39.	1, 3, 2, 3, 7, 12, 9, 1—1, 12, 9, 7, 4, 2, 3, 1.
<i>Nāgahindōlam</i> ...	33.	1, 5, 6, 8, 1—1, 12, 9, 8, 6, 4, 1.
<i>Nāgakunthali</i> ...	66.	1, 3, 5, 7, 8, 12, 1—1, 12, 8, 11, 12, 8, 7, 5, 3, 1.
<i>Nāgamani</i> ...	10.	1, 2, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 2, 1.
<i>Nāganāthini (M)</i> ...	30.	1, 3, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 3, 1.
<i>Nāgapanchamam</i> ...	23.	1, 10, 6, 8, 12, 1—1, 10, 6, 4, 3, 1.
<i>Nāgaprabhāvali</i> ...	55.	1, 4, 7, 8, 9, 10, 1—1, 10, 9, 7, 4, 3, 1.
<i>Nāgarājam</i> ...	12.	1, 2, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 2, 1.
<i>Nāgari</i> ...	22.	1, 3, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 4, 1.
<i>Nāgasāmantham</i> ...	13.	1, 2, 8, 6, 8, 9, 1—1, 9, 8, 6, 2, 1.
<i>Nāgasarasīrūham</i> ...	54.	1, 5, 7, 8, 1—1, 12, 11, 12, 8, 7, 2, 1.
<i>Nāgaswarāvali</i> ...	28.	1, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 1.
<i>Nāgatharanjini</i> ...	18.	1, 2, 5, 6, 8, 12, 1—1, 12, 8, 11, 12, 8, 6, 5, 1.
<i>Nāgathvani</i> ...	29.	1, 3, 1, 5, 6, 12, 10, 6, 8, 12, 10, 12, 1—1, 12, 10, 12, 8, 6, 5, 1.
<i>Nāgavāhini</i> ...	63.	1, 3, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Nāgavarāli</i> ...	8.	11, 1, 4, 2, 4, 6, 8, 9—8, 6, 4, 2, 1, 11.
<i>Nāgavēlāvali</i> ...	40.	1, 2, 3, 7, 10, 1—1, 11, 10, 7, 3, 2, 1.
<i>Nāgabāshini</i> ...	30.	1, 5, 3, 5, 6, 11, 12, 1—1, 12, 8, 6, 3, 1.
<i>Nāgabhōgi</i> ...	39.	1, 2, 3, 7, 8, 9, 12—9, 8, 7, 3, 2, 1, 12.
<i>Nāgabhūshani</i> ...	29.	1, 3, 6, 8, 10, 12, 1—1, 10, 8, 6, 3, 1.
<i>Nāmanārāyani (M)</i> ...	50.	1, 2, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 2, 1.
<i>Nārāsam</i> ...	18.	1, 2, 5, 6, 11, 1—1, 11, 6, 5, 2, 1.
<i>Nārāyanadēsikākchi</i> ...	20.	1, 3, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Nārāyanagowla</i> ...	28.	1, 3, 6, 8, 11, 10, 11, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Nārāyani</i> ...	28.	1, 3, 6, 8, 10, 1—1, 11, 10, 6, 3, 1.
<i>Nārōchi</i> ...	32.	1, 4, 5, 6, 10, 1—1, 10, 6, 5, 4, 1.
<i>Nāreerethigowla (M)</i> ...	20.	1, 3, 4, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Nāsāmani</i> ...	70.	1, 4, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 4, 1.
<i>Nāsikābhūshani (M)</i> ...	70.	1, 4, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 4, 1.
<i>Nāta</i> ...	36.	1, 4, 5, 6, 8, 11, 12, 1—1, 12, 8, 6, 4, 1.

M = *Mēlakartha* (Major Mode).

<i>Nātakapriya (M)</i> ...	10.	1, 2, 4, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 4, 2, 1.
<i>Nātakuranji</i> ...	28.	1, 3, 5, 6, 11, 10, 11, 8, 10, 11, 1—1, 11, 10, 6, 5, 3, 1.
<i>Nāyaki</i> ...	20.	1, 3, 6, 8, 9, 11, 9, 8, 1—1, 11, 9, 8, 6, 3, 4, 3, 1.
<i>Neimapriya</i> ...	63.	1, 3, 7, 5, 7, 9, 8, 9, 1—1, 12, 9, 8, 7, 5, 8, 7, 5, 3, 1.
<i>Nigamasanchāri</i> ...	70.	1, 5, 7, 8, 10, 11, 1—1, 11, 10, 11, 8, 7, 4, 1.
<i>Niranjani</i> ...	10.	1, 2, 4, 6, 8, 10, 1—1, 11, 10, 8, 6, 4, 2, 1.
<i>Nirjhāri</i> ...	31.	1, 4, 8, 9, 10, 1—1, 10, 9, 8, 4, 1.
<i>Nirhāri</i> ...	33.	1, 4, 6, 9, 12, 1—1, 12, 9, 6, 4, 1.
<i>Nirmalāngi</i> ...	30.	1, 3, 6, 8, 11, 1—1, 2, 11, 12, 8, 6, 5, 3, 1.
<i>Nirmatha</i> ...	50.	1, 2, 5, 7, 9, 11, 1—1, 11, 9, 8, 7, 8, 7, 5, 2, 1.
<i>Nishādam</i> ...	60.	
<i>Nishādarāgam</i> ...	60.	1, 4, 3, 7, 11, 1—1, 12, 11, 7, 8, 12, 8, 7, 4, 3, 1.
<i>Nishādapriya</i> ...	40.	1, 2, 3, 7, 8, 1—1, 12, 11, 7, 8, 12, 8, 7, 4, 3, 1.
<i>Nishathi</i> ...	65.	1, 3, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 3, 1.
<i>Nilalaprakāśini</i> ...	14.	1, 6, 8, 9, 11, 1—1, 11, 8, 6, 2, 5, 1.
<i>Nilā</i> ...	28.	1, 5, 6, 10, 11, 1—1, 10, 11, 6, 5, 1.
<i>Nilākānthapriya</i> ...	34.	1, 4, 5, 8, 10, 11, 1—1, 11, 10, 8, 5, 4, 1.
<i>Nilamani</i> ...	27.	1, 3, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 3, 1.
<i>Nīmapriya</i> ...	63.	1, 3, 7, 5, 7, 9, 8, 9, 1—1, 12, 9, 8, 7, 5, 8, 7, 5, 3, 1.
<i>Nīharādri</i> ...	2.	1, 3, 8, 9, 11, 1—1, 11, 9, 8, 3, 1.
<i>Nīharām</i> ...	51.	1, 5, 7, 9, 12, 1—1, 12, 9, 7, 5, 1.
<i>Nīlāmbari</i> ...	28.	1, 3, 5, 6, 8, 11, 1—1, 11, 8, 10, 11, 8, 6, 5, 3, 1.
<i>Nīlāngi</i> ...	55.	1, 3, 4, 7, 9, 10, 1—1, 10, 9, 7, 4, 3, 1.
<i>Nīlavēni</i> ...	20.	1, 3, 4, 6, 8, 9, 11, 9, 1—1, 9, 8, 6, 4, 3, 1.
<i>Nīthikunthali</i> ...	70.	1, 3, 5, 7, 8, 10, 11, 1—1, 10, 11, 8, 7, 5, 1.
<i>Nīthimathi (M)</i> ...	60.	1, 3, 4, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 4, 3, 1.

M = *Mēlakartha* (Major Mode).

<i>Nivāram</i> ...	41.	1, 3, 7, 10, 12, 1—1, 12, 10, 7, 3, 1.
<i>Nēpālagowla</i> ...	15.	1, 2, 5, 6, 9, 12, 1—1, 12, 9, 6, 5, 2, 1.
<i>Nēipāli</i> ...	36.	1, 4, 5, 8, 11, 12, 1—1, 12, 11, 8, 5, 4, 1.

O

<i>Ohithamōthini</i> ...	10.	1, 2, 4, 6, 10, 1—1, 10, 6, 4, 2, 1.
<i>Om̄kari</i> ... 22 and 48.		1, 2, 4, 7, 8, 11, 1—1, 11, 8, 7, 4, 2, 1.
<i>Om̄karaghōshani</i> ...	51.	1, 2, 5, 7, 8, 12, 1—1, 12, 8, 7, 5, 2, 1.
<i>Om̄kariswarūpini</i> ...	61.	1, 3, 5, 7, 8, 10, 1—1, 10, 8, 7, 5, 3, 1.
<i>Ōshadhi</i> ...	4.	1, 2, 3, 6, 10, 11, 1—1, 11, 10, 6, 3, 2, 1.
<i>Ōshāhali</i> ...	28.	1, 2, 3, 6, 10, 11, 1—1, 11, 10, 6, 3, 2, 1.
<i>Ōshathīshāpriya</i> ...	1.	1, 2, 3, 9, 10, 1—1, 10, 9, 3, 2, 1.
<i>Ourvastrapriya</i> ...	1.	1, 2, 8, 9, 10, 1—1, 10, 9, 8, 2, 1.
<i>Ourvashrēyapriya</i> ...	1.	1, 2, 8, 9, 10, 1—1, 10, 9, 8, 2, 1.

P

<i>Padmabhavāni</i> ...	69.	1, 4, 5, 7, 8, 9, 1—1, 12, 9, 8, 7, 5, 4, 1.
<i>Padmakān̄thi</i> ...	62.	1, 3, 5, 7, 8, 9, 11, 1—1, 11, 8, 7, 5, 3, 1.
<i>Padmanukhi</i> ...	57.	1, 3, 4, 7, 9, 12, 1—1, 9, 8, 7, 4, 1.
<i>Padmarāgam</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 1.
<i>Padmini</i> ...	16.	1, 2, 6, 8, 10, 11, 1—1, 11, 10, 6, 2, 1.
<i>Pahad</i> ...	29.	1, 4, 6, 8, 10, 12, 8, 10, 1—1, 12, 10, 8, 6, 4, 6, 3, 1.
<i>Pancham</i> ...	64.	1, 5, 6, 10, 12, 1—1, 12, 10, 6, 5, 1.
<i>(Hindustani)</i> ...		
<i>Panchamarāgam</i> ...	22.	1, 3, 10, 8, 11, 1—1, 11, 10, 8, 6, 4, 3, 1.
<i>Panchamūr̄thi</i> ...	64.	1, 3, 5, 7, 8, 10, 11—10, 8, 7, 8, 5, 3, 1, 12.
<i>Panthuvarāli</i> ...	45.	1, 2, 4, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 4, 2, 1.
<i>Parabh̄ruthāvini</i> ...	20.	1, 3, 8, 9, 11, 1—1, 11, 9, 8, 3, 1.
	43.	1, 3, 5, 7, 10, 11, 1—1, 11, 10, 7, 5, 3, 1.
<i>Paramēshti</i> ...		
	64.	1, 2, 4, 7, 9, 1—1, 9, 7, 4, 2, 1.
<i>Paridhi</i> ...	69.	1, 4, 5, 8, 9, 12, 1—1, 12, 9, 8, 5, 4, 1.
<i>Parimatanandi</i> ...	64.	1, 3, 5, 7, 8, 10, 11, 1—1, 11, 8, 7, 5, 1.
<i>Parōdha</i> ...	29.	1, 3, 6, 10, 12, 1—1, 12, 10, 6, 3, 1.

<i>Patmanjari</i> ...	22.	1, 4, 6, 10, 1—1, 11, 10, 8, 6, 4, 6, 3, 1.
	48.	1, 4, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 4, 1.
<i>Pathāka</i> ...	67.	1, 2, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 2, 1.
<i>Patōlika</i> ...	32.	1, 4, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 4, 1.
<i>Pavithri</i> ...	52.	1, 10, 11, 1, 2, 5, 7, 8—8, 7, 5, 2, 1, 11, 10, 8.
<i>Payasvini</i> ...	11.	1, 4, 6, 8, 10, 12, 1—1, 12, 10, 9, 8, 6, 4, 1.
<i>Pādi</i> ...	15.	1, 2, 6, 8, 12, 1—1, 12, 8, 9, 8, 6, 2, 1.
<i>Pākasanaṇpriya</i> ...	70.	1, 4, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 4, 1.
<i>Pālini</i> ...	14.	1, 2, 5, 9, 11, 1—1, 11, 9, 5, 2, 1.
<i>Pālika</i> ...	23.	1, 3, 4, 10, 12, 1—1, 12, 10, 4, 3, 1.
<i>Pāñchali</i> ...	15.	1, 2, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 2, 1.
<i>Pāñchālīka</i> ...	2.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Pārvathi</i> ...	72.	1, 4, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 4, 1.
<i>Pāṭaladhari</i> ...	48.	1, 2, 4, 7, 11, 1—1, 11, 7, 4, 2, 1.
<i>Pāṭalāmbari</i> ...	52.	1, 2, 5, 7, 10, 1—1, 10, 7, 5, 2, 1.
<i>Pāvanakari</i> ...	41.	1, 2, 3, 7, 10, 12, 1—1, 12, 10, 7, 3, 2, 1.
<i>Pāvani</i> ...	41.	1, 2, 3, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 3, 2, 1.
<i>Pikathvani</i> ...	29.	
<i>Pinākini</i> ...	18.	1, 2, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 2, 1.
<i>Pēloo 2 gi and 2 ni</i> ...	21.	1, 3, 4, (5), 6, 8, 9, 12, (11), 1—1, 11, 9, 8, 6, (5), 4, 3.
	43.	1, 2, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 2, 1.
<i>Peethāmbari</i> ...	44.	1, 2, 3, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 3, 2, 1.
<i>Poornachandrika</i> ...	29.	1, 3, 5, 6, 8, 10, 8, 1—1, 12, 8, 10, 8, 1, 5, 6, 3, 1.
<i>Poornagāndhāri</i> ...	16.	8, 10, 11, 10, 12, 5, 6, 8, 10—8, 6, 6, 2, 1, 11, 10, 11, 8.
<i>Poornakalānidhi</i> ...	22.	1, 4, 6, 8, 10, 11, 1—1, 10, 8, 6, 4, 2, 1.
<i>Poornalalitha</i> ...	19.	1, 3, 4, 3, 6, 8, 1—1, 10, 9, 8, 6, 4, 3, 1.
<i>Poornanīshādham</i> ...	63.	8, 9, 12, 9, 1, 3, 5, 7—8, 7, 5, 3, 1, 12, 9, 8.
<i>Poornapanchamam</i> ...	15.	1, 2, 5, 6, 8, 9—9, 8, 6, 5, 2, 1.
<i>Poornashadjam</i> ...	20.	1, 8, 6, 8, 9, 8, 1—1, 11, 9, 6, 4, 3, 1.
<i>Poornasvarāvali</i> ...	12.	1, 4, 6, 8, 11, 12, 1—1, 11, 12, 8, 6, 2, 4, 1.
<i>Poorvabhairavi</i> ...	20.	1, 3, 4, 6, 9, 11, 9, 1—1, 11, 9, 8, 6, 4, 3, 1.

<i>Poorvakalyāni</i> ...	53.	1, 2, 5, 7, 8, 10, 12, 10, 8, 1—1, 10, 8, 7, 5, 2, 1.
<i>Poorvagowla</i> ...	29.	1, 3, 6, 5, 3, 6, 8, 12, 10, 12, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Poorvakannada</i> ...	5.	1, 2, 3, 6, 8, 6, 8, 1—1, 10, 12, 10, 8, 6, 3, 2, 1.
<i>Poorvamukhāri</i> ...	22.	1, 6, 4, 6, 8, 10, 11, 10, 1—1, 12, 8, 6, 4, 3, 1.
<i>Poorvapharaz</i> ...	9.	1, 6, 4, 6, 9, 12, 1—1, 12, 9, 8, 6, 4, 3, 1.
<i>Poorvarāmakriya</i> ...	10.	1, 2, 4, 6, 8, 11, 10, 11, 1—1, 11, 8, 10, 6, 4, 2, 1.
<i>Poorvasālavi</i> ...	19.	1, 4, 6, 9, 10, 1—1, 10, 9, 8, 6, 3, 1.
<i>Poorvavarāli</i> ...	3.	1, 2, 6, 8, 9, 1—1, 12, 9, 8, 6, 3, 2, 1.
<i>Poorvasindhu</i> ...	5.	1, 3, 6, 8, 1, 12, 1—1, 10, 8, 6, 10, 6, 3, 2, 1.
<i>Poorvi</i> ...	15.	1, 2, 5, 6, 9, 12, 1—1, 12, 9, 8, 9, 6, 5, 2, 1.
<i>Pooshākalyāni</i> ...	54.	1, 2, 5, 7, 8, 11, 12, 1—1, 12, 8, 7, 5, 2, 1.
<i>Pushkarani</i> ...	8.	1, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 2, 1, 11.
<i>Pushpalathika</i> ...	22.	1, 3, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Pushpavasantham</i> ...	2.	1, 2, 3, 6, 8, 9, 11, 1—1, 9, 11, 8, 6, 3, 2, 1.
<i>Putthari</i> ...	64.	1, 5, 7, 8, 10, 11, 1—1, 11, 10, 7, 5, 1.
<i>Puthrika</i> ...	29.	1, 3, 5, 10, 12, 1—1, 12, 10, 5, 3, 1.
<i>Punnāgavarāli</i> ...	8.	1, 2, 4, 6, 8, 9, 11—11, 9, 8, 6, 4, 2, 1, 11.
<i>Prabhātharanjini</i> ...	19.	1, 6, 3, 4, 6, 8, 1—1, 10, 9, 8, 6, 4, 3, 1.
<i>Prabhāvali</i> ...	41.	1, 2, 4, 7, 8, 10, 12, 1—1, 12, 10, 7, 8, 7, 2, 3, 2, 1.
<i>Pragnyāvathi</i> ...	34.	1, 4, 6, 10, 11, 1—1, 11, 10, 6, 4, 1.
<i>Pranavākari</i> ...	64.	8, 10, 11, 10, 11, 1, 3, 5, 7—8, 7, 5, 3, 1, 11, 10, 11, 1.
<i>Prapanchasrēya</i> ...	42.	1, 2, 3, 7, 11, 1—1, 12, 7, 3, 2, 1.
<i>Prathāpachinthāmani</i> ...	28.	1, 5, 6, 8, 6, 10, 9, 10, 1—1, 10, 9, 8, 6, 5, 6, 4, 1.
<i>Prathāpahamsi</i> ...	31.	1, 5, 6, 8, 10, 9, 10, 1—1, 10, 9, 8, 6, 5, 6, 4, 1.
<i>Prathāpakūkilam</i> ...	30.	1, 8, 6, 8, 11, 12, 1—1, 12, 8, 6, 4, 1.
<i>Prathāpam</i> ...	50.	1, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 1, 2, 1.
<i>Parthāpanāta</i> ...	28.	1, 3, 5, 6, 10, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 1.

<i>Prathāparudhri</i> ...	28.	1, 6, 5, 6, 8, 10, 11, 1—1, 11, 8, 6, 5, 6, 3, 1.
<i>Prathāpasāranga</i> ...	71.	1, 4, 5, 7, 8, 10, 1—1, 12, 10, 8, 7, 5, 1.
<i>Prathāpavarāli</i> ...	28.	1, 3, 6, 8, 1—1, 10, 8, 6, 5, 2, 1.
<i>Prathāpavasantham</i> ...	12.	1, 6, 2, 4, 6, 8, 12, 1—1, 12, 8, 6, 2, 1.
<i>Pratheepa</i> ...	...	...
<i>Prathāchi</i> ...	44.	1, 2, 7, 9, 11, 1—1, 11, 9, 7, 2, 1.
<i>Prathihari</i> ...	46.	1, 2, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 2, 1.
<i>Prathithi</i> ...	35.	1, 4, 6, 10, 12, 1—1, 12, 10, 6, 4, 1.
<i>Pravalashōdi</i> ...	28.	1, 3, 6, 8, 10, 11, 1—1, 11, 10, 11, 8, 6, 5, 1.
<i>Prēyasi</i> ...	61.	1, 5, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 5, 1.
<i>Priyatharshani</i> ...	18.	1, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 1.
<i>Phaladāyaki</i> ...	27.	1, 3, 6, 9, 12, 1—1, 12, 9, 8, 6, 3, 1.
<i>Phalamanjari</i> ...	64.	1, 5, 7, 8, 10, 11, 1—1, 10, 11, 8, 5, 7, 5, 3, 1.
<i>Phēnadyuthi</i> ...	22.	1, 4, 6, 10, 1—1, 11, 10, 8, 6, 4, 6, 3, 1.
<i>Pharaz</i> ...	2.	1, 2, 8, 9, 11, 1—1, 11, 9, 6, 3, 2, 1.
	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 2, 1.

R

<i>Raghulāla</i> ...	42.	1, 7, 3, 8, 7, 3, 7, 8, 7, 2, 7, 8, 12, 1.
<i>Raghupriya</i> ...	42.	1, 2, 3, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 3, 2, 1.
<i>Rakuhacchi</i> ...	72.	1, 4, 5, 7, 11, 1—1, 11, 7, 5, 4, 1.
<i>Rakthimārgani</i> ...	52.	1, 8, 7, 10, 11, 1—1, 11, 10, 8, 7, 8, 5, 2, 1.
<i>Ramani</i> ...	63.	1, 5, 7, 8, 12, 1—1, 12, 9, 8, 7, 5, 1.
<i>Ramāmanōhari</i> ...	52.	1, 2, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 2, 1.
<i>Rambhāvathi</i> ...	...	...
<i>Ramyapanchamam</i> ...	25.	1, 3, 5, 6, 8, 9, 10, 1—1, 9, 6, 5, 3, 1.
<i>Ranganāyaki</i> ...	1.	1, 2, 3, 8, 9, 1—1, 9, 8, 3, 2, 1.
<i>Rangārōhini</i> ...	70.	1, 4, 7, 8, 11, 1—1, 11, 8, 7, 4, 1.
<i>Rangavalli</i> ...	37.	1, 2, 3, 7, 9, 1—1, 9, 7, 3, 2, 1.
<i>Ranjani</i> ...	59.	1, 3, 4, 7, 10, 1—1, 12, 10, 7, 4, 1.
<i>Rasagucham</i> ...	1.	1, 2, 3, 8, 10, 1—1, 10, 8, 3, 2, 1.
<i>Rasakalānidhi</i> ...	16.	1, 8, 6, 10, 11—10, 8, 6, 5, 6, 2, 1, 11.

<i>Rasamangari</i> ...	72.	1, 4, 5, 7, 8, 11, 12, 1-1, 12, 11, 8, 7, 5, 4, 1.
<i>Rasali</i> ...	4.	1, 2, 6, 8, 10, 11, 1-1, 10, 8, 6, 2, 1.
<i>Rasāvali</i> ...	4.	1, 2, 3, 6, 8, 10, 11, 1-1, 10, 8, 6, 2, 1.
<i>Rasavinōdini</i> ...	52.	1, 5, 7, 8, 10, 11, 10, 1-1, 11, 10, 8, 7, 5, 1.
<i>Rasikapriya (M)</i> ...	72.	1, 4, 5, 7, 8, 11, 12, 1-1, 12, 11, 8, 7, 5, 4, 1.
<i>Rasikaranjani</i> ...	16.	1, 2, 5, 8, 10, 1-1, 10, 8, 5, 2, 1.
<i>Rathichandrika</i> ...	52.	1, 2, 5, 7, 8, 10, 1-1, 11, 10, 8, 7, 5, 2, 1.
<i>Rathika</i> ...	47.	1, 2, 4, 2, 4, 7, 8, 10, 12, 1-1, 12, 10, 8, 7, 4, 2, 1.
<i>Rathipathipriya</i> ...	20.	1, 3, 4, 8, 11, 1-1, 11, 8, 4, 3, 1.
<i>Rathipriya</i> ...	62.	1, 3, 7, 5, 3, 7, 8, 11, 9, 11, 1-1, 11, 9, 8, 7, 5, 3, 1.
<i>Rathnabhānu</i> ...	62.	1, 3, 7, 8, 11, 9, 11, 1-1, 11, 9, 8, 7, 5, 3, 1.
<i>Rathnabhūshani</i> ...	13.	1, 2, 5, 6, 8, 1-1, 8, 6, 5, 2, 1.
<i>Rathnagarbha</i> ...	45.	1, 2, 4, 7, 12, 1-1, 12, 7, 4, 2, 1.
<i>Rathnakān̄thi</i> ...	63.	1, 3, 5, 7, 8, 12, 1-1, 12, 8, 7, 5, 3, 1.
<i>Rathnakari</i> ...	28.	1, 5, 6, 8, 11, 10, 11, 1-1, 11, 10, 8, 6, 3, 1.
<i>Rathnamani</i> ...	27.	1, 6, 5, 6, 3, 5, 6, 8, 9, 12, 1-1, 12, 9, 8, 6, 5, 3, 1.
<i>Rathnābarani</i> ...	27.	1, 3, 8, 9, 12, 1-1, 12, 9, 8, 5, 1.
<i>Rathnāmbari</i> ...	64.	1, 5, 7, 8, 1-1, 11, 10, 8, 7, 3, 1.
<i>Rathnāngi (M)</i> ...	2.	1, 2, 3, 6, 8, 9, 11, 1-1, 11, 9, 8, 6, 3, 2, 1.
<i>Ravichandrika</i> ...	28.	1, 3, 5, 6, 10, 11, 1-1, 11, 10, 6, 5, 3, 1.
<i>Ravikirani</i> ...	16.	1, 5, 6, 11, 10, 11, 1-1, 11, 10, 8, 6, 5, 2, 1.
<i>Raviprabhāvali</i> ...	38.	1, 2, 3, 7, 9, 1-1, 9, 8, 7, 3, 2, 3, 1.
<i>Raviprathāpi</i> ...	70.	1, 4, 5, 7, 10, 1-1, 10, 7, 5, 4, 1.
<i>Ravipriya</i> ...	57.	1, 3, 4, 7, 12, 1-1, 12, 7, 4, 3, 1.
<i>Raviswambini</i> ...	63.	
<i>Raviswarūpini</i> ...	63.	1, 5, 7, 8, 9, 12, 1-1, 12, 9, 8, 7, 5, 1.
<i>Ramkavāmbari</i> ...	67.	1, 4, 7, 8, 10, 1-1, 10, 8, 7, 4, 1.
<i>Rāgachandrika</i> ...	17.	1, 2, 5, 6, 8, 10, 1-1, 10, 8, 6, 5, 2, 1.
<i>Rāgachūdāmani (M)</i> ...	32.	1, 4, 5, 6, 8, 1-1, 10, 9, 6, 4, 5, 1.
<i>Rāgamanjari</i> ...	25.	1, 3, 5, 6, 9, 1-1, 9, 6, 5, 3, 1.

M = *Mēlakartha* (Major Mode).

<i>Rāgamūr̄thi</i> ...	3.	1, 2, 3, 6, 9, 12, 1-1, 12, 9, 6, 3, 2, 1.
<i>Rāgapanjaram</i> ...	28.	1, 3, 6, 8, 10, 11, 10, 1-1, 11, 10, 6, 3, 1.
<i>Rāgaranjani</i> ...	7.	1, 2, 4, 8, 10, 1-1, 10, 8, 4, 2, 1.
<i>Rāgavār̄thani (M.)</i> ...	32.	1, 4, 5, 6, 8, 9, 10, 1-1, 10, 9, 8, 6, 5, 4, 1.
<i>Rāgavasantham</i> ...	14.	1, 2, 6, 8, 11, 9, 1-1, 11, 9, 6, 8, 6, 5, 2, 1.
<i>Rāgavinōthini</i> 28 and 61.		1, 3, 5, 6, 10, 1-1, 10, 6, 5, 3, 1.
<i>Rājēswari</i> ...		
<i>Rāmādēsimallār or Karuchi 'Shri'.</i> ...	22.	1, 3, 6, 8, 11, 1-1, 11, 8, 10, 11, 8, 6, 3, 4, 3, 1.
<i>Rāmgiri</i> ...	68.	1, 4, 5, 7, 8, 9, 11, 1-1, 9, 11, 9, 8, 7, 5, 4, 1.
<i>Rāmkali 2 'ma'</i> ...	15.	1, 6, 8, 9, 1-1, 9, 8, 6, 1.
<i>Rāmakiya</i> ...	51.	1, 2, 5, 7, 8, 9, 12, 1-1, 5, 9, 8, 7, 5, 2, 1.
<i>Rāmakun̄thali</i> ...	67.	1, 4, 5, 7, 8, 9, 10-9, 8, 7, 5, 4, 1, 10.
<i>Rāmakusumāvali</i> ...	61.	1, 5, 7, 8, 10, 1-1, 10, 9, 8, 7, 5, 3, 1.
<i>Rāmamandhāri</i> ...	52.	1, 5, 7, 8, 11, 1-1, 11, 10, 8, 7, 5, 1.
<i>Rāmapriya (M)</i> ...	52.	1, 2, 5, 7, 8, 10, 11, 1-1, 11, 10, 8, 7, 5, 2, 1.
<i>Rēkhāvathi</i> ...	12.	1, 2, 4, 6, 8, 12, 11, 1-1, 12, 11, 8, 6, 4, 2, 1.
<i>Rēva</i> ...	36.	1, 4, 5, 11, 12, 1-1, 12, 11, 5, 4, 1.
<i>Rēvathi</i> ...	2.	1, 2, 6, 8, 11, 1-1, 11, 8, 6, 2, 1.
<i>Rēyguṭṭi</i> ...	15.	1, 2, 5, 8, 9, 1-1, 9, 8, 5, 2, 1.
<i>Reemkari</i> ...	32.	1, 4, 6, 5, 6, 8, 11, 1-1, 11, 8, 6, 4, 1.
<i>Rīthichandrika</i> ...	52.	1, 2, 5, 7, 8, 10, 1-1, 11, 10, 8, 7, 5, 2, 1.
<i>Rīthigowla</i> ...	20.	1, 4, 3, 4, 6, 9, 11, 6, 8, 11, 1-1, 11, 9, 6, 8, 9, 6, 4, 3, 1.
<i>Rīthimallār</i> ...	72.	1, 4, 5, 7, 8, 1-1, 12, 8, 11, 1, 2, 8, 7, 5, 1.
<i>Rōlambhadravani</i> ...	28.	1, 3, 8, 10, 11, 1-1, 11, 10, 8, 3, 1.
<i>Rōranjakam</i> ...	28.	1, 6, 8, 10, 11, 1-1, 11, 10, 8, 6, 1.
<i>Ruchirangi</i> ...	36.	1, 4, 6, 11, 12, 1-1, 12, 11, 6, 4, 1.
<i>Ruchiramani</i> ...	62.	1, 5, 7, 8, 9, 11, 9, 1-1, 9, 8, 7, 5, 3, 1.
<i>Rukmāmbari</i> ...	15.	1, 2, 5, 8, 12, 1-1, 12, 8, 5, 2, 1.
<i>Rukmāngi</i> ...	8.	1, 2, 4, 8, 11, 1-1, 11, 8, 5, 2, 1.
<i>Rūpāvathi (M.)</i> ...	12.	1, 2, 4, 6, 8, 11, 12, 1-1, 12, 11, 8, 6, 4, 2, 1.

M = *Mēlakartha* (Major Mode).

<i>Ruthrapriya</i> ...	22.	1, 3, 4, 6, 8, 10, 11, 1—1, 11, 8, 6, 4, 3, 1.
<i>Rushabhāngi</i> ...	2.	1, 2, 6, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 3, 1.
<i>Rushabhapriya (M)</i> ...	62.	1, 3, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 3, 1.
<i>Rushabhavāhini</i> ...	42.	1, 2, 3, 7, 8, 11, 12, 1—1, 12, 8, 11, 7, 3, 2, 1.
<i>Rushyakēthupriya</i> ...	27.	1, 3, 5, 6, 8, 12, 1—1, 12, 8, 6, 5, 3, 1.
<i>Rūpyanagam</i> ...	12.	1, 6, 8, 11, 12, 1—1, 11, 12, 8, 6, 4, 2, 1.

S

<i>Sahāna</i> ...	28.	1, 3, 5, 6, 8, 6, 10, 11, 1—1, 11, 10, 8, 6, 5, 6, 3, 5, 3, 1.
<i>Sahavāsini</i> ...	31.	1, 4, 5, 8, 10, 1—1, 10, 8, 5, 4, 1.
<i>Saikatashrōni</i> ...	66.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 1.
<i>Sahyaja</i> ...	6.	1, 3, 6, 8, 11, 1—1, 11, 10, 8, 6, 3, 1.
<i>Sainthavagowli</i> ...	7.	1, 2, 4, 6, 8, 9, 10, 1—1, 10, 9, 6, 4, 6, 2, 1.
<i>Sainthavi</i> ...	22.	11, 10, 11, 1, 3, 4, 6—8, 6, 4, 3, 1, 11, 10, 11, 1.
<i>Sairanthri</i> ...	36.	1, 4, 8, 11, 12, 1—1, 12, 11, 8, 4, 1.
<i>Sajjanānandi</i> ...	63.	1, 3, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 3, 1.
<i>Sajjukāmbhoji</i> ...	28.	1, 6, 3, 1, 8, 6, 10, 11, 1—1, 11, 8, 11, 6, 5, 3, 1.
<i>Salāpam</i> ...	14.	1, 5, 6, 9, 11, 1—1, 11, 9, 6, 5, 1.
<i>Sallāsini</i> ...	13.	1, 2, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 2, 1.
<i>Samkranthanapriya</i> ...	22.	1, 3, 4, 8, 10, 1—1, 10, 8, 4, 3, 1.
<i>Samvēsini</i> ...	69.	1, 4, 7, 9, 12, 1—1, 12, 9, 7, 4, 1.
<i>Sankarābharanam</i> ...	29.	1, 3, 5, 6, 8, 10, 12, 1—1, 12, 1, 10, 8, 6, 5, 3, 1.
<i>Santhānamanjari</i> ...	67.	1, 4, 5, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 5, 4, 1.
<i>Santhānika</i> ...	64.	1, 3, 5, 7, 11, 1—1, 11, 7, 5, 3, 1.
<i>Sapthāswaktirani</i> ...	34.	1, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 1.
<i>Saraswathi</i> ...	64.	1, 3, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 3, 1.
<i>Saraswathimanohari</i> ...	28.	1, 3, 5, 6, 10, 1—1, 10, 11, 8, 6, 5, 3, 1.
	29.	1, 3, 5, 6, 10, 12, 1—1, 12, 10, 8, 6, 5, 6, 3, 1.

M=Mēlakartha (Major Mode).

<i>Saraswathirangani</i> ...	42.	1, 2, 7, 8, 11, 1—1, 11, 7, 8, 2, 1.
<i>Sarasīruham</i> ...	44.	1, 2, 4, 7, 9, 11, 1—1, 11, 9, 8, 7, 4, 2, 1.
<i>Sarsīruhapriya</i> ...	34.	1, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 1.
<i>Sarvanangala</i> ...	71.	1, 4, 7, 10, 12, 1—1, 12, 10, 7, 4, 1.
<i>Sarvāngi</i> ...	57.	1, 3, 7, 9, 12, 1—1, 12, 9, 7, 4, 1.
<i>Sarasabhāshini</i> ...	34.	1, 4, 5, 6, 10, 1—1, 10, 6, 5, 4, 1.
<i>Sarasāngi (M)</i> ...	27.	1, 3, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 3, 1.
<i>Sarasapriya</i> ...	72.	1, 4, 5, 7, 11, 12, 1—1, 12, 11, 7, 5, 4, 1.
<i>Sarasapriya</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 8, 9, 9, 6, 5, 3, 1.
<i>Sarasāvāni</i> ...	31.	1, 4, 5, 6, 9, 1—1, 9, 6, 5, 4, 1.
<i>Sathyabhūshani</i> ...	71.	1, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 1.
<i>Sāthyavathi</i> ...	67.	1, 4, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 5, 7, 4, 1.
<i>Sāgu</i> ...	5.	1, 3, 8, 10, 12, 1—1, 12, 10, 8.
<i>Sālagabhairavi</i> ...	22.	1, 3, 6, 8, 11, 1—1, 11, 10, 8.
<i>Sālagam</i> ...	37.	1, 2, 3, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 3, 2, 1.
<i>Sālagavēlāvali</i> ...	47.	1, 2, 4, 7, 8, 12, 10, 12, 1—1, 12, 10, 8, 7, 4, 1.
<i>Sālanganāla</i> ...	15.	1, 2, 6, 8, 9, 1—1, 12, 1, 9, 8, 6, 5, 2, 1.
<i>Sālavāngani</i> ...	37.	1, 2, 7, 8, 9, 10, 9, 1—1, 10, 9, 8, 7, 3, 2, 1.
<i>Sālavī</i> ...	37.	1, 3, 2, 3, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 3, 2, 1.
<i>Sālavibangāla</i> ...	23.	1, 3, 6, 8, 10, 1—1, 10, 8, 6, 5, 3, 1.
<i>Sāma</i> ...	28.	1, 3, 6, 8, 10, 1—1, 10, 8, 6, 5, 3, 1.
<i>Sāmakannada</i> ...	17.	1, 2, 6, 5, 6, 8, 10, 12, 1—1, 10, 8, 6, 2, 1.
<i>Sāmakuranji</i> ...	12.	1, 4, 11, 12, 1—1, 12, 11, 12, 8, 6, 4, 2, 1.
<i>Sāmālāpini</i> ...	37.	1, 3, 7, 8, 10, 1—1, 10, 8, 7, 3, 1.
<i>Sāmanārayani</i> ...	13.	1, 2, 6, 8, 9, 10, 1—1, 8, 9, 10, 8, 6, 2, 1.
<i>Sāmasālavī</i> ...	23.	1, 3, 4, 6, 8, 1—1, 12, 10, 8, 6, 4, 8, 1.
<i>Sāmuntham</i> ...	30.	1, 6, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 3, 1.

M=Mēlakartha (Major Mode).

<i>Sāmanthagalinga</i>	32.	1, 4, 5, 6, 8, 9, 11, 1—1, 11, 8, 9, 11, 8, 6, 5, 6, 4, 1.
<i>Sāmanthamallār</i> ...	17.	1, 5, 6, 8, 12, 1—1, 12, 8, 10, 6, 5, 2, 1.
<i>Sāmanthasālavi</i> ...	21.	1, 3, 4, 6, 8, 9, 1—1, 12, 9, 8, 6, 4, 3, 1.
<i>Sāmanthasikhāmani</i>	64.	1, 5, 7, 8, 7, 10, 11, 1—1, 11, 10, 8, 5, 1.
<i>Sāmanswarālī</i> ...	43.	1, 2, 7, 8, 10, 9, 1—1, 9, 8, 9, 7, 4, 2, 1.
<i>Samanthavelavali</i> ...	44.	1, 2, 4, 7, 9, 8, 9, 1—1, 9, 11, 8, 7, 4, 2, 1.
<i>Sāmtvabhāshani</i> ..	10.	1, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 1.
<i>Sāmavarālī</i> ...	3.	1, 2, 3, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 3, 2, 1.
<i>Sāradhālāngi</i> ...	4.	1, 3, 6, 10, 11, 1—1, 11, 10, 6, 3, 1.
<i>Sāramathi</i> ...	20.	1, 3, 4, 6, 8, 9, 11, 1—1, 11, 9, 6, 4, 1.
<i>Sāranga</i> ...	64.	1, 3, 5, 7, 8, 10, 11, 1—1, 10, 8, 7, 3, 5, 7, 3, 1.
<i>Sārang</i> ...	22.	1, 3, 6, 8, 12, 1—1, 12, 8, 6, 3, 1.
<i>Sārangabharanam</i> ...	56.	1, 7, 8, 9, 11, 9, 1—1, 11, 9, 8, 7, 4, 1.
<i>Sārangabhowli</i> ...	10.	1, 6, 4, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 4, 2, 1.
<i>Sārangabhōmani</i> ...	...	...
<i>Sārangakāpi</i> ...	20.	1, 3, 8, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.
<i>Sārangalālitha</i> ...	3.	1, 2, 3, 6, 2, 6, 8, 12, 1—1, 12, 9, 8, 6, 2, 1.
<i>Sārangamallār</i> ...	...	...
<i>Sārangamāruva</i> ...	44.	1, 2, 4, 7, 9, 11, 1—1, 11, 9, 7, 8, 4, 2, 1.
<i>Sārangānāta</i> ...	15.	1, 2, 6, 8, 9, 1—1, 12, 1, 9, 8, 6, 5, 2, 1.
<i>Sarathi</i> ...	66.	1, 3, 5, 7, 8, 11, 1—1, 12, 8, 11, 8, 7, 5, 3, 1.
<i>Sāthvi</i> ...	50.	1, 5, 7, 9, 11, 1—1, 11, 9, 7, 5, 1.
<i>Sāvēri</i> ...	15.	1, 2, 6, 8, 9, 1—1, 12, 9, 8, 6, 5, 2, 1.
<i>Sāvithri</i> ...	28.	1, 5, 6, 8, 11, 1—1, 11, 8, 6, 5, 1.
<i>Sāyujyathāyini</i> ...	36.	1, 5, 6, 8, 11, 1—1, 11, 8, 6, 5, 1.
<i>Seemanthini</i> ...	57.	1, 3, 4, 7, 8, 9, 12, 1—1, 8, 7, 4, 3, 1.
<i>Seemanthinipriya</i> ...	52.	1, 2, 5, 7, 10, 11, 1—1, 11, 10, 7, 5, 2, 1.
<i>Senāgrani</i> ...	7.	1, 2, 4, 2, 6, 4, 6, 9, 10, 1—1, 10, 9, 8, 6, 4, 2, 1.
<i>Senājayanthi</i> ...	67.	1, 4, 5, 7, 8, 9, 10, 1—1, 9, 8, 7, 5, 4, 1.

<i>Sēnāmāni</i> ...	17.	1, 2, 5, 6, 8, 10, 1—1, 12, 10, 8, 6, 5, 2, 1.
<i>Sēnāmanohari</i> ...	47.	1, 2, 4, 7, 8, 10, 12, 10, 1—1, 12, 10, 8, 7, 4, 2, 4, 1.
<i>Sēnāvathi</i> ...	24.	1, 3, 4, 8, 11, 1—1, 11, 8, 4, 3, 1.
<i>Sidhasēna</i> ...	22.	1, 4, 3, 6, 8, 10, 1—1, 11, 10, 6, 8, 6, 3, 4, 1.
<i>Simhamadhyama</i> ...	43.	1, 2, 4, 7, 10, 1—1, 10, 7, 4, 2, 1.
<i>Simhanādam</i> ...	38.	1, 2, 7, 9, 11, 1—1, 11, 9, 7, 3, 1.
<i>Simhāravam</i> ...	58.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 4, 3, 1.
<i>Simhaswarūpi</i> ...	64.	1, 5, 7, 10, 11, 1—1, 11, 8, 7, 5, 1.
<i>Simhavāhini</i> ...	27.	1, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Simhēndramadhyama</i> (M)	57.	1, 3, 4, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 4, 3, 1.
<i>Simhēlabhairavi</i> ...	23.	1, 4, 6, 8, 10, 1—1, 12, 10, 6, 4, 3, 1.
<i>Simhēlakapi</i> ...	24.	1, 3, 6, 8, 11, 12, 1—1, 12, 11, 12, 8, 6, 4, 1.
<i>Simhēlasāvēri</i> ...	30.	1, 6, 5, 6, 8, 11, 12, 1—1, 12, 11, 12, 8, 6, 5, 1.
<i>Simhēlavarālī</i> ...	29.	1, 3, 5, 6, 8, 6, 10, 12, 1—1, 10, 8, 6, 5, 6, 3, 1.
<i>Simhēlavasantham</i> ...	25.	1, 3, 5, 6, 8, 9, 10, 1—1, 10, 8, 6, 5, 3, 1.
<i>Sindhu</i> ...	29.	1, 6, 8, 10, 1—1, 12, 10, 6, 8, 6, 5, 3, 1.
<i>Sindhubhairavi</i> ...	10.	1, 4, 6, 10, 11, 1—1, 11, 10, 6, 4, 1.
<i>Sindhuchintāmani</i> ...	9.	1, 2, 6, 4, 9, 8, 9, 1—1, 9, 8, 6, 4, 2, 1.
<i>Sindhudhanyāsi</i> ...	20.	1, 4, 6, 8, 9, 1—1, 11, 9, 6, 8, 6, 4, 3, 1.
<i>Sindhudēśyam</i> ...	38.	1, 2, 3, 7, 8, 11, 1—1, 11, 9, 8, 7, 3, 2, 1.
<i>Sindhughantānam</i> ...	37.	1, 3, 2, 3, 7, 8, 9, 1—1, 9, 7, 3, 2, 1.
<i>Sindhughantāravam</i> ...	...	...
<i>Sindhugowri</i> ...	7.	1, 4, 2, 4, 6, 8, 1—1, 9, 8, 6, 4, 2, 1.
<i>Sindhukannada</i> ...	28.	1, 6, 5, 6, 3, 5, 6, 8, 10, 8, 1—1, 11, 10, 11, 10, 8, 6, 5, 3, 1.
<i>Sindhukriya</i> ...	11.	1, 2, 4, 6, 8, 6, 10, 12, 1—1, 10, 8, 6, 4, 2, 1.
<i>Sindhumandāri</i> ...	26.	1, 3, 5, 6, 8, 1—1, 11, 9, 8, 5, 6, 9, 8, 6, 3, 1.

M = Mēlakarta (Major Mode).

<i>Sindhumānini</i> ...	54.	
<i>Sindhumāruva</i> ...	54.	1, 2, 5, 7, 8, 1—1, 12, 11, 12, 8, 7, 5, 2, 1.
<i>Sindhumallār</i> ...	6.	1, 2, 3, 6, 8, 11, 12, 8, 12, 1—1, 12, 8, 6, 2, 1.
<i>Sindhunāta</i> ...	37.	1, 3, 2, 3, 7, 12, 11, 12, 1—1, 12, 11, 7, 5, 2, 1.
<i>Sindhunātakuranji</i> ...	40.	1, 2, 3, 7, 10, 11, 10, 1—1, 11, 10, 8, 7, 3, 2, 1.
<i>Sindhunātakmayi</i> ...	40.	
<i>Sindhurāmakriya</i> ...	15.	1, 5, 6, 8, 9, 12, 1—1, 12, 8, 9, 8, 6, 5, 2, 5, 1.
<i>Sindhusālavi</i> ...	19.	1, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6, 4, 3, 1.
<i>Sinjini</i> ...	43.	1, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 1.
	19.	1, 3, 4, 8, 10, 1—1, 10, 8, 4, 3, 1.
<i>Sivapriya</i> ...	44.	1, 2, 4, 7, 9, 11, 1—1, 11, 9, 7, 4, 2, 1.
<i>Sōhini</i> ...	53.	1, 5, 7, 10, 12, 1—1, 12, 10, 7, 5, 2, 1.
<i>Sōmahairavi</i> ...	12.	1, 2, 4, 6, 8, 1—1, 12, 8, 11, 12, 8, 6, 4, 2, 1.
<i>Sōmahūpālam</i> ...	30.	1, 3, 6, 8, 6, 11, 1—1, 11, 12, 8, 6, 5, 3, 1.
<i>Sōmadēpakam</i> ...	24.	1, 4, 8, 11, 12, 1—1, 12, 8, 6, 4, 1.
<i>Sōmadeeparam</i> ...	35.	1, 5, 6, 8, 6, 10, 12, 1—1, 10, 8, 7, 6, 5, 6, 4, 1.
<i>Sōmaghantānam</i> ...	40.	1, 2, 3, 7, 11, 10, 11, 1—1, 11, 8, 10, 7, 3, 2, 1.
<i>Sōmagiri</i> ...	21.	1, 3, 4, 6, 8, 12, 1—1, 12, 9, 12, 6, 4, 3, 1.
<i>Sōmakirani</i> ...	41.	1, 2, 7, 8, 10, 1—1, 10, 8, 7, 2, 1.
<i>Sōmakriya</i> ...	31.	1, 8, 6, 4, 5, 6, 9, 10, 1—1, 9, 8, 6, 5, 6, 4, 1.
<i>Sōmamanjari</i> ...	67.	1, 5, 7, 8, 9, 1—1, 9, 8, 7, 5, 1.
<i>Sōmamukhi</i> ...	27.	1, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 6, 3, 1.
<i>Sōmapanjaram</i> ...	62.	1, 3, 7, 8, 9, 1, 11, 9, 1—1, 11, 8, 7, 3, 2, 1.
<i>Sōmaprabhāvali</i> ...	37.	1, 2, 3, 7, 8, 9, 1—1, 10, 8, 7, 3, 2, 1.
<i>Sōmapralhāpam</i> ...	26.	1, 8, 6, 9, 11, 1—1, 11, 9, 8, 6, 5, 3, 1.
<i>Sōmarāgam</i> ...	14.	1, 2, 6, 8, 6, 9, 11, 1—1, 11, 9, 6, 5, 2, 1.

<i>Sōmatharangini</i> ...	17.	1, 5, 6, 8, 6, 10, 12, 1—1, 12, 1, 10, 8, 6, 5, 6, 2, 1.
<i>Sputalāpini</i> ...	{ 61.	1, 5, 7, 8, 10, 1—1, 10, 8, 7, 5.
	{ 72.	1, 5, 7, 8, 11, 1—1, 11, 8, 7, 5, 1.
<i>Sravanthi</i> ...	5.	1, 3, 6, 10, 12, 1—1, 12, 10, 6, 3, 1.
<i>Shri</i> ...	15.	1, 2, 6, 8, 12, 1, 2, 1—2, 12, 9, 8, 6, 9, 6, 5, 2, 1.
<i>Shrikhandhalilepani</i> .	54.	1, 2, 7, 11, 12, 1—1, 12, 11, 7, 2, 1.
<i>Shrīmanjula</i> ...	36.	1, 4, 5, 6, 8, 11, 12, 1—1, 12, 11, 12, 8, 6, 5, 4, 1.
<i>Shrīmani</i> ...	2.	1, 2, 3, 8, 9, 1—1, 11, 9, 8, 3, 2, 1.
<i>Shrikari</i> ...	52.	1, 2, 5, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 1.
<i>Shrikantih</i> ...	46.	1, 4, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 4, 1.
<i>Shrīmālavi</i> ...	6.	1, 2, 3, 6, 8, 12, 11, 12, 11, 12—1, 8, 6, 3, 2, 1.
<i>Shrīmadhukari</i> ...	50.	1, 2, 5, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 5, 2, 1.
<i>Shrīmanōhari</i> ...	22.	1, 4, 3, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 3, 1.
<i>Shrīrāgam</i> ...	22.	1, 3, 6, 8, 11, 1—1, 11, 8, 10, 11, 8, 6, 3, 4, 3, 1.
<i>Shrīranjani</i> ...	22.	1, 3, 4, 6, 10, 11, 1—1, 11, 10, 6, 4, 3, 1.
<i>Shruthiprakāsini</i> ...	63.	1, 3, 7, 9, 12, 1—1, 12, 9, 7, 3, 1.
<i>Shruthiranjani</i> ...	36.	1, 4, 5, 8, 11, 12, 1—1, 8, 6, 5, 1.
<i>Shruthinianjani</i> ...	61.	1, 3, 5, 7, 8, 9, 10—10, 9, 8, 7, 5, 1.
<i>Sthavapriya</i> ...	51.	1, 5, 7, 8, 9, 1—1, 9, 8, 7, 5, 1.
<i>Sthavarājam (M)</i> ...	46.	1, 2, 4, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 4, 2, 1.
<i>Sthavarājarāgam</i> ...	46.	1, 2, 7, 8, 10, 1—1, 11, 10, 7, 4, 1.
<i>Sthōthrapriya</i> ...	38.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 1.
<i>Sthulthipriya</i> ...	15.	1, 5, 6, 8, 9, 1—1, 9, 8, 6, 5, 1.
<i>Sucharithra (M)</i> ...	67.	1, 3, 7, 10, 11, 1—1, 11, 10, 7, 3, 1.
<i>Sudhalahari</i> ...	64.	1, 3, 7, 10, 11, 1—1, 11, 10, 7, 3, 1.
<i>Sudhāmbhōdhi</i> ...	43.	1, 2, 4, 7, 9, 10, 1—1, 10, 9, 7, 4, 2, 1.
<i>Sūdhakāmbhoji</i> ...	14.	1, 5, 2, 6, 8, 11, 1—1, 11, 8, 6, 5, 2, 1.
<i>Sugavi</i> ...	27.	
<i>Sugarai (Kannada)</i> ...	22.	
<i>Sugāthra</i> ...	4.	1, 6, 8, 10, 11, 1—1, 10, 8, 6, 3, 2, 1.
<i>Sugunabhūshani</i> ...	22.	1, 4, 6, 8, 6, 10, 11, 1—1, 11, 10, 8, 6, 4, 6, 3, 1.

M = *Mēlakarta* (Major Mode).

<i>Sujaris</i> ...	22.	1, 3, 1, 4, 3, 6, 8, 11, 1—1, 11, 8, 6, 8, 4, 6, 3, 1.
<i>Sujanaranjani</i> ...	63.	1, 5, 3, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Sujra</i> ...	...	...
<i>Sujaskāvali</i> ...	13.	1, 6, 5, 6, 8, 9, 10, 1—1, 9, 10, 9, 8, 6, 5, 1.
<i>Sukhadhvani</i> ...	53.	1, 5, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Sukhakari</i> ...	52.	1, 8, 10, 11, 1—1, 11, 10, 7, 3, 2, 1.
<i>Sukhanilāmbari</i> ...	40.	1, 3, 2, 3, 7, 8, 10, 1—1, 11, 10, 8, 7, 3, 2, 1.
<i>Sukthijapriya</i> ...	46.	1, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 1.
<i>Sukaswarāvali</i> ...	48.	1, 2, 4, 7, 8, 11, 12—8, 7, 1, 2, 1, 12.
<i>Sukthāyini</i> ...	31.	1, 4, 8, 9, 10, 1—1, 10, 9, 8, 4, 1.
<i>Sumanisaranjani</i> ...	56.	1, 4, 7, 8, 11, 1—1, 11, 8, 7, 4, 1.
<i>Sundarapriya</i> ...	57.	1, 3, 4, 7, 8, 12, 1—1, 12, 8, 7, 4, 1, 3, 1.
<i>Sundaravinōdini</i> ...	65.	1, 5, 7, 10, 12, 1—1, 12, 10, 7, 5, 1.
<i>Supōshini</i> ...	28.	1, 3, 1, 6, 8, 11, 10, 1—1, 10, 11, 8, 7, 5, 2, 1.
<i>Supradēepam</i> ...	17.	1, 2, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 6, 2, 1.
<i>Surabhairavi</i> ...	28.	1, 3, 8, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 1.
<i>Surabhūshani</i> ...	4.	1, 2, 3, 6, 8, 1—1, 11, 10, 11, 8, 6, 2, 1.
<i>Suradavinōdini</i> ...	65.	1, 5, 7, 10, 12, 1—1, 12, 10, 8, 5, 3, 1.
<i>Suramani</i> ...	48.	1, 2, 4, 7, 11, 12, 1—1, 12, 11, 7, 4, 2, 1.
<i>Suramandini</i> ...	29.	1, 3, 5, 8, 10, 12, 1—1, 12, 10, 8, 5, 3, 1.
<i>Suraranjani</i> ...	36.	1, 4, 5, 8, 12, 1—1, 12, 8, 5, 4, 1.
<i>Surasēna</i> ...	27.	1, 3, 6, 8, 9, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Suravarāli</i> ...	13.	1, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 1.
<i>Surasindhu</i> ...	15.	1, 6, 5, 6, 8, 9, 12, 9, 1—1, 12, 9, 8, 6, 2, 5, 2, 1.
<i>Surati</i> ...	28.	1, 3, 6, 8, 11, 1—1, 11, 10, 8, 6, 5, 8, 6, 3, 1.
<i>Suratimallār</i> ...	3.	1, 3, 6, 8, 12, 1—1, 12, 9, 8, 6, 3, 2, 1.
<i>Sūthāsāgaram</i> ...	38.	1, 2, 3, 7, 9, 11, 1—1, 11, 9, 7, 3, 2, 1.
<i>Sūthradhāri</i> ...	27.	1, 3, 6, 8, 9, 1—1, 9, 8, 6, 3, 1.
<i>Sūrmallār 2 'Ni'</i> ...	29.	1, 3, 6, 8, 12, 1—1, 11, (12), 10, 8, 6, 3, 5, 3, 1.
<i>Suvarnāmbari</i> ...	50.	1, 2, 5, 7, 11, 1—1, 11, 7, 5, 2, 1.

<i>Suvarnāngi (M)</i> ...	47.	1, 2, 4, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 4, 2, 1.
<i>Suvratha</i> ...	13.	1, 2, 5, 6, 9, 1—1, 9, 6, 5, 2, 1.
<i>Soudhāmini</i> ...	57.	1, 4, 7, 8, 12, 1—1, 12, 8, 7, 4, 1.
<i>Soughanthini</i> ...	37.	1, 2, 7, 8, 1—1, 10, 9, 8, 7, 3, 2, 1.
<i>Soukhyathāyini</i> ...	48.	1, 4, 7, 11, 12, 1—1, 12, 11, 7, 4, 1.
<i>Souvīram</i> ...	47.	1, 2, 4, 2, 7, 8, 10, 12, 1—1, 12, 8, 10, 8, 7, 4, 2, 1.
<i>Sountharya</i> ...	52.	1, 2, 5, 8, 7, 10, 11—8, 7, 5, 2, 1, 11.
<i>Sourasena</i> ...	27.	1, 3, 5, 6, 8, 9, 12, 1—1, 12, 9, 8, 6, 5, 3, 1.
<i>Sourāshtram</i> ...	17.	1, 2, 5, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 5, 2, 1.
	15.	1, 2, 5, 6, 8, 9, 12, 1—1, 11 or 12, 9, 8, 6, 5, 2, 1.
<i>Swarābharanam</i> ...	49.	1, 5, 7, 8, 9, 10, 1—1, 10, 9, 8, 7, 1.
<i>Swarabhūshani</i> ...	22.	1, 4, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 3, 1.
<i>Swarachintāmani</i> ...	28.	1, 3, 5, 6, 8, 11, 10, 8, 1—1, 11, 10, 8, 6, 3, 1.
<i>Swarakalanidhi</i> ...	22.	1, 6, 4, 6, 8, 10, 11, 1—1, 11, 10, 11, 8, 6, 3, 4, 1.
<i>Swarāvali</i> ...	28.	1, 6, 5, 6, 8, 11, 10, 11, 1—1, 11, 8, 10, 6, 5, 3, 1.
<i>Swararanjani</i> ...	22.	1, 3, 4, 6, 11, 10, 1—1, 11, 8, 6, 4, 6, 3, 1.
<i>Swaravarthani</i> ...	32.	1, 4, 5, 6, 9, 10, 1—1, 10, 9, 6, 5, 4, 1.
<i>Swarnāmbari</i> ...	18.	1, 2, 5, 6, 11, 12, 1—1, 12, 11, 6, 5, 2, 1.
<i>Swarnakānthi</i> ...	63.	1, 5, 8, 7, 9, 12, 1—1, 12, 8, 7, 5, 1.
<i>Shadvidhamārgini (M)</i> ...	46.	1, 2, 4, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 4, 2, 1.
<i>Shadvidhaswarūpini</i> ...	63.	1, 5, 3, 5, 7, 12, 1—1, 12, 9, 8, 7, 5, 3, 1.
<i>Shankarapriya</i> ...	49.	1, 2, 5, 7, 10, 1—1, 10, 7, 5, 2, 1.
<i>Shankara</i> ...	49.	1, 5, 8, 10, 9, 8, 5, 8, 5, 2, 1—1, 10, 8, 5, 8, 5, 2, 1.
<i>Shankara A. ('Ma' Vaya)</i> ...	29.	1, 5, 8, 12, 10—1, 12, 8, 5, 8, 5, 3, 1.
<i>Shanmukhapriya (M)</i> ...	56.	1, 3, 4, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 4, 3, 1.
<i>Shikari</i> ...	56.	1, 4, 3, 4, 7, 8, 9, 11, 9, 1—1, 11, 9, 7, 4, 3, 1.
<i>Sharathyuthi</i> ...	25.	1, 3, 5, 6, 8, 9, 10, 9, 1—1, 10, 9, 8, 6, 5, 3, 1.

M = Mēlakartha (Major Mode).

<i>Shasiprakāsini</i> ...	16.	1, 2, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 5, 2, 1,
<i>Shashānkakirani</i> ...	12.	1, 2, 4, 8, 11, 1—1, 11, 8, 4, 2, 1.
<i>Shalpadhadhvani</i> ...	70.	1, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 1.
<i>Shadānanapriya</i> ...	51.	1, 2, 5, 7, 12, 1—1, 12, 7, 5, 2, 1.
<i>Shālmali</i> ...	9.	1, 2, 4, 8, 12, 1—1, 12, 8, 4, 2, 1.
<i>Shāmbhavi</i> ...	67.	1, 4, 5, 7, 10, 1—1, 10, 7, 5, 4, 1.
<i>Shānthamurthi</i> ...	49.	1, 2, 5, 7, 10, 1—1, 10, 7, 5, 2, 1.
<i>Shānthakalyāni</i> ...	65.	1, 3, 5, 7, 8, 10, 12, 1—1, 12, 10, 8, 7, 5, 3, 1.
<i>Shānthaswaripi</i> ...	16.	1, 5, 2, 6, 8, 10, 11—1, 11, 10, 11, 8, 6, 2, 1.
<i>Shāradhābharanam</i> ...	34.	1, 6, 5, 6, 8, 10, 11, 1—1, 11, 10, 6, 8, 6, 4, 1.
<i>Shārika</i> ...	5.	1, 2, 3, 9, 12, 1—1, 12, 8, 3, 2, 1.
<i>Shāradindumukhi</i> ...	64.	1, 5, 7, 8, 11, 10, 11, 8, 1—1, 11, 10, 8, 7, 5, 3, 1.
<i>Shārvari</i> ...	55.	1, 3, 4, 7, 10, 1—1, 10, 7, 4, 3, 1.
<i>Shikirini</i> ...	31.	1, 4, 6, 8, 10, 1—1, 10, 8, 6, 5, 2, 1, 11.
<i>Shivārāndi</i> ...	16.	1, 6, 5, 6, 8, 10, 11—10, 8, 6, 5, 2, 1, 11.
<i>Shēelāngi</i> ...	65.	1, 5, 7, 8, 12, 1—1, 12, 8, 7, 5, 1.
<i>Shēethakirani</i> ...	55.	1, 3, 4, 7, 8, 10, 1—1, 9, 10, 9, 8, 7, 4, 1.
<i>Shiclatheśākchi</i> ...	35.	1, 6, 8, 10, 1—1, 12, 10, 1, 12, 8, 6, 4, 1.
<i>Shōkavarāli</i> ...	9.	1, 4, 6, 12, 9, 1—1, 11, 9, 8, 3, 2, 1.
<i>Shrōthasvini</i> ...	21.	1, 4, 6, 8, 12, 1—1, 12, 8, 6, 4, 1.
<i>Shubhakari</i> ...	33.	1, 4, 6, 8, 9, 1—1, 9, 8, 6, 4, 1.
<i>Shubhāli</i> ...	45.	1, 2, 4, 7, 9, 12, 1—1, 12, 9, 7, 4, 2, 1.
<i>Shubhāngi</i> ...	22.	1, 6, 3, 4, 6, 8, 10, 11—10, 8, 6, 4, 3, 1, 11.
<i>Shubika</i> ...	53.	1, 2, 7, 8, 10, 1—1, 10, 8, 7, 2, 1.
<i>Shubhapanthuvarāli</i> .	45.	1, 2, 4, 7, 8, 9, 12, 1—1, 12, 9, 8, 7, 4, 2, 1.
<i>Shubhavāsini</i> ...	65.	1, 3, 7, 10, 12, 1—1, 12, 10, 7, 3, 1.
<i>Shuddhabhairavi</i> ...	65.	1, 4, 6, 11, 10, 1—1, 11, 9, 6, 4, 3, 1.
<i>Shuddabangāla</i> ...	22.	1, 3, 6, 8, 10, 1—1, 10, 8, 6, 3, 4, 3, 1.
<i>Shuddhabhōgi</i> ...	37.	1, 2, 3, 7, 8, 10, 9, 1—1, 9, 10, 8, 7, 3, 2, 1.
<i>Shuddhadēsi</i> ...	20.	1, 3, 6, 8, 11, 1—1, 11, 9, 8, 6, 4, 3, 1.

<i>Shuddhadhanyāsi</i> ...	22.	1, 4, 6, 8, 11, 8, 1—1, 11, 8, 6, 4, 1.
<i>Shuddhagāndhāri</i> ...	48.	1, 2, 4, 7, 12, 1—1, 12, 11, 12, 8, 7, 2, 1.
<i>Shuddhagāntānam</i> ...	34.	1, 5, 6, 8, 10, 1—1, 11, 10, 8, 6, 4, 1.
<i>Shuddhagārvani</i> ...	41.	1, 2, 3, 7, 8, 10, 12, 1—1, 12, 8, 6, 5, 1.
<i>Shuddhājingala</i> ...	33.	1, 5, 6, 8, 9, 12, 1—1, 12, 8, 6, 5, 1.
<i>Shuddhagowrikriya</i> ...	60.	1, 4, 7, 8, 12, 11, 12, 1—1, 12, 11, 8, 7, 4, 1.
<i>Shuddhājyōthishmathi</i>	61.	1, 5, 7, 8, 1—1, 10, 9, 8, 7, 5, 3, 1.
<i>Shuddhakalanidhi</i> ...	63.	1, 5, 8, 9, 12—9, 8, 7, 5, 3, 1, 12.
<i>Shuddhakalyāni or</i> <i>Mōhanakalyāni.</i>	65.	1, 3, 5, 8, 10, 1—1, 12, 10, 8, 7, 5, 3, 1.
<i>Shuddhakannada</i> ...	18.	1, 6, 8, 11, 12, 1—1, 12, 8, 6, 5, 1.
<i>Shuddhakriya</i> ...	15.	1, 2, 6, 8, 9, 1—1, 9, 8, 6, 5, 2, 1.
<i>Shuddhakōsala</i> ...	65.	1, 5, 7, 8, 1—1, 12, 10, 7, 5, 3, 1.
<i>Shuddhamadhyamam</i>	22.	1, 3, 6, 8, 10, 11, 1—1, 10, 8, 10, 11, 10, 8, 6, 4, 3, 1.
<i>Shuddhamalahari</i> ...	15.	1, 2, 5, 8, 6, 9, 1—1, 9, 8, 5, 2, 1.
<i>Shuddhalālitha</i> ...	11.	1, 8, 6, 10, 12, 1—1, 12, 10, 8, 6, 4, 2, 1.
<i>Shuddhamālavi</i> ...	18.	1, 5, 2, 5, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 5, 2, 1.
<i>Shuddhamallār</i> ...	28.	1, 3, 6, 8, 11, 1—1, 11, 10, 7, 8, 11, 10, 5, 7, 3, 1.
<i>Shuddhamandāri.</i>		
<i>Shuddhamāruva</i> ...	8.	1, 4, 6, 8, 9, 1—1, 9, 8, 6, 2, 4, 2, 1.
<i>Shuddhamanōhari</i> ...	22.	1, 3, 4, 6, 8, 10, 1—1, 11, 8, 6, 4, 3, 1.
<i>Shuddhamanjari</i> ...	11.	1, 4, 6, 8, 6, 10, 12, 1—1, 12, 8, 10, 6, 4, 2, 1.
<i>Shuddhamukāri</i> ...	1.	1, 2, 3, 6, 8, 9, 10, 1—1, 10, 9, 6, 3, 2, 1.
<i>Shuddhanāta</i> ...	36.	1, 5, 6, 8, 12, 1—1, 12, 8, 6, 5, 1.
<i>Shuddhavarāli</i> ...	28.	1, 3, 5, 6, 10, 11, 1—1, 11, 10, 11, 8, 6, 5, 1.
<i>Shuddhanavanēētham</i>	59.	1, 3, 4, 7, 10, 12, 1—1, 12, 8, 7, 4, 3, 1.
<i>Shuddhaneelāmbari</i> ...	35.	1, 6, 4, 5, 6, 8, 1—1, 12, 8, 6, 5, 1.
<i>Shuddhanirmada</i> ...	66.	1, 3, 5, 7, 8, 11, 12, 8, 1—1, 12, 8, 7, 4, 1.
<i>Shuddharasāli</i> ...	53.	1, 5, 7, 8, 10, 1—1, 10, 8, 7, 5, 1.
<i>Shuddharāthnabhānu</i>	65.	1, 3, 5, 7, 8, 1—1, 12, 10, 8, 7, 5, 1.
<i>Shuddhasālavi</i> ...	20.	1, 4, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Shuddhasāmantham.</i>	8.	9, 12, 6, 8, 9—9, 8, 6, 4, 2, 1.
<i>Shuddhasāranga</i> ...	62.	1, 5, 7, 8, 11, 1—1, 9, 8, 7, 5, 3, 1.
<i>Shuddhasārang</i> ...	64.	1, 5, 7, 8, 10, 12, 1—1, 12, 8, 7, 3, 1.

<i>Shuddhasāvēri</i> ...	29.	1, 3, 6, 8, 10, 1-1, 10, 8, 6, 3, 1.
<i>Shuddhaseemanthi</i> ...	8.	1, 2, 4, 6, 8, 9, 1-1, 9, 8, 6, 4, 2, 1.
<i>Shuddhashyāmala</i> ...	16.	1, 5, 8, 10, 11, 1-1, 11, 10, 8, 5, 1.
<i>Shuddhasimhāravam</i> ...	67.	1, 4, 7, 5, 8, 9, 10, 1-1, 9, 10, 9, 8, 7, 4, 1.
<i>Shuddhasruthiranjani</i> ...	68.	1, 4, 7, 3, 9, 11, 9, 1-1, 11, 9, 8, 7, 5, 7, 4, 1.
<i>Shuddhaswarāvali</i> ...	45.	1, 4, 7, 8, 7, 9, 12, 1-1, 12, 9, 7, 4, 1.
<i>Shuddhathalangini</i> ...	20.	1, 4, 6, 8, 11, 1-1, 11, 9, 6, 4, 3, 1.
<i>Shuddhathōdi</i> ...	8.	1, 2, 4, 6, 9, 11, 1-1, 11, 9, 6, 4, 3, 1.
<i>Shuddhōththari</i> ...	62.	1, 2, 5, 7, 8, 9-9, 8, 7, 5, 3, 1, 11.
<i>Shuddhavasanthā</i> ...	29.	1, 3, 5, 6, 8, 12, 1-1, 10, 12, 8, 6, 5, 3, 1.
<i>Shuddhavelāvali</i> ...	22.	1, 3, 6, 8, 11, 1-1, 10, 11, 10, 8, 6, 4, 3, 1.
<i>Shukhavāni</i> ...	13.	1, 2, 5, 8, 10, 1-1, 10, 8, 5, 2, 1.
<i>Do.</i> ...	21.	1, 3, 4, 6, 9, 12, 1-1, 12, 9, 6, 4, 3, 1.
<i>Shūlathārini</i> ...	24.	1, 3, 4, 6, 11, 1-1, 11, 6, 4, 3, 1.
<i>Shūlini (M)</i> ...	35.	1, 4, 5, 6, 8, 10, 12, 1-1, 12, 10, 8, 6, 5, 4, 1.
<i>Shyladesākshi</i> ...	33.	1, 4, 5, 6, 8, 6, 9, 12, 1-1, 12, 8, 6, 5, 6, 4, 1.
<i>Shylagamadhyamanam.</i>	72.	1, 4, 7, 8, 11, 1-1, 11, 8, 7, 4, 1.
<i>Shyāmachinthāmani.</i>	14.	1, 2, 6, 8, 9, 1-1, 11, 9, 8, 6, 5, 2, 1.
<i>Shyāmakalyāni</i> ...	12.	1, 6, 4, 6, 8, 10, 12, 1-1, 12, 8, 10, 12, 8, 6, 4, 2, 1.
<i>Shyāmala</i> ...	55.	1, 4, 3, 4, 7, 8, 9, 10, 1-1, 10, 9, 8, 7, 4, 3, 1.
<i>Shyāmalāngi (M)</i> ...	55.	1, 4, 3, 4, 7, 8, 9, 10, 1-1, 10, 9, 8, 7, 4, 3, 1.
<i>Shyāmalavarni</i> ...	67.	1, 4, 5, 7, 8, 1-1, 8, 7, 5, 4, 1.
<i>Shyāmanilāmbari</i> ...	41.	1, 2, 3, 7, 8, 10, 12, 1-1, 10, 12, 10, 7, 3, 2, 1.

T

<i>Takka</i> ...	9.	1, 4, 6, 8, 6, 9, 12-1, 12, 9, 8, 6, 4, 2, 1.
<i>Thamasvini</i> ...	4.	1, 2, 3, 8, 10, 1-1, 10, 8, 3, 2, 1.
<i>Thamōmani</i> ...	32.	1, 2, 5, 8, 9, 10, 1-1, 10, 9, 8, 5, 4, 1.
<i>Thanukīrthi (M).</i>	6.	1, 2, 3, 6, 8, 11, 12, 1-1, 12, 11, 8, 6, 3, 2, 1.

M = Mēlakartha (Major Mode).

<i>Thapasvini</i> ...	52.	1, 5, 7, 8, 11, 1-1, 11, 10, 8, 7, 5, 1.
<i>Thapōllāsini</i> ...	1.	1, 3, 5, 6, 9, 11, 1-1, 11, 9, 6, 5, 3, 1.
<i>Tharangam</i> ...	8.	1, 4, 8, 9, 11, 1-1, 11, 9, 8, 4, 1.
<i>Tharalam</i> ...	27.	1, 3, 5, 6, 9, 12, 1-1, 12, 9, 6, 5, 3, 1.
<i>Tharangini (M)</i> ...	26.	1, 3, 6, 5, 3, 6, 8, 9, 11, 9, 1-1, 11, 9, 8, 6, 5, 3, 1.
<i>Tharunipriya</i> ...	6.	1, 2, 3, 11, 12, 1-1, 12, 11, 3, 2, 1.
<i>Tharunipriya</i> ...	64.	1, 5, 3, 7, 5, 8, 11, 10, 1-1, 11, 8, 7, 3, 1.
<i>Thālam</i> ...	64.	1, 5, 7, 10, 11, 1-1, 11, 10, 7, 5, 1.
<i>Thālamu</i> ...	40.	1, 3, 7, 10, 11, 1-1, 11, 10, 7, 3, 1.
<i>Thāmalaki</i> ...	29.	1, 6, 8, 10, 12, 1-1, 12, 10, 8, 6, 1.
<i>Thūmasaranjani</i> ...	63.	1, 3, 5, 7, 8, 9, 8, 1-1, 9, 8, 1, 12, 1, 9, 8, 7, 5, 3, 1.
<i>Thānarūpi (M)</i> ...	6.	1, 2, 3, 6, 8, 11, 12, 1-1, 12, 11, 8, 6, 3, 2, 1.
<i>Thāndavam</i> ...	29.	1, 5, 8, 8, 10, 12, 1-1, 12, 10, 8, 5, 1.
<i>Thāndavapriya</i> ...	49.	1, 2, 5, 7, 8, 1-1, 8, 7, 5, 2, 1.
<i>Thāndavōllāsini</i> ...	35.	1, 4, 5, 8, 10, 12, 1-1, 12, 10, 8, 5, 4, 1.
<i>Thāpa</i> ...	14.	1, 5, 8, 9, 11, 1-1, 11, 9, 8, 5, 1.
<i>Thāpasapriya</i> ...	14.	1, 2, 5, 6, 11, 1-1, 11, 6, 5, 2, 1.
<i>Thāravam</i> ...	15.	1, 5, 6, 9, 12, 1-1, 12, 9, 6, 5, 1.
<i>Thāvi</i> ...	3.	1, 3, 8, 9, 12, 1-1, 12, 9, 8, 3, 1.
<i>Thējōvathi</i> ...	62.	1, 3, 7, 8, 9, 11, 1-1, 11, 9, 8, 7, 3, 1.
<i>Thilak</i> ...	29.	1, 5, 6, 8, 12, 1-1, 12, (11), 8, 6, 5, 1.
<i>Thilakkāmōd</i> ...	28.	{ 8, 12, 1, 3, 5, 8-12, 1, } 1, 12, 8, 6, 1, 11, 10, 8, 1. } 3, 5, 1. or 1, 3, 5, 6, 8, 12, 1.
<i>Thilakaparakāsini</i> ...	6.	1, 2, 3, 6, 8, 11, 12, 1-1, 12, 8, 6, 3, 2, 1.
<i>Thilang 2 'ni'</i> ...	29.	1, 5, 6, 8, 12, 1-1, 11, 8, 6, 5, 1.
<i>Thimirathārini</i> ...	17.	1, 2, 6, 10, 12, 1-1, 12, 10, 6, 2, 1.
<i>Thiraskarani</i> ...	19.	1, 3, 4, 9, 10, 1-1, 10, 9, 4, 3, 1.
<i>Thirghika</i> ...	7.	1, 2, 4, 9, 10, 1-1, 10, 9, 4, 2, 1.
<i>Thiravāhini</i> ...	46.	1, 2, 4, 7, 8, 10, 11, 1-1, 11, 10, 8, 7, 4, 2, 7, 2, 1.
<i>Thittidhadhvani</i> ...	11.	1, 2, 4, 10, 12, 1-1, 12, 10, 4, 2, 1.
<i>Thridasaranjani</i> ...	13.	1, 2, 5, 9, 10, 1-1, 10, 9, 5, 2, 1.
<i>Thrilōchanapriya</i> ...	30.	1, 3, 5, 8, 11, 12, 1-1, 12, 11, 8, 6, 3, 1.
<i>Thrimūrthipriya</i> ...	9.	1, 2, 4, 9, 12, 1-1, 12, 9, 4, 2, 1.
<i>Thrimūrthi</i> ...	56.	1, 3, 4, 7, 9, 11, 1-1, 11, 9, 7, 4, 3, 1.

M = Mēlakartha (Major Mode).

<i>Thrinēthrapriya</i> ...	16.	1, 2, 5, 10, 11, 1—1, 11, 10, 5, 2, 1.
<i>Thripādaka</i> ...	19.	1, 3, 6, 9, 10, 1—1, 10, 9, 6, 3, 1.
<i>Thrivēni</i> ...	64.	1, 3, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 3, 1.
<i>Thriyāma</i> ...	18.	1, 2, 6, 11, 12, 1—1, 12, 11, 6, 2, 1.
<i>Thriyambakapriya</i> ...	3.	1, 6, 2, 3, 6, 8, 1—1, 12, 1, 9, 8, 6, 3, 2, 1.
<i>Thōdi</i> ...	8.	1, 2, 4, 6, 9, 11, 1—1, 11, 9, 6, 4, 2, 1.
<i>Thōmarathārini</i> ...	29.	1, 3, 6, 8, 10, 12, 1—1, 12, 10, 8, 6, 3, 1.
<i>Tōdika</i> ...	...	...
<i>Thōmarapāni</i> ...	68.	1, 4, 7, 8, 9, 11, 1—1, 11, 9, 8, 7, 4, 1.
<i>Thūnīrathārini</i> ...	17.	1, 2, 6, 10, 12, 1—1, 12, 10, 6, 2, 1.

U

<i>Ubbēree</i> ...	8.	1, 2, 1, 4, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 4, 2, 1.
<i>Udayaravi</i> ...	20.	1, 4, 6, 8, 11, 1—1, 11, 8, 6, 4, 1.
<i>Udayaravichandrika</i> ...	20.	1, 4, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Uheernut</i> ...	...	...
<i>Unheer Roop</i> ...	...	...
<i>Umābharanam</i> ...	28.	1, 3, 5, 6, 8, 10, 11, 1—1, 11, 8, 6, 3, 5, 6, 3, 1.
<i>Unsee</i> ...	28.	1, 3, 6, 8, 10, 1—1, 11, 10, 8, 6, 3, 6, 5, 1.
<i>Urāna</i> ...	29.	1, 3, 6, 8, 12, 1—1, 12, 10, 8, 6, 5, 3, 1.
<i>Uṭthari</i> ...	64.	1, 5, 7, 8, 10, 11, 1—1, 11, 10, 7, 5, 1.
<i>Ormīla</i> ...	57.	1, 3, 4, 7, 8, 12, 1—1, 12, 8, 7, 4, 1.

V

<i>Vajrakānṭhi</i> ...	22.	1, 2, 4, 6, 8, 11—1, 11, 10, 8, 6, 4, 3, 1.
<i>Vakulābharanam (M)</i> ...	14.	1, 2, 5, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 5, 2, 1.
<i>Valāji</i> ...	28.	1, 5, 8, 10, 11, 1—1, 11, 10, 8, 5, 1.
<i>Vallika</i> ...	4.	1, 3, 8, 11, 1—1, 11, 8, 3, 2, 1.
<i>Vamshakarini</i> ...	55.	1, 3, 7, 9, 10, 1—1, 10, 9, 7, 3, 1.
<i>Vamshāvathi</i> ...	54.	1, 2, 5, 7, 8, 11, 12, 1—1, 12, 8, 7, 5, 2, 1.
<i>Vamshikam</i> ...	49.	1, 7, 8, 9, 10, 1—1, 10, 9, 7, 8, 1.
<i>Vanajamukhi</i> ...	38.	1, 2, 3, 7, 11, 1—1, 11, 7, 3, 2, 1.
<i>Vanaspathi (M)</i> ...	4.	1, 2, 3, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 3, 2, 1.

M=Mēlakarta (Major Mode).

<i>Vangam</i> ...	71.	1, 4, 5, 7, 10, 12, 1—1, 12, 10, 7, 5, 4, 1.
<i>Vanṭhanadhārini</i> ...	65.	1, 3, 7, 8, 10, 1—1, 10, 8, 7, 3, 1.
<i>Varamu</i> ...	22.	1, 4, 6, 10, 11, 1—1, 11, 10, 6, 4, 1.
<i>Varata</i> ...	58.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 1.
<i>Varavarnini</i> ...	3.	1, 3, 6, 8, 12, 1—1, 12, 8, 6, 3, 1.
<i>Varati</i> ...	...	...
<i>Varāliṭhilakam</i> ...	39.	1, 2, 3, 7, 9, 12, 1—1, 12, 9, 7, 3, 1.
<i>Varātināṭ</i> ...	...	...
<i>Vardhani</i> ...	11.	1, 4, 6, 8, 6, 10, 12, 1—1, 12, 8, 10, 8, 6, 4, 1.
<i>Varilhei</i> ...	21.	1, 4, 8, 9, 12, 1—1, 12, 9, 8, 4, 1.
<i>Varnakarina</i> ...	36.	1, 4, 6, 8, 12, 1—1, 12, 8, 6, 4, 1.
<i>Varnarūpini</i> ...	18.	1, 2, 5, 8, 11, 1—1, 11, 8, 5, 2, 1.
<i>Varunapriya (M)</i> ...	24.	1, 3, 4, 6, 8, 11, 12, 1—1, 12, 11, 8, 6, 4, 3, 1.
<i>Varunāthmaja</i> ...	39.	1, 3, 7, 9, 12, 1—1, 12, 9, 7, 3, 1.
<i>Varudham</i> ...	23.	1, 4, 8, 10, 12, 1—1, 12, 10, 8, 4, 1.
<i>Vasanth</i> ...	15.	12, 1, 5, (6, 7), 12, 9, 8, 6, 5, 1—2, 1, 12, 9, 8, 6, 5, 7, 5, 2, 1.
<i>Vasantha</i> ...	15.	1, 5, 6, 9, 12, 1—1, 12, 9, 6, 5, 2, 1.
<i>Vasantha Bahār</i> ...	14.	...
<i>Vasanthabhairavi</i> ...	14.	1, 2, 5, 6, 9, 11, 1—1, 11, 9, 6, 8, 6, 5, 2, 1.
<i>Vasanthabhūpālam</i> ...	2.	1, 2, 3, 8, 9, 11, 1—1, 11, 9, 8, 6, 9, 6, 3, 2, 1.
<i>Vasanthagīrvāni</i> ...	59.	1, 3, 4, 7, 8, 12, 1—1, 10, 12, 8, 7, 4, 3, 1.
<i>Vasanthaghōshi</i> ...	29.	1, 3, 8, 10, 12, 1—1, 12, 10, 8, 3, 1.
<i>Vasanthakannada</i> ...	10.	1, 2, 4, 6, 8, 11, 1—10, 6, 8, 4, 2, 1, 11.
<i>Vasanthamanōhari</i> ...	2.	1, 2, 3, 6, 9, 11, 1—1, 11, 9, 6, 3, 2, 1.
<i>Vasanthamukhāri</i> ...	14.	1, 6, 5, 6, 8, 9, 11, 1—1, 11, 9, 8, 6, 5, 2, 1.
<i>Vasanthamāruva</i> ...	51.	1, 2, 5, 7, 8, 9, 12, 9, 1—1, 9, 8, 7, 5, 1.
<i>Vasanthanārāyani</i> ...	11.	1, 2, 4, 6, 8, 1—1, 12, 10, 8, 6, 4, 2, 1.
<i>Vasanthapriya</i> ...	15.	1, 2, 5, 6, 8, 9, 8, 12, 1—1, 12, 8, 6, 2, 1.
<i>Vasanthavarāli</i> ...	20.	1, 3, 6, 8, 9, 11, 1—11, 9, 8, 4, 3, 1, 11.
<i>Vasanthathārini</i> ...	36.	1, 4, 6, 8, 12, 1—1, 12, 8, 6, 4, 1.
<i>Vasugarba</i> ...	56.	1, 3, 4, 7, 11, 1—1, 11, 7, 4, 3, 1.
<i>Vasukari</i> ...	56.	1, 4, 7, 8, 9, 11, 1—1, 11, 9, 7, 4, 1.
<i>Vasumathi</i> ...	21.	1, 3, 8, 9, 12, 1—1, 12, 9, 8, 3, 1.
<i>Vaṭhsa</i> ...	9.	1, 2, 4, 6, 9, 12, 1—1, 12, 9, 6, 4, 2, 1.

M=Mēlakarta (Major Mode).

<i>Vathsam</i> ...	64.	1, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 1.
<i>Vāchaspathi (M)</i> ...	64.	1, 3, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 3, 1.
<i>Vādithyavinōdini</i> ...	33.	1, 4, 8, 9, 12, 1—1, 12, 9, 8, 4, 1.
<i>Vāgadhiswari (M)</i> ...	34.	1, 4, 5, 6, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 4, 1.
<i>Vāgeeswari</i> ...	1.	1, 2, 3, 6, 8, 9, 1—1, 9, 8, 6, 3, 2, 1.
<i>Vāngmayi</i> ...	30.	1, 3, 8, 11, 12, 1—1, 12, 11, 8, 3, 1.
<i>Vāhini</i> ...	31.	
<i>Vāmalōchana</i> ...	1.	1, 2, 6, 8, 10, 1—1, 10, 8, 6, 2, 1.
<i>Vānini</i> ...	68.	1, 4, 5, 7, 11, 1—1, 11, 7, 5, 4, 1.
<i>Vārini</i> ...	32.	1, 4, 6, 9, 10, 1—1, 10, 9, 6, 4, 1.
<i>Vāridaranjani</i> ...	72.	1, 4, 7, 8, 12, 1—1, 12, 8, 7, 4, 1.
<i>Vāsanthi</i> ...	27.	1, 3, 5, 8, 9, 1—1, 9, 8, 5, 3, 1.
<i>Vātivasanthabhairavi</i> ...	14.	1, 2, 5, 6, 9, 11, 1—1, 11, 9, 6, 5, 6, 8, 6, 5, 2, 1.
<i>Vēdagōshapriya</i> ...	28.	10, 11, 1, 3, 5, 6—8, 6, 5, 3, 1, 11, 10, 11, 8.
<i>Vēdandagāmini</i> ...	29.	1, 5, 6, 8, 12, 1—1, 12, 8, 6, 5, 1.
<i>Vēdaswarūpi</i> ...	52.	1, 2, 5, 7, 8, 10, 11, 8, 1—1, 11, 10, 11, 8, 7, 5, 1.
<i>Vēgadha</i> ...	29.	
<i>Vēgavathi</i> ...		
<i>Vēgavāhini</i> ...	16.	1, 2, 5, 8, 10, 11, 1—1, 11, 10, 8, 6, 5, 2, 1.
<i>Vēlāvali</i> ...	23.	1, 3, 4, 6, 8, 10, 1—1, 12, 10, 8, 6, 4, 3, 1.
<i>Vēdika</i> ...	44.	1, 2, 4, 7, 11, 1—1, 11, 7, 4, 2, 1.
<i>Vēnādhari</i> ...	16.	1, 2, 5, 8, 10, 11, 1—1, 11, 10, 8, 5, 2, 1.
<i>Vēnavādini</i> ...	28.	1, 3, 5, 8, 11, 1—1, 11, 8, 5, 3, 1.
<i>Veeravasantham</i> ...	24.	1, 4, 3, 6, 8, 1—1, 12, 11, 8, 6, 4, 3, 1.
<i>Veeravikramam</i> ...	4.	1, 2, 3, 6, 8, 10, 11, 1—1, 11, 8, 10, 6, 3, 2, 1.
<i>Vibhāvāri</i> ...	6.	1, 2, 6, 8, 11, 1—1, 12, 8, 6, 2, 1.
<i>Vichithrāmbāri</i> ...	66.	1, 3, 5, 7, 11, 12, 1—1, 12, 11, 7, 5, 3, 1.
<i>Viejayanthi</i> ...	10.	1, 2, 4, 8, 10, 1—1, 10, 8, 4, 2, 1.
<i>Vieshākam</i> ...	54.	1, 2, 5, 7, 8, 11, 12, 1—1, 12, 11, 12, 8, 7, 5, 7, 2, 1.
<i>Vieshnāvi</i> ...	50.	1, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 1.
<i>Vijayābhīru</i> ...	46.	1, 4, 2, 7, 8, 11, 10, 1—1, 10, 8, 7, 4, 2, 1.
<i>Vijayābharani</i> ...	64.	1, 3, 5, 7, 8, 10, 11, 10, 1—1, 11, 10, 8, 7, 5, 3, 1.

M = *Mēlakartha* (Major Mode).

<i>Vijayabhūshāvali</i> ...	43.	1, 2, 4, 7, 8, 1—1, 10, 9, 8, 7, 4, 2, 1.
<i>Vijayadeepika</i> ...	61.	1, 3, 5, 7, 8, 10, 9, 1—1, 9, 10, 8, 7, 5, 3, 1.
<i>Vijayagōthrāri</i> ...	62.	1, 3, 5, 7, 8, 11, 1—1, 11, 9, 8, 7, 5, 3, 1.
<i>Vijayakōsalan</i> ...	66.	1, 3, 5, 7, 8, 1—1, 12, 8, 7, 5, 1.
<i>Vijayanāgari</i> ...	59.	1, 3, 4, 7, 8, 10, 1—1, 10, 8, 7, 4, 3, 1.
<i>Vijayapratha</i> ...	36.	1, 4, 5, 6, 11, 1—1, 12, 6, 5, 4, 1.
<i>Vijayarathnākari</i> ...	60.	1, 3, 7, 8, 11, 12, 1—1, 12, 8, 7, 4, 1.
<i>Vijayasāmantham</i> ...	58.	1, 4, 7, 8, 10, 1—1, 11, 10, 7, 4, 3, 1.
<i>Vijayasaraswathi</i> ...	57.	1, 4, 7, 8, 9, 12, 1—1, 12, 8, 7, 4, 3, 1.
<i>Vijayashri</i> ...	47.	1, 2, 4, 7, 8, 12, 1—1, 12, 8, 7, 4, 2, 1.
<i>Vijayashrīkanti</i> ...	59.	1, 4, 7, 8, 1—1, 12, 10, 7, 4, 3, 1.
<i>Vijayavasantham</i> ...	54.	1, 7, 8, 11, 12, 1—1, 12, 8, 7, 5, 1.
<i>Vijuyōllāsini</i> ...	14.	1, 2, 5, 6, 8, 6, 9, 11, 1—1, 11, 9, 8, 6, 5, 2, 1.
<i>Vijrumbhini</i> ...	64.	1, 5, 8, 11, 10, 11, 1—1, 11, 10, 11, 8, 7, 5, 3, 1.
<i>Vikhavathi</i> ...	34.	1, 4, 5, 8, 10, 1—1, 10, 8, 5, 4, 1.
<i>Vilakshna</i> ...	51.	1, 2, 7, 9, 12, 1—1, 12, 7, 5, 2, 1.
<i>Vilāsavathi</i> ...	30.	1, 3, 6, 8, 11, 1—1, 11, 8, 6, 3, 1.
<i>Vimali</i> ...	34.	1, 4, 5, 6, 8, 10, 11, 10, 1—1, 11, 10, 8, 6, 5, 1.
<i>Viphani</i> ...	6.	1, 3, 6, 8, 12, 1—1, 12, 8, 6, 3, 1.
<i>Vipula</i> ...	32.	1, 4, 5, 8, 9, 1—1, 9, 8, 5, 4, 1.
<i>Vishāratha</i> ...	3.	1, 2, 6, 8, 12, 1—1, 12, 8, 6, 3, 1.
<i>Vishupathi</i> ...	52.	1, 2, 7, 10, 11, 1—1, 11, 10, 7, 2, 1.
<i>Vishvambhari (M)</i> ...	54.	1, 2, 5, 7, 8, 11, 12, 1—1, 12, 11, 8, 7, 5, 2, 1.
<i>Vitāpi</i> ...	4.	1, 2, 6, 8, 10, 1—1, 10, 8, 6, 2, 1.
<i>Vitika</i> ...	7.	1, 4, 6, 8, 10, 1—1, 10, 8, 6, 4, 1.
<i>Vivardhani</i> ...	29.	1, 3, 6, 8, 1—1, 12, 10, 8, 6, 5, 2, 1.
<i>Vrujinahārini</i> ...	25.	1, 5, 6, 8, 10, 1—1, 10, 8, 6, 5, 1.

Y

<i>Yadukulakāmbhoji</i> ...	28.	1, 5, 6, 8, 10, 1—1, 11, 10, 8, 6, 5, 3, 1.
<i>Yagnīapriya</i> ...	31.	1, 4, 5, 6, 9, 10, 1—1, 10, 9, 6, 5, 4, 1.
<i>Yakchāpriya</i> ...	37.	1, 2, 7, 8, 9, 1—1, 9, 8, 7, 2, 1.
<i>Yamunbilāval 2 'Ma'</i> ...	29.	1, 3, 5, 6, (7), 8, 10, 12, 1—1, 11, 10, 9, 8, 7, 5, 3, 1.

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<i>Yamunākalyāni</i> ...	65.	1, 3, 5, 7, 8, 10—1, 12, 8, 7, 8, 5, 3, 1.
<i>Yamunakalyāni—Emuna,</i> <i>Jumna.</i>		
<i>Yāgapriya (M)</i> ...	31.	1, 4, 5, 6, 8, 9, 10, 1—1, 10, 9, 8, 6, 5, 4, 1.
<i>Yāgini</i> ...	58.	1, 3, 7, 8, 11, 1—1, 11, 8, 7, 3, 1.
<i>Yāmi</i> ...	39.	1, 2, 7, 9, 12, 1—1, 12, 9, 7, 2, 1.
<i>Yōgānandi</i> ...	52.	1, 2, 5, 7, 8, 10, 11, 1—1, 11, 10, 8, 7, 5, 1.
<i>Youvani</i> ...	31.	1, 4, 5, 6, 8, 10, 9, 10, 1—1, 9, 8, 6, 4, 6, 5, 1.

