

**RHETORICAL BEAUTIES IN THE RAGAS INVENTED BY
DR.M.BALAMURALIKRISHNA**

Thesis submitted in partial fulfilment of
the Degree of Master of Arts

By

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DECLARATION

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I declare that the dissertation entitled, “ **RHETORICAL BEAUTIES IN THE RAGAS INVENTED BY DR.M.BALAMURALIKRISHNA**”, submitted by me for the degree of **Master of Arts in Music**, is the record of work carried out by me, **Heymaa.K** during the year 2020- 2022 under the guidance of **Dr.V.Janaka Maya Devi, Professor, Head of the Department**, Department of Music, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore- 641043 and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in this University or any other University or Institution of higher learning.

Signature of the candidate

CERTIFICATE

CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled, “ **Rhetorical Beauties in the Ragas invented by Dr.M.Balamuralikrishna**” submitted for the degree of **Master of Arts in music** by **Heymaa . K** is the record of research work carried out by her during the period from 2020-2022 under my guidance and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or other Titles in this University or any other University or Institute of Higher Learning.

Head of the Department

Signature of the Supervisor

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CONTENT

CONTENT

S.NO	TITLE	PAGE NO
1	INTRODUCTION	1
2	LIFE HISTORY OF DR.M.BALAMURALIKRISHNA	3
3	JANYA RAGAS CLASSIFICATIONS	19
4	JANYA RAGAS INVENTED BY DR.M.BALAMURALIKRISHNA	85
5	AN ANALYTICAL STUDY ON THE DHATU AND MATU ASPECTS OFTHE JANYA RAGA KRITIS INVENTED BY DR.M.BALAMURALIKRISHNA	98
6	CONCLUSION	110
7	BIBLIOGRAPHY	111
8	APPENDICES	113

INTRODUCTION

CHAPTER 1
LIFE HISTORY OF
DR.M.BALAMURALIKRISHNA

CHAPTER 2
JANYA RAGAS CLASSIFICATIONS

CHAPTER 3

**JANYA RAGAS INVENTED BY
DR.M.BALAMURALIKRISHNA**

CHAPTER 4

**AN ANALYTICAL STUDY ON THE DHATU
AND MATU ASPECTS OF THE JANYARAGA
KRITIS INVENTED BY
DR.M.BALAMURALIKRISHNA**

CONCLUSION

BIBLIOGRAPHY

APPENDICES

INTRODUCTION

Carnatic Melodic compositions are the mile stone within the history of South India, The Melodic creative ability of Vaggeyakaras (a vocalist additionally a composer), from time to time advanced an astonishing assortment of Melodic forms. Vaggeyakaras like Tevara Moovar - Appar. Sambandar and Sundarar, Sirkazhi Moover

- Marimuthu Pillai, Arunachalakavirayar, Muthutandavar and Trinities of Carnatic Music - Tyagaraja, Muthuswami Dikshitar and Syama Sastri are still recollected since of their profitable and precious compositions. Likewise, there are so numerous Vaggeyakaras within the presentday period also. Dr.M.Balamuralikrishna was a productive composer, who composed not as it were Varnams but too composed different Melodic shapes and has invented new ragas with minimum notes in it , which are the living definitions for the svarupa of ragas. So, to attempt a consider on Dr.M.B.K's compositions are fundamental one.

Aim / Limitation of the Study

Dr.M.B.K composed about 400 compositions. To dissect all those compositions within the restricted pages isn't possible, so the scholar took five kritis invented and composed by Dr.M.B.K

Scope of Study

As a singer or an Instrumentalist one has to have thorough knowledge about the raga and the Sahithya. The scholar have to be clear with that raga, vishesha prayogas, Trayodasa lakshanas of the raga . It is very important that any Padachcheda should not be made by the singer, which means the pronunciation should be clear. To explore the new compositions, which were invented by Dr.M.B.K, in the field of Music, is the aim and scope of the scholar.

Methodology:

The analyst investigates on the advancement of the Melodic form adaptation of authentic method. The examination of compositions expands the test method.

Sources:

The documentation of the svaras that is the notations of the songs are the main source. The Auxiliary Sources are collected from the libraries. The libraries are

1. Avinshilingam Institute for Home Science and Higher education for Women, Coimbatore
2. Shri Sathguru Sangeetha Vidyalayam, College of Music and Research Center , Madurai.

Objective:

- To bring out the rare ragas introduced by Dr.M.B.K
- To bring out the prosodical beauties of the Sahithyas of the selected kritis
- To show the vesatalities of Dr.M.B.K

The chapters are:

Introduction

1. Biography of Dr. M.Balamuralikrishna
2. An explanatory consider of Classifications of Janya Ragas.
3. Janya ragas invented by Dr.M.B.K and Notations of the kritis taken for study.
4. An analytical study of the svara and the Sahithya

Conclusion

CHAPTER 1

LIFE HISTORY OF DR.M. BALAMURALIKRISHNA

Introduction

1.1. Birth

1.2. Father's talent

1.3. Mother's talent

1.4. Childhood days

1.5. Performer

1.6. Tiruvayyaru Tyagaraja Utsavam

1.7. Instrument player

1.8. Public Recognition

1.9. M.B.K 's personal family

1.10. Work in All India Radio

1.11. M.B.K as a Creator

1.11.1. 72 Melakarta

1.11.2 Creator of new ragas

1.12. Dr.B.M.K as a Discriminator

1.13. Abroad Performances

1.14. Filmy Career

1.14.1 Play Back Singer

1.14.2 Music Executive Award

1.15. Honorary Awards

1.15.1. Some awards¹² received by Dr. M.B.K are as follows

1.16. Honorary of Doctorate

Conclusion

CHAPTER 1

LIFE HISTORY OF DR.M. BALAMURALIKRISHNA

Introduction

Mangalampalli Balamuralikrishna was an Indian Carnatic vocalist, performer, multi-instrumentalist who performs instruments like the Violin, Mridangam, Flute, etc., playback artist, composer, and character actor.

He started his career at the age of six and has presented jugal bandi concerts with Pandit HariPrasad Chaurasya, Pandit Ajoy Chakrabarty and Kishori Amonkar, and also among others. He is also known for popularizing the compositions of Sri Badrachala Ramadasa, Sri Annamacharya and othes. His concerts combined sophisticated vocal skills and rhythmic patterns of classical music with the popular demand for entertainment.He has presented concerts in many Countries including US,Canada,UK,Italy,France,Russia,Srilanka,Malaysia,Singapore,Countries in the middle East and elsewhere. Apart from his mother tongue Telugu, he has also composed in other languages including Kannada, Sanskrit,Tamil,Malayalam,Hindi,Bengali and Punjabi. He gave over 25000 concerts worldwide. His clear diction in several languages prompted an invitation to record Tagore's entire Rabindra Sangeet compositions in Bengali, presenting them for posterity.

He had sung in French,and even ventured into jazz fusion,collaborating with the top Carnatic percussion teacher, Sri T.H.Subash Chandran, in a concert for Malaysian royalty.His guru was Parupalli Ramakrishnayya Pantulu, who was a direct descendant of the Tyagaraja sishya Parampara. His disciples are Prince Rama Varma a renowned Carnatic music exponent, Mayavarthaan Chandrasekaran, Krishnakumar who is a well known Carnatic musician.There are many performers who either sing or play an instrument and very rarely who does both. But Murali Krishna was a multitalented person, vocal and also many instruments. It is very difficult to be such a talented artist and to shine throughout the life time. Apart from performing as an artist, he was also a teacher and also an officer in the All India Radio. Here we are blessed to study about such a talented artist and knowing about his life history. Learning his works and songs are a great thing for a performer and those teachings help us to improve in our musical career.

1.1.Birth

Muralikrishna was born in the year 1930, July 6th in a Brahmin family. His parents were Mangalampalli Pattabiramayya and Suryakanthamma. He was born at Sankaraguptam, East Godavari Region, Madras Organization (directly a parcel of Andhra Pradesh state).

1.2.Father's talent

Muralikrishna's father, Mangalampalli Pattabhiramayya, was a wellknown musician and there were many disciples under his tutelage.

1.3.Mother's talent

Muralikrishna's mother, Suryakanthamma, was a veena player. His mother passed away when he was an infant child and he was raised by his father with the help of Suryakanthamma's elder sister Subbamma.¹

1.4.Childhood days

Pattabiramayya's misery due to his spouse's passing died down to a certain degree because it wereafter he brought back Muralikrishna to his house. In this way from the age of two, Muralikrishna was brought up under the cherishing care of his father, where he drenched up diverse nuances of music, which his father was teaching to his understudies. Each morning Pattabhiramayya rode his cycle, taking young Muralikrishna in a joined bucket arrange, to the homes where he was educating music and Muralikrishna frequently sat with his father's understudies and certainly watched them sing and play. It was said "God had sown the seed of music in him, when he was in his mother's womb itself.

Pattabhiramayya's decision was not to wed once more in spite of compulsion by family and friends. His only desire in life was to create his adored child an incredible person. At the age of two, at whatever point he secured opportunity, Murali krishna utilized his time to play with Tamburas and Violins of his father's followers. It was astounding to note that even before completing the fourth year, he cleverly knew how to handle the Varnams and Keerthanams. At the age of five Muralikrishna was sent to school by his father, but Muralikrishna had to be stopped from the school in his fifth standard, as his educator and Headmaster advised Pattabhiramayya to prepare him best in music. Eight year old Muralikrishna focused all his concentration on music. Muralikrishna always performed at his house to little bunches. Pattabhiramayya instructed Muralikrishna many Geethams, in spite of the fact that he had already learnt

Varnams by listening itself. Observing his interest in music, his father put him under the tutelage of Parupalli Ramakrishnayya Pantulu, the shishya parampara (heredity of adherents) of Tyagaraja. He started a new course of Geetham.² Under his guidance, the young boy Muralikrishna learnt Carnatic music at the age of eight.

1.5.Performer

Kambhampathi Akkaji Rao, Mahadeva Radhakrishnam Raju (the players of Veena and Mrudangam respectively) and Nethi Lakshmi Narayana (Sursala's friend) arranged for the concert of the eight years old Muralikrishna on 18 July 1938. That was Muralikrishna's maiden full-fledged concert. Musunuri Satyanarayana who was to perform a Harikadha after Muralikrishna's recital, was attracted by his sweet voice, cancelled his programme and allowed Muralikrishna to go on with the concert. After the performance, Musunuri Satyanarayana gave him the title prefix 'Bala' (Little boy) to Muralikrishna. From that he was called as Bala Muralikrishna. Among the vidwans who felicitated the young prodigy, was the chief guest of that day's function Chellapillai Venkata Sastri, who blessed him by saying that Balamuralikrishna should make a name for himself in the field of music. Soon after two days he recited a program at 'Gaanakala Sabha' at Vijayawada which was taken after by another program on 30th November 1940 at Gaana Vidyabhi Vardini in Bunder. Pantulu who was in charge of chalking out the programmes of Dakshinamurty Sastry's yearly recognition festival conducted by his students at Vijayawada in 1940. It was for the very first time Dr. M. Balamuralikrishna's sweet strains of music was broadcasted from Madras A.I.R. on 2nd July 1941.³

1.6.Tiruvayyaru Tyagaraja Utsavam

Dr. M.Balamuralikrishna with his master Parupalli Ramakrishnayya Pantulu, went to Tiruvaiyaru to attend the Tyagaraja Aradhana celebration on 5th January 1942. After rendering the Pancharatna kritis each vidhvan recited a composition and Pantulu said M.B.K. to sing. He sang 'Manasa Sree Ramachandrani' set to the raga Easamanohari. After Pantulu offered the time given to him to M.B.K, his individual programme was chalked out after two days. Dr.M.B.K. sat on a stool, so that the audience might see him. The performance was very much appreciated by all.

1.7. Instrument player

Dr. M. Balamuralikrishna not only stop his interest with Vocal music, but took interest in playing instruments. He became a master in playing Veena, Violin, Viola, Mrudangam and Kanjeera. His brilliant inventive creative ability brought forward a bass conditioned western string instrument, Viola to the Carnatic world. He demonstrated his capability at the age of eleven when he went with Parupalli Ramakrishna Pantulu as a Violin accompanist. He also went with celebrities like G.N.B, Chittoor Subramania Pillai and others. In 1944, his concert with Ariyakudi Ramanuja Iyengar at the age of fourteen in Machilipatanam was unforgettable one. As Iyengar's Violinist did not turn up, M.B.K. was asked to accompany with him. At the conclusion of the concert, Ariyakkudi appreciated him for his talent. M.B.K used to perform one day as an instrumentalist and the second day as a vocal artist.⁴ He moreover displayed solo viola concerts. He was the individual who presented viola to classical Indian music. He played the kanjira, mridangam, and violin.

1.8. Public Recognition

On 15th January 1943 the young Balamuralikrishna was recognised and honoured with the title 'Gana Sudhakara' by the Andra Sarasvathi Parishad, which was a Cultural Organization run by the Zamindar of Vidyut Raja Venkatadri Appa Rao. The function was arranged by Dr. Veturi Prabhakara Sastri and also other scholars.

1.9. M.B.K 's personal family

The upanayanam function of Balamurali krishna was performed on 14th February 1944. After that Balamuralikrishna married Annapurna on 14th March 1948, She was the daughter of Prayaga Venkataratnam of Vissakoderu. It was celebrated for five days with the blessings of the then popular artists Madhavasri Kasi Krishnacharya and Paruppalli Ramakrishnayya. the couple gave birth to three sons and three daughters. They are Ammaji, Abhiram, Lakshmi, Sudhakar, Vamsimohan, Mahathi. But his children did not take up music as their profession,⁵ they grew up to become doctors. Though Balamuralikrishna was always aware of his innate genius, he treated everyone with respect and was generally soft spoken. The musical maestro was mad about cars. It is said that he would not allow anyone in the driver seat until the year 1995, when he chose to hire a personal driver. The legend was child-like who loved to eat up ice creams and junk food, something that most vocalists would never dare to do.

1.10.Work in All India Radio

It was a turning point in M.B.K.'s life which took place when there was transformation in his sweet voice. His unique singing pitch was G to C. Due to this sudden change in his voice, individuals passed ridiculing comments. He took it in his mind and chosen to seek a work in Vijayawada A.I.R, which was built up in 1950. He looked for the assistance of Pullela Venkateswarlu, an officer working in A.I.R. who took him to the Director of A.I.R.at Vijayawada and asked to designate M.B.K. and in 1952, he was given an officer post in A.I.R. He was in charge for Music production for ten long years. He composed and conducted more than 400 tunes and musical dramas in Akashvani. The credit of the program titled "Bhakthi Ranjani went to M.B.K. In the interim, M.B.K. recaptured his voice and concert openings were resumed. M.B.K. got the President's Grant from Dr. Rajendra Prasad in 1953. At the age of 23, he was the most youthful craftsman to get the grant. Afterward he received the Sangeeth Natak Academy Award.

The entire town arranged to honour M.B.K. in a grand manner and organized a 'Gandapenderam' (this is often traditionally awarded by the King to an incredible performer or writer) work in 1956. It included a veteran within the field, putting the foot of the awardees on a stool and embellishing it with a golden anklet. Within the same year, M.B.K. was changed from his place to Madras A.I.R. and later Hyderabad. In show disdain toward of the sudden change to Madras, M.B.K. was able to hold his own and he became very popular there within a short period of time and he decided to settle thereitself permanently.

In 1960, the Government of Andhra Pradesh set up a Music College at Vijayawada to provide coaching examinations and for this, the pre-eminence of M.B.K. brought him the uncommon benefit and he left from his Principal post on 1963 January 31" and the next day itself on 1 February 1963 he was named as the Music Producer at MadrasAkashvani. On 28 May 1964, he entered in to his own house. At the time of residing in his house as a Music Maker at the All India Radio, Madras he was not able on his creative work,so M.B.K chose to stop the work and this way from the year 1964 he completely concentrated on his imaginative work.⁶

1.11.M.B.K as a Creator

1.11.1.72 Melakarta

It was a credit on the quills of Dr MBK that he has composed songs on the 72 Melakarta Ragas, which is named as Janka Raga Kriti Manjari'. He has said that with the encouragement made by sri T.S. Parthasarathy a music scholar he was able to compose many songs in the 72 melakarta.D.r.M.BK did not simply write the Melakartas but moreover illustrated his ability in singing these ragas to a exceedingly appreciate gathering of people at P.S. High school, Mylapore, Madras, which was organized by Nadopasana, an institution devoted to Classical music Dr.M.B.K. just not only clarified the 72 Melakarta ragas, but the beauties of numerous ragas which have not been in fashion a long time and popularized them.⁷

1.11.2.Creator of new ragas

In 1979, Dr.M.B.K. invented the ragas like Mahathi, Sumukham, Sarvashree, Omkaari, Janasammodini, Manorama, Rohini, Vallabhi, Lavangi, Hamsavinodini, Pradimadhyamavathi, Sushasma etc. Among these ragas, the primary four ragas are having restricted notes.⁸

1.11.3.Other Innovations

Balamuralikrishna was the founder of a new tala framework with 'Gathi bheda in the "Sa" sabdha kriya (finger counting in talas which can produce sound/sabdha are known as sasabdha kriya) separated from the existing tala chain, he gave a new chain of tala framework. Saint Arunagirinathar utilized to infuse such frameworks in his famous Thirupugazh but as sandam only, whereas Dr.M.B.K. is known to a consistent beat, with angam and definition. Thrimukhi, Panchamukhi, Saptamukhi, Navamukhi are basic classifications, he has named for a modern tala system. Balamuralikrishna uncovers in Graha bheda or Modular move of tonic highlight to the Ragam-Tanam-Pallavi and utilized it in singing kalpanasvaras also. There are afterward occurrences with Dr.M.BK receiving a more melodic and intelligent approach instead of a simply research one. He composed a Graha bheda based Ragamalika Tillana, where the base raga is tuned to Kalyani and the graha bheda ragas are Harikamboji, Natabhairavi, Sankarabharanam, Kharaharapriya and Todi in spite of the fact that Dr.M.B.K. is famous for advancements and originator of modern thoughts, he is an instrumentalist to proliferate numerous compositions.

1.12.Dr.B.M.K as a Discriminator

He has rendered various Utsava Sampradaya kritis and popularized many unknown compositions and Divyanama kirtanas of Sri Tyagaraja. The raga Sunadavinodini and the popular Mysore Vasudevacharya Kriti 'Devadi Deva', owes its current ubiquity totally to Dr.M.BK Balamuralikrishna was credited for popularizing the tunes of Sadasiva Brahmendra keertanas and a few special kritis of Tyagaraja like 'Sujanajeevana in Khamas raga, 'Pariyachakama' in Vanaspathiraga, 'Bagayanayya' in Chandrajyothi raga 'Vachamagocharanam in Kaikavashi raga and so on.

1.13.Abroad Performances

Balamuralikrishna visited wide, captivating the hearts of citizens of the countries he gone by. His singing includes a hypnotizing impact not only Indians but even people of other Countries. He has gone to nations like U.S.A, Canada, United Kingdom, Malaysia, France, Italy, Sri Lanka, USSR, Singapore, Middle Eastern nations and Far Eastern nations. Amid one such trip to America and Canada, thirtytwo concerts were held.⁹

1.14.Filmy Career

Balamurali, as he was fondly called, had a successful film career as well. Apart from composing music and songs for movies, he was a brilliant playback singer and a decent actor as well. Though his mother tongue was Telugu, he had mastery over all South Indian languages so he composed and sang in all South Indian languages. When it comes to his acting skills, he is best remembered for the portrayal of Narada from the movie 'Bhakta Prahlada'

1.14.1.Play Back Singer

He has performed as a play back vocalist and his commitment to film music is significant, with 126 tunes in Telugu, Tamil, Malayalam, Kannada, Sanskrit and Bengali.

He won the Leading play back singer award' thrice.¹⁰

- **National Film Award**

He has moreover won the National film grant for best male playback artist. Hamsageethe-song Himadrisuthe Pahimam' in 1976.

- **Kerala State Film Award**

He has also won the Kerala State grants for

1. Best male playback artist- film Swathi Thirunal - 1987
2. Best classical vocalist - for the film - Grammam – 2010

1.14.2.Music Executive Award

He won the National Grant for best Music director for his work in Sandhya raga (Kannada 1974), Hamsageethe (Kannada 1975) Sankaracharya, Ramanucharya and Madhavacharya- the final three delivered by G. V Iyer. and Dr. M.B.K composed music and sang for the film Ramanucharya.

National Film Grant for best Music direction Madavacharya in 1987. He acted in few movies like Bhaktha Prahlada and Sandhya Lending Sindhooram (Malayalam).

The Nallapas father Govinda and child Murali have however produced another 13part T.V serial based on Carnatic Music. It is called Raga Sudharasa. It started to be telecast on Doordharsan's fifth channel from 13 September. Each half – an hour scene which permits space and time for commercials, and the story revolves around an occurrence within the life of the specific Carnatic artist highlighted in it and presents a full pieces of a composition with raga alapana, kriti, niraval and svaraprastara. This classical portions of almost fifteen minutes is taken after by the presentation of an audio-visual film extricate offering a film tune within the same raga, another film tune in a distinctive raga and one more address related to the same. Dr. B.M.K has acted as a music director in 4 of its episodes.¹¹ As a Play Back Singer Balamuralikrishna has sung some Telugu, Sanskrit, Malayalam, Kannada and Tamil movies. Some of them are listed below

Years	Film	Language	Song Name/ Credits
1957	Sati Savitri	Telugu	Oho Ho Vilasala
1959	Jaya bheri	Telugu	Sloka: Suklam Brahma
1963	Karna	Telugu	Neevu Neevu Valachitim
1965	Dorikite Dongalu	Telugu	Tirupativasa Sri Venkatesa
1965	Tiruvilayadal	Tamil	Oru Naal Podhuma

1967	Kodungalloramma	Malayalam	Kodungalloramme Kaverippoompatanathil
1973	AndalaRamamudu	Telugu	Paulke Bangarumayere
1975	Hamsageethe	Kannada	Music Director and Singer, Guruleka song
1977	Kurukshetra	Telugu	Kuppinchi Egasina Kundhalambula Kanti
1977	Kavikuyil	Tamil	Chinna Kannan Azhaikkiran
1979	Nool Veli	Tamil	Moulathin Vilayadum
1982	Ente Mohangal Poovaninju	Malayalam	Raghuvara
1987	Swathithirunal	Malayalam	Moksha Mukalatha
1990	Muthinahara	Kannada	Devaru Hoseda premadadaara
1994	Indhu/Pattasu	Tamil	Nagumo
2009	Pasanga	Tamil	Anbaley Azhagagum Veedu

1.15.Honorary Awards

Award is something given to a person or a group of people or an organization to recognize their excellence in a certain field and these awards are often signified by

trophies, titles, certificates, medals, badges, ribbons etc. He was awarded the Padma Vibhushan, which is India's second-highest civilian honour, for his contribution towards Indian Art. He was made Chevalier of the Ordre des Arts et des Lettres by the French Government in 2005.

- **Award by the CAMANA**

CAMANA (Carnatic Music Association of North America) honoured Dr.M.Balamuralikrishna a life time achievement award known as Sangeetha Saagara (which is a prestigious award to a vidwan/vidushi who is extremely accomplished in the Indian classical music field), on June 4 in New Jersey by a notable dignitary Hon.

Upendra Chivukula who was the state assembly man.

1.15.1. Some awards¹² received by Dr. M.B.K are as follows

- He was awarded the Golden Medal by Babu Rajendra Prasad, the President of India in the year 1953
- Cash award by Dr. S.Radhakrishnan, President of India in the year 1958
- Padma Shri award from V.V.Giri the then President of India in the year 1971
- The Central Sangeetha Nayak Academia Award in 1975
- The Madras University awarded the Sangeetha Kalanidhi award in 1978
- The State Artiste award of Tamil Nadu State in 1985
- Abhinava Thavarana Vamsi Academy Award, Hyderabad in 1987
- Chennai Fine Arts Society honoured the title Sangitha Kalashikhamani in 1991
- Padma Vibhushan award by the President of India, Shri R.Venkata Raman in the year 1992 and in the same year he was also awarded the title Gana kala Prapoorna by Wisdom Star of India
- The Kinnara Ugadi award and also the Fellow of the Sageetha Nayak Academia in 1995
- Indira Priyadarshini Award, New Delhi in 1998
- Four awards namely Besawada Gopala Reddy Award, Pandit Sheshadri Panchakshara Gowai award, Bangalore, Ganayogi Panchakshara Gowri award,
- Bangalore and In recognition of his service rendered to the film field he was awarded the Cine Musician's Union Award in the year 1999
- The 'Gold is Gold' Award from the Tamil Nadu Film Industry in the year 2000
- Next 2 awards which was awarded by the Govt. Of Madhya Pradesh, Bhopal and Vishishta Puraskar by the Telugu University, which was awarded by the Andhra Pradesh Chief Minister Shri. Chandra Babu Naidu in the year 2001
- Again 4 awards namely, Nada Vidya Bharati National Award, Buddha Maha Bodhi Dharma Award, Desh Rathna Award by Govt. Of Orissa and Isai Peraringnar by the Tamil Isaisangam, Chennai in the year 2002
- 4 awards namely, Nada Laya Sironmani, Uthama Vaggeyakara Award by the Chief Minister of Maharashtra, Mumbai, Narayana Iyengar Award, Chennai, Madhava Peddi Satyam Award in the year 2003
- He was granted with 3 awards again namely, National Artist of India by the

Govt. Of India, Life time achievement by the Kanchikamakoti Swami, Award named the Rotary Continental Centenary Award from Bangalore and in the year 2004

- He was awarded the prestigious Chevalierdes Letters by the Govt. Of France in the year 2008
- Sangeetha Virinchi by Sangeetha Bharathi music School, Auckland, New Zealand in the year 2009.
- Tamil Nadu State Film Award – The government of Tamil Nadu too, honored him with a state award. In the year 2009, he won the Best Male Playback Singer award for his soulful rendition in the movie ‘Pasanga’.
- Lifetime Achievement Award – He was honoured with a lifetime achievement award at the Global Indian Music Academy Awards in 2011.

1.16.Honorary of Doctorate

Balamuralikrishna was awarded the title ‘Kalaprapoorna’ the Ph.D by the Andhra University, Vishakhapatnam, Andra Pradesh I 1975.

Title ‘Kalapraveena ‘D.Sc, from the Jawahar Lal Nehru Technological University, Kukatpally, Hyderabad, Telangana in 1976 and D.Litt. by Sri Venkateswara University, Tirupathi, Andra , in 1981 and by the University of Hyderabad, Gachibowli, Hyderabad, Telangana in 1993.¹³

Conclusion

The great Dr.M.B.K is known for his Provenance at a really young age, he was found to have a grand deal of interest in playing instruments on his own. Dr.M.B.K made modern ragas and takes the credit of composing more than 400 compositions. Within the film industry, he showed his talent only in India but additionally in remote nations also. He has given number of programs and has been respected with numerous prestigious grants

His collaboration with many legends of instrumental players like Pandit Bhimsen Joshi Pandit Jasraj, Kishori Amonkar, Ajoy Chakravorty and numerous others together played Jugal bandis something that reminds an enormous time within the history of music. He has given many concerts and has accompanied with numerous great and talented artists.

Foot notes

- 1 Prabhu Kumari Vanama Dr.Balamuralikrishna Pg.15
A Study
- 2 B. M. Sundaram Mangalapalli Pg.13
Balamuralikrishna
A Prodigy and Genius
- 3 Ibid Pg.14
- 4 Prabhu Kumari Vanama Dr.Balamuralikrishna Pg.22
A Study
- 5 B. M. Sundaram Mangalapalli Pg.14
Balamuralikrishna
A Prodigy and Genius
- 6 Ibid Pg.18
- 7 Prabhu Kumari Vanama Dr.Balamuralikrishna Pg.81
A Study
- 8 Dr.P.P.Narayanaswamy Composition of Pg.11
and Mohan Krishnamurthy Dr.BalamuraliKrishna
- 9 Prabhu Kumari Vanama Dr.Balamuralikrishna Pg.69
A Study
- 10 23rd National Film Awards Best Male Play back Singer
Directorate of Film Festivals
- 11 V.S.S. Raga Sudha – TV serial Pg.17

- | | | | |
|----|----------------------|-----------------------------------|-----------|
| 12 | Soundaram Ramaswami | Vidvan Dr.M.Balamurali
Krishna | Pgs.12,13 |
| 13 | Prabhu Kumari Vanama | Dr.Balamuralikrishna
A Study | Pg.58 |

Chapter – 2
Janya Raga Classifications

Introduction

2.1. Janaka ragas

2.2. Janya Ragas

2.3. Janya Sampurna ragas

2.4. 2.4.Varjya Ragas

2.5. Vakra Ragas

2.6. Upanga Ragas

2.7. Bashanga Ragas

2.8. Nishadhanthya and Dhaivathanthya Ragas

2.9.Karnataka/ Desya Ragas

Conclusion

Chapter – 2

Janya Raga Classifications

Introduction

Raga is the basis of Indian music and it is the soul of our music system. Each raga has its own essential uniqueness and aesthetic quality, called bhava. The modern concept of a raga dates from the time of Matanga, who was the author of Brihaddesi. The classification of Janya ragas are as follows.¹ Generally ragas are classified into two categories

1. Janaka ragas and
2. Janya ragas.

2.1. Janaka ragas:

Janaka raga is known as Mela, Melakarta and Sampurna raga. Mēlakartā may be a collection of essential melodic scales (ragas) in Carnatic music (South Indian classical music). Mēlakartā ragas are parent ragas (thus known as janaka ragas) from which other ragas may be produced. A melakarta raga is in some cases alluded as mela, karta or sampurna as well, in spite of the fact that the last mentioned term is wrong, as a sampurna raga require not be a melakarta (take the raga Bhairavi, for example). In Hindustani music the thaat is comparable of Melakarta. There are 10 thaats in Hindustani music, in spite of the fact that the commonly acknowledged melakarta plot has 72 ragas. The 72 melakarta ragas are grouped in a cycle known as the katapayadi sutra, which is named after the fact that the name of the raga and the specific swara combination may be determined by the index of the raga. Suddha madhyama is found in the first 36 melakarta ragas, while Prathi Madhyama is found in the next 36 ragas. The 72 melakarta raga combinations produce a wide range of musical flavours. This 72 melakarta cycle contains any sampurna raga. There are almost a thousand janya ragas that have more exquisite musical notations than the 72 melakarta ragas. In order to understand the swara of a raga, it is necessary to first understand which sampurna raga the janya raga is derived from.

2.1.1. Janya Ragas

Janya means "derive". In Carnatic(South Indian) music. A janya raga is one derived from one of the 72 melakarta ragas which are fundamental melodic structures. Hence it is named as a Derivative raga and Secondary raga. The janya raga commonly takes the same svarasthanas of janaka raga. The classifications of Janya ragas are as follows:¹Janya Sampurna Ragas Varjya Ragas Vakra Ragas Upanga Ragas Bhashanga Ragas Nishadaantya Ragas Dhaivathaantya Ragas Karnataka /Desya Ragas Now here are the short notes on the above varieties are narrated below:

2.2. Janya Sampurna Ragas:

Sampūrṇa rāgas: Is a Sanskrit word which means 'complete',

It is also spelt as sampurna. These ragas have all seven svaras in their scale. In general, the svaras in the Arohana and Avarohana strictly follow the ascending and descending scale. The word 'Sampurna' stands for total which is precisely what Sampurna Ragas denote. This specific melodic system has all the seven melodic notes (svaras) and is the premise of the classification of ragas. But these ragas are as it were classified on the number of notes they have - they ought to be seven to drop into the category. Some examples of Melakarta ragas are Mayamalavagowla, Todi, Sankarabharanam and Kharaharapriya. Generally in Carnatic music, all the Melakarta ragas are sampurna ragas as it has seven notes or svaras in the Arohana and Avarohana, but this is not true, i.e., all sampurna ragas are not Melakarta ragas. The Janya sampurna raga is said to be a sampurna raga if it takes seven svaras from its melakarta. An example is Bhairavi raga in Carnatic music (different from the Bhairavi of Hindustani music). Though it is a sampurna rāgam (scale having all seven notes), it has two different dhaivathams in its scale making it a Bhashanga Ragam, and hence is not classified as a melakarta rāgam (parent scale). Though a Raga called Bhairavi also exists in Hindusthani music, it is very different from the Carnatic version. Hindustani's Bhairavi, in terms of its aroha and avaroha alone, corresponds to Carnatic music's Thodi.

2.3. Varjya Ragas ²

Varjya ragas are those janya ragas in which one, two or three notes are deleted either in the arohana or avarohana or both. It is said to be shadava (six swaras only being represented i.e., one note being varja) and Audava (five swaras only being represented i.e., two notes being varja) are used to describe the arohana and avarohanain this connection. The tara sthayi shadja is excluded in calculating the number of swaras present in the arohana and avarohana of ragas.

The eight kinds of varjya ragas are

1. Shadava sampurna
2. Audava sampurna
3. Sampurna shadava
4. Sampurna audava
5. Shadava shadava
6. Shadava audava
7. Audava shadava
8. Audava audava

The possible number of audava-shadava-sampurna combinations is 483, and this when multiplied by 72, gives 34,776, which is the possible number of varjya ragas of this class derivable from all the 72 melakarta ragas

2 5. Vakra Ragas³ Janya ragas whose arohana or avarohana or both take a crooked or zig-zag course are called vakra ragas. Graphically represented, the arohana and avarohana of non-vakra ragas will be found to be regularly ascending and descending straight lines or curves; but the graphs of vakra ragas will present indentations and reveal their tortuous character. In vakra ragas, the arohana or avarohana or both, a prior note will be found to repeat itself. Instances of vakra ragas without the repetition of a prior note in the arohana are: **Kathanakutuhalam, Mukhari, Nalinakanti, Panchama raga**

Vakra svara is that svara in the Arohana or Avarohana at which a change in the krama takes place. It is the svara at which there is the interruption in the

regular course of the Arohana or the Avarohana as the case may be. Vakrantya svara is the svara at which the vakratva or the change ends and the original course is resumed. Thus in the arohana of Kathanakutuhalam, the ni is the vakra svara and ga is the vakrantya svara. Sometimes, the vakrantya svara may be the note next to the vakra svara, for example, dha in the arohana of Kuntalavarali, smpdnds (here ni is the vakra svara and the dha following it is the vakrantya svara), thus the range of vakratva may be a semi-tone as in Kuntalavarali of the interval of a Panchama as in Kathanakutuhalam.

Another example is Sri raga: srmpns / snpdnprgrs. Here, the vakra svaras are pa and ri and the vakrantya svaras are ni and ga respectively.

Saranga is an instance of a vakra raga wherein the vakrantya svara is the anya svara itself.

2.6. Upanga Ragas⁴

Upanga ragas are strictly derived from their parent melakarta raga and do not use any note not found in the parent raga's scale. Examples of upanga ragas are Shuddha Saveri, Udayaravichandrika and Mohanakalyani

2.7. Bhashanga Ragas:⁵

Bhashanga ragas have anya svara or external note; the note not found in parent scale in their ārohaṇa, avarohaṇa or both.

Examples of Bhashanga ragas are Kambhoji, Bhairavi, Bilahari, Saranga, Behag and Kāpi. In a bhashanga raga, both the varieties of a svara occur, the variety pertaining to the melakarta being called the svakiya svara and the visiting note, the anya svara, In Bilahari and Bhairavi, the kaisiki nishada and chatussruti dhaivata are the respective anya svaras; the svakiya svaras for the two ragas being kakali nishada and suddha dhaivata respectively. Barring a few instances like Bhairavi, the anya svara as a rule is not a nyasa svara in bhashanga ragas. The number of Bhashanga ragas used on Carnatic Music is 26.⁶

2.8. Nishadaantya Ragas and Dhaivathantya ragas⁷

Some janya ragas are sung in only one octave. Moreover, the highest note is not the shadjam (sa), at which the base sruthi (drone) of a performance is set. The classifications in this category are as follows.

- Nishadaantya – highest note is the nishadam (ni)

example Nadanamakriya derived from Mayamalavagowla scale (ārohaṇa S R1G3 M1P D1 N3, avarohaṇa N3 D1 P M1 G3 R1 S N3)

- Dhaivathantya – highest note is the dhaivatham (dha)

example Kuriṇji derived from Shankarabharanam scale (ārohaṇa S N3 S R2G3 M1 P D2, avarohaṇa D2 P M1 G3 R2 S N3 S)

- Panchamantya – highest note is the panchamam (pa)

example Navarōj (ārohaṇa P D2 N3 S R2 G3 M1 P, avarohaṇa M1 G1 R3 SN2 D2 P)

2.9. Karnataka/Desya ragas⁸

Karnataka ragas are those that are considered to have originated in Carnatic music. Examples are Shankarabharanam, Lalitha and Shuddha Saveri.

Desya ragas are those ragas that have their origins in other music, majority of them originating in Hindustani music.

Examples are Yamunakalyani, Desh, Behag and Sindhu Bhairavi.

Here is the list of Melakarta Ragas and their Janya Ragas with their Scales:

Raga Name	Ascending Scale (ārohanam)	DescendingScale (avarohanam)
1 Kanakāngi(Janaka raga)	S R ₁ G ₁ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
<u>Kanakāmbari</u>	S R ₁ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
Kanakatodi	S R ₁ G ₁ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ R ₁ S
Mādhavapriyā	S R ₁ G ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P G ₁ R ₁ S
<u>Karnāta</u> Shuddha <u>Sāveri</u>	S R ₁ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₁ S
Latantapriya	S R ₁ G ₁ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₁ S
<u>Lavangi</u>	S R ₁ M ₁ D ₁ Ś	Ś D ₁ M ₁ R ₁ S
Megha	S R ₁ M ₁ P D ₁ N ₁ D ₁ P Ś	Ś N ₁ D ₁ P M ₁ R ₁ S
Rishabhavilāsa	S R ₁ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₁ M ₁ R ₁ S
Sarvashree	S M ₁ P Ś	Ś P M ₁ S
Suddha Mukhāri	S R ₁ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
Tatillatika	S R ₁ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₁ S
Vāgeeshwari	S R ₁ G ₁ M ₁ P D ₁ Ś	Ś D ₁ M ₁ P G ₁ R ₁ S
2 <u>Ratnāngi</u>	S R ₁ G ₁ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₁ R ₁ S
Phenadhyuti	S R ₁ M ₁ P D ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₁ R ₁ S

Ganamukhāri	S R ₁ M ₁ D ₁ Ś	Ś N ₂ D ₁ M ₁ R ₁ S
Ratnavarāli	S R ₁ M ₁ P N ₂ D ₁ Ś	Ś N ₂ P M ₁ R ₁ G ₁ R ₁ S
<u>Revati</u>	S R ₁ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₁ S
Shreemani	S R ₁ G ₁ P D ₁ Ś	Ś N ₂ D ₁ P G ₁ R ₁ S
Shreemati	S R ₁ G ₁ P D ₁ Ś	Ś N ₂ D ₁ P G ₁ R ₁ S
<u>Svadhya</u>	S R ₁ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ R ₁ S
3 <u>Gānamūrti</u>	S R ₁ G ₁ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₁ R ₁ S
Gānasāmavarāli	S R ₁ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₁ R ₁ S
Bhinnapanchamam	S R ₁ G ₁ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₁ R ₁ S
Nādharanjani	S R ₁ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ G ₁ R ₁ S
Poorvavarāli	S R ₁ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₁ R ₁ S
Sāmavarāli	S R ₁ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₁ R ₁ G ₁ S
4 <u>Vanaspati</u>	S R ₁ G ₁ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₁ R ₁ S
Bhānumati	N ₂ S M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Rasāli	S R ₁ M ₁ P D ₂ N ₂ Ś	Ś D ₂ P M ₁ R ₁ S
Vanāvali	S R ₁ M ₁ P D ₂ N ₂ Ś	Ś D ₂ P M ₁ R ₁ S
Vittalapriya	S R ₁ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ R ₁ S
5 <u>Mānavati</u>	S R ₁ G ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₁ R ₁ S

Manoranjani	S R ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₁ R ₁ S
Ghanashyāmalā	S G ₁ M ₁ P D ₂ Ś	Ś D ₂ N ₃ P M ₁ G ₁ R ₁ S
Kunjari	S R ₁ M ₁ P D ₂ P Ś	Ś N ₃ D ₂ P M ₁ G ₁ R ₁ S
6 Tānarūpi	S R ₁ G ₁ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₁ R ₁ S
Tanukeerti	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ D ₃ N ₃ P M ₁ G ₁ M ₁ R ₁ S
7 Senāvati	S R ₁ G ₂ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₂ R ₁ S
Senāgrani	S R ₁ G ₂ R ₁ M ₁ G ₂ M ₁ P N ₁ D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₂ M ₁ G ₂ R ₁ S
Bhogi	S G ₂ M ₁ P D ₁ N ₁ D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₂ S
Chitthakarshani	S R ₁ G ₂ M ₁ D ₁ Ś	Ś D ₁ M ₁ G ₂ R ₁ S
Navarasa Mālā	S R ₁ G ₂ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ R ₁ S
Sindhu Gowri	S R ₁ G ₂ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ M ₁ G ₂ M ₁ R ₁ S
8 Hanumatodi	S R ₁ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Janatodi	S R ₁ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Amrita Dhanyāsi	S R ₁ G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₁ S
<u>Asāveri</u>	S R ₁ M ₁ P D ₁ Ś	Ś N ₂ S P D ₁ M ₁ P R ₁ G ₂ R ₁ S
Bhānuchandrika	S M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₁ S
Bhadratodi	S R ₁ G ₂ M ₁ D ₁ Ś	Ś N ₂ D ₁ P G ₂ S

<u>Bhoopālam</u>	S R ₁ G ₂ P D ₁ Ś	Ś D ₁ P G ₂ R ₁ S
Chandrikatodi	S G ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₂ S
Deshikatodi	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Dhanyāsi	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Divyamālati	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ S
Ghanta	S G ₂ R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Kalāsāveri	S R ₁ G ₂ P N ₂ Ś	Ś N ₂ P G ₂ R ₁ S
Kanakasāveri	S R ₁ M ₁ P D ₁ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Nāgavarāli	S R ₁ G ₂ M ₁ P M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Prabhupriya	S G ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₂ S
Punnāgatodi	N ₁ S R ₁ G ₂ M ₁ P	P M ₁ G ₂ R ₁ S N ₂ D ₁
<u>Punnagavarali</u>	N ₂ S R ₁ G ₂ M ₁ P D ₁ N ₂	N ₂ D ₁ P M ₁ G ₂ R ₁ S N ₂
Shravanamallika	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Sowjanya	S R ₁ M ₁ D ₁ Ś	Ś D ₁ M ₁ R ₁ S
Shuddha Seemantini	S R ₁ G ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₂ R ₁ S
Shuddha Todi	S R ₁ G ₂ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ R ₁ S
<u>Sindhubhairavi</u>	S R ₂ G ₂ M ₁ G ₂ P D ₁ N ₂ S	N ₂ D ₁ P M ₁ G ₂ R ₁ S N ₂ S

Swarnamalli	S G ₂ M ₁ P D ₁ N ₁ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
9 <u>Dhenukā</u>	S R ₁ G ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₂ R ₁ S
Dhunibhinnashadjam	S R ₁ G ₂ R ₁ P M ₁ P N ₃ Ś	Ś D ₁ P M ₁ G ₂ R ₁ S
Bhinnashadjam	S R ₁ G ₂ R ₁ P M ₁ P N ₃ Ś	Ś D ₁ P M ₁ G ₂ R ₁ S
Mohananāta	S G ₂ M ₁ P D ₁ P M ₁ P N ₃ Ś	Ś N ₃ P D ₁ P M ₁ G ₂ S
Udayaravichandrika	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ S
Vasanthatodi	S R ₁ G ₂ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ R ₁ S
10 <u>Nātakapriyā</u>	S R ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₁ S
Natābharanam	S R ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₁ S
Alankārapriya	S R ₁ G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₁ S
Bhāgyashabari	S R ₁ G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₁ S
Deeparamu	S R ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ R ₁ S
Gunāvati	S R ₁ M ₁ P D ₂ S	S D ₂ P M ₁ R ₁ S
Hindoladeshikam	S M ₁ R ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś P N ₂ D ₂ M ₁ G ₂ R ₁ S
Kanakadri	S R ₁ G ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₁ S
Mātangakāmini	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ S
Nātyadhārana	S R ₁ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₁ S

Niranjana	S R ₁ G ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₁ S
Shānthabhāshini	S R ₁ G ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ S
Shivashakti	S G ₂ M ₁ D ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ S
11 <u>Kokilapriyā</u>	S R ₁ G ₂ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₁ S
Kokilāravam	S R ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S
Chitramani	S R ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₁ S
Jnānachintāmani	S R ₁ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ R ₁ S
Kowmāri	S R ₁ G ₂ M ₁ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₁ S
Shuddha Lalitha	S P M ₁ D ₂ N ₃ Ś	Ś N ₃ S D ₂ P M ₁ G ₂ R ₁ S
Vardhani	S G ₂ M ₁ P M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₁ S
Vasantamalli	S G ₂ M ₁ P N ₃ Ś	Ś D ₂ P M ₁ G ₂ S
Vasantanārāyani	S R ₁ G ₂ M ₁ P Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₁ S
12 <u>Rūpavati</u>	S R ₁ G ₂ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₂ R ₁ S
Rowpyanaka	S M ₁ P D ₃ N ₃ Ś	Ś N ₃ P M ₁ G ₂ R ₁ S
Shyāmakalyāni	S M ₁ G ₂ M ₁ P D ₃ N ₃ Ś	Ś N ₃ P D ₃ N ₃ P M ₁ G ₂ R ₁ S
13 <u>Gāyakapriyā</u>	S R ₁ G ₃ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₁ S
Geya Hejjaji	S R ₁ M ₁ G ₃ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Hejjaji	S R ₁ G ₃ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₁ S

Kalākānti	S R ₁ G ₃ M ₁ D ₁ N ₁ Ś	Ś N ₁ D ₁ P G ₃ R ₁ S
Kalkada	S R ₁ G ₃ P D ₁ N ₁ S S R ₁ G ₃ P D ₁ Ś	Ś N ₁ D ₁ P G ₃ R ₁ S
Kalpanadhārini	S G ₃ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₁ S
14 <u>Vakulābharanam</u>	S R ₁ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₁ S
Vātee Vasantabhairavi	S R ₁ G ₃ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₃ R ₁ S
<u>Āhiri</u>	S R ₁ S G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₁ S
Amudhasurabhi	S M ₁ G ₃ M ₁ P D ₁ Ś	Ś N ₂ D ₁ P M ₁ R ₁ S
Devipriya	S G ₃ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₁ S
Kalindaja	S R ₁ G ₃ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₃ R ₁ S
Kuvalayabharanam	S R ₁ G ₃ M ₁ D ₁ N ₁ Ś	Ś N ₁ D ₁ M ₁ G ₃ R ₁ S
Mukthipradayini	S R ₁ G ₃ P N ₂ Ś	Ś N ₂ P D ₁ P G ₃ R ₁ S
Sallapa	S G ₃ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₃ S
Soma	S R ₁ P M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ P M ₁ G ₃ R ₁ S
Sūryā	S G ₃ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₃ S
Shuddha Kāmbhoji	S G ₃ R ₁ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₃ R ₁ S
Vasantabhairavi	S R ₁ G ₃ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ P M ₁ G ₃ R ₁ S
Vasanta Mukhāri	S M ₁ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₁ S

Vijayollāsini	S R ₁ G ₃ M ₁ P M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₁ S
15 Māyāmālavagoulai	S R ₁ G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Ardhradesi	S R ₁ G ₃ M ₁ P D ₁ N ₃ Ś	Ś D ₁ P M ₁ G ₃ R ₁ S
Bhāvini	S G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ S
Bibhās	S R ₁ G ₃ P D ₁ Ś	Ś D ₁ P M ₁ R ₁ S
<u>Bowli</u>	S R ₁ G ₃ P D ₁ Ś	Ś N ₃ D ₁ P G ₃ R ₁ S
Bowli Rāmakriya	S R ₁ G ₃ P D ₁ Ś	Ś N ₃ P D ₁ P M ₁ G ₃ R ₁ S
Chāruvardhani	S R ₁ M ₁ P D ₁ N ₃ Ś	Ś D ₁ P M ₁ G ₃ R ₁ S
Chāyagowla	S R ₁ M ₁ G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Chandrachooda	S M ₁ G ₃ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ S
Deshyagowla	S R ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P R ₁ S
Devaranji	S M ₁ P D ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ S
Ekakshari	S R ₁ G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₁ P M ₁ R ₁ G ₃ M ₁ R ₁ S
Ghanasindhu	S M ₁ G ₃ M ₁ P D ₁ N ₃ D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
<u>Gowla</u>	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ R ₁ G ₃ M ₁ R ₁ S
Gowlipantu	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ D ₁ M ₁ G ₃ R ₁ S
Gowri	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S

Gummakāmbhoji	S R ₁ G ₃ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Gundakriya	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ P D ₁ P M ₁ G ₃ R ₁ S
Gurjari	S R ₁ G ₃ M ₁ P D ₁ N ₃ Ś	Ś D ₁ N ₃ P M ₁ G ₃ R ₁ S
Jaganmohini	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₁ S
Kalyānakesari	S R ₁ G ₃ P D ₁ Ś	Ś D ₁ P G ₃ R ₁ S
Kannadabangāla	S R ₁ M ₁ G ₃ M ₁ D ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₃ R ₁ S
Karnāṭaka Sāranga	S R ₁ G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ R ₁ S
Lalitā	S R ₁ G ₃ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ G ₃ R ₁ S
Lalitapanchamam	S R ₁ G ₃ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ P M ₁ G ₃ R ₁ S
Mālavakurinji	S G ₃ P D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ R ₁ S
Mālavapanchamam	S R ₁ G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Mārgadesi	S R ₁ G ₃ R ₁ G ₃ D ₁ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₃ R ₁ S
<u>Malahari</u>	S R ₁ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₃ R ₁ S
Mallikavasantam	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Mangalakaishiki	S R ₁ M ₁ G ₃ D ₁ P Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Manolayam	S R ₁ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ R ₁ S

Maruva	S G ₃ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ P G ₃ M ₁ G ₃ R ₁ S R ₁ G ₃ R ₁ S
Mechabowli	S R ₁ G ₃ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Megharanjani	S R ₁ G ₃ M ₁ N ₃ Ś	Ś N ₃ M ₁ G ₃ R ₁ S
Nadanamakriya	S R ₁ G ₃ M ₁ P D ₁ N ₃	N ₃ D ₁ P M ₁ G ₃ R ₁ S N ₃
Pādi	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ P D ₁ P M ₁ R ₁ S
Pharaju (Paras)	S G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Poornalalita	S R ₁ G ₃ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₃ R ₁ S
Poorvi	S R ₁ G ₃ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Poorvikavasanta	S M ₁ G ₃ M ₁ D N ₃ Ś	Ś N ₃ D ₁ M ₁ P M ₁ G ₃ R ₁ S
Pratāpadhanyāsi	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Pratāparanjani	S R ₁ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Puranirmai	S R ₁ G ₃ P D ₁ Ś	Ś N ₃ D ₁ P G ₃ R ₁ S
Rāmakali	S R ₁ G ₃ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Rāmakriya	S G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ P D ₁ P M ₁ G ₃ R ₁ S
<u>Revagupti</u>	S R ₁ G ₃ P D ₁ Ś	Ś D ₁ P G ₃ R ₁ S
Rukhmāmbari	S R ₁ G ₃ P N ₃ Ś	Ś N ₃ P G ₃ R ₁ S
Sāmantadeepara	S R ₁ G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₁ S

Sāranga Nāta	S R ₁ M ₁ P D ₁ Ś	Ś N ₃ S D ₁ P M ₁ G ₃ R ₁ S
<u>Sāveri</u>	S R ₁ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Salanganāta	S R ₁ M ₁ P D ₁ Ś	Ś D ₁ P G ₃ R ₁ S
Satyāvati	S G ₃ R ₁ G ₃ P D ₁ Ś	Ś N ₃ D ₁ N ₃ P D ₁ P G ₃ R ₁ S
Sindhu Rāmakriya	S G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₁ G ₃ S
Surasindhu	S M ₁ G ₃ M ₁ P D ₁ N ₃ D ₁ Ś	Ś N ₃ D ₁ P M ₁ R ₁ G ₃ R ₁ S
Tārakagowla	S G ₃ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ G ₃ S
Takka	S R ₁ S G ₃ M ₁ G ₃ P M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Ushāvali	S R ₁ M ₁ P D ₁ Ś	Ś N ₃ D ₁ M ₁ P M ₁ R ₁ S
Vishārada	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ R ₁ S
16 Chakravākam	S R ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₁ S
Toyavegavāhini	S R ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₁ S
Āhir Bhairavi	S R ₁ G ₃ M ₁ P N ₂ D ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ P G ₃ R ₁ S
Bhakthapriya	S G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₁ M ₁ G ₃ S
Bhujāngini	S R ₁ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₁ S
Bindhumālīni	S G ₃ R ₁ G ₃ M ₁ P N ₂ Ś	Ś N ₂ S D ₂ P G ₃ M ₁ P G ₃ R ₁ S

Chakranārāyani	S R ₁ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₁ S
Ghoshini	S M ₁ G ₃ M ₁ P D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₁ S
Guhapriya	S R ₁ G ₃ M ₁ P P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S R ₁ S
Kalāvati	S R ₁ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₃ S R ₁ S
Kokilā	S R ₁ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₁ S
<u>Malayamārutam</u>	S R ₁ G ₃ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₁ S
Mukthāngi	S R ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś D ₂ N ₂ P M ₁ G ₃ R ₁ S
Mukundamālini	S R ₁ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ R ₁ S
Poornapanchamam	P M ₁ S R ₁ S M ₁ P D ₂	D ₂ P M ₁ G ₃ R ₁ S N ₂
Pravritti	S G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S
Rāgamanjari	S R ₁ M ₁ P D ₂ Ś	Ś N ₂ D ₂ M ₁ R ₁ S
Rasikaranjani	S R ₁ G ₃ P Ś	Ś D ₂ P G ₃ R ₁ S
Rudra Panchami	S G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₃ D ₂ M ₁ G ₃ R ₁ S
Shree Nabhomārgini	S G ₃ M ₁ P D ₂ N ₂ Ś	Ś D ₂ P M ₁ G ₃ R ₁ S
Shyāmali	S G ₃ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₁ S
Subhāshini	S D ₂ N ₂ D R ₁ G ₃ M ₁ P	M ₁ G ₃ R ₁ S N ₂ D ₂ N ₂ S
<u>Valaji</u>	S G ₃ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₃ S

Veenadhāri	S R ₁ G ₃ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₁ S
Vegavāhini	S R ₁ G ₃ M ₁ D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₁ S
17 <u>Sūryakāntam</u>	S R ₁ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₁ S
Chāyāvathi	S R ₁ G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₁ S
Bhairavam	S R ₁ G ₃ M ₁ P D ₂ N ₃ Ś	Ś D ₂ P M ₁ G ₃ R ₁ S
Haridarpa	S R ₁ G ₃ M ₁ P D ₂ N ₃ Ś	Ś D ₂ P M ₁ R ₁ S
Jayasamvardhani	S G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₁ S
Jeevantikā	S R ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ R ₁ S
Kusumamāruta	S M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₁ G ₃ M ₁ S
Nāgachooḍāmani	S R ₁ G ₃ M ₁ P D ₂ Ś	Ś D ₂ N ₂ D ₂ P M ₁ G ₃ M ₁ R ₂ S
Rohini	S R ₁ G ₃ M ₁ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ M ₁ G ₃ R ₁ S
Sāmakannada	S R ₂ M ₁ G ₂ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ R ₁ S
Sowrāshtram	S R ₁ G ₃ M ₁ P M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ N ₂ D ₂ P M ₁ G ₃ R ₁ S
Suddha Gowla	S R ₁ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ R ₁ S
Supradeepam	S R ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ M ₁ R ₁ S
<u>Vasanthā</u>	S M ₁ G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₁ G ₃ R ₁ S
18 <u>Hātakāmbari</u>	S R ₁ G ₃ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₃ R ₁ S

Jayashuddhamālavī	S R ₁ G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₃ R ₁ S
Hamsanantini	S G ₃ M ₁ P Ś	Ś P M ₁ G ₃ R ₁ S
Kallola	S P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₃ R ₁ S
Simhala	S R ₁ G ₃ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ N ₃ P M ₁ G ₃ R ₁ S
19 Jhankāradhvani	S R ₂ G ₂ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₂ R ₂ S
Jhankārabhramari	S R ₂ G ₂ M ₁ P D ₁ N ₁ D ₁ P D ₁ S S R ₂ G ₂ M ₁ P D ₁ S S R ₂ G ₂ M ₁ P D ₁ N ₁ D ₁ S S R ₂ G ₂ M ₁ P D ₁ N ₁ D ₁ S S G ₂ R ₂ G M ₁ P D ₁ N ₁ D ₁ S S R ₂ G ₂ M ₁ P D ₁ N ₁ D ₁ S	S N ₁ D ₁ P M ₁ G ₂ R ₂ S S N ₁ D ₁ P M ₁ G ₂ R ₂ S S D ₁ P M ₁ G ₂ R ₂ S S N ₁ D ₁ P M ₁ G ₂ R ₂ S S N ₁ D ₁ P M ₁ G ₂ R ₂ G R ₂ SD ₁ N ₁ D ₁ P M ₁ G ₂ R ₂ S
Bhārati	S R ₂ G ₂ M ₁ P Ś	Ś P M ₁ G ₂ R ₂ S
Chittaranjani	S R ₂ G ₂ M ₁ P D ₁ N ₁	N ₁ D ₁ P M ₁ G ₂ R ₂ S
Jalmika	S R ₂ G ₁ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ S R ₂ S
Lalitabhairavi	S G ₂ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₂ R ₂ S
Poornalalita	S G ₂ R ₂ M ₁ P S S G ₂ R ₂ G ₂ R ₂ M ₁ P SS R ₂ G ₂ R ₂ M ₁ P S S R ₂ G ₂ M ₁ P S S G ₂ R ₂ G ₂ M ₁ P S	S N ₁ D ₁ P M ₁ G ₂ R ₂ SS N ₁ D ₁ P M ₁ G ₂ R ₂ SS N ₁ D ₁ P M ₁ G ₂ R ₂ SS N ₁ D ₁ P M ₁ G ₂ R ₂ SS N ₁ D ₁ P M ₁ G ₂ R ₂ S
20 Natabhairavi	S R ₂ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S

Nārērētigowla	S G ₂ R ₂ G ₂ M ₁ N ₂ D ₁ M ₁ N ₂ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ M ₁ P M ₁ G ₂ R ₂ S
Abheri (Dikshitar School)	S M ₁ G ₂ M ₁ P P Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
<u>Anandabhairavi</u>	S G ₂ R ₂ G ₂ M ₁ P D ₂ P Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Amrithavāhini	S R ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ R ₂ S
<u>Bhairavi</u>	S G ₂ R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Bhuvanagāndhāri	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ S
Chapagantarva	S G ₂ M ₁ P N ₂	D ₁ M ₁ G ₂ R ₂ S N ₂
<u>Darbāri Kānada</u>	N ₂ S R ₂ G ₂ R ₂ S M ₁ P D ₁ N ₂ Ś	Ś D ₁ N ₂ P M ₁ P G ₂ M ₁ R ₂ S
Devakriya	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ N ₂ P M ₁ G ₂ R ₂ S
Dhanashree	N ₂ S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Dharmaprakāshini	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ R ₂ S
Dilipika Vasantha	S G ₂ M ₁ P D ₁ P N ₂ Ś	Ś D ₁ P M ₁ R ₂ S
Divyagāndhāri	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ P M ₁ G ₂ S
Gopikāvasantam	S R ₂ G ₂ M ₁ P D ₁ P N ₂	S N ₂ D ₁ P M ₁ G ₂ R ₂ S
<u>Hindolam</u>	S G ₂ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ S
Hindolavasanta	S G ₂ M ₁ P D ₁ N ₂ D ₁ Ś	Ś N ₂ D ₁ P M ₁ D ₂ M ₁ G ₂ S
Indughantarava	S G ₂ M ₁ P D ₁ P	N ₂ D ₁ P M ₁ G ₂ R ₂ S N ₂

Jayanthashrī	S G ₂ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ P M ₁ G ₂ S
Jingāḷa	S R ₂ G ₂ M ₁ P D ₁ N ₂ D ₁ PŚ	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Jonpuri	S R ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Kātyāyani	S R ₂ G ₂ P D ₁ Ś	Ś D ₁ P G ₂ R ₂ S
Kanakavasantham	S G ₂ M ₁ P N ₂ D ₁ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Kshanika	S G ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₂ S
Mānji	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₁ P M ₁ P M ₁ P G ₂ R ₂ S
Mahati cf. Mela 28&43 (Mahathi)	S G ₂ P D ₁ N ₂ Ś	Ś N ₂ P G ₂ R ₂ S
Malkosh	S G ₂ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ S
mArgahindOLaM	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ S
Nāgagāndhāri	S R ₂ M ₁ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Navarathna Vilāsam	S R ₂ G ₂ M ₁ P D ₁ P Ś	Ś D ₁ P M ₁ G ₂ M ₁ R ₂ S
Nīlamati	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ S
Nīlaveni	S R ₂ G ₂ M ₁ P D ₁ N ₂ D ₁ Ś	Ś D ₁ P M ₁ G ₂ R ₂ S
Poornashaḍjam	S R ₂ G ₂ M ₁ N ₂ N ₂ S S R ₂ G ₂ M ₁ N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S S N ₂ P M ₁ G ₂ R ₂ S

Rājarājeshwari	S R ₂ M ₁ P D ₁ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
<u>Sāramati</u>	S R ₂ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ S
Sāranga Kāpi	S R ₁ P M ₁ R ₁ P R ₁ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Sharadapriya	S R ₂ G ₂ P N ₂ Ś	Ś N ₂ P G ₂ R ₂ S
Shree Navarasachandrika	S R ₂ G ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₂ R ₂ S
Sindhu Dhanyāsi	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ M ₁ P M ₁ G ₂ R ₂ S
Shuddha Desi	S R ₂ G ₂ R ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Shuddha Sālavi	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Sukumāri	S G ₂ M ₁ P N ₂ D ₁ N ₂ Ś	Ś N ₂ P M ₁ G ₂ M ₁ R ₂ S
Sushama	S R ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₂ S
Sutradhāri	(Also 27) S R ₂ M ₁ P D ₁ S	S D ₁ P M ₁ R ₂ S
Tarkshika	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ R ₂ G ₂ R ₂ S
<u>Udayarāga</u>	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ S
Vasantavarāli	S R ₂ M ₁ P D ₁ Ś	Ś N ₂ D ₁ P G ₂ R ₂ S
21 Kīravāni	S R ₂ G ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₂ R ₂ S
Keeranāvali	S R ₂ G ₂ M ₁ P D ₁ N ₃ Ś	Ś P M ₁ G ₂ R ₂ S
Aymmukhan	S G ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₂ S

Bhānupriya	S R ₂ G ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ G ₂ R ₂ S
Beethovanapriya (invented by <u>Ramesh</u> Vinayakam ^[4])	G ₂ P N ₃ S R ₂ G ₂ M ₁ P D ₁	P M ₂ P R ₂ M ₁ G ₂ S
Chandrika	S R ₂ G ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P G ₂ R ₂ S
Gaganabhoopālam	S M ₁ G ₂ M ₁ P D ₁ N ₃	S N ₃ D ₁ M ₁ G ₂ R ₂ S
Hamsapancama	S G ₂ M ₁ P N ₃ D ₁ N ₃ P Ś	Ś N ₃ D ₁ M ₁ G ₂ R ₂ S
Hamsavāhini	S R ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ R ₂ S
Jayashree	S R ₂ G ₂ M ₁ P D ₁ N ₃ D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₂ R ₂ S
Kadaram(Chandrakosh)	S G ₂ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ G ₂ S
<u>Kalyāna Vasantam</u>	S G ₂ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₂ R ₂ S
Kusumāvali	S G ₂ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₂ M ₁ R ₁ S
Mādhavi	S M ₁ G ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ S M ₁ G ₂ R ₁ S
Mishramanodayam	S R ₂ M ₁ P D ₁ Ś	Ś D ₂ D ₁ P M ₁ R ₂ S
Priyadarshani	S R ₂ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ R ₂ S
Rishipriya	S R ₂ G ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ P M ₁ G ₂ R ₂ S
Sāmapriya	S R ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₂ S
Shrothasvini	S G ₂ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₂ S

Vasanthamanohari	S R ₂ G ₂ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ G ₂ R ₂ S
22 <u>Kharaharapriyā</u>	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
<u>Shree</u>	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ P D ₂ N ₂ P M ₁ R ₂ G ₂ R ₂ S
<u>Andolikā</u>	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ M ₁ R ₂ S
<u>Abheri</u>	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
<u>Abhogi</u>	S R ₂ G ₂ M ₁ D ₂ Ś	Ś D ₂ M ₁ G ₂ R ₂ S
Ādi Kāpi	S R ₂ M ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Āryamati	S R ₂ G ₂ P D ₂ Ś	Ś N ₂ D ₂ P D ₂ M ₁ G ₂ R ₂ S
Agnikopa	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S
Bālachandrika	S G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₂ S
Basant Bahār	S M ₂ P G ₃ M ₂ N ₃ D ₁ N ₃ S	R ₂ S N ₂ D ₂ P M ₁ G ₂ M ₁ G ₂ R ₂ S
Bhāgeshri	S G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ P D ₂ G ₂ M ₁ R ₂ S
Bhagavatapriya	S R ₂ G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Bhagavathpriya	S R ₂ G ₂ M ₁ R ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ S
Bhimpalās	N ₂ S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Brindāvana Sāranga	S R ₂ M ₁ P N ₃ Ś	Ś N ₂ P M ₁ R ₂ G ₂ R ₂ S

Brindāvani	S R ₂ M ₁ P N ₃ Ś	Ś N ₂ P M ₁ R ₂ S
Chakrapradipta	S R ₂ G ₂ M ₁ P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ S
Chittaranjani	S R ₂ G ₂ M ₁ P D ₂ N ₂	N ₂ D ₂ P M ₁ G ₂ R ₂ S
<u>Darbar</u>	S R ₂ M ₁ P D ₂ N ₂ S	R ₂ S N ₂ S D ₂ P M ₁ R ₂ G ₂ G ₂ R ₂ S
Dayavati	S R ₂ G ₂ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ S
Devāmruṭhavarshani	S R ₂ G ₂ M ₁ N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Deva Manohari	S R ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ R ₂ S
Dhanakāpi	S R ₂ M ₁ P N ₂ S (Varies)	S N ₂ D ₂ N ₂ P M ₁ G ₂ R ₂ S
Dilipika	S R ₂ G ₂ M ₁ P N ₂ D ₂ N ₂ PD ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Durga	S R ₂ M ₁ D ₂ P D ₂ Ś	Ś D ₂ P M ₁ R ₂ S
Gowla Kannada	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₂ S
Hamsa ābheri	S G ₂ P M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ S
Haridasapriya	S P M ₁ G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ R ₂ S
Harinārāyani	S R ₂ G ₂ M ₁ P M ₁ D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S
Hindustāni Kāpi	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ M ₁ D ₂ PG ₂ R ₂ S N ₂ S

Huseni	S R ₂ G ₂ M ₁ P N ₂ D ₂ N ₂ SS R ₂ G ₃ M ₁ P N ₃ D ₂ M ₁ P N ₃ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S S N ₃ S P D ₂ M ₁ P G ₃ R ₂ S
Jatādhāri	S R ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ S
Jayamanohari	S R ₂ G ₂ M ₁ D ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₂ S
Jayanārāyani	S R ₂ G ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Jayanthasena	S G ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ S
Kanadā	S R ₂ G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₂ M ₁ R ₂ S
<u>Kāpi</u>	S R ₂ M ₁ P N ₃ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ R ₂ S
Kāpijingala	S N ₂ S R ₂ G ₂ M ₁	M ₁ G ₂ R ₂ S N ₂ D ₂ N ₂ S
Kalānidhi	S R ₂ G ₂ M ₁ S P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Kalika	S R ₂ G ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₂ R ₂ S
Kannadagowla	S R ₂ G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ S
Karnātaaka Hindolam	S G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ S
Karnātaaka Kāpi	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Karnātaaka Devagāndhari	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Karnaranjani	S R ₂ G ₂ M ₁ G ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Kowmodaki	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś D ₂ P G ₂ S

Kowshika	S G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ M ₁ R ₂ S
Lalitamanohari	S G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S
Mādhavamanohari	S R ₂ G ₂ M ₁ P N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₂ S
Mālavashree	S G ₂ M ₁ P N ₂ D ₂ N ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Māyapradeeptam	S M ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S
Madhyamarāvali	S R ₂ G ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₂ R ₂ S
<u>Madhyamāvathi</u>	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Mahānandhi	S R ₂ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ R ₂ S
Mandāmari	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ S D ₂ P M ₁ G ₂ R ₂ S
Mangalāvathi	S R ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S
Manirangu	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S
Manjari	S G ₂ R ₂ G ₂ M ₁ P N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Manohari	S G ₂ R ₂ G ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S
Manorama	S R ₂ G ₂ M ₁ P D ₁ P Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Maruvadhanyāsi	S G ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ D ₂ M ₁ G ₂ R ₂ S
Mishramanolayam	S R ₂ M ₁ P D ₁ Ś	Ś D ₂ D ₁ P M ₁ R ₂ S
Mishrashivaranjani	S R ₂ G ₂ P D ₂ Ś	Ś D ₂ P G ₃ G ₂ R ₂ S

Mīyan Malhār	S R ₂ P M ₁ P N ₂ D ₂ N ₃ Ś	Ś N ₂ P M ₁ P G ₂ M ₁ R ₂ S
Mukhāri	S R ₂ M ₁ P N ₂ D ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
Nādachintāmani	S R ₂ G ₂ M ₁ N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Nādatārangini	S P M ₁ R ₂ G ₂ Ś	Ś P N ₂ D ₂ P M ₁ G ₂ R ₂ G ₂ S
Nādavarangini	S P M ₁ N ₂ D ₂ N ₂ Ś	Ś P N ₂ D ₂ P M ₁ G ₂ R ₂ G ₂ S
Nāgari	S R ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ S
Nāgavalli	S R ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ R ₂ S
Nāyaki	S R ₂ M ₁ P D ₂ N ₂ D ₂ P Ś	Ś N ₂ D ₂ P M ₁ R ₂ G ₂ R ₂ S
Nigamagāmini	M ₁ G ₂ S G ₂ M ₁ N ₂ Ś	Ś N ₂ M ₁ G ₂ M ₁ G ₂ S
Nirmalāngi	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Omkāri	S R ₂ G ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S
Panchamam	S R ₂ D ₂ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Patadeep	N ₂ S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S N ₂ S G ₂ R ₂ S
Phalamanjari	S G ₂ M ₁ D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ M ₁ R ₂ S
Phalaranjani	S G ₂ M ₁ P M ₁ D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ M ₁ R ₂ S
Peeloo	N ₂ S G ₃ M ₁ P N ₂ D ₂ P Ś	Ś N ₂ D ₂ P D ₂ P M ₁ G ₂ R ₂ S N ₂ S
Poornakalānidhi	S G ₂ M ₁ P D ₂ N ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S

Pushpalathika	S R ₂ G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S
Ratipatipriya	S R ₂ G ₂ P N ₂ Ś	Ś N ₂ P G ₂ R ₂ S
<u>Reethigowla</u>	S G ₂ R ₂ G ₂ M ₁ N ₂ D ₂ M ₁ N ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ M ₁ P M ₁ G ₂ R ₂ S
Rudrapriyā	S R ₂ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₂ S
<u>Sālagabhairavi</u>	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Sārang	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Saindhavi	N ₂ D ₂ N ₂ S R ₂ G ₂ M ₁ P D ₂ N ₂	D ₂ P M ₁ G ₂ R ₂ S N ₂ D ₂ N ₂ S
Sangrama	S R ₂ M ₁ D ₂ N ₂ P Ś	Ś N ₂ D ₂ G ₂ R ₂ S
Sankrāndanapriyā	S R ₂ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ R ₂ S
Sarvachoodāmani	S R ₂ M ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ P D ₂ N ₂ D ₂ P M ₁ G ₂ R ₂ G ₂ R ₂ S
Shivapriyā	S R ₂ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ R ₂ S
<u>Shivaranjani</u>	S R ₂ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ R ₂ S
Shree Manohari	S G ₂ R ₂ G ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S
Shree Manoranjani	S G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₂ S
<u>Shreeranjani</u>	S R ₂ G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₂ S
Siddhasen	S G ₂ R ₂ G ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ M ₁ P M ₁ R ₂ G ₂ R ₂ S

Suddha Bangāla	S R ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ R ₂ G ₂ R ₂ S
Suddha Bhairavi	S G ₂ M ₁ P N ₂ D ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ R ₂ S
<u>Suddha Dhanyāsi</u>	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ S
SuddhaHindolam (Varamu)	S G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₂ S
Suddha Manohari	S R ₂ G ₂ M ₁ P D ₂ Ś	Ś N ₂ P M ₁ R ₂ G ₂ S
Suddha Velāvali	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ R ₂ S
Sugunabhooshani	S G ₂ M ₁ P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ D ₂ M ₁ R ₂ S
Swarabhooshani	S G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ S
Swarakalānidhi	S M ₁ G ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ R ₂ S
Swararanjani	S R ₂ G ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₂ M ₁ R ₂ S
Tavamukhāri	S R ₂ G ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ R ₂ S
Vajrakānti	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₂ S
23 <u>Gourimanohari</u>	S R ₂ G ₂ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S
Gowrivelāvali	S R ₂ G ₂ S R ₂ M ₁ P D ₂ SS R ₂ G ₁ G ₂ S R ₂ M ₁ M ₁ P D ₂ D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S S N ₃ D ₂ P M ₁ G ₁ G ₂ R ₂ S
Gowrishankar	S R ₂ G ₂ M ₁ P N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S
Hamsadeepika	S R ₂ G ₂ M ₁ D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S

Hrudkamali	S R ₂ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₁ R ₂ S
Lavanthika	S R ₂ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ R ₂ S
Sundaramanohari	S R ₂ M ₁ P N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S
Thyagaraja Mangalam	S G ₂ M ₁ P N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₂ R ₂ S
Vasantashree (Amb aManohari)	S R ₂ G ₂ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₁ G ₂ R ₂ S
Velāvali	S G ₂ M ₁ D ₂ N ₃ SS R ₂ M ₁ P D ₂ S S R ₂ G ₂ M ₁ P D ₂ SS G ₂ R ₂ M ₁ P D ₂ S S R ₂ G ₂ S R ₂ M ₁ P D ₂ SS R ₂ M ₁ P D ₂ N ₃ S	S N ₃ D ₂ P M ₁ G ₂ R ₂ SS N ₃ D ₂ P M ₁ G ₂ R ₂ SS N ₃ D ₂ P M ₁ G ₂ S S N ₃ D ₂ P M ₁ G ₂ R ₂ SS N ₃ D ₂ P M ₁ G ₂ R ₂ SS N ₃ D ₂ P M ₁ G ₂ R ₂ S
24 Varunapriyā	S R ₂ G ₂ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₂ R ₂ S
Veeravasantham	S R ₂ G ₂ M ₁ P Ś	Ś N ₃ D ₃ P M ₁ G ₂ R ₂ S
25 Māraranjani	S R ₂ G ₃ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₂ S
Sharāvathi	S R ₂ G ₃ M ₁ P D ₁ N ₁ D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₂ S
Devasalaga	S G ₃ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₂ S
Kesari	S R ₂ G ₃ M ₁ P M ₁ D ₁ P D ₁ Ś	Ś D ₁ N ₁ D ₁ P M ₁ G ₂ R ₂ S
Gayakamandini	S R ₂ G ₃ M ₁ P D ₁ S	S D ₁ P M ₁ G ₃ R ₂ S
Rājathilaka	S R ₂ G ₃ M ₁ P Ś	Ś P M ₁ G ₃ R ₂ S

26 Chārukesi	S R ₂ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₂ S
Tarangini	S R ₂ G ₃ P D ₁ N ₂ D ₁ S S R ₂ G ₃ P D ₁ N ₂ D ₁ P D ₁ S	S D ₁ P M ₁ G ₃ R ₂ S S D ₁ P G ₃ R ₂ S G ₃ M ₁ R ₂ G ₃ S
Chirswaroopi	S R ₂ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₂ S
Māravi	S G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₂ S
Poorvadhanyāsi	S M ₁ G ₃ M ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₂ S
Shiva Manohari	S M ₁ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₂ S
Shukrajyothi	S R ₂ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ P D ₁ M ₁ G ₃ R ₂ S
Ushābharanam	S G ₃ M ₁ D ₁ P M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₂ G ₃ M ₁ R ₂ S
27 Sarasāngi	S R ₂ G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₂ S
Sowrasenā	S R ₂ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₂ S
Haripriya	S R ₁ G ₃ M ₁ P Ś	Ś N ₃ D ₁ P M ₁ G ₃ S
Srirangapriya	S R ₂ G ₃ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₃ R ₂ S
Kamalā Manohari	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ S
Madhulika	S R ₂ G ₃ M ₁ N ₃ Ś	Ś N ₃ M ₁ G ₃ R ₂ S
Nalinakān̄thi	S G ₃ R ₂ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₂ S
Neelamani	S R ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ R ₂ S

Salavi	S G ₃ R ₂ G ₃ M ₁ P D ₁ N ₃ D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₂ S
Sarasānana	S R ₂ G ₃ M ₁ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₁ G ₃ R ₂ S
Saraseeruha	S R ₂ G ₃ M ₁ D ₁ N ₁ D ₁ Ś	Ś N ₁ D ₁ M ₁ G ₃ R ₂
Simhavāhini	S G ₂ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₂ S
Surasena	S R ₂ M ₁ P D ₁ Ś	Ś N ₃ D ₁ P M ₁ G ₃ S R ₂ S
Sutradhāri	(Also 20) S R ₂ M ₁ P D ₁ Ś	Ś D ₁ P M ₁ R ₂ S
Vasanthi	S R ₂ G ₃ P D ₁ Ś	Ś D ₁ P G ₃ R ₂ S
28 <u>Harikāmbhōji</u>	S R ₂ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Harikedāragowla	S R ₂ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Ambhojini	S R ₂ G ₃ M ₁ D ₂ Ś	Ś D ₂ M ₁ G ₃ R ₂ S
Andhali	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₂ G ₃ M ₁ R ₂ S
Aparoopam	S R ₂ G ₃ M ₁ P N ₂ D ₂ N ₂ Ś	Ś D ₂ M ₁ G ₃ R ₂ G ₃ S
Bālahamsa	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ M ₁ G ₃ S
<u>Bahudāri</u>	S G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ P M ₁ G ₃ S
Bhoopāli	S R ₂ G ₃ P D ₂ Ś	Ś D ₂ P G ₃ R ₂ S
Chāyalagakhamās	S M ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Chāyatārangini	S R ₂ M ₁ G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S

Chandrasahasitham	S R ₂ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₂ S
Dasharatipriya	S M ₁ G ₃ M ₁ P D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ M ₁ R ₂ S
Dayaranjani	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ S
Desh	S R ₂ M ₁ P N ₃ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Deshākshi	S R ₂ G ₃ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Deshkār	S R ₂ G ₃ P D ₂ Ś	Ś D ₂ P G ₃ R ₂ S
Dwaithachintāmani	S G ₃ M ₁ D ₂ N ₂ S S G ₃ M ₁ D ₂ N ₂ S	S N ₂ D ₂ M ₁ P G ₃ R ₂ S S N ₂ D ₂ M ₁ G ₃ R ₂ S
Dwijāvanthi	S R ₂ M ₁ G ₃ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ M ₁ R ₂ G ₂ R ₂ S N ₂ D ₂ N ₂ S
Eeshamanohari	S R ₂ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ M ₁ G ₃ R ₂ S
Eeshaivaridhi	S R ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Gāndhāralola	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ M ₁ G ₃ R ₂ S
Gavathi	S M ₁ P N ₂ Ś	Ś D ₂ M ₁ P G ₃ M ₁ R ₂ N ₂ S
Guhamanohari	S R ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ R ₂ S
Guharanjani	S R ₂ S M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₃ S
Hamsaroopini	S R ₂ G ₃ P D ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Haridasapriya	S P M ₁ G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₂ R ₂ S

Harikedāram	S R ₂ G ₃ M ₁ P D ₂ N ₂ S N ₂ Ś	Ś N ₂ S D ₂ N ₂ D ₂ P M ₁ G ₃ R ₂ S
Harini	S G ₃ M ₁ P D ₂ N ₂ D ₂ Ś	Ś N ₂ S N ₂ D ₂ P M ₁ G ₃ M ₁ G ₂ R ₂ S
Harithapriya	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ G ₃ R ₂ S
Hemasāraṅga	S R ₂ G ₃ M ₁ P D ₂ N ₂ D ₂ Ś	Ś P M ₁ G ₃ R ₂ S
Jaijāvanthi	S R ₂ G ₃ R ₂ S D ₂ N ₂ P R ₂ G ₃ M ₁ P N ₂ S	N ₂ S N ₂ D ₂ P D ₂ M ₁ G ₃ R ₂ G ₃ R ₂ S
Jaithshree	S R ₂ G ₃ P D ₂ Ś	Ś D ₂ P G ₃ R ₂ S
Jana Sammodhini	S R ₂ G ₃ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₂ S
Jayarāma	S R ₂ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S
Jhinjothi	D ₂ S R ₂ G ₃ M ₁ P D ₂ N ₂	D ₂ P M ₁ G ₃ R ₂ S N ₂ D ₂ P D ₂ S
Jog (Hindustani)	S G ₃ M ₁ P N ₃ Ś	Ś N ₂ P M ₁ G ₃ M ₁ G ₃ S G ₂ S
Jujahuli	S M ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S
<u>Kāmbhoji</u>	S R ₂ G ₃ M ₁ P D ₂ Ś	S N ₂ D ₂ P M ₁ G ₃ R ₂ S N ₃ P D ₂ Ś
Kāpi Nārāyani	S R ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
<u>Kamās</u>	S M ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Karnāṭaka Behāg	S R ₂ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P D ₂ M ₁ G ₃ R ₂ S

Karnāṭaka Devagāndhāri	S G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Karnāṭaka Khamās	S G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S
<u>Kedāragowla</u>	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Keshavapriyā	S R ₂ S M ₁ P D ₂ N ₂ Ś	Ś N ₂ S P M ₁ G ₃ R ₂ S
Kokiladhvani	S R ₂ G ₃ M ₁ D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₃ R ₂ S
Kokilavarāli	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ M ₁ P M ₁ G ₃ R ₂ G ₃ S
Kunthalavarāli	S M ₁ P D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ P M ₁ S
Mālavī	S R ₂ G ₃ M ₁ P N ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₃ M ₁ R ₂ S
Madhurakokila	S R ₂ G ₃ D ₂ N ₂ Ś	Ś N ₂ D ₂ G ₃ R ₂ S
Mahathi	S G ₃ P N ₂ Ś	Ś N ₂ P G ₃ S
Mahuri	S R ₂ M ₁ G ₃ R ₂ G ₃ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S R ₂ G ₃ R ₂ S
Manjupriya	S G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₂ S
Manoharam	S R ₂ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Mattakokila	S R ₂ P D ₂ N ₂ D ₂ Ś	Ś D ₂ N ₂ D ₂ P R ₂ S
Meghana	S M ₁ G ₃ M ₁ P D ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ S
<u>Mohanam</u>	S R ₂ G ₃ P D ₂ Ś	Ś D ₂ P G ₃ R ₂ S
Nādavalli	S R ₂ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ R ₂ S

<u>Nāgaswarāvali</u>	S G ₃ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₃ S
Nārāyanagowla	S R ₂ M ₁ P N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ G ₃ S
Nārāyani	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ S
Nāttai Kurinji	S R ₂ G ₃ M ₁ N ₂ D ₂ N ₂ P D ₂ N ₂ S S R ₂ G ₃ M ₁ D ₂ N ₂ S S R ₂ G ₃ M ₁ N ₂ D ₂ N ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ M ₁ P G ₃ R ₂ SS N ₂ D ₂ M ₁ G ₃ S S N ₂ D ₂ M ₁ G ₃ M ₁ P M ₁ G ₃ R ₂ S
Nāttai Nārāyani	S R ₂ G ₃ M ₁ D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ M ₁ R ₂ S
Nandhkowns	S G ₃ M ₁ P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S G ₃ S
Narani	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ S
Navarasa Kalānidhi	S R ₂ M ₁ P S N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
<u>Navarasa kannada</u>	S G ₃ M ₁ P Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₂ S
Neela	S G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ S
Pārsi	S R ₂ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Parameshwarapriyā	S R ₂ G ₃ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₂ S
Pashupathipriyā	S R ₂ M ₁ P M ₁ D ₂ Ś	Ś D ₂ M ₁ P R ₂ M ₁ S
Poornakāmbhoji	S R ₂ G ₃ M ₁ P N ₂ Ś	Ś D ₂ P M ₁ G ₃ R ₂ S
Pratāpa Nāttai	S R ₂ G ₃ M ₁ D ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ S
Pratāpavarāli	S R ₂ M ₁ P D ₂ P Ś	Ś D ₂ P M ₁ G ₃ R ₂ S

Pravalajyoti	S R ₂ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S
Rāgapanjaramu	S R ₂ M ₁ P D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ M ₁ R ₂ S
Rāgavinodini	S R ₂ G ₃ M ₁ D ₂ Ś	Ś D ₂ M ₁ G ₃ R ₂ S
Rāgeshree	S G ₃ M ₁ D ₂ N ₃ SS G ₃ M ₁ D ₂ N ₃ SS G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₂ S S N ₃ D ₂ M ₁ G ₃ R ₂ S S N ₃ D ₂ N ₃ D ₂ M ₁ G ₃ R ₂ S
Ravi Chandrikā	S R ₂ G ₃ M ₁ D ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₂ S
Sāvithri	S G ₃ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₃ S
<u>Sahāna</u>	S R ₂ G ₃ M ₁ P M ₁ D ₂ N ₂ Ś	Ś N ₂ S D ₂ N ₂ D ₂ P M ₁ G ₃ M ₁ R ₂ G ₃ R ₂ S
Saraswathi Manohari	S R ₂ G ₃ M ₁ D ₂ Ś	Ś D ₂ N ₂ P M ₁ G ₃ R ₂ S
Sathvamanjari	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ N ₂ D ₂ M ₁ R ₂ S
Shakunthala	S R ₂ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ S
Shankaraharigowla	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Shenchukāmbhoji	S P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Chenjurutti	D ₂ S R ₂ G ₃ M ₁ P D ₂ N ₂	N ₂ D ₂ P M ₁ G ₃ R ₂ S N ₂ D ₂ PD ₂ S
Shiva Kāmbhoji	S R ₂ G ₃ M ₁ N ₂ Ś	Ś N ₂ P M ₁ G ₃ R ₂ S
Surutti	S R ₂ M ₁ P N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ P M ₁ R ₂ S

Shyāmā	S R ₂ M ₁ P D ₂ S S R ₂ G ₃ S R ₂ P M ₁ D ₂ D ₂ S	S D ₂ P M ₁ G ₃ R ₂ S S D ₂ P M ₁ G ₃ R ₂ S
Simhavikrama	S R ₂ G ₃ R ₂ M ₁ P D ₂ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Sindhu Kannada	S M ₁ G ₃ M ₁ R ₂ G ₃ M ₁ P D ₂ P Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Sindhu Surutti	S R ₂ M ₁ P N ₂ S S N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ M ₁ G ₃ R ₂ S
Suddha Khamās	S M ₁ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Suddha Varāli	S R ₂ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₃ S
Suddha	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₂ S
Suddhatarangini	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Sumanapriyā	S R ₂ G ₃ M ₁ P D ₂ P Ś	Ś D ₂ S P M ₁ G ₃ R ₂ S
Suposhini	S R ₂ S M ₁ P N ₂ D ₂ Ś	Ś D ₂ P M ₁ R ₂ M ₁ S
Suvarnakriyā	S R ₂ G ₃ P N ₂ D ₂ Ś	Ś N ₂ P G ₃ R ₂ S
Swarāvali	S M ₁ G ₃ M ₁ P N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Swaravedi	S M ₁ G ₃ M ₁ P N ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ S
Tilakavathi	S R ₂ G ₃ M ₁ P D ₂ P Ś	Ś D ₂ P M ₁ R ₂ S

Thilang	S G ₃ M ₁ P N ₃ Ś	Ś N ₂ P M ₁ G ₃ S
Umābharanam	S R ₂ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ P M ₁ R ₂ G ₃ M ₁ R ₂ S
Vaishnavi	S R ₂ G ₃ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₃ R ₂ S
Veenavadini	S R ₂ G ₃ P N ₂ Ś	Ś N ₂ P G ₃ R ₂ S
Vivardhani	S R ₂ M ₁ P Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
<u>Yadukula Kāmbhoji</u>	S R ₂ M ₁ P D ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
29 <u>Dhīraśankarābharanam</u>	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Ānandharoopa	S R ₂ G ₃ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P G ₃ R ₂ S
<u>Ārabhi</u>	S R ₂ M ₁ P D ₂ S S R ₂ M ₁ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S S D ₂ P M ₁ G ₃ R ₂ S
<u>Ātāna</u>	S R ₂ M ₁ P N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ M ₁ R ₂ S
Bangāla	S R ₂ G ₃ M ₁ P M ₁ R ₂ P Ś	Ś N ₃ P M ₁ R ₂ G ₃ M ₁ R ₂ S
Begada	S G ₃ R ₂ G ₃ M ₁ P D ₂ P Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Behāg	S G ₃ M ₁ P N ₃ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Behāg Deshikam	S R ₂ G ₃ M ₁ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ M ₁ G ₃ R ₂ S
<u>Bilahari</u>	S R ₂ G ₃ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Buddhamanohari	S R ₂ G ₃ M ₁ S P Ś	Ś P M ₁ G ₃ R ₂ S

Buddharanjani	S R ₂ G ₃ M ₁ P Ś	Ś N ₃ P M ₁ G ₃ M ₁ R ₂ S
Chāyā	S P M ₁ P D ₂ P N ₃ R ₂ Ś	Ś D ₂ P M ₁ P D ₂ P G ₃ M ₁ R ₂ S
Chāyashankarābharanam	S R ₁ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₁ S
<u>Devagāndhāri</u>	S R ₂ M ₁ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Dharmalakhi	S M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ S
Dhurvanki	S R ₂ M ₁ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Gajagowri	S R ₂ M ₁ G ₃ M ₁ N ₃ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ P M ₁ G ₃ R ₂ S
<u>Garudadhvani</u>	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś D ₂ P G ₃ R ₂ S
Gowdamalhār	S R ₂ M ₁ P D ₂ Ś	Ś N ₃ M ₁ G ₃ R ₂ S
<u>Hamsadhvani</u>	S R ₂ G ₃ P N ₃ Ś	Ś N ₃ P G ₃ R ₂ S
Hamsavinodhini	S R ₂ G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₁ G ₃ R ₂ S
Hemant	N ₃ S D ₂ N ₃ S G ₃ G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Hindustāni Behāg	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
<u>Jana Ranjani</u>	S R ₂ G ₃ M ₁ P D ₂ P N ₃ Ś	Ś D ₂ P M ₁ R ₂ S
Julavu	P D ₂ N ₃ S R ₂ G ₃ M ₁ P	M ₁ G ₃ R ₂ S N ₃ D ₂ P M ₁
Kamaripriyā	S G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₁ M ₁ G ₃ M ₁ R ₂ S

Kannada	S R ₂ G ₃ M ₁ P M ₁ D ₂ N ₃ Ś	Ś N ₃ S D ₂ P M ₁ G ₃ M ₁ G ₃ M R ₂ S
Kadanakuthoohalam	S R ₂ M ₁ D ₂ N ₃ G ₃ P Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
<u>Kedaram</u>	S M ₁ G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₂ S
Kokilabhāshani	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ P M ₁ G ₃ M ₁ R ₂ S
Kolahalam	S P M ₁ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Kurinji	S N ₃ S R ₂ G ₃ M ₁ P D ₂	D ₂ P M ₁ G ₃ R ₂ S N ₃ S
Kusumavichithra	S G ₃ R ₂ G ₃ M ₁ P N ₃ P D ₂ N ₃ Ś	Ś D ₂ N ₃ D ₂ M ₁ G ₃ P M ₁ G ₃ R ₂ S
Kutuhala	S R ₂ M ₁ N ₃ D ₂ P N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Lahari	S R ₂ G ₃ P D ₂ Ś	Ś D ₂ P M ₁ G ₃ R ₂ S
Mānd	S G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Māyadravila	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₂ P M ₁ P G ₃ M ₁ R ₂ S
Mohanadhwani	S R ₂ G ₃ P D ₂ Ś	Ś N ₃ P D ₂ P G ₃ R ₂ S
Nāgabhooshani	S R ₂ M ₁ P D ₂ N ₃ Ś	Ś D ₂ P M ₁ R ₂ S
Nāgadhwani	S R ₂ S M ₁ G ₃ M ₁ P N ₃ D ₂ N ₃ Ś	Ś N ₃ D ₂ N ₃ P M ₁ G ₃ S
Nārāyanadeshākshi	S R ₂ M ₁ G ₃ R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Navaroj	P D ₂ N ₃ S R ₂ G ₃ M ₁ P	M ₁ G ₁ R ₃ S N ₂ D ₂ P

Neelāmbari	S R ₂ G ₃ M ₁ P D ₂ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₂ G ₃ S
<u>Niroshta</u>	S R ₂ G ₃ D ₂ N ₃ Ś	Ś N ₃ D ₂ G ₃ R ₂ S
Pahādi	S R ₂ G ₃ P D ₂ P D ₂ S	N ₃ D ₂ P G ₃ M ₁ G ₃ R ₂ S N ₃ D ₂ P D ₂ S
<u>Poornachandrika</u>	S R ₂ G ₃ M ₁ P D ₂ P Ś	Ś N ₃ P M ₁ R ₂ G ₃ M ₁ R ₂ S
Poornagowla	S R ₂ G ₃ M ₁ P N ₃ D ₂ N ₃ PD ₂ N ₃ Ś	Ś N ₃ D ₂ N ₃ P M ₁ G ₃ R ₂ S
Poorvagowla	S G ₃ R ₂ G ₃ S R ₂ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Rathnabhooshani	S R ₂ G ₃ M ₁ P Ś	Ś P M ₁ G ₃ R ₂ S
Reetuvilāsa	S G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ S
Sāranga Mallār	S R ₂ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ R ₂ S N ₃ S
Shankara	S G ₃ P Ś	Ś N ₃ D ₂ P G ₃ P R ₂ G ₃ S
Shankaraharigowla	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₂ S
Shankaramohana	S R ₂ G ₃ P N ₃ D ₂ S N ₃	S D ₂ P G ₃ R ₂ S
Shankari	S G ₃ P N ₃ Ś	Ś N ₃ P G ₃ S
Sindhu	S M ₁ P D ₂ Ś	Ś N ₃ D ₂ M ₁ P M ₁ G ₃ R ₂ S
Sindhu Mandāri	S R ₂ G ₃ M ₁ P Ś	Ś N ₃ D ₂ P G ₃ M ₁ P M ₁ R ₂ S
Suddha Mālavi	S R ₂ G ₃ M ₁ P N ₃ Ś	Ś D ₂ N ₃ P M ₁ G ₃ R ₂ S

Suddha Sārang	S R ₂ G ₃ M ₁ P D ₂ N ₃ D ₂ Ś	Ś D ₂ P M ₁ R ₂ G ₃ R ₂ S
<u>Suddha Sāveri</u>	S R ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ R ₂ S
Suddha Vasantha	S R ₂ G ₃ M ₁ P N ₃ Ś	Ś N ₃ D ₂ N ₃ P M ₁ G ₃ S
Suranandini	S R ₂ G ₃ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P G ₃ R ₂ S
Suraranjani	S G ₃ P R ₂ M ₁ D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Tāndavam	S G ₃ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P G ₃ S
Vallabhi	S R ₂ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ N ₃ D ₂ P M ₁ P G ₃ M ₁ R ₂ S
Vasanthamalai	S R ₂ M ₁ P N ₃ Ś	Ś D ₂ P M ₁ R ₂ S
Vedhāndhagamana	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ S
Veerapratāpa	S G ₃ M ₁ P D ₂ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₂ S
Vilāsini	S R ₂ G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₂ S
30 <u>Nāganandini</u>	S R ₂ G ₃ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₃ R ₂ S
Nāgabharanam	S R ₂ G ₂ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₂ R ₂ S
Gambheeravani	S G ₃ P M ₁ D ₃ N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₂ G ₃ R ₂ S
Lalithagāndharva	S R ₂ G ₃ M ₁ P D ₃ N ₃ Ś	Ś N ₃ P G ₃ R ₂ S
Sāmanta	S R ₂ G ₃ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ N ₃ D ₃ P M ₁ G ₃ R ₂ S
Thilang	S G ₃ M ₁ P N ₃ Ś	Ś N ₂ P M ₁ G ₃ S

31 <u>Yāgapriyā</u>	S R ₃ G ₃ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₃ S
Kalāvathi	S R ₃ G ₃ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₃ S
Damarugapriya	S R ₃ G ₃ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P G ₃ R ₃ S
Desharanjani	S R ₃ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ R ₃ S
Deshyathodi	S G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
Kalāhamsa	S R ₃ G ₃ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ R ₃ S
Niranjani	S R ₃ M ₁ D ₁ N ₁ Ś	Ś N ₁ D ₁ M ₁ R ₃ S
Prathāpahamsi	S G ₃ M ₁ P N ₁ D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₃ M ₁ R ₃ S
32 <u>Rāgavardhini</u>	S R ₃ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₃ S
Rāgachoodāmani	S R ₃ G ₃ M ₁ P N ₂ Ś	Ś N ₂ D ₁ M ₁ R ₃ G ₃ S
Amudagāndhāri	S G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₃ S
Dhowmya	S R ₃ G ₃ M ₁ P D ₁ N ₂ P Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₃ S
Hindoladarbār	S G ₃ M ₁ P Ś	Ś N ₂ D ₁ P M ₁ R ₃ S
Ramyā	S R ₃ G ₃ M ₁ P D ₁ N ₂ P Ś	Ś N ₂ D ₁ P M ₁ G ₃ R ₃ S
Sāmantajingala	S R ₃ G ₃ M ₁ P D ₁ N ₂ Ś	Ś N ₂ P D ₁ N ₂ P M ₁ G ₃ M ₁ R ₃ G ₃ S
33 <u>Gāṅgeyabhuśani</u>	S R ₃ G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₃ S
Gangātarangini	S R ₃ G ₃ M ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ M ₁ G ₃ M ₁ R ₃ S

34 <u>Vāgadhīsvari</u>	S R ₃ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₃ R ₃ S
Amarasindhu	S R ₃ G ₃ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₃ S
Bhogachāyā Nāttai	S R ₃ G ₃ R ₃ G ₃ M ₁ P N ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P S N ₂ P M ₁ M ₁ R ₃ S
Bhānumanjari	S R ₃ G ₃ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₃ G ₃ R ₃ S
Chāyanāttai	S R ₃ G ₃ M ₁ P M ₁ P Ś	Ś N ₂ D ₂ N ₂ P M ₁ R ₃ S
Maghathi	S R ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ R ₃ S
Drāvida Kalāvati	S R ₃ G ₃ P D ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₃ S
Mohanāngi	S R ₃ G ₃ P D ₂ Ś	Ś D ₂ P G ₃ P D ₂ P G ₃ R ₃ S
Murali	S R ₃ G ₃ M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ G ₃ R ₃ S
Sharadabharana	S M ₁ G ₃ M ₁ P M ₁ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₁ P M ₁ R ₃ S
Vikhavathi	S R ₃ G ₃ P D ₂ Ś	Ś D ₂ P G ₃ R ₃ S
35 <u>Śūlini</u>	S R ₃ G ₃ M ₁ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₃ S
Shailadeshākshhi	S M ₁ G ₃ P D ₂ Ś	Ś N ₃ D ₂ S N ₃ P M ₁ G ₃ S
Suryavasantham	S M ₁ G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₁ G ₃ R ₃ S
Dheerahindolam	S G ₃ M ₁ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₁ G ₃ R ₃ S
Ganavaridhi	S M ₁ R ₃ G ₃ M ₁ P D ₂ N ₂ Ś	Ś D ₂ N ₂ P M ₁ R ₃ S Ś D ₂ N ₃ P M ₁ R ₃ S

	S M ₁ R ₃ G ₃ M ₁ P D ₂ N ₃ Ś	
Shokavarāli	S G ₃ D ₂ N ₃	D ₂ P M ₁ G ₃ R ₃ S
36 <u>Chalanāttai</u>	S R ₃ G ₃ M ₁ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ G ₃ R ₃ S
Devanāttai	S G ₃ M ₁ P Ś	Ś N ₃ D ₃ P M ₁ G ₃ R ₃ S
<u>Gambheeranāttai</u>	S G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ S
Ganaranjani	S R ₃ G ₃ M ₁ P M ₁ D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₁ P M ₁ R ₃ S
<u>Nāttai</u>	S R ₃ G ₃ M ₁ P N ₃ Ś	Ś N ₃ P M ₁ G ₃ R ₃ S
37 <u>Sālagam</u>	S R ₁ G ₁ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₁ R ₁ S
Sowgandhini	S R ₁ M ₂ P D ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₁ R ₁ S
Bhogasāveri	S R ₁ M ₂ D ₁ N ₁	D ₁ P M ₂ G ₁ R ₁ S
38 <u>Jalārnavam</u>	S R ₁ G ₁ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₁ R ₁ S
Jaganmohinam	S R ₁ G ₁ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₁ R ₁ S
Jaganmohana	S R ₁ G ₁ M ₂ P D ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₁ R ₁ S
39 <u>Jhālarāli</u>	S R ₁ G ₁ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₁ R ₁ S
Dhālivarāli	S R ₁ G ₁ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₁ R ₁ S
Bhoopālapanchamam	S G ₁ R ₁ G ₁ P M ₂ D ₁ Ś	Ś P D ₁ M ₂ G ₁ R ₁ S

Godari	S R ₁ G ₁ R ₁ M ₂ G ₁ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ R ₁ S
Jālasugandhi	S R ₁ G ₁ M ₂ P D ₁ Ś	Ś D ₁ P M ₂ G ₁ R ₁ S
Janāvali	S G ₂ R ₁ G ₂ M ₂ P D ₁ N ₃ D ₁ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₁ S
Karunāmritavarshini	S R ₁ G ₁ M ₂ P D ₁ N ₃ P Ś	Ś N ₃ D ₁ M ₂ G ₁ R ₁ S
Kokilapanchamam	S G ₁ R ₁ G ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₁ R ₁ S
<u>Varāli</u>	S G ₁ R ₁ G ₁ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₁ R ₁ S
40 <u>Navanītam</u>	S R ₁ G ₁ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₁ R ₁ S
Nabhomani	S G ₁ R ₁ G ₁ M ₂ P Ś	Ś N ₂ D ₂ P M ₂ G ₁ R ₁ S
41 <u>Pāvani</u>	S R ₁ G ₁ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₁ R ₁ S
Kumbhini	S G ₁ R ₁ G ₁ M ₂ P N ₃ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₁ R ₁ S
Chandrajyothi	S R ₁ G ₁ M ₂ P D ₂ Ś	Ś D ₂ P M ₂ G ₁ R ₁ S
Prabhāvali	S R ₁ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ P M ₂ R ₁ G ₁ R ₁ S
Poornalalitha	S R ₁ M ₂ G ₁ R ₁ M ₂ P N ₃ D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₁ R ₁ S
Poornapanchamam	(See 15, 16) S R ₁ G ₁ M ₂ P D ₂	D ₂ P M ₂ G ₁ R ₁ S
42 <u>Raghupriyā</u>	S R ₁ G ₁ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₁ R ₁ S

Ravi Kriyā	S G ₁ R ₁ G ₁ M ₂ P D ₃ N ₃ Ś Ś	Ś N ₃ P M ₂ G ₁ R ₁ S
Gāndharva	M ₂ P D ₃ N ₃ S R ₁ G ₁	R ₁ S N ₃ P M ₂ P
Gomathi	S R ₁ G ₁ M ₂ P D ₃ N ₃	P M ₂ G ₁ R ₁ S
Raghuleela	S M ₂ R ₁ P M ₂ G ₁ M ₂ P M ₂ R ₁ M ₂ P N ₃ Ś	Ś N ₃ D ₃ N ₃ P M ₂ G ₁ M ₂ R ₁ M ₂ G ₁ R ₁ S
43 Ghavāmbhodi	S R ₁ G ₂ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ R ₁ S
Geervāni	S R ₁ G ₂ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ R ₁ S
Kanchanabowli	S G ₂ M ₂ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₂ R ₁ S
Mahathi	S G ₂ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ S
Mechagāndhāri	S R ₃ G ₃ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₁ G ₃ M ₁ R ₃ S
Suvarnadeepakam	S R ₁ G ₂ M ₂ P D ₁ Ś	Ś D ₁ P M ₂ G ₂ R ₁ S
Vijayabhooshāvali	S R ₁ G ₃ M ₂ P Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₁ S
44 Bhavapriyā	S R ₁ G ₂ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ R ₁ S
Bhavāni	S R ₁ G ₂ M ₂ D ₁ N ₂ S	S N ₂ D ₁ M ₂ G ₂ R ₁ S
Bhavāni	S R ₁ G ₂ M ₂ P D ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ R ₁ S
Kanchanāvathi	S R ₁ G ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₂ R ₁ S
45 Śubhapantuvarāli	S R ₁ G ₂ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₁ S
Shivapanthuvarāli	S R ₁ G ₂ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₁ S

Arunāngi	S R ₁ M ₂ P N ₃ D ₁ Ś	Ś N ₃ D ₁ M ₂ R ₁ G ₂ R ₁ S
Bandhuvarāli	S M ₂ S N ₃ D ₁ P M ₂	D ₁ M ₂ G ₂ R ₁ S
Bhānudhanyāsi	S R ₁ G ₂ M ₂ N ₃ D ₁ N ₃	D ₁ P M ₂ G ₂ R ₁ S N ₃ S
Bhānukeeravāni	S R ₁ G ₂ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₂ R ₁ S
Chāyaranjani	S G ₂ M ₂ P N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ S
Dhowreyani	S R ₁ G ₂ M ₂ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₁ S
Hindusthāni Todī	N ₃ R ₁ G ₂ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₁ S
Jālakēsari	S R ₁ M ₂ P D ₁ N ₃ Ś	Ś D ₁ P M ₂ R ₁ S
Kumudhachandrikā	S G ₂ M ₂ D ₁ Ś	Ś N ₃ D ₁ M ₂ G ₂ R ₁ S
Mahānandhini	S M ₂ G ₂ M ₂ P D ₁ N ₃ Ś	Ś D ₁ N ₃ D ₁ P M ₂ G ₂ R ₁ S
Parpathi	S G ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₂ S
Shekharachandrikā	S R ₁ G ₂ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₂ R ₁ S
46 Śadvidamārgini	S R ₁ G ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₁ S
Sthavarājam	S R ₁ M ₂ P D ₂ Ś	Ś N ₂ D ₂ M ₂ G ₂ S
Ganahemāvati	S G ₂ M ₂ P N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ S
Indhudhanyāsi	S G ₂ M ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P D ₂ M ₂ G ₂ R ₁ S
Shreekānti	S G ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ S

Teevravāhini	S R ₁ G ₂ M ₂ P D ₂ P N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₁ G ₂ M ₂ R ₁ S
47 <u>Suvarnāngi</u>	S R ₁ G ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₂ R ₁ S
Sowveeram	S R ₁ G ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₂ R ₁ S
Abhiru	S R ₁ G ₂ R ₁ M ₂ P N ₃ Ś	Ś D ₂ P M ₂ G ₂ R ₁ G ₂ S
Rathikā	S M ₂ G ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₂ R ₁ S
Vijayashree	S R ₁ G ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₂ R ₁ S
48 <u>Divyamani</u>	S R ₁ G ₂ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₂ R ₁ S
Jeevanthikā	S M ₂ P D ₃ N ₃ Ś	Ś N ₃ P M ₂ G ₂ S
Deshamukhāri	S R ₁ G ₂ M ₂ P D ₃ N ₃ D ₃ Ś	Ś D ₃ N ₃ D ₃ P M ₂ G ₂ R ₁ S
Dundubi	S R ₁ G ₂ M ₂ P D ₃ N ₃ Ś	Ś N ₃ P M ₂ G ₂ R ₁ S
Jeevanthini	S M ₂ P D ₃ N ₃ Ś	Ś N ₃ P M ₂ G ₂ S
Suddha Gāndhāri	S R ₁ G ₂ M ₂ N ₃ Ś	Ś N ₃ D ₃ N ₃ S N ₃ P M ₂ R ₁ S
49 <u>Dhavalāmbari</u>	S R ₁ G ₃ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₃ R ₁ S
Dhavalāngam	S R ₁ G ₃ M ₂ P D ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₃ R ₁ S
Abhirāmam	S R ₁ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ R ₁ S
Bhinnapauarali	S M ₂ P D ₁ N ₁ D ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₃ S
Dharmini	S R ₁ G ₃ M ₂ D ₁ N ₁ Ś	Ś N ₁ D ₁ M ₂ G ₃ R ₁ S

Sudharmini	S R ₁ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ M ₁ G ₃ R ₂ S
50 <u>Nāmanārāvani</u>	S R ₁ G ₃ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₁ S
Nāmadeshi	S R ₁ G ₃ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₁ S
Narmada	S R ₁ G ₃ M ₂ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₂ P M ₂ G ₃ R ₁ S
Swaramanjari	S G ₃ M ₂ P D ₁ Ś	Ś N ₂ D ₁ P M ₂ G ₃ S
51 <u>Panthuvarāli</u> <u>(Kāmavardhini)</u>	S R ₁ G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₁ S
Kāshirāmakriyā	S G ₃ R ₁ G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₁ G ₃ R ₁ S
Mandāri	S R ₁ G ₃ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₃ R ₁ S
ādhi Panchama	S R ₁ P D ₁ N ₃ Ś	Ś N ₃ D ₁ N ₃ P M ₂ G ₃ R ₁ S
Basant Bahār	S M ₂ P G ₃ M ₂ N ₃ D ₁ N ₃ S	R ₂ S N ₂ D ₂ P M ₁ G ₂ M ₁ G ₂ R ₂ S
Bhogavasantha	S R ₁ G ₃ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₃ R ₁ S
Deepakam	S R ₂ M ₂ P D ₁ P Ś	Ś N ₃ D ₁ N ₃ P M ₂ G ₃ R ₁ S
Gamakapriyā	S R ₁ G ₃ M ₂ P N ₃ D ₁ Ś	Ś D ₁ P M ₂ G ₃ R ₁ S
Gamanapriyā	S R ₁ G ₃ M ₂ P N ₃ D ₁ Ś	Ś D ₁ P M ₂ G ₃ R ₁ S
Hamsanārāyani	S R ₁ G ₃ M ₂ P Ś	Ś N ₃ P M ₂ G ₃ R ₁ S
Indumathi	S G ₃ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ S
Kamalāptapriyā	S R ₁ G ₃ M ₂ P D ₁ Ś	Ś D ₁ P M ₂ G ₃ R ₁ S

Kumudhakriyā	S R ₁ G ₃ M ₂ D ₁ Ś	Ś N ₃ D ₁ M ₂ G ₃ R ₁ S
Māruthi	S R ₁ M ₂ P N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₁ S
Ponni	S G ₃ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₃ R ₁ S
Prathāpa	S G ₃ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₁ S
<u>Puriya Dhanashree</u>	N ₃ R ₁ G ₃ M ₂ P D ₁ P N ₃ S	R ₁ N ₃ D ₁ P M ₂ G ₃ M ₂ R ₁ G ₃ R ₁ S
Tāndavapriyā	S R ₁ G ₃ M ₂ P Ś	Ś P M ₂ G ₃ R ₁ S
52 Rāmapriyā	S R ₁ G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₁ S
Ramāmanohari	S R ₁ G ₃ M ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₁ S
Chintaramani	S G ₃ M ₂ P D ₂ N ₂ Ś	Ś D ₂ P M ₂ G ₃ R ₁ S
Hamsagamini	S G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ D ₂ P M ₂ G ₃ R ₁ S
Lokaranjani	S G ₃ M ₂ P M ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ N ₂ P M ₂ G ₃ R ₁ S
Meghashyāmala	S G ₃ M ₂ P D ₂ N ₂ D ₂ P Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₁ S
Patalāmbari	S R ₁ G ₃ M ₂ D ₂ Ś	Ś D ₂ M ₂ G ₃ R ₁ S
Raktimārgini	S P M ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ P G ₃ R ₁ S
Rasavinodini	S G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ S
Reethi Chandrikā	S R ₁ G ₃ M ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₁ S
Seemantinipriyā	S R ₁ G ₃ M ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₂ G ₃ R ₁ S

Sukhakari	S R ₁ S P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ S R ₁ S
Vedhaswaroopi	S R ₁ G ₃ M ₂ P D ₂ N ₃ P Ś	Ś N ₃ D ₂ P N ₃ P M ₂ G ₃ S
53 <u>Gamanāśrama</u>	S R ₁ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₁ S
Gamakakriyā	S R ₁ G ₃ M ₂ P D ₂ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₁ S
Alankāri	S G ₃ M ₂ D ₂ N ₃ D ₂ Ś	Ś N ₃ D ₂ M ₂ G ₃ S
Bhatiyār	S D ₂ P D ₂ M ₂ P G ₃ M ₂ D ₂ S	R ₁ N ₃ D ₂ P M ₂ P G ₃ R ₁ S
Dvigāndhārabhooshani	S R ₁ G ₂ G ₃ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ G ₃ G ₂ R ₁ S D ₂ S
<u>Hamsānandī</u>	S R ₁ G ₃ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₃ R ₁ S
Mechakāngi	S R ₁ G ₃ M ₂ P D ₂ P N ₃ Ś	Ś N ₃ P D ₂ P M ₂ G ₃ R ₁ S
Padmakalyāni	S G ₃ P N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ S
Poorvi Kalyāni	S R ₁ G ₃ M ₂ P D ₂ P Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₁ S
Sharabadvāja	S R ₁ G ₃ M ₂ P D ₂ Ś	Ś D ₂ P G ₃ R ₁ S
<u>Sohini</u>	S G ₃ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₃ R ₁ S
Vaishaka	S R ₁ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ N ₃ P M ₂ G ₃ M ₂ R ₁ S
54 <u>Viśvambari</u>	S R ₁ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₁ S
Vamshavathi	S R ₁ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ P M ₂ G ₃ R ₁ S
Hemāngi	S R ₁ G ₃ M ₂ D ₃ Ś	Ś D ₃ M ₂ G ₃ R ₁ S

Pooshakalyāni	S R ₁ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ P M ₂ G ₃ R ₁ S
Sharadhyuthi	S R ₁ G ₃ M ₂ P D ₃ N ₃ D ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₁ S
Suddhakriyā	S R ₁ M ₂ M ₂ P D ₃ Ś	Ś D ₃ P M ₂ G ₃ R ₁ S
Sundarāngi	S R ₁ G ₃ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P G ₃ R ₁ S
Vijayavasantham	S M ₂ P D ₃ N ₃ Ś	Ś N ₃ P M ₂ G ₃ S
55 Śāmalāngi	S R ₂ G ₂ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ R ₂ S
Shyāmalam	S R ₂ G ₂ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ R ₂ S
Deshāvali	S R ₂ G ₂ M ₂ D ₁ N ₁ D ₁ Ś	Ś N ₁ D ₁ M ₂ G ₂ R ₂ S
Vijayamālavī	S R ₂ M ₂ P D ₁ Ś	Ś N ₁ D ₁ P M ₂ R ₂ S
56 Śanmukhapriyā	S R ₂ G ₂ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ R ₂ S
Chāmaram	S R ₂ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ R ₂ S
Bhāshini	S G ₂ R ₂ G ₂ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ R ₁ S
Chintāmani	S G ₂ R ₂ G ₂ M ₂ G ₂ R ₂ G ₂ P M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₂ S
Dhanakari	S G ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₂ G ₂ S
Garigadya	N ₂ S G ₂ M ₂ P D ₁ N ₂	D ₁ P M ₂ G ₂ R ₂ S
Gopikathilakam	S R ₂ G ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₂ R ₂ S
Kokilanandhi	S G ₂ M ₂ D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₂ S

Rājeshwari	S R ₂ G ₂ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ S
Samudrapriyā	S G ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₂ S
Shanmukhi (Trimoorti)	S R ₁ G ₂ M ₂ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₂ G ₂ R ₁ S
Sumanasaranjani	S G ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₂ S
Vasukari	S G ₂ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₂ G ₂ S
57 <u>Simhendramadhyam</u> <u>am</u> (Sumadhyuti)	S R ₂ G ₂ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₂ S
Ānandavalli	S G ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₂ S
Ghantana	S R ₂ G ₂ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₂ R ₂ S
Jayachoodāmani	S G ₂ M ₂ P D ₁ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₂ S
Pranavapriyā	S R ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₂ R ₂ S
Sarvāngi	S R ₂ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₂ S R ₃ S
Seshanādam	S R ₂ G ₂ M ₂ P D ₁ Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₂ S
Suddha	S R ₂ G ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₂ R ₂ S
Sunādapriyā	S R ₂ G ₂ M ₂ P Ś	Ś N ₃ D ₁ P M ₂ G ₂ R ₂ S
Urmikā	S R ₂ G ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₂ R ₂ S
Vijayasaraswathi	S G ₂ M ₂ P D ₁ N ₃ Ś	Ś N ₃ P M ₂ G ₂ R ₂ S
58 <u>Hemavati</u>	S R ₂ G ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₂ S

Deshisimhāravam	S R ₂ G ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₂ S
Chandrarekhā	S R ₂ G ₂ M ₂ P D ₂ Ś	Ś N ₂ D ₂ M ₂ G ₂ R ₂ S
Hamsabhramari	S R ₂ G ₂ M ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₂ S
Hemāmbari	S R ₂ G ₂ M ₂ P D ₂ N ₂ Ś	Ś P M ₂ G ₂ R ₂ S
Hemapriya	S R ₂ G ₂ M ₂ D ₂ Ś	Ś D ₂ M ₂ G ₂ R ₂ S
Kshemakari	S R ₂ M ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₂ R ₂ S
Madhukowans	S G ₂ M ₂ P N ₂ P Ś	Ś N ₂ P M ₂ G ₃ S
Shakthiroopini	S G ₂ M ₂ D ₂ Ś	Ś N ₂ D ₂ M ₂ G ₂ S
Simhārava	S R ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ R ₂ G ₂ R ₂ S
Vijayasāranga	S R ₂ G ₂ M ₂ P D ₂ Ś	Ś N ₂ D ₂ M ₂ G ₂ R ₂ S
Vijayashrāngi	S R ₂ G ₂ M ₂ P D ₂ Ś	Ś N ₂ D ₂ M ₂ G ₂ R ₂ S
Yāgini	S R ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ R ₂ S
59 Dharmavati	S R ₂ G ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₂ R ₂ S
Dhāmavathi	S R ₂ G ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₂ R ₂ S
Gowrikriya	S G ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ N ₃ P M ₂ G ₂ S
Karmukhāvati	S R ₂ G ₂ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₂ R ₂ S
Karpooa Bharani	S R ₂ G ₂ P M ₂ P D ₂ Ś	Ś D ₂ P M ₂ P G ₂ R ₂ S
Lalitasimharavam	S R ₂ G ₂ M ₂ P Ś	Ś N ₃ P M ₂ G ₂ R ₂ S

Madhumālathi	$N_3 S G_2 M_2 P \dot{S}$	$\dot{S} N_3 D_2 P M_2 G_2 R_2 S$
<u>Madhuvanathi</u>	$S G_2 M_2 P N_3 \dot{S}$	$\dot{S} N_3 D_2 P M_2 G_2 R_2 S$
Moharanjani	$S R_2 G_2 P D_2 \dot{S}$	$\dot{S} N_3 D_2 M_2 G_2 S$
<u>Ranjani</u>	$S R_2 G_2 M_2 D_2 \dot{S}$	$\dot{S} N_3 D_2 M_2 G_2 S$
Varada	$S R_2 M_2 P N_3 \dot{S}$	$\dot{S} N_3 P M_2 R_2 S$
Vijayanāgari	$S R_2 G_2 M_2 P D_2 \dot{S}$	$\dot{S} D_2 P M_2 G_2 R_2 S$
Vishveshwarapriyā	$S R_2 M_2 P N_3 \dot{S}$	$\dot{S} N_3 D_2 P M_2 R_2 S$
60 <u>Nītimati</u>	$S R_2 G_2 M_2 P D_3 N_3 \dot{S}$	$\dot{S} N_3 D_3 P M_2 G_2 R_2 S$
Nisshadham	$S R_2 G_2 M_2 P D_3 N_3 \dot{S}$	$\dot{S} N_3 P M_2 G_2 R_2 S$
Amarasenapriyā	$S R_2 M_2 P N_2 \dot{S}$	$\dot{S} N_3 P M_2 G_2 R_2 S$
Deshyagānavaridhi	$S R_2 G_2 M_2 P D_3 N_3 P \dot{S}$	$\dot{S} N_3 S P M_2 G_2 R_2 S$
<u>Hamsanādam</u>	$S R_2 M_2 P D_3 N_3$ $\dot{S} S R_2 M_2 P N_3 S$	$S N_3 D_3 P M_2 R_2 \dot{S}$ $S N_3 P M_2 R_2 S$
Kaikavashi	$S R_2 G_2 M_2 P D_3 N_3 \dot{S}$	$\dot{S} N_3 P M_2 G_2 R_2 S$
Nuthanachandrikā	$S R_2 G_2 M_2 P D_3 N_3 \dot{S}$	$\dot{S} N_3 P D_3 N_3 P M_2 G_2 S$
Rathnasāranga	$S R_2 G_2 M_2 P N_3 \dot{S}$	$\dot{S} N_3 D_3 P M_2 G_2 R_2 S$
61 <u>Kāntāmani</u>	$S R_2 G_3 M_2 P D_1 N_1 \dot{S}$	$\dot{S} N_1 D_1 P M_2 G_3 R_2 S$
Kunthalam	$S R_2 G_3 M_2 P D_1 \dot{S}$	$\dot{S} N_1 D_1 P M_2 G_3 R_2 S$

Kanakakusumāvali	S R ₂ G ₃ M ₂ P D ₂ Ś	Ś D ₂ P M ₂ G ₃ R ₂ S
Shruthiranjani	S R ₂ G ₃ M ₂ P D ₁ N ₁	N ₁ D ₁ P M ₂ G ₃ R ₂ S
62 Rīśabhapriyā	S R ₂ G ₃ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₂ S
Rathipriyā	S R ₂ G ₃ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₂ S
Gopriya	S R ₂ G ₃ M ₂ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₂ G ₃ R ₂ S
Poornasāveri	S R ₂ M ₂ P D ₁ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₂ S
Rathnabhānu	S R ₂ M ₂ P N ₂ D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₂ S
Suddha Sāranga	S G ₃ M ₂ P N ₂ Ś	Ś D ₁ P M ₂ G ₃ S
63 Latāngi	S R ₂ G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₂ S
Geethapriyā	S R ₂ G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₂ S
Chitrachandrika	S G ₃ R ₂ G ₃ M ₂ P N ₃ D ₁ Ś	Ś N ₃ D ₁ M ₂ G ₃ R ₂ S
Hamsalatha	S R ₂ G ₃ P N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₂ S
Kananapriyā	S R ₂ G ₃ M ₂ P M ₂ D ₁ N ₃ Ś	Ś D ₁ N ₃ P M ₂ G ₃ R ₂ S
Karunākari	S M ₂ P D ₁ N ₃ D ₁ Ś	Ś N ₃ D ₁ P M ₂ S
Lalithāngi	S R ₂ G ₃ M ₂ D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₃ R ₂ S
Ramani	S G ₃ M ₂ P N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ S
Rathnakānthi	S R ₂ G ₃ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₃ R ₂ S

Raviswaroopini	S G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ S
Sajjananandhi	S R ₂ G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ M ₂ G ₃ R ₂ S
Skandamanorama	S R ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ R ₂ S
64 Vāchaspati	S R ₂ G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₂ S
Bhooshāvathi	S R ₂ G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₂ S
Bhagavataranjana	S R ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₂ S
Bhogeeshwari	S R ₂ G ₃ P D ₂ N ₂ D ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₂ S
Bhooshāvali	S R ₂ G ₃ M ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₂ S
Dwigāndhārabhooshani	S R ₁ G ₂ G ₃ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ G ₃ G ₂ R ₁ S D ₂ S
Gaganamohini	S G ₃ P D ₂ N ₂ Ś	Ś N ₂ P M ₂ G ₃ S
Gurupriya	S R ₂ G ₃ M ₂ D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₂ G ₃ R ₂ S
Hrdhini	S G ₃ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₃ S
Mangalakari	S R ₂ P M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₃ R ₂ S
Mukthidāyini	S G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ S
Nādhābrahma	S P M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ S
Pranavākāri	P N ₂ D ₂ N ₂ S R ₂ G ₃ M ₂	P M ₂ G ₃ R ₂ S N ₂ D ₂ N ₂ P
Saraswathi	S R ₂ M ₂ P D ₂ Ś	Ś N ₂ D ₂ P M ₂ R ₂ S
Triveni	S R ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ R ₂ S

Utthari	S G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ M ₂ G ₃ S
Vivāhapriyā	S R ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ R ₂ S
65 Mechakalyāni	S R ₂ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₂ S
Shānthakalyāni	S R ₂ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₂ S
Amritha Kalyani	S G ₃ M ₂ P N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₂ S
Amritha Behāg	S M ₂ G ₃ P N ₃ S	D ₂ N ₃ D ₂ M ₂ G ₃ S
Aprameya	S R ₂ M ₂ P D ₂ Ś	Ś N ₃ D ₂ M ₂ G ₃ M ₂ R ₂ S
Bhoopkalyāni	S R ₂ G ₃ P D ₂ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₂ S
Chandrakāntha	S R ₂ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ N ₃ P M ₂ G ₃ R ₂ S
Hameer (Kalyan, Yaman Thāt Janya)	S R ₂ S G ₃ M ₁ D ₂ N ₃ D ₂ Ś	Ś N ₃ D ₂ N ₂ P G ₃ M ₁ D ₂ M ₂ P D ₂ P G ₃ M ₁ R ₂ S
<u>Hameer Kalyāni</u>	S P M ₂ P D ₂ N ₃ Ś S R ₂ S P M ₂ P D ₂ N ₃ Ś S R ₂ S P M ₂ N ₃ D ₂ S N ₃ Ś S R ₂ G ₃ M ₂ P D ₂ N ₃ P D ₂ P Ś S P M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ M ₁ G ₃ P M ₁ R 2 Ś S N ₃ D ₂ P M ₂ G ₃ M ₁ G ₃ R ₂ Ś S N ₃ D ₂ P M ₂ G M ₁ R ₂ S S N ₃ D ₂ P G ₃ M ₁ G ₃ R ₂ Ś S N ₃ D ₂ P G ₃ M ₁ G ₃ R ₂ S
Hamsakalyāni	S R ₂ G ₃ P N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₂ S
Kalyānadāyini	S R ₂ G ₃ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₃ R ₂ S

Kannadamaruva	S G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ S
Kowmoda	S R ₂ G ₃ M ₂ N ₃ Ś	Ś N ₃ P M ₂ G ₃ S
Kunthalashreekānti	S G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ P M ₂ G ₃ R ₂ S
<u>Mohana Kalyāni</u>	S R ₂ G ₃ P D ₂ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₂ S
Mrgānandhana	S R ₂ G ₃ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ D ₂ G ₃ R ₂ S
Nada Kalyani	S R ₂ G ₃ P N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₃ R ₂ S
Nāndhakalyāni	S G ₃ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₃ M ₂ R ₂ S
Pramodhini	S G ₃ M ₂ P D ₂ Ś	Ś D ₂ P M ₂ G ₃ S
Rajasadhaka	S R ₂ G ₃ P D ₂ Ś	Ś N ₃ P M ₂ R ₂ S
Sāranga	S R ₂ G ₃ M ₂ P D ₂ N ₃ Ś S R ₂ S P M ₂ P D ₂ N ₃ Ś S P M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ R ₂ G ₃ M ₁ R ₂ Ś S N ₃ S D ₂ P M ₂ R ₂ G ₃ M ₁ R ₂ Ś S N ₃ D ₂ P M ₂ R ₂ G ₃ M ₁ R ₂ S
Sāranga Tārangini	S R ₂ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ R ₂ S
Shilangi	S G ₂ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₂ S
Suddha Koshala	S G ₃ M ₂ P Ś	Ś N ₃ D ₂ M ₂ G ₃ R ₂ S
<u>Sunādavinodini</u>	S G ₃ M ₂ D ₂ N ₃ Ś	Ś N ₃ D ₂ M ₂ G ₃ S
Swayambhooshwara Rāga	S G ₃ P Ś	Ś P G ₃ S
Vandanadhārini	S R ₂ M ₂ P D ₂ Ś	Ś D ₂ P M ₂ R ₂ S

Yamuna Kalyāni	S R ₂ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ M ₁ G ₃ R ₂ S
66 Chitrāmbari	S R ₂ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₂ S
Chaturāngini	S R ₂ G ₃ M ₂ P N ₃ Ś	Ś N ₃ D ₃ N ₃ P G ₃ M ₂ G ₃ R ₂ S
<u>Amritavarshini</u>	S G ₃ M ₂ P N ₃ Ś	Ś N ₃ P M ₂ G ₃ S
Chitrasindhu	S G ₃ M ₂ P N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₂ S
Churnikavinodhini	S R ₂ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ N ₃ P M ₂ G ₃ R ₂ S
Vijayakoshalam	S R ₂ G ₃ M ₂ P Ś	Ś N ₃ P M ₂ G ₃ S
67 Sucharitrā	S R ₃ G ₃ M ₂ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₃ R ₃ S
Santhāna Manjari	S R ₃ G ₃ M ₂ P D ₁ Ś	Ś N ₁ D ₁ P M ₂ R ₃ S
68 Jyothisvarūpini	S R ₃ G ₃ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ R ₃ S
Jyothi	S R ₃ G ₃ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₃ S
Deepavarāli	S R ₃ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₃ R ₃ S
Jyothishmathi	S R ₃ G ₃ M ₂ P Ś	Ś N ₂ D ₁ M ₂ P M ₂ G ₃ R ₃ S
Rāmagiri	S R ₃ M ₂ G ₃ M ₂ P D ₁ N ₂ Ś	Ś D ₁ N ₂ D ₁ P M ₂ G ₃ R ₃ S
69 Dhātuvardhani	S R ₃ G ₃ M ₂ P D ₁ N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₃ S
Dhowtha Panchamam	S R ₃ G ₃ M ₂ P N ₃ P Ś	Ś N ₃ D ₁ P M ₂ R ₃ G ₃ M ₂ R ₃ S
Dhwithiyapanchamam	S R ₃ G ₃ M ₂ P N ₃ P Ś	Ś N ₃ D ₁ P M ₂ R ₃ M ₂ G ₃ R ₃ S

Sumukham	S R ₃ M ₂ N ₃ Ś	Ś N ₃ M ₂ R ₃ S
avapriyā	S R ₃ M ₂ P N ₃ Ś	Ś N ₃ D ₁ P M ₂ G ₃ R ₃ S
70 <u>Nāsikābhūṣani</u>	S R ₃ G ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₃ S
Nāsāmani	S R ₃ S M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₃ S
Marakathagowla	S R ₃ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ G ₃ R ₃ S
Thilakamandāri	S R ₃ M ₂ P D ₂ Ś	Ś D ₂ P M ₂ G ₃ R ₃ S
71 <u>Kōsalam</u>	S R ₃ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₃ S
Kusumākaram	S R ₃ G ₃ M ₂ P D ₂ N ₃ Ś	Ś N ₃ D ₂ P M ₂ G ₃ R ₃ S
Ayodhya	S G ₃ M ₂ P N ₃ Ś	Ś D ₂ P M ₂ G ₃ M ₂ R ₃ S
72 <u>Rasikapriyā</u>	S R ₃ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₃ S
Rasamanjari	S R ₃ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₃ S
Hamsagiri	S R ₃ G ₃ M ₂ P D ₃ N ₃ Ś	Ś N ₃ P D ₃ N ₃ P M ₂ G ₃ S
Ishtārangini	S R ₃ M ₂ P N ₃ Ś	Ś N ₃ D ₃ P M ₂ G ₃ R ₃ S
Nāgagiri	S G ₃ M ₂ P D ₂ P Ś	Ś D ₂ P M ₂ G ₃ S

Conclusion

Janya ragas are more in number for some Melakarta ragas and only very few for some. Other than those janyas there are also various other classifications of janya ragas. These are based on relationships with other ragas (they give a feel of a different but similar raga), presence of gamakas (oscillations and graces around the note), stresses on notes or lack of them, the time of day when a raga is sung, rasa or mood that they evoke, etc.

Foot Notes

- 1 Prof. P.Sambamurthy South Indian Music, Pg.79
- 2 Prof. P. Sambamurthy A Practical Course Pg.11
In Carnatic Music.
- 3 Ibid Pg.12
- 4 Ibid Pg.15
- 5 Ibid Pg.17
- 6 Ibid Pg.20
- 7 Karnatic.com RagaJanya List

Chapter 3

Janya Ragas invented by Dr. M.Balamuralikrishna

Introduction

3.1.Janya Ragas Invented by Dr.M.B.K

3.2.The reason behind selecting these songs

Conclusion

Chapter -3

Janya Ragas invented by Dr.M.Balamuralikrishna

Introduction

Dr. M. Balamuralikrishna has improved Carnatic music with his compositions and made modern ragas

Carnatic music to him laid as much stretch on bhava (feeling) as on raga and tala, and the verse, the sahitya, was not something to be rejected as a insignificant vehicle for the melodic notes. As he says in his composition in Hameerkalyani, “Bhaawa Raaga Thaala samyutha smyak geetham Sangeetham” (Bhava, Raga and Tala together make music). His tests with uncommon ragas and creation of unused ones with as it were three or four notes, chafed his faultfinders and at times befuddled his fans. In his more youthful days, he would too habitually sing either new compositions or his own, both no-no’s within the world of South-Indian classical music.

3.1. Janya ragas invented by Dr.M.B.K ¹

He has invented ragas like Mahati, Sumukham, Trisakthi, Sarvashri, Omkari, Janasamodini, Manorama, Rohini, Vallabhi, Lavangi, Pratimadhyamavathi, Sushama, Ganapathi, Mohanangi, Sidhdhi, Murali, Pushkara Godavari and Jaya Jaya Lalitha.

Among these seventeen compositions, the scholar selected five compositions they are:

1. Ganapathi
2. Mahathi
3. Janasammodhini
4. Sarvashri
5. Lavangi

The reason behind this is as follows:

1. **Ganapati:**² The term Ganapati means “God of New Beginnings” and also “Head of the Ganas” in Sanskrit Language. Since Ganapati is the first and foremost God for any work to be started, here the scholar has taken this raga as the first one to analyse. **The kriti is “Gam Ganapthim”**

2. Mahathi: This raga is chosen by the scholar for analysis as it describes about Guru Vandanam. For any art to learn there should be a guru who teaches and guides in a proper way, so this raga is chosen to pay tribute to the guru. The kriti is “Mahaneeya Mathura Moorthe”

3. Janasammadhini: The above two songs were composed and tuned by Dr.M.Balamuralikrishna himself. But in this Janasammadhini raga the lyrics is composed by Shri Purandaradasa and is tuned by Dr. M.B.K. Purandaradasa is known as the “Sangeetha Pithamah” meaning Father of Music. The scholar has chosen the kriti in this raga as it is composed by Purandaradasa. The kriti is “Govinda Ninna Namave Chanda”

4. Sarva Shri: The word Sarva Shri is divided into Sarva+Shri, Sarva means in all places and in all things and Shri means the Goddess of Wealth, Health etc. Like how God is present in everything this raga is chosen by the scholar as it gives the meaning of the God. The kriti is “Uma Sutam”

5. Lavangi: Omkara is a sound but the sound does not have any picture or feature for it. It is also said that Omkara is equal to the Nadhadhwani. Nada is something which is worshipped. Our great composers like Appar who is one of the Thevara Moovar, Tyagaraja who is one of the Carnatic trinities, etc. have composed kritis on Nada. There are many compositions but a few are quoted here.

1.Oosai Oliellam Aanaai Neeye – Appar
2.Nadha Thanu Manisam – Tyagaraja
3.Nada Murali Ganavilola – Oothukaadu Venkata Subaiyyar. The kriti is “Om Kaara Karini”

The notations for the above mentioned five songs are as follows:

NOTATION

	GIAM	GIANA	PATHIM	Pallavi
Gi	gp	gs	,g ,g g,	gp gs
Giam	Giana	pathim	Giam Giam	Giana pathim
Gi	Gi	Gi	šp gs ,p g, s,	
Giam	Giam	Giam	Giana pathim	Ba Jeham
Gi	<u>gpGP</u>	gs	,g ,gg P	gp gs
Giam	Giana	pathim	gam gam	gana pathim
Gi	Gi	Gi	šp gš ,p	<u>gpšp</u> <u>gpgs</u>
Giam	gam	gam	Giana Pathim	Ba Je.. ham..

Anupallavi

Gi	Gi	gp gp	,g sg ,g pp
Gian	ga	pathisutham	, gana nee ya gana
gšp š,	P gš	, Gi p ,	<u>gps</u> <u>sg</u> P
Giana	nee yam	sada Vanda	nee yam

Charanam

<u>gs</u> <u>gs</u>	pg	<u>sg,s</u>	gp
Tripu	Vana Sarvam	Dvithiya	Roopam

| s g, s p p | ś p, p ś ś ||
Tri kala moolam Tri loka deepam

|| g p g s s g s p p s p g p p |
Subakara murali Gana labam

| G g S s P | G g p G s ||
siddhi Buddhi Santosha Kalabam

NOTATION

MAHANEeya MATURAMURTHE

PALLAVI

$I n p S \quad s - n \quad | s \quad \overline{gp} \quad \overline{pGs} \quad S$
 Mahaneeya ma tura mur... the

$I g g P \quad \overline{np} \quad \overline{pn} \quad | \overline{snP} \quad \overline{gpnp} \quad \overline{G, P}$
 Gramaneeya ga.. ..na mur... the

$I \overline{gsnp} \quad S \quad sn \quad | s \quad gp \quad pGs \quad S$
 Mahaneeya - ma tura mur... the

ANUPALLAVI

$I p \quad gg \quad np \quad \dot{s} \quad | n \quad n \quad \dot{s} \quad PP \quad S$
 sahana sow sheel ya di sat

$I \dot{s} \quad \dot{s} \quad nn \quad S \quad S \quad | G \quad \overline{gSN} \quad S$
 guro... Beda Sat keer... the

$I g g \quad \overline{gpG} \quad S \quad | s \quad \dot{s} \quad np \quad \overline{nSG}$
 Mahathee... Man thra-suga.. three..

$I s, \quad npp \quad | gp \quad \overline{gpnp} \quad \overline{nsnp}$
 Mam pa..hi Guru mur... the...

Charanam

l, g P g S s
Aha ra ha ma

l Gi p g s - p
Nan damaya - ga

l g g - n p p - pn
Na boda na ..

l snp g s Gi
.. nu rak de

l gPN n n nn
A.. Sri ta mura ..

l nsp nss ss
li.. kou..ta mru tu

l n s Gi g p Gi
Sangee ta - Su

l s np n s Gi
da sak .. te ..

l S , n p p
Mam pa .. hi

l g p g p n p n s n p
guru mur... the...

NOTATION

GOVINDA NINNA NAMAVE

PALLAVI

g p d N ns l, D ndpg | D P ||
Govinda Nin a Namave Chanda

, g p d N ns l, D ndpg | D P ||
Govinda Nin a Namave Chanda

, g p d p g R rgr | sN , sg | R S ||
Govinda Nin a Namave Chanda

, n n S rsnp |, p n S G R |, grsn sg R S, ||
Govinda Ninna Namave Chanda...

ANUPALLAVI

, (s) n (s) n dp ss Si | p n Si lè s s ||
, Anurenu trunakashta Paripurna Govinda

, n ndp ss sgsnpn, | p n sgl R s s ||
, Anurenu trunakashta Paripurna Govinda

, i s nd ps s s |, p n sgl (s) R, ss ||
, Anurenu trunakashta Paripurna Govinda

, śrīś nāpgr 1, p n s g | (s) R, s s ||
, Nīmalāat matanage īruvude Ananda

Charanam

, Pp pp pdpG, l gpds nd Dd ||
, Śrushti sthithi laya kaarana Govinda

, gpdp grnrn l gpdnd śś śś ||
, Eepari Mahimaya Teliyude Ananda

, rēnd pśśś l, p n s G R śś ||
, Parama Purusha Sri Purandara Vitalana

, śrīś Dp grn n n s g R, s s ... ||
, Hingade dasara salahude Ananda...

NUTATION

UMA BUTAM NAMAMI

Pallavi

|| s M m P ś P m m m | P m m m p M m p m p s ||
Uma sutam nama mimama Mana Sas titam ...

Anupallavi

|| p M P s s s M m | ś P m p, ś, , , ||
kuma rakra jama samana Sume rude ram ...

Charanam

|| s M m s s p p p p p s | , p m m S s m, m M ||
Amo hapala pradam kalavi mohana gu naan vitam

|| p p p ś ś ś ś m ś ś ś ś p m ||
pramodakara Murali Gana Motitam Setakam

NOTATION
OM KARA KARINI

Pallavi

| S, ś, s | , ś ṛ | ś - md
Om karaa kari ni- mada

| R, D ddm | r R - r | m r S
hangarava rini - Vatumam

Anupallavi

| M, R ṛ M | m R ṛ | d m R
Hun kara ma trasatru damani

| S, Dd d̄M | m̄r R r | M r̄sd̄
Hrin kara Ru... Pini rudra .. ni

Charanam

| m m D ś Dd | m D ś | D, d
Murali suda la - harivi - hari

| md̄r̄ ś̄r̄d̄s̄ | d̄m̄d̄ R̄r̄s̄ |
Purariṇu Premita Tripura Sundari

| ś̄s̄ s̄r̄M̄ r̄s̄r̄s̄ | ds̄ dm̄ | r̄M̄ m̄
Karuha... rasapari ta lalita lavangi

Id s D d s d m | , s r m | r m R s
Varada Abayada sakala subangi

Conclusion

Balamuralikrishna has over 400 compositions to his credit and is one of the exceptionally few individuals to have composed in all the 72 Melakarta Ragas and has made a few ragas, with 4 notes and 3 notes conjointly has concocted a unused Tala framework. His compositions are display in each class in Carnatic Music counting Varnas, Krithis, Thillanas, Bhavageethas. Balamuralikrishna has tested with the Carnatic music framework by keeping its wealthy tradition untouched. The ragas which he designed speak to his journey for modern wildernesses.

Foot Notes

- | | | | |
|---|------------------------|----------------------------|--------|
| 1 | Dr.M.Balamuralikrishna | Suryakanthi | Pg.7 |
| 2 | MonierMonier- Williams | Asian Educational Services | Pg.298 |

Chapter 4

An Analytical Study On the Dhatu and Matu Aspects Of The Janya Raga Kritis Invented by Dr. Balamuralikrishna

Introduction

4.1. Rules to be adopted for Dhatu and Matu Aspects

4.1.1. Trayodasa Lakshanas

4.1.2. Dasavida Gamakas

4.1.3. Tala Dasa Pranas

4.2. Rules to be adopted for Matu - The Sahithya

Conclusion

Chapter 4

AN ANALYTICAL STUDY ON THE DHATU AND MATU ASPECTS OF THE JANYA RAGA KRITIS INVENTED BY DR.M.B. K

Introduction

In South Indian Melodic music, sahitya takes a tremendous part within the domain of Music. As per the educating technique, sometime recently educating sahitya for a composition, the appropriate Dhatu should be instructed for any melodic frame. But for a concert programme, the sahitya alone is taken into consideration. Dhatu and Matu are said to be the two eyes of a composition. To explain this, here we will cite Lochana Kavi's (14th century) explanation from the writing of 'Raga Tarangini'. "Dhatu Matu Samayuktam Gitam Ityucyate Budhah Tatra Nadatmakam Dhatuh Maturakshara Sambhavah", Dhatu and Matu are the components to develop the Melodic frame ie, Gitam. Gita was the common term to mean a song.

In this chapter five kritis in the Janya ragas invented by Dr. M.B.K are taken for analysis.

4.1 Rules to be adopted for Dhatu and Matu aspects General aspects of Dhatu

- Trayodasa Lakshanas
- Dasavidha Gamakas
- Taladasa Pranas

General aspects of Matu

1. A Sahitya or a Word
2. Satisfying the prosodical laws like Yati , Prasa, Yamakam
3. Lyrical Beauties

4.1.1.Trayodasa Lakshanas

Trayodasa Lakshanas are as follows: Graha, Amsa, Tara, Mandra, Nyasa, Apanyasa, Sanyasa, Vinyasa, Alpatva, Bahutva, Antara marga The Sangita Ratnakara (13th century of Sarangadeva mentioned the above Trayodasa lakshanas as Shadava and Audava.¹ The Sangita sudha (17 century A.D) of Raghunada Naik also gave these thirteen lakshanas.

As one of the Dhatu parts, Trayodasa Lakshanas definitions are essential. They are given below

Application of Trayodasa Lakshanas in the kriti

The selected kriti is “Govinda Ninna Namave” in the raga Janasammadhini

Graha Svara: The starting note of a sangati or the note on which the raga is commenced or starting is said to be the Graha svara

Here in this kriti the graha svara or the starting note is G

Amsa svara: This is the note which reveals the melodic part or the swarupa of the raga. This will be sung repeatedly and can be considered as the main svara of this raga. In the Pallavi the amsa svara is very beautifully presented in the phrase **ndpg DP**, the sahithya for that is Namave Chanda and also in the phrase **pnsg R ss** where the sahithya for that is also Namave chanda and it is given in a melodic way.

Mandra svara: Mandra svara is the note that is the lowest in that raga and also below that there cannot be a svara sanchara meaning the svaras lower than that should not be sung.

In this song the mandra svara is **n** which is notated in the Pallavi in the phrase **grsn s GR s** the sahithya of this is chanda and also in the phrase **pnsg R, ss** the sahithya of which is iruvude Ananda in the anupallavi part

Tara svara: This is the highest note to which the raga sancharam can extend.

This svara defines the notes in the tara sthayi.

In this song the tara svara is **G,R and S**

It is shown in the phrases **pn sg R, ss** in the anupallavi, the sahithya is pari poorna govinda and also in the charanam part for the phrases **gpdnd ssSs** the sahithya of which is **Tiliyude Ananda**

Nyasa Svara: Nyasa svara is the note on which the raga gets concluded. Here the nyasa svara is **s**

Apanyasam: The alapana of a raga is done in different phrases or parts and the apanyasa is the svara or the note of each section

In the anupallavi starting and the next phrase the notes are **p and g**

Sanyasam: The ending note of each section in the raga alapana is said to be Sanyasam

In the selected kriti the sanyasam part that is the ending note in each section is **S**

Vinyasam: Vinyasa is the swara or the notes used in the raga to show the chhaya or the essence of the raga.

Here the svaras that show the raga chahaya is **PNSG R SS**, this comes in the Pallavi, Anupallavi and also in the charanam part the svaras **NSGR SS** appears to show the beauty of this raga.

Alpathvam: These notes are used sparingly in the raga and it is of two types namely

Langanam which means the swara is pronounced in a tone but the actual tone of it will be of the neighbouring tone.

In this Janasammadhini raga kriti in the anupallavi section, in the second sangathi the svaras **(s)n (s) n** is used. The tone here is n but comes from the tone s.

Anabhyaasam: The svaras will be rarely omitted or performed. Bahutvam: This the note used frequently in the raga. It is also of two types **Alanganam** : This the note which is sung without leaving it

Abyasam: This is singing a swara repeatedly or the sancaharas revolve round these notes. In this kriti the svaras are **NNDP SSSS** and **PNSG RSS**

Antara Marga : This is described as the svaras that does not belong to the raga.

Shadava: The raga that constitutes six svaras will be known as Shadava **Audava:**

The raga that constitutes five svaras will be called as Audava.

4.1.2. Dasavida Gamakas:

Dasavida Gamakas: Prof. P.Sambamurthy's explanation of the Dasavida Gamakas are as follows :²

Gamakas are useful for bringing out the characteristic feature of a raga- This is according to Parsvadeva. Dasavidha Gamakas is the afterward conception. The Varnam is anticipated to appear the typical gamakas, the stops, the gamat and walk of a raga. In spite of the fact that the ten Gamakas are not comprehensive, however they incorporate inside them the more critical of the Pancha Gamakas and some of the antiquated alankaras. The Dasavida gamakas are:

Arohana, Avarohana, Dhalu, Sphurita, Kampitha, Ahata, Pratyahata, Tripuchcha Dasa Andola and Murchana. Arohana: This is often an embracing note within the rising arrange. eg: SRGM PDNS Avarohana: This can be an elegance inborn within the notes within the slipping order. eg: SNDPMGRS

Arohana Gamaka: This is a kind where the gamaka given in the raga will be the notes as it is in the Arohana part.

Avarohana Gamaka: This kind of Gamakas occur as per the Avarohana krama of the raga

In the Ganapathi raga kriti "Gam Ganapathim" the avarohana gamaka is used in the Pallavi sangathis and also in the Anupallavi sangathis where the sahithya is Gana Pathim and the svaras for this is SPGS which is the avarohana of this kriti.

Dhalu: This is often beginning on a base note and the higher notes confirms the raga bhava Thus starts on shadja and sounding panchama, starting on shadja and sounding madhyamam etc. (SP SM SG SR.

The example for this is the Lavangi raga kriti "omkara Kaarini" in the Pallavi part the svaras starts with the base note S and is followed with the Higher note S and R which represent the bhava of the raga.

Sphurita: This is equal to an anudruta in speed, and in it the srutis shine in the ascending order. Sphurita illumines every note.

In the Gam Ganapathim kriti the svara GPGP GS in the pallavi and GG SS P in the charanam.

Kampita: It is the shaking of the notes, in a speed double that of druta. Kampita shakes the svaras in all the three octaves.

In the ganapatim kriti the svaras in the Pallavi ending proves this type of gamaka, also in the Sarvashri raga in the charanam part the svaras which reveals the sahithya Pramodakara murali proves the Kampita type of gamaka.

Ahata: A beauty in a lienable within the expressions. Ahata proceeds in ascending order, beating the note that goes before it. - eg: sr rg gm mp

For this gamaka the charanam part in the Sarvasri raga is chosen where the svara is PM MS SM

And the sahithya of which is vimochana gunanvitam

Pratyahata: a beautyslow within the avarohana krama will be said as Pratyahata gamaka, eg: sn nd dp pm.

The Pallavi part in the Ganapathi raga kriti shows this where the svara is SPGS the sahithya of which is ganapathim.

Tripucha: This means the Svaras in triplets: eg:sss rrr ggg mmm etc. **Andola:** When notes are swang in laghu speed it is said as Andola Playing svaras in the following manner eg: srs Dd srs Pp srs Mm srsGg srs Rr .

In the charanam part of the mahathi raga kriti this gamaka is shown. the svaras are GPG SS GPG SP, the sahithya is Aharam Ananda maya

Murchhana: Beginning on Shadja and continuing frequently within the arohana krama and wrapping up on the dirgha nishada, at that point beginning on rishaba and proceeding moreover and wrapping up on the dirgha shadja and so on, eg: srgmpdN rgmpdnS gmpdnsR mpdnrG pdnrgM.

4.1.3. Taladasa Pranas³

The process of the union and separation of the two hands and in accordance with the ten elements of musical time is known as tala. The pranas of Tala are

Kala: Helps to have an idea of the duration of the shadangas in absolute time.

Marga: This relates to the rhythmical construction of a musical composition and helps to reckon the tala accurately. The Prathama kala and the madhyamakala are made clear by the Marga of the piece.

Kriya: Kriya is divided into Sasabda kriyas, Nishabda kriyas and also Marga kriyas and Desya kriyas.

Anga: There are two types of angas they are Shadanga and shodasanga , the shodadangas are expanded into saptangas by the inclusion of druta sekharas which has three aksharakalas.

Graha: Graha means home or starting of the tala. This is of two types namely Sama and Vishama. Sama means the song and the tala will start together and Vishama which is also of two types like athitha and anahata where athitha means the song will start first and then the tala will start and anahata means the tala starts first and then the song starts.

Jati: This is of five types namely chathusra which has four countings, thisra which has three counts, misra which has the combination of chathusra and thisra, kanda which means the combination of misra and thisra and sankeerna which is a combination of thisra, misra,kanda and chathusra is sankeerna.

Kala: This is the minor unit or the fractional unit of the tala akshara. This has three divisions like the Eka kala where there is only one svara for each of the tala Dvikala where there are two aksharas for each kriya and Chatush kala where there are four aksharas for each kriya.

Laya: This is of three types namely Vilamba, Madhyama and Dhurita.

Yati: This deals with the disposition of the several angas in a tala. and the rhythmical plan or design of a beat as evidenced by the arrangement of its constituent angas is yati. In the event that taken in to thought and seen graphically, yati designs will be self-apparent.

Prof.P.Sambamurthy gave nitty gritty data with respect to this Taladasa Pranas. Yati This prana relates to few angas in a tala. Yati is six assortments of them. They are Sama, Srotavaha, Gopuchcha, Damaru, Mrudanga and Vishama Yati.

Sama yati: In the event that the design goes on consistently as taka taka taka etc. It is known as Sama yati

Srotovaha yati: Is the converse of expanding size occur.

Gopuchcha yati: This is often the structure of cow's tail. Usually a case in angas of progressively reducing magnitude occur.

Damaru Yati: The mien of the angas is such that it is limited at the centre and extends out towards the two closes, just like the Drum, Damaru or Udukkai. This will be seen as a Gopuchcha yati taken after by a Srotovaha yati.

Mrudanga yati: This is the converse of the above, the centre is broadest and narrows out towards the ends as in the mridangam. This can be viewed srotavaha yati followed by Gopuchhayati

Vishama yati.: Angas occur without any definite order. This is opposite of sama yati.

Prastara: Prastara of a tala anga means splitting up the anga into its possible component angas and presenting them with all possible varieties in a tabular manner.

Graha part of the selected compositions

Here the scholar has taken the **graha part** of the Tala dasa pranas to explain a little

S.No	Starting of the song	Section	Eduppu/Starting of Tala
1	Gan Ganapathim	Pallavi, Anupallavi and Charanam	Graha or Sama
2	Mahaneeya Matura	Pallavi, Anupallavi and Charanam	Anahata
3	Govinda ninna	Pallavi (firstsangati), Anupallavi and Charanam Pallavi (secondsangati)	Anahata and Sama
4	Uma sutam	Pallavi, Anupallavi and Charanam	Sama
5	Om Karaa Karini	Pallavi, Anupallavi and Charanam	Sama

To explain the Laya part here are some examples:

1. In the Ganapathi raga kriti the Pallavi and Anupallavi are started in the vilambitha kala that is in a slow tempo but the Charanam part is to be sung in Madhyama kala that is in the second speed or tempo
2. In the Sarvashri raga kriti also the Pallavi and anupallavi is started in the vilambitha kala and the Charanam part is sung in the Madhyama kala.

4.2 Rules to be adopted for Matu, the sahitya:

A sahitya gives more magnificence to any compositions. Sahitya or Matu is the most important portion of a composition. A melodic composition may have exposition or verse for its sahitya indeed composition is utilized, the Yati and Prasa will be found to happen at the proper places. This exposition is apropos called versified exposition. The Yati constitutes the interface between Laws that apply to the structure of

- a) sahitya: a sahitya (word) poetic and versified prose.
- b) acclimating to the laws of prosody Yati or Prasa or Yamakam or Yati Prasa
- c) Beauties of the lyrics

Pada: A Sahitya (word) is known as Pada. Pada implies a verse or line of verse. It is a quarter of the stanza. In a melodic composition, it speaks to one full avarta or a completeline of music whichever is longer. In Adi tala piece, a Pada may be break even with one avarta or two avartas of music. In Rupaka, Triputa and Chapu tala compositions, a Pada may comprise of four or eight avartas. Padas, that's the word which is very important. While singing one should not break the meaning of the word. The split of the word is said to be Padachcheda. The peak of a Pada is known as the Prasa. Prasa could be a jivakshara. This is asDvitiyakshara Prasa. This Dvitiyakshara Prasa is known as Edukai in Tamil.

Antya prasa implies the rhyme inborn within the finishing syllables of a line or pada.

Anuprasa is the redundancy of comparative letters, syllables or words within the conclusion of each line, so the examination on Prasa is

- a) Adi Prasa
- b) Anu Prasa and
- c) Antya Prasa

Adi Prasa: This has two types as

If the first letter same will be said as Monai in Tamil and

If the second letter same it will be said as Edukai in Tamil and as Dvithiyakshara Prasa

Example for Monai is Gam Ganapathim kriti

Gam Ganapathim Gam Gam Ganapathim Gam Gam Gam Ganapathim Example for Edukai is the Sarvashri raga kriti

Uma Sutam Namami Mama Manasa Stitam (Pallavi) **Kuma** rakrajam asamana sumeru deeram (Anupallavi)

Anu Prasa: This is the presence of comparative letters within the conclusion of the line Example for this is the Sarvashri raga kriti

Uma **sutam** namami mama manasa **stitam** (Pallavi) Kala vimochana **gunanvitam** (Charanam) , Gana **motitam** (Charanam)

Antya Prasa: Here the presence of the comparative syllables or letter will be in the end of the pada

Example for this is Janasammodhni raga

Govinda **ninna** namave chanda govinda **ninna** namave **chanda** (Pallavi) Anu renu trunakashta paripurna **govinda** (Anupallavi), **Nirmala** tmata nage iruvude **Ananda** (Anupallavi)

Svaraksharas: The Svara and the Akshara (letter) for the word's synchronization is called (svara + akshara) Svarakashara

Example for this is Gam Ganapathim kriti in Ganapathi raga where the starting svara is Ga and also the corresponding lyric for that is also Ga and also in the charanam portion of the Lavangi raga kriti where the svara is mmd and the lyric also starts with m.

Yati: Sama, Srotavaha, Gopuchcha, Damaru, Mrudanga and Vishama Yati.

Sama yati: In the event that the design goes on consistently as taka taka taka etc. It is known as Sama yati

Srotovaha yati: The structure of this yati is narrow in the starting and then widens

it is as in the case of a river.

Example for this is the Gnapathi raga kriti Gam Ganapathim

Gam Gam Ganapathim Gam Gam Gam Ganapathim bajecham

Gopuchcha yati: The structure of cow's tail. Usually a case in angas of progressively reducing magnitude occur.

Damaru Yati: The angas in structured such that it is limited at the centre and extends out towards the two ends, just like the Drum, Damaru or Udukkai. This will be seen as a Gopucha yati taken after by a Srotovaha yati.

Mrudanga yati: This is the convers of the above the centre is broadest and narrows out towards the ends as in the mridangam. This can be viewed srotavaha yati followed by Gopucha Yati

Vishama yati: The angas occur without any definite order. This is opposite of sama yati.

Conclusion:

Dr.M.B.K's explanation in this chapter has expressed that Sahitya is the vehicle for our Music meaning and excellence of the sahitya. he/she can perform with satisfying impact additionally to appreciate the execution Bhava poorva of the result will reach the audience and the full climate will be filled with Nada Brahma. As the explanation of Appar, a celebrated Tevara composer, recounted that Oosai Oliyellam Aanaai Neeye', Music, the sound itself is God. So, the environment within the theater will be one with the God

Foot Notes

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|---|--------------------|--------------------------------|--------|
| 1 | Prof.P.Sambamurthy | South Indian music
Volume 3 | Pg.165 |
| 2 | Ibid | | Pg.133 |
| 3 | Ibid | | Pg.168 |

CONCLUSION

Dr.M.Balamuralikrishna is an all-rounder. He sings, plays on the Violin and a couple of other stringed instruments with a high competence conjointly he could be a very good percussionist. He is additionally a prolific composer of a great variety of highly classical pieces. Dr. M.B.K.'s compositions are having an epitomic emotional expression and specialized virtuosity

Dr.M.Balamuralikrishna's concerts are special. His music incorporates a sublime mellowness. Dr. M.B.K freely interlaces his concerts with his claim compositions, be it a Varna in Todi, or a Kritis in Kalyana Vasantham or Tillana in Brindavani. are Dr.M.Balamuralikrishna's Tillanas with full of rhythmical essence. Whether it could be a Varna or a Kritis or a Tillana, which is rendered in a concert, it has power to capture the gathering of people and make them to appreciate and feel happy.

The first chapter is : Biography of Dr. M.Balamuralikrishna which deal with the Birth, Family, Awards received by Dr.M.B.K

The second chapter is : An explanatory consider of Classifications of Janya Ragas, this chapter deals with the list of 72 melakartas and their janya ragas

The third chapter is : Janya ragas invented by Dr.M.B.K and Notations , which deals with the janya ragas invented by Dr.M.B.K and the notations for the selected kritis

The fourth chapter is : An analytical study of the svara and the Sahitya
This chapter deals with the analysis of the kritis .

Excluding introduction and conclusion the four chapters are categorized and, Appropriate Bibliography and Appendices are given at the end of the thesis.

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APPENDICES



DR.M.BALAMURALIKRISHNA



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The Jugalbandi Series

*Pandit Bhimsen Joshi
& Dr. Balamurali Krishna*



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