APPENDIX I

MĖLA-S AND JANYA RĀGA-S IN VARIOUS LAKṢAṆAṄAGRANTHA-S
# APPENDIX - I
Mēla-s and Janya rāga-s given in various Lākṣaṇa-granṭa-s

<table>
<thead>
<tr>
<th>No.</th>
<th>Mēla</th>
<th>Rāga-s</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Mukhāri</td>
<td>Mukhāri and some Grāmarāga-s</td>
</tr>
<tr>
<td>2</td>
<td>Mālavagaula</td>
<td>Mālavagula</td>
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<tr>
<td></td>
<td>Gurjari</td>
<td>Mēcabauli</td>
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<td>Chāyāgula</td>
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<td>Śuddhabhairavi</td>
<td>Vēlāvali</td>
</tr>
<tr>
<td></td>
<td>Āndoli</td>
<td>Dēvagāndhāri</td>
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<td>Sāraṅganāṭa</td>
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<td>Śuddha-vasantar</td>
<td>Purva-gaula</td>
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<tr>
<td></td>
<td>Nārāyanī</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Hindōlam</td>
<td>Hindōl</td>
</tr>
<tr>
<td></td>
<td>Śuddharāmakriya</td>
<td>Mārgahindōla</td>
</tr>
<tr>
<td></td>
<td>Dēpaka</td>
<td>Bauli</td>
</tr>
<tr>
<td>6</td>
<td>Dēśākṣi</td>
<td>Dēśākṣi and a few other rāga-s</td>
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<td>Kannadagaula</td>
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<td>Turukka tōḍi</td>
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<td>Śuddhanāṭi etc</td>
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<td>Nādarāmakriya</td>
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<td>Śuddhavarāḷi</td>
<td>Śuddhavarāḷi</td>
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<td>Rītigaula</td>
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<td>Vasantabhairavi</td>
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<td>Kēdāragaula</td>
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7. Āhari 1. Ābhēri
8. Vasantabhairavi Vasantabhairavi
10. Kambhoji Kambhoji
11. Mukhari Mukhari
12. Sudharāmakriya Sudharāmakriya
13. Kēdāragaula Kēdāragaula
14. Hejjūjī Hejjūjī
15. Dēśākṣī Dēśākṣī

Caturdāṇḍīprakāśikā

1 Mukhāri 1. Mukhāri
2 Sāmaravālī 2. Sāmaravālī
3 Bhūpāla 1. Bhūpāla 2. Bhinnasaḍja
4 Hejjūjī 1. Hejjūjī 2. Rēvagupti
5 Vasantabhairavi 1. Vasantabhairavi
5. Nādarāmakriyā 6. Varāli
7 Bhairavi 1. Bhairavi 2. Ghanṭārava
8 Āhari 1. Āhari 3. Rītigaula
5. Dēvagāndhārī 2. Sālagabhairavi
10 Kambhōji 1. Kambhōji 2. Kēdāragaula
11 Sankarābharaṇa 1. Sankarābharaṇa 3. Nārāyanagaula
5. Nārāyanadēśākṣī 2. Ārabhi
12 Sāmanta 1. Sāmanta 4. Sāma
13 Dēśākṣī 1. Dēśākṣī
14 Nāṭa 1. Nāṭa
15 Sudhavārāli 1. Sudhavārāli
16 Pantiavārāli 1. Pantiavārāli
17 Sudharāma kriya 1. Sudharāmakriya
18 Simhārava 1. Simhārava
19 Kalīyāni 1. Kalīyāni

Rāgavibŏdha

Rāga-s

1. Mukhāri, 2. Turuṣka Tōḍī (or under Tōḍī mēla)
1. Mukhāri, 2. Rēvagupti
1. Sāmaravālī, 2. Vasantavarālī,
1. Tōḍī, 2. Turuṣka Tōḍī (or under Mukhāri mēla)
1. Nādarāmakri
1. Bhairava, 2. Pauravī
1. Vasantā, 2. Ṭakka, 3. Hijēja, 4. Hindōla
1. Vasantabhairavi, 2. Maravikā (Mārū)

10. Rītigāuda
11. Ābhīrānaṭā
12. Hammīra
13. Varāṭi
14. Śuddharāmakrī
15. Śrīrāga
16. Kalyāṇa
17. Kāmbōdi
18. Mallāri
19. Sāmanta
20. Karpāṭa
21. Dēśākṣi
22. Śuddhanāṭa
23. Sārāṅga

Sāṅgītapārijāta

No. Mēla | Saindhava | Manōhara | Mallāri | Rēvā | Pahāḍī | Trivaṇi | Saṅkarābharaṇa | Vēlāvalī | Nāṭya | Śrīrāga | Kalyāṇa
---|---|---|---|---|---|---|---|---|---|---|---
1 | Śuddha-mēla | Dhanārī | Tailāṅga | Lalitā | Maula | Maṅgalakausaka Pūrvi | Simharava | Bādahamsa | Šaṅkarāṇanda | Kalyāṇavarāṭi
2 | Gaurī | Nīlāṁbarī | Bahulā | Mālavagula | Mālava | Pāṁgalakauṣaka Pūrvi | Ṣivālabbhā | Sālāṅkanāṭa | Nāṭanārāyaṇa | Kalyāṇanāṭa
3 | Mukhārī | Māru | Kaumārī | Asāvari | Nāḍarāmākriyā | Sarvarī | Pāṭhaṇmaṇṭari | Chāyāṇaṭa | Cakradhara | Kōkiḷa
4 | Bhairavi | | | | | | | | | |
5 | Ābhīrī | | | | | | | | | |
6 | Sārāṅga | | | | | | | | | |
7 | Mālava | | | | | | | | | |
8 | Saṅkarābharaṇa | | | | | | | | | |
9 | Vēlāvalī | | | | | | | | | |
10 | Nāṭya | | | | | | | | | |
11 | Śrīrāga | | | | | | | | | |
12 | Kalyāṇa | | | | | | | | | |

Rāgalaksanaṇamu

1. Sri raga
2. Kannadagula
3. Vēlāvalī
4. Dēvagāndhāri
5. Sālagabhāravi
6. Mādhavamāṇāhari
7. Śuddhadesi
8. Mādhvamagrāma
9. Śrīrājān
10. Kāpi
11. Husēni
12. Saindhavi
13. Mālavāsri
14. Dēvamāṇāhari
15. Jayantasēna
2. Nāṭa
3. Mālavagula
16. Manjiraṅgu
17. Madhyamādi
18. Dhanyāśi
1. Udayaravicandrika
2. Sālagonāta
3. Ārdradēśi
4. Mālavagula
5. Takka
6. Gujji
7. Chāyāgula
8. Phalamājari
9. Nādarāmakriya
10. Gurdakriya
11. Maṅgalakauśika
12. Mēcabauli
13. Māgadhī
14. Gaurimanoḥari
15. Māruva
16. Gaudipantu
17. Sāvēri
18. Pūrvi
19. Bībhāsu
20. Gauḷa
21. Kannadabaṅgala
22. Pādi
23. Bauli
24. Lalita
25. Lalita
25. Malahari
26. Malahari
28. Pūrnapaṇḍcama
29. Sudhasāvēri
30. Mēgharaṅji
31. Rēvagupti
32. Mālavi

4. Varāli
5. Suddharāmakriya
6. Sankarābharaṇa
1. Dīpakam
2. Ārabhi
3. Suddhavāsaṇta
4. Sarasvatimanoḥari
5. Pūrvagula
6. Narayanasūdanaśāki
7. Sāmanta
8. Kuruṇji
9. Pūrnacandraṇa
10. Surasindhu
11. Jūławu
12. Bilāhuri
13. Gōḍumallāru
14. Kēḍāra
15. Kēḍaragula
16. Kāmbhōji
17. Nārāyanagula
18. Cāyatarāṅgini
18. Kāmbhōji
19. Sāmanta
20. Nāgadhvani
19. Sāmanta
21. Gālawasam
22. Erukulakāmbhōji
23. Kuruṇji
24. Kuruṇji
25. Kuruṇji
26. Erukulakāmbhōji
27. Kuruṇji
28. Kuruṇji
29. Nāṭakuraṇī
30. Nāṭakuraṇī
31. Kāmbhōji
32. Kāmbhōji

7. Kāmbhōji
1. Āhari
2. Ghanṭaravamu
3. Induṅaṅṭaravamu
4. Rīṅgula
5. Hinolavasantam
6. Anandabhairavi
5. Rīṅgula
6. Anandabhairavi
7. Ābhēri
8. Nāgagāndhāri
9. Dhanāśi
10. Hindola
11. Hindola

9. Mukhāri
10. Vēgavāhini
11. Induṅaṅṭaravamu
12. Hejuji
13. Sāmavarāli
14. Gāndhārapanca
15. Vasantaṅgaraṇi
16. Bhinna pāṇcapamānu
17. Dēśākṣi
18. Chāyānāṭa
19. Sārāṅga
20. Tōdi
21. Kalyani
1. Pantuvarāli
1. Bhinna pāṇcapamānu

Saudhakalyani

Saudhakalyani

Saṅgītārāmaṁta

1. Śrī rāga
2. Kannadagula
3. Dēvagandhāri
4. Sabhairavi
5. Suddhadēśi
6. Madhavamanōḥari
7. Madhyamagrāma
8. Saindavi
9. Kāpi
10. Huṣeni
11. Sriraṅjani
12. Mālavāśri
13. Dēvamanoḥari
14. Jayantasēna
15. Manirāṅgu
2. S'uddhanāti
1. Madhyamādo
16. Madhyamādo
17. Dhanṣyā
2. Udayaravicandrīkā
18. Pandhravājī
d2. Sārāganāti
5. Maṅgalakaiśikī
19. Śrīmadā
3. ārdrañītī
d5. Maṅgalavāja
8. Gaurīmanāhī
d7. Ākāśikī
d9. Māraṇā
10. Gaurīmanāhī
d11. Gukṣaṇī
d12. Purvī
13. Nādānāśraya
14. Sārāṁśṭri
20. Lalīta
15. Śaṅkā
16. Gaulipantar
17. Śāvī
d18. Kāmapī
19. Gaurīmanāhī
d19. Gaurīmanāhī
22. Ādī
d20. Lalīta
23. Kannadambāṅgāla
d21. Bāuli
25. Pūrṇapāṇcamam
d22. Pādi
26. Suddhasāvī
d23. Kannadabāṅgāla
28. Rēvagupti
1. Vēlāvali
29. Mālavi
2. Dīpaka
4. Sarasvatimānāhī
d5. Purvagvāla
7. Nārāyanadēśākṣī
d8. Sāmanta
10. Pūrṇacandrīkā
d11. Srasindhu
13. Bīlāhari
2. Arābi
4. Purvagvāla
5. Nārāyanadēśākṣī
d6. Sāmanta
7. Nārāyanadēśākṣī
d8. Sāmanta
8. Purvagvāla
d11. Srasindhu
12. Purvagvāla
13. Bīlāhari
14. Srasindhu
15. Bīlāhari
16. Purvagvāla
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23. Purvagvāla
24. Purvagvāla
25. Purvagvāla
26. Purvagvāla
27. Purvagvāla
28. Purvagvāla
29. Purvagvāla

APPENDIX II

RĀGA-S OF THE 15TH MĒLA IN
LAKṢAṆAñAGRANTHA-S – TABLE I

RĀGA-S OF THE 15TH MĒLA IN
LAKṢAṆAñAGRANTHA-S OF SOUTH INDIA –
TABLE II
### APPENDIX II

Rāga-s of the 15th Mēla in Lakṣaṇagrantha-s – Table - I

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<td></td>
<td>RL-S (Bibhasu)</td>
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APPENDIX III

MĀĻAVAGAUĻA MĒĻA AND ITS DERIVATIVES IN LAKṢAŅAGRANTHA-S WITH THE RĀGA-S IN SSP AS REFERENCE
## APPENDIX- III

Mālavagaula mēla and its derivatives in Texts with the rāga-s in SSP as reference

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<td>Gaula</td>
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sālaṅganāta
chāyāgula
maṅgalakaiśiki
megharañjani
mēcabauli
takka
nādarāmakriyā
pādi
rēvagupti
kannadaṅgala
gaula
lalita
gurjari
gundakriyā
malahari
bauli
ārdṛadeśi
dēvaraṅji
saurāśtra
pūrvi
gaudipantu
māruva
sāvēri
mālavapaṅcamam
pūrṇapaṅcamam
mārgadeśi
rāmakali
pharaju
gauri
vasanta

RV
mālavagula
gaudi
caitī
pūrvi
pādi
dēvagāndhāra
gōṇḍakriyā
kuraṅji
bahuli
rāmakri
pāvaka
asāvarī
paṅcama
baṅgāla
śuddhalalitā
gurjarikā
paraja
śuddhagauḍa

RL-S
mālavagula
sālaṅganāta
ārdṛadeśi
chāyāgula
takka
gujjari
gundakriya
phalamaṅjari
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saurāśtra
maṅgalakauṣika
mēcabauli
māgadhi
gaurimānōhari
māruva
gaulipantu
sāvēri
pūrvi
bībhāsu
bauli
kannadaṅgala
pādi
bauli
lalita
malahari
pūrṇapaṅcamam
śuddhāsāvēri
mēgharañjii
rēvagupti
mālavī

SSA
mālavagula
sāraṅganāti
ārdṛadeśi
chāyāgula
maṅgalakaiśiki
mēcabauli
magadi
gaurimānōhari
takka
gurjari
gundakriya
paḷamaṅjari
nādarāmakriyā
saurāśtri
māruva
gaulipantu
sāvēri
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gaula
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rēvagupti
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pharaju
gauri
vasanta
SPar
Gaurī
Mallāri
Rēvā
Pahāḍī
Trīvaṇī
Lalitā
Maula
Maṅgalakauṣāka
Surālaya
Bahulā
Mālavagaula
Pūrvī
Arjuna
Kaumārī
Asāvarī
Nādarāmakriyā
Śarvarī
APPENDIX IV

JANYA RĀGA-S DESCRIPTION IN VARIOUS LAKṢAṆAṆAGRANTHA-S
APPENDIX – IV

Janya Rāga’s Description In Various Works

Sampūrṇa rāga-s

1. Māyāmālavagaula
   SMK Mālavagaula mēla
       Mālavagaula
   RTC Mālavagaula mēla
       Mālavagaula
   SRC Mālavagaulḍa mēla
       Mālavagaulḍa
   RM Mālavagaulḍa
   RMala Mālavā
   R.Kau Mālavagaulḍa raga
       Mālavagaulḍa mēla
   RV Mālavā
   SP Mālavā
   Mālavagaula
   RTV Mālavā/Mālavi
       Mālavagaulḍa
   HK Mālavā
   RL-S Mālavagaulḍa
   SSA Mālavagaulḍa
   MV Mālavagaulḍa/
       Māyāmālavagaulḍa

śuddha sa, ma, pa, dha, cyutamadhyama gandhara, cyutasadja niśāda
uttama, ni – nyāsa, amsā, and graha, lacking ri and pa it is
auduva, occasionally it includes ri and pa, sung in evening time
śuddha sa, ri, ma, pa, dha, cyutamadhyama ga, cyutasadja ni –
five śuddha svaras and two vikṛta svaras.
ni – nyāsa, sa as amsa and graha, and audava lacks ri and pa,
sometimes included, sung in evening time
śuddha sa, ri, ma, pa, dha, laghu sa, and ma
ni – amsa, graha and nyasa may leave out ri and pa, to be
performed in the evening
ni – graha, amsa, nyasa, may drop ri and pa, sung in evening
time. Gauḍī mēla
Gauḍī mela, may drop ri and pa, ni – aṃśa, nyāsa, vira and
śṛṅgāra rasas, sung in evening time
sa, ri, ma, and pa are śuddha, dha is śuddha, pata ma [antara ga]
ni – nyāsa, amsa, graha, ri and pa occur occasionally, sung at
dusk, its murcana is rajani.
sampūrṇa, or may drop ga and dha, ni nyāsa, aṃśa, graha
sa, ri ma, pa and dha are śuddha, mṛdu ma and mṛdu sa
[sancaras given]
komala ri and dha, tīvra ga and ni, , other and other śuddha
svaras.sa-graha, sa, ri nyāsa and aṃśa [sancaras given]
arises from the svaras of Gauri, lacks dha. deops ga in ascenfit
ga is included in ascenfit is to begin with pa and end with ma.
kōmala ri and dha, tīvra ga and ni.sa and ri nyāsa and
aṃśa[sancaras given]
arising from the svaras of Gauri, excludes dha, in ascenfit ga is
deopped, if gandhara does occur in ascenfit, the murcchana is
only up to ma, in ascenfit ga should occur only from pa to ma
[ sancara – with pa ma r g m r s is present]
Gauri samasthānam-ga, ma , pa , and dha,pa and sa in ascenfit, ri
and sa and dha, pa and sa, ma and ga, ri and sa, n and sa[in
descent] [sancara given]
mēḻakarta, sa, ri, ma, pa, and dha are śuddha. ga in antara and ni
is kākali. svara progress in straight movement in ascenfit and
descent.[āyittam, gita prayōgas given]
sa, ri, ma, pa, and dha are śuddha. ga in antara and ni is kākali.
mela is said to be made up of seven svaras, melodic movement
not deviuous in ascenfit and descent [āyitta, gita prayōgas given]
raga MG is pūrṇa, sa as graha, sung at all times
rāgāṅga rāga
2. Śālaṅganāṭa

SSudha

Sālaṅgaṇāṭi

Gurjari mēla, sa-nyāsa, graha, amśa, vādiis pa, samvādi is pa, ga and ni are vivādi, anuvādi ri and dha.āksiptika, rāgavardhani, vidāri, varthani are given

CDP

Sāraṅgaṇāṭa

Gaula mēla, sa-nyāsa, graha and amśa, sampūrna, sa-vādi, ma,pa-samvādi, ga ni- vivādi, dha, ri - anuvādi, sung in the evening.

RL-S

Śālaṅgaṇāṭa

Mālavagaulamēla, sampūrna, ga and ni do not occur in straight order in ascent from madiha sa to tara sa, ga occur in the svara passage from sa and ri to pa and dha.da occurs in the svara passage from ma to tara sa. [eg. tāna, thāya prayogas given]

SSA

Sāraṅgaṇāṭi

sampūrna, sa-nyāsa, graha, and amśa, mālavagaula mēla, sung in the evening, in ascent ga and ni do not occur regularly, [descriptions as in RL]

RL-MV

Śālaṅgaṇāṭa

sampūrna, omits ga and ni in ascent, sa-graha, sung in evening twilight, upāṅga raga

SSP

Sālaṅgaṇāṭa

srmpdsnndpmgrs

S.Cud

Sāraṅgaṇāṭa

Māmālavagula mēla, sa-nyāsa, amśa, graha, omits ga and ni in ascent, complete in deviuous descent

Śālaṅgaṇāṭa

srm pdsnsdpm grs

SSS

Sāraṅgaṇāṭa

MMG mela, sa-nyāsa, amśa, graha, omits ga and ni in deviues ascent, and complete in deviues descent. srm p d s n s d p m g r s n s

MBC

Sārgaṅaṭa

MMG mela, drops ga and ni in ascent, takes sinsdpms in descent

RL

Sāraṅgaṇāṭa

mela MMG, sa - nyāsa, amśa, graha, drops ga in ascent, complete in descent- srm p d n s N d p m g r s

Śālaṅgaṇāṭa

Andra-srm p d Sd p s n s d p m g r s

MMG mēla, sa-nyāsa, amśa, graha, drops ga and ni in ascent, complete in deviuous descent. srm p d s n d p m g r s/Andra snsdsn p m g r s

SSS

Sālaṅgaṇaṭa

srm p d s / s d p s n s d p m g r s, sa- graha

Ch/Tas

Salanganata

srmpds/sdpgrs

Ap

-sd/-s n s d p m g r s

Sc

-srm p d s d p s/-do-

Sk/Gs/

/srss/Mn/Ps

saranga nata

srmpds/sdpgrs
3. Chāyāgūla

-SSudha Chāyāgūla: Gurjari mela, ni-graha, ama, nyasa, sampurna
-CDP Chāyāgūla: Gaula mela, ni-graha, ama, nyasa, sampurna
-RL-S Chāyāgūla: MG mela, sampurna, svara sancaras given, suitable for ghāna alone.
-SSA Chāyāgūla: MG mela, sampurna, ni graha sung at all times, svara sancaras.
-RL Chāyāgūla: MMG mela, sa-graha, amsa, nyasa, drops ni in ascent,
s r g m p d s s n d p m g r s
-3 -mela, Ap Chāyāgūla: s r g r m p d n s – s n d p m g r s
-3 Sku/Ps1
-3 Mn1
-15 Ch1
-15 Pe2/Mn2
-15 Sk
-15 Tas
-15 Ch2

4. Maṅgalakāśīkī

-SP Maṅgalakōśika: gaurīmela, dha-udgraha ,amsa, nyasa, svara movements given, dha and ni combination
-RTV Maṅgalakauśika: gaurī mela, dha- udgraha, dha-amsa, graha, [dha and ni ccombining]
-RL-S Maṅgalakāśīkī: MG mela, sampūrna raga, svara movement occurs in a straight in ascent and descent
-RL-MV Maṅgalakāśīkī: takes cyuta pañcama , devious ascent and sampūrna descentsa-graha., upāṅga, rakti raga.
-S.Cud Maṅgalakāśīkī: MMG mela, sa-nyasa, amsa, graha, omits ri in devious ascent, and complete in descent, s m g m p m d n s n d p m g r s
-SSS Maṅgalakāśīkī: s m g m p m / p n d p m g r s, MMG melam
-MBC Maṅgalakāśīkam: MMG melam, s m g m m d n s in ascent s n d p m g r s in descent
-RL Maṅgalakāśīkī: sa-nyasa, amsa, graha, drops ri in devious ascent and complete in descent s m g m p d n s s n d p m g r s s
-Ch/Tas/San Chānyāgūla: Mangalakāśīkā-[Mangala kausika]-
-Sc/Gs/ Ap/Gv/Mn Ap
-Sk Bhag
-SSS
-Ps
5. Mēcabauli
SSudha  mēcabauli  gurjari mēla, sa-graha, amsa, nyasa, sampūrna
RL-S  mēcabauli  Mālavagaulāmēla, sampūrna, sancaras given,
SSA  mēcabauli  Mālavagaulāmēla, sampūrna, sancaras given, auspicious, sung at
all times.
RL-MV  mēcabauli  sampūrna, omitting ma and ni in ascent, sa – graha, other name
  gummakāmbhōji.
SCud  mēcabauli  māyāmālavagaula mēla, sa-nyasa, amsa, graha, omits ma and ni
  in ascent and complete in descent, s r g p d s s n d p m g r s r s
SSS  mēcabauli  s r g p d s s n d p m g r s
MBC  mēcabauli  MMG mela, drops ma and ni in ascent and complete in descent
RL  mēcabauli  MMG mela, sa-nyasa, amsa, graha, drops ma in ascent, complete
  in descent s r g p d s / s n d p m g r s [see gumma kambhoji]
Sc/SSS/
Gs/Gv/Mn/
Ch/Ps/Tas/
San
Ap  mēcabauli  s r g m p d s / -do
Sk
Gumma
kambhoji
Sc/SSS/Ap/
Mn/Ps/Gv/Vs
Ch/Tas
Gs  s r g m p d s / s n d p m g r s
s r g p d n s / -do-
  s r g p d n s / s n d p m g r s
6. Takka
SRC  Tākka  sa-amsa, graha, and nyasa, , antara and kakali nisadha, sampūrna,
  performed in the last watch
RM  Tākka  Gauḍi mēla, sa-graha, amsa, nyasa, shines with kakali and antara-ga and
  ni, sung in the evening time
RMala  Tākka  putra raga, son of sri raga, ga and ni have moved two steps up from their
  suddha positon, purṇa, sa-graha, amsa, and nyasa
RV  Tākka  sa-amsa, nyasa, graa, sampūrna, sung at the end of the day, vasanta mēla.
SP  dḥakka  komala ri and dha, in the Ābhūri mūrchanā, deops dha in ascent, svara
  movements given.
RTV  Tākka  takes Ābhūri scale, kōmala ri and dha, drops ma is descent. svara
  movements given
ASR  Tākka  sa-graha, amsa, nyasa, beautiful with kakali ni and antara ga, ,
  performed in the evening
RL-S  Tākka  śaḍjagrāma, , takes themela Mālavagaula, sampūrna rāga, pancama
  occurs rarely, the svaras occur in distant combinations in ascent and
descent. [svara movements given]
SSA  Tākka  mela Mālavagaula, sampūrna rāga, pancama occurs rarely, sa-graha, wise
to sing in the latter part of the day. [svara movements given]
7. Nādarāmakriya

SMK  Nādarāmakriyā  madhyama class, sa-nyasa, graha, amsa, sampūrṇa, sung in the fourth watch of the day
Nādarāmakriyām  sa-dhūra, sa, ma, pa, dha, ri, cyutaśadja ni, sādhāraṇa gā[11th mela]
aela

RTC  Nādarāmakriyā  madhyama raga, complete in svara content, sa-graha, amsa, nyasa, sung in the closing hours of the day.
Nādarāmakriyām  sa-dhūra, sa, ma, pa, dha, ri, cyutaśadja ni, sādhāraṇa gā
ela

SRC  Nādarāmakriyā  sūdhā sa, pa, ri, dha, ma, sadharana ga, laghu sa
mela
Nādarāmakriyā  sa-graha, amsa, nyasa, sampūrṇa, sung in the evening

RM  Nādarāmakriyā  ni and ga moved up to the first step in mela [corresponds to 8th mela in 72]
mela
Nādarāmakriyā  sa-graha, amsa, nyasa, sampūrṇa, sung in the evening time.
mela

RMala  Nādarāmakriyā  wife of Śrīrāga, ni and ga have moved up three steps and one step from their suddha position, sampūrṇa, sa-graha, amsa, nyasa, sung in the evening [mela of Nādarāmakriyā would correspond to 9th mela in 72]

RV  Nādarāmakriyā  sa-amśa, nyasa, graha, sampūrṇa, beautifull in the night
Nādarāmakriyā  sadharana ga, ṅṛdu sa, sa-dhūra sa, ri ma, pa and dha [corresponds to 9th in 72]
mela

SSudha  Nādarāmakriyā  Gūrjari mela, sa-nyasa, graha, amsa, sampūrṇa
ra ga

CDP  Nādarāmakriyā  Gaula mela, sa-nyasa, graha, amsa, made up all svaras, sung in the evening.

SP  Nādarāmakriyā  Gaurī mela, adorned with ma, sa-serving as udgrāha, ni-nyasa, drops ga in ascent. [svara moements given]

RTV  Nādarāmakriyā  Gaurī mela, adorned by ma, commences udgrāha with sa, ni as nyasa, drops gandhara in ascent. [svara movements given]

ASR  Nādarāmakriyā  mi and ga having gone one step
mela

Nādarāmakriyā  sampūrṇa, sa-graha, amsa, nyasa, sung in the evening.
mela

RL-S  Nādarāmakriyā  suitable for ghana and naya, mela-mālavagaula, sampūrṇa rāga,
sung in the evening time, svara movement occur in straight manner in ascent and descent,[movements given] MG mēla, sung in the evening, sampūrna, sa-nyasa, graha, amsa, svara movement in ascent and descent is not devious,[svara movements given]

8.Gujjari

SMK Ghūrjāri uttama rāgā, sādava, lacking pa, ri-graha, amsa, nyasa, occasionally includes pa in descent, sung in the first watch of the day, MMG-mēla

RTC Ghūrjāri ri – graha, nyasa, amsa, sadava, lacks pa, pa in included in descent, sung at sunrise, MG – mēla

SRC Gurjāri ri-amsa, graha, nyasa, sa- dropped rendered with mṛdu gamaka, at the end, sung in the early morning. MMG-mela

RM Gurjāri ri-graha, amsa, nyasa, may drop pa, it gives pleasure at dawn. Gaudī mela

RMala Gurjāri rāgini, wife of Deśikāra, mela rāmakrī, may drop sa, ri- graha, nyasa, amsa, sung at dawn[rāmakrī correspond to 15th mela]

RKau Gurjāri sampūrna, ri- graha, ama, nyas, always combined with Bahuli, , occasionally drops sa, sung at dawn, MG mela

RV Gurjāri ri-nyasa, graha, ama, lacks pa, sung at dawn

SSudha Gurjāri sampūrna. ri-nyasa, graha, amsa[some agree pa is omitted in scent]

RMala Gurjāri sa, ri, ma, pa, dha are shuddha, ga is antara, ni kakali

CDP Gurjāri ri-graha, sampūrna, rāgāṅga, gaula mēla, sung at dawn, described as omitting dha in descent.

SP Gurjāri mālaga mēla, drops ma and ni in descent, possesses a madhyama clinging to ga and sa to dharvata. ga muchanan.[svara movements given]

RTV Gurjāri mālava mela, drops ma and ni in descent, ma which clings to ga, ni svara which clings to dha

southern

gurjari

northern
gurjari

it takes suddha ga, otherwise like the former.

HK Gurjāri rāgini, audava set of svaras, g p d s s d p g r s

HP Gurjāri audava, drops ma and ni, commencing on ga, dha-amsa.

ASR Gurjāri ri-graha, amsa, nyasa, may drop pa, sung in the early morning

ASV Gurjāri in RV- ri-nyasa, graha, amsa, lacks pa, sung at dawn

in Manjari- gaudi mela- ri- graha, amsa, nyasa, lacks pa. sung at dawn

in Candrodaya-MG mela, ri-amsa, graha, nyasa, sung in the early morning

in Nṛtyanīrṇya – ramakrī mela, ri- graha, nyasa, amsa, sung at dawn

in Ṣṛdayaprakāśa- ri and dha becoming komala, ga and ni tivra, audava raga, commencing on ga, dha-amsa

in parjata- malava mela, drops ma and ni in descent, ma clining to ga and sa to dha. ga – murchana, this is southern gurjari.
Northern gurjarī suddha ga, otherwise similar.

vibhāsa of Ṭakka, takes mela of MG, sampūrna, straight combination of
svaras in ascent and descent, early morning raga.[svara movements
given]

MG-mela, sampūrna, ri-graha, sung in the early morning.svara
movements in ascent and descent does not make devious combinations.

Sampūrna, ri-graha, sung in early morning. upānga rāga.

MMG-mela, ga-graha, nyasa, amsa, complete in scent and complete in
devous descent- s r g m p d n s d s n d p m g r s

MMG melam.

s r g m p d n s - s d s n d p m g g r s

MMG mela, sa-nyasa, amsa, graha, complete in ascent and complete in
devous descent, s r g m p d n s s d n d p m g r s, alternatively, s d n p m g r
s - s d s n d p m g r s

s r g m p d n s / s d n p m g r s

-do-/ s d p m g r s [see Ard.Desi]

-do-/ s d n d p m g r s

s r g p d s / -do-

9. Gundakriyā

sa-amsa,graha,nyasa, śādava, drops dha, sometimes includes dha, sung
in the first watch.

madhyama rag, although lacking dha, includes it occasionally,
śādava, sa- graha, nyasa, amsa, sung in the first watch of the day

sa-amsa,graha,nyasa, leaves out dha, sung early in the morning.MG-
mela

wife of sriraga,gurjari mela, lacks ri and dha, sa- graha, amsa, nyasa,
sung at daybreak.

lacks dha, sa-graha, nyasa, amsa, sung at daybreak, MG mela

sa-nyasa,graha, amsa, gaula mela, sampurna

MG mela, kriyaṅga raga, sampurna, occurs in straight and devious
combinations in ascent and descent[movements given]

MG mela, sampurna, sa-graha, amsa, nyasa, sung in the early
morning. svara movement in ascent and descent progresses directly
and deviously[movements given]

s r m p n s / s n p d p m g r s

10. Ardadeśi

under suddharamakriyamela, adama raga. no other

s r p m n s / s n p d p m g r s

s r g r m p n s / -do-
CDP  
RL-S  
SSA  
RL-MV  
S.Cud.  
SSS  
MBC  
RL  

<table>
<thead>
<tr>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Under Gaula mela.</td>
</tr>
<tr>
<td>MMG mela, sampurna, svara movements given</td>
</tr>
<tr>
<td>MMG mela, sampurna, sa-graha, nyasa to be sung at daybreak, svara movements given</td>
</tr>
<tr>
<td>MMG, upanga, sampurna, sa-graha, can be sung at any time of the day.</td>
</tr>
<tr>
<td>MMG-mela, sa-graha, amsa and nyasa,</td>
</tr>
<tr>
<td>s r p m p d n s s d p m g r s s</td>
</tr>
<tr>
<td>s r g m p d n s s d p m g r s, sa-graha</td>
</tr>
<tr>
<td>MMG mela, complete in ascent, drops ni in descent</td>
</tr>
<tr>
<td>MMG mela, sa-nyasa, amsa, graha.</td>
</tr>
<tr>
<td>s r g m p d n s s d  m g r s</td>
</tr>
<tr>
<td>s g m p d n s s d p m g r s</td>
</tr>
<tr>
<td>s r g m p d n s s d p m g r s</td>
</tr>
</tbody>
</table>

Ch  
Sc/Sss/Sk/  
Gs/Sp  
Mn/Ps  

<table>
<thead>
<tr>
<th>Desi</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Ardradesika — Sk/Gs/Sp: Arudra Desiki — SSS, Vide: Marudra Desi: Mitrakirani: Kummumambari)</td>
</tr>
</tbody>
</table>

11. Saurashtra  
SMK  
RTC  
RKau  
SSudha  
CDP  
RTV  
RL-S  
S.SA  
RL-MV  
S.Cud  
SSS  
MBC  
RL  

<table>
<thead>
<tr>
<th>Saurashtra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adhama class, sampūrṇa, sa-nyasa, graha, amsa, sung in evening time, MMG mela</td>
</tr>
<tr>
<td>Adhama rāga, sa-nyasa, amsa, graha, sampūrṇa, sa, and occasionally as nyasa, amsa, graha, sung in the night hours.</td>
</tr>
<tr>
<td>MG mela</td>
</tr>
<tr>
<td>Sampūrṇa, sa and occasionally pa nyasa, amsa, graha, sung by musicians at dusk, MG mela</td>
</tr>
<tr>
<td>Gurjari mela, sa-nyasa, graha, amsa, ma and pa samvādis, ni and ga are vvādis</td>
</tr>
<tr>
<td>Sa-nyasa, graha, sa-nyasas, superior offspring of gaula mela, sampūrṇa, sa- vadi, ma and pa samvādis, ni anuvādi, ri and dha vivādi, sung at all times</td>
</tr>
<tr>
<td>Gaurī mela, commences its udgriha [movement] on dha, dha, nyasa, amsa, it is shaken at almost all the svaras[movements given]</td>
</tr>
<tr>
<td>Suitable for ghana and naya MG mela, sampūrṇa, svara movement occurs in straight as well as devious course in ascent and descent. Occasionally śuddha ni occurs.[movements given]</td>
</tr>
<tr>
<td>MG mela, sa-nyasa, graha, amsa, sung at all times.[movements given]</td>
</tr>
<tr>
<td>Sampūrṇa, sa-graha, sung at all times, at places pañcaśruti dhaivatais employed, bhāśāgā rāga, rakti rāga</td>
</tr>
<tr>
<td>MMGmela, sa-nyasa, amsa, graha, complete in ascent and descent, s r g m p d n s s n d p m g r s</td>
</tr>
<tr>
<td>s r g m p d n s s n d p m g r s, sa-graha, MMG mela</td>
</tr>
<tr>
<td>Harikāmbōdi mēlam, s r g m p d n s in ascent, drops ni in descent</td>
</tr>
<tr>
<td>MMG mela, sa-nyasa, amsa, graha, complete in ascent and</td>
</tr>
</tbody>
</table>

Saurashtra
Saurāṣṭrī- The works mention a raga called saurāṣṭrī apart from giving saurāṣṭrī as follows:
SRC under kedara mela, RM under 30th mela, RMala under 29th mela, RV under 29th mela, HP under 22nd mela and ASV under mela saveri, and sriraga, MBC under harikambodi mela.

12. Pūrvī

| SRC  | Pūrvī | sa-amsa, nyasa, graha, sampūrṇa, sung in the fourth watch of the day, MG mela sa-graha,amsa, nyasa, sampūrṇa, sung in evening time, gaṇḍī mela sampūrṇa, sa- nyasa, graha, ga-amsa, sung in the evening, MG mela,[svara movements given] gaurī mela, affords much delight, sa- udgrāha, ga-nyāsa, amsa [movements given] gaurī mela, commences its udgrāha with sa, ,delightful raga,ga- nyāsa, amsa.[svara movements given] sampūrṇa, sa graha, amsa, nyas, it is beautiful, performed in the evening.
in manjari-sa-graha, amsa, nyasa, sampūrṇa, bright, sung in evening time in Candrodaya sa-amsa,nyasa,graha, sampūrṇa, performed in the fourth watch of the day.
in Pārījāta – affords much delight, mela gaurī,sa- commencing, ga- nyasa, amsa RV sampūrṇa, sa- nyasa, graha, ga-amsa, sung in the evening. dēśī rāga, MG mela, sampūrṇa, in ascent and descent the course of the svaras occurs properly[movements given] MG mela, sung in the third watch of the day, sampūrṇa, sa-graha, amsa, straigh melodic movement in scent and descent[movements given] sampūrṇa, sa-graha, fit for all times of the day, RL includes 'pauravi' among the bhāṣāṅga ragas of the 15th mela, rakti raga, dēśīya class.

<p>| RL-S | Pūrvī | MMG mela, sa-nyasa,amsa, graha, complete in ascent and descent |
| SSS | Pūrvī | s r g m p d n s s n d p m g r s |
| MBC | Pūrvī | s r g m p d n s s n d p m g r s. MMG melam, sa-graha |
| RL | Pūrvī | MMG melam, s r g m p d n s in ascent and complete in descent |
| Ap | Pūrvī | MMG mela, sa-nyasa, amsa, graha, complete in ascent and in descent s r g m p d n s s n d p m g r s |
| Gv1 | Ch/Tas/San | s r g m p d n s /-do- |
| Gv2/Mv | | s r g m p d n s /-do- [a bhashanga raga] |</p>
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma</td>
<td>bhāṣāraga, desi raga, takes MG mela, sampurna, ga and dha are skipped in ascent and in descent occur properly</td>
</tr>
<tr>
<td>Sc/Sk/Gs</td>
<td>arises from the mela MG, bhā of boṭtu, sa-GA, purna, sung in the evening, ga and dha are skipped in ascent and in descent the melodic movement is straight.</td>
</tr>
<tr>
<td>Mn</td>
<td>sampurna, sa-graha, omits ga and dha in ascent, sung at all times of the day by superior musicians, bhasanga raga mala MMG, sa-NAG, complete in devious ascent and complete in descent</td>
</tr>
<tr>
<td>Tul</td>
<td>Harikāmbōdi mela, sa gr rpm dp ns / sn dp mg rs in ascent and complete in descent</td>
</tr>
<tr>
<td>RL</td>
<td>MMG mela, sa-nyasa, amsa, grahamdrops ga and dha in ascent and complete in descent, sa rpm ns sn dp mg rs -do/- sn dp md mg rs</td>
</tr>
<tr>
<td>SSA</td>
<td>-do/- sn dp md mg rs [see gauri]</td>
</tr>
<tr>
<td>RL-MV</td>
<td>sa-amsa, graha, nyasa, lacks ri and dha, performed at all times, MG mela</td>
</tr>
<tr>
<td>S.Cud</td>
<td>sa- graha, amsa, nyasa, lacks ri and dha, it is bright, sung at all times</td>
</tr>
<tr>
<td>SSS</td>
<td>rāginī, wife of siddhabhairava, possesses ni and ga which has moved up three steps, drops ri and dha, pa – graha, amsa, nyasa, is full of martial spirit, fit for all times</td>
</tr>
<tr>
<td>MBC</td>
<td>lacks ria nd dha, sa as nyasa, ga amsa and graha, sung at all times, [Vasantabhairavi mela which would correspond to 14th of 72]</td>
</tr>
<tr>
<td>Ps/Ms</td>
<td>sa- graha, amsa, nyasa, lacks ri and dha, sung at all times</td>
</tr>
<tr>
<td>Ch/Tas</td>
<td>deśi rāga, MG mēla, sampūrna, [svara movements given ]</td>
</tr>
<tr>
<td>Gv1</td>
<td>MG mela, sampūrna, sa-graha, sung in the evening, [svara movements given]</td>
</tr>
<tr>
<td>Sc/Sk/Gs/Ap/Mn/</td>
<td>omits ri in ascent, sampūrna, sa-graha, sung at all times, bhāsārīga rāga</td>
</tr>
<tr>
<td>Gv2</td>
<td>MMG mela, sa-nyasa, amsa, graha, omits ri in devious ascent in complete in descent sa rpm ns sn dp md mg rs</td>
</tr>
<tr>
<td>14. Māruva</td>
<td>sa rpm ns sn dp md mg rs, sa- nyasa, graha, amsa, drops ri and dha in ascent and complete in</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SRC</td>
<td>Mārvikā</td>
</tr>
<tr>
<td>RM</td>
<td>Māru</td>
</tr>
<tr>
<td>RMala</td>
<td>Māravi</td>
</tr>
<tr>
<td>RV</td>
<td>Mārvikā</td>
</tr>
<tr>
<td>ASR</td>
<td>Māru</td>
</tr>
<tr>
<td>RL-S</td>
<td>Māruva</td>
</tr>
<tr>
<td>SSA</td>
<td>Māruva</td>
</tr>
<tr>
<td>RL-MV</td>
<td>Māruva</td>
</tr>
<tr>
<td>SCud</td>
<td>Māruva</td>
</tr>
<tr>
<td>SSS</td>
<td>Māruva</td>
</tr>
<tr>
<td>MBC</td>
<td>Māruva</td>
</tr>
<tr>
<td>RL</td>
<td>Māruva</td>
</tr>
</tbody>
</table>
Sāvērī

SMK  Sāvērī  adhama class, dha- nyasa,amsa,graha, auduva, ga and ni are dropped.sung at dawn Śaṇkanāṣa mela,[correspond to 29th in 72]

RTC  Sāvērī  adhama raga, dha-amsa,nyasa,graha, audava, lacks sa and pa, sung at daybreak., sāraṇgāṇāṭa mela- 29th mela in 72 mela

SRC  Sāvērī  dha s amsa, graha, nyas, lacks sa and pa sung at daybreak-kēdāra mela, correspond to 29th mela in 72 scheme.

RM  Sāvērī  lacks sa and pa, dha- graha, amsa, nyas, affords pleasure at dawn, kēdāra mela, corresponds to 29th mela in the 72 mela

RMala  Sāvērī  rāginī, wife of Naṭtanārāyaṇa possesses dha and ni ri and ga have moved up two or three steps from suddha position, dha- graha, nyas, amsa, drops sa and pa, sung at dusk. [svaras correspond to 29th mela in 72 mela]

RV  Sāvērī  lacks sa and pa, dha- amsa, nyasa, graha, sung in the early morning, , mallāri mela, [ corresponds to 29th in 72 scheme]

SSudha  Sāvērī  gurjāri mela, sa-nyasa, graha amsa, absence of ni and ga , auduva.

CDP  Sāvērī  pa-nyasa,amsa, graha, gaulamela. omits ga and ni in ascent sung in the morning

SP  Sāvērī  possessing tivra ga and other suddha svaras, commences udgраha with dha , ma-amsa, lacks ni and drops ga in ascent. [svara movements given]

RTV  Sāvērī  tivra ga, others suddha svaras, drops ni in descent, and ga andni in ascent, commencing its udgṛhā with dha, ma-amsa,[svara movements given] [mela of saveri would correspond to 28th mela in 72if the other svaras are suddha, or otherwise svaras of gauri mela]

ASR  Sāvērī  lacks sa and pa, has dha as graha, amsa, nyasa, delightful sung at daybreak.

ASV  Sāvērī  in manjari- lacks sa and pa , dhap GAN, sung at dawn in Candrodāyā – dha AGN, lacks sa and pa sung at daybreak in Nṛtyanirmaya - dha ani antya and likewise ri and ga which have moved up two and three steps from theier suddha positions and other suddha svaras, dha-GNA, drops sa and pa, sung at dusk.

in pārijāta- tivra ga, other suddha svaras, commences udgṛhā with dha, ma-amsa, lacks ni and drops ga in ascent.

RL-S  Sāvērī  dēśi raga, MG mela, sampūraṇa, in ascent ga and ni are skipped, in descent the svara movement occurs properly[movements given]

SSA  Sāvērī  MG mela, sampūraṇa, sung at dawn, sa as nyasa, graha, amsa, ga and ni are skipped in ascent, in descent the melodic movements is regular

RL-MV  Sāvērī  sampūraṇa, omits ga andni in ascent, sung with trisruti ga and ni at places, bhāṣāṅga rāga, rakti rāga.

SCud  Sāvērī  MMG mela, ma-NAG, omits ga and ni in scent and complete in descent, s r m p d s n d p m g r s r s

SSS  Sāvērī  s r m p d s n d p m g r s , sa-graha, MMG melam

MBC  Sāvērī  MMG melam, drops ga and ni in ascent and complete in descent.

RL  Sāvērī  MMG mela, sa-nyasa,amsa, graha, drops ga and ni in ascent, complete in descent – s r m p d s n d p m g r s
16. Mālavapañcamam

RL-MV: Mālavapañcamam
Malavapañcama sampūrṇa, omits dha in ascent, sa- graha, sung at all times, bhāṣāṅga raga of the 15th mēla.

SSP: sṛgm pns nd pdp mg rs, mention of gita phrases, pratimadhyaṃ occurrence in a sancara.

Mn/Ps: Malavanchamam vide: prakaranjanī
sṛgm pns / sn dp mg rs

17. Rāmakali

SRC: Rāmakṛi
sa-amsa, graha, nyasa, drops ma and ni, sung at all times, MGmela

RM: Rāmakali
sa-GAN, complete with all seven svaras, sung at all times, gauḍī mela

RMala: Rāmakṛi
rāginī, wife of dēśīṅāra, ga and ni moved up three steps, sa-GAN, full of śrūgāra, sung at all times.

RV: Rāmakṛi
sampūrna, sa-amsa, nyasa, graha, ga also amsa and ādi, sung at all times, MG mela [svara movements given]

SP: Rāmakṛi
kōmalari, tvra ga, tvaratara ma, komala dha, tvra ni, drops ma and ni in ascent, pa-amsa, begins mūrchanā with dhaiavata [svara movements given] [mela rāmakri correspond to 51 in 72]

RTV: Rāmakṛi
kōmala ri, tvra ga, tvratara ma, kōmala dha, tvra ni, pa-amsa, drops ma and ni in ascent, melodic movement commences on dha. [movements given] [mela rāmakri correspond to 51 in 72 mela]

HK: Rāmakṛi
ga, pa dha, sa, ni dha, pa ga ma ga ri sa, gaurī samasthanam

HP: Rāmakali
commences mchanā on gandhara, drops ma and ni in ascent, dha-amsa, ga-nyasa, g p d s s n d p g m g r s s r g

ASR: Rāmakṛi
sa-GAN, sampūrna, sung at all times

RL-MV: Rāmakṛi
omits ma and ni in ascent, sa-graha, sampūrna, sung in early morning, bhāṣāṅga raga, dēśīya raga.

RL: Rāmakali
MMG mela, sa-NAG, drops ma and ni in ascent, drops ma in descent, s r g p d s S n d p g r s

RL: Rāmakriyā
MMG mela, sa-nyasa, amsa, graha, drops pa in ascent, ma in descent, s r g m d n s s n d p g r s

Mn: Ramakali
sṛgm ogr p g d s / snd p g rs

18. Pharaju

RMala: Paraja
sampūrna, ga and ni moving two and one steps, other suddha svras, sa-amsa, graha, nyasa, sung at any time. fit for royal courts.

RV: Paraja
sparse occurrence of ni, ga-amsa, graha, sa-nyasa, it is shaken at dha and ga, sung at all times, MG mela, [movements given]

HP: Paraja
commences on ga, drops dha and ni in ascent and ma-amsa, g m p s n d p m g m r s

ASV: Paraja
in Hṛdayaprabhāśa - commences on ga, drops dha and ni in ascent ma-amsa

RV: sparse occurrence of ni, ga-AG, sa-N, it is shaken at dha and ga

Nṛtyanirnaya - sampūrna, ga and ni moving two and one steps, sa-AGN, sung at any time, fit for royal courts

RL-MV: Pharajū
sampūrna, sa graha, sung at any time, bhāṣāṅga rāga, dēśīya rāga

SCud: Parajū
MMG mela, sa-NSG, taking all the svras in ascent and in descent, sṛgm p d n s s n d p g r s

SSS: Paraju
sṛgm p d n s s n d p g r s, sa-graha, MMG melam
MMG melam, complete in descent, s n d m d p m g r s in descent
MMG mela, sa-nyasa,amsa, graha, complete in ascent and in
descent, s r g m p d n s s n d p m g r s
from -mela harikambhoji, sa-NAG

Ps/Ma/Gv/Ch
Bhag
Sk/Gs/SSS
Sc
Ap
Mn

Paraju – [paraju-
ps/parasu –
Bhag]

s m g m p m p d n s /
- do-
s r g m p d n s / s n d p m g n s
-d o/ s n d m d p m g r s
-d o/ s n d p m g r s [Maya.mal.gaula]
-d o/ s n d p m g r s
s r m p d n s / s n d p m d p m g r s

19. Gauri

SP

Gauri

ni-amsa, omits ga and dha in ascent kampa ni, ga does occur in
ascent , murcana is up to ma, beginning murcana with ri as first
svara. komala ri, dha, tivra ga and ni
taking komala ri, dha, tivra ga and ni, ni- amsa, rendered with
shakes, in ascent dropping ga and dha, if ga does occur in ascent,
the movement goes only up to ma.
sampurna, ascent and descent as s r g m p d n s s n d p m g r s-
margagauri
if ga were to take two srutis of ma and the ni were to be kakali
then gauri would emerge. this is gauri samastanam
sung as a sampurna, musicians blessed by the grace of gauri svara
with ri, ma and pa ni and sa, sadja, ni pa and dha pa, ma and ga ri
and sa. r m p n s s n d p m g r s desi gauri.
sampurna ps n d p m m r g r s s n d p s – in gauri samastanam
sampurna, s r m d p m g r m g r s m p n s s n d p m g r s n s-gauri
samastanam

HP

gauri

gauri has ri as amsa and dropping dha and ga in ascent, this is
gauri
todi set of svaras if ga were to take two srutis of ma and the ni
were to be kakali then gauri would emerge.
rajani murcana, taking komala ri and dha, tivra ga and ni , ni-
amsa.
ri and dha are komala, ga and ni becoming tivratara.
ri- amsa, pura, drops ga and dha in ascent.
sa-graha, sung in the evening, with cyutapancama by superior
musicians, bhasanga raga, rakti ragas, desya ragas.
mela MMG, sa-NAG, omits ga and dha in ascent and complete in
descent, s r m p n s s n d p m g r s n s
s r m p n s / s n d p m g r s

SCud

gauri

mela MMG, sa-NAG, drops ga and dha in ascent and is complete in
descent mela MMG, sa-NAG, drops ga and dha in ascent and complete in
descent – s r m p n s s n d p m g r s
s r m p n s / s n d p m g r s

- do/ s n d p g r s
20. Vasanta

SRC: Vasanta

sa-ämśa, nyāsa and graha, is sung at dawn, hindola mēla, [correspond to 8th mela in 72 scheme]
sa-ämśa, nyāsa and graha, is sung at dawn, sampūra, śṛṅgāra rasa, hindola mēla [corresponds to 20th mela in 72 scheme]

RM: Vasanta

Hindola mēla, sa-ämśa, nyāsa and graha, is sung in the early morning, [correspond to 8th mela in 72 scheme]

RMala

śuddha sa, ga, ma and pa and the śuddha dha are observed, ga and ni are trisruti, Vasanta mēla, [correspond to 20th mela in 72 scheme], sa-ämśa, nyāsa and graha, , pūrna, or without ri and pa, sung at daybreak in springtime, service of the vīra, raudra or adhūtā rasa.

RKau

RV: vasanta

sa-ämśa, nyāsa and graha, pūrna, beautiful, performed at dawn. [phrases given]

vasanta mēla

sa, ri, ma pa, and dha are śuddha and antara ga and kakali ni are there. From this mela ragas such as vasanta, taka, ḍiṅgēja and hindola emerge. [if ga and ni are augmented a rūti this mēla would correspond to 15th mēla in the 72 mēla scheme.]

SP: vasanta

tivra ga and ni and other are śuddha svaras, sa at the beginning of the mūrčchāṇā and ends with ma. [phrases given], sung at dawn. [vasanta would belong to the 29th mēla in the 72 scheme.]

tivra ga, ni, commences mūrčāṇā on sa and ends on ma, [movements given]

RTV: vasanta

HK: vasanta ka

gauri samasthānam, m d n s n d p m g r s

HP: vasanta

sampūra, drops pa in ascent, commences on ma, dha-ams, m d n s n d p m g r s

ASR: vasanta

sampūra, sa-GAN, sung at daybreak,

emerges from varāṭi, lalitā and śuddhariṣabhā rāga, seen to possess a mixed form

manjari- sa-GAN, sampūra, sung at dawn

Nṛtyanirnaya – mēla hindola, possesses all the seven svaras, sa-GAN, sung in the early morning

Hṛdayaprabhāsampūra, drops pa in ascent, commences on ma and has dha – amsa

pāṛijāta- tivra ga and ni sa– at the beginning of the mūrčchāṇā, ends with ma.

RV-MV: vasanta

sampūra, includes cyutapancama ma, in ascent it is devious around ga and drops ri , sung at all time. bhāṣāṅga rāga, dēśiya raga.

SCud: vasanta

MMG mēla, sa-GAN, omits ri and pa in ascent, omits pa in descent

− s g m d n s n s n d m g r s

SSS: vasanta

sa-graha, MMG mēlam

another description – s g m d n s − s n d m g r s sa-graha[ under 22nd mēla]

MBC: vasanta

MMG mēlam s g m d n s in ascent the same in descent drops pa altogether.

Sc/Sk/Gs/ vasanta-15

s g m d n s / s n d m g r s
Šādava Rāga-s

1. Pādi
SMK Pāḍī madhyama class, sa-nyasa,amsa,graha, śādava, drops ga, sung in the fourth watch of the day Sudhārāmakaṇṭhā mela
RTC bauli[p āḍi] madhyama rāga, sa-GNA, śādava, without ga, sung in the fourth watch.
SRC Pāḍī Śuddhārāmakaṇṭhā mela
RM Pāḍī sa-amsa, nyasa, graha, drops ga, performed in the evening MG mela
RMala Pāḍī sa GAN, ascending and descending movements lack ga, and dha. fit for love themes, sung at evening time, gauḍī mela
RKau Pāḍī rāginī, wife of Śrīrāga, gauḍī mela, sa-GAN, lacks ga, full of śṛṅgāra, delights the heart of young people, sung at the end of the day
RV ਪਾਠੀ sa-GAN, without ga, has a number of gamakas, sung by experts at dusk, MG mela
SSudha Pāḍī lacks ga, sa-GAN, fsung in the evening, MG mela
CDP Pāḍī sa-GAN, śādava, ga is absent, Gurjari mela
-raṅga sa-NGA, gaula mela, šādava, omits ga, sung in the last watch of the day
SP Pāḥāḍī gaurī mela, lacks ga, commences udgraha with sadja, beautiful with ri in the role of nyasa and amsa.[movements given]
RTV pāhāḍī gaurī mela, drops ga in descent, commences udgraha with sa, beautiful with pa and ri serving nyasa and amsa[movements given]
HK Pahāṛing urī sampūṇa, sa, ri, ma dha pa ma ga ri ma, ga ri sa ma pa ni sa sa ni da, pa ma ga ri sa ni sa, gaurī samasthanam
ASR Pāḍī sa-GAN, lacks dha and ga, beautiful performed at dusk, gauḍī mela
ASV Pahāṛḍī in pāṛijāta – gaurī mela, drops ga in descent, commences murchana with sa, ri – NA pāṛijāta- gaurī mela, drops ga in descent, commences udgraha with sa, ri-NA
RL-S Pāḍī MG mela, lacks ga, śādava, in ascent svaras do not proceed in a straight course because dha i skipped over, in descent touches of dha is not there skipping of dha is similar, sung in the fourth watch of the day [movements given]
SSA Pāḍī MG mela, lacks ga, śādava, sung in the evening, sa-graha, in ascent the svaras proceed always leaping over dha, never straight, in descent dha is not even touched, equal to skipping of dha, [movements given]
RL-MV Pāḍī sa-graha, devious around dha, omits ga, śādava, sung in the early night, upāṅga rāga
SCud Pāḍī MMG mela, sa-NAG, omits ga and dha in ascent and omits ga in devious descent- srm pns sn p d m rs
SSS Pāḍī srm pns – sn p d m rs MMG melam, sa graha
MBC Pāḍī srm pns in ascent and sn p d m rs in descent
RL Pāḥāḍī MMG mela, sa-NGA, drops ga and dha in ascent, complete in devious descent, srm pns sn p d m rs
[andra] srm pns sn p d m rs
2. Kannadaabangala

SMK: Kannadaabangala
    madhyama class, ga-graha, amsa, nyasa, sa đaiva drops rṣabha

RTC: Kannadaabangala
    madhyama class, ga-graha, amsa, nyasa, sa đaiva drops rṣabha, sung at daybreak, MG mela

SRC: Karnabangala
    sa- AGN, lacks ri, sung at dawn, MG mela

RM: Karnabangala
    ga GAN, lacks ri, sung at dawn, gaudī mela

RMala: Karnabangala
    purga raga, son of sri raga, gaudī mela, drops ri and has ga as GAN, sung in the forenoon

SSudha: Karnabangala
    Gurjarī mela, ga-AGN, sa đaiva, ni is absent

CDP: Karnabangala
    ga-graha, bhāṣāṅga, gaula mela, sung in the mornings, sa đaiva, omits ni, granting welfare and delight, can be sung by all times by practised musicians

RL-S: Kannadaabangala
    [MG] gaula mela, lacks ni, sa đaiva, sung at all times, ga is skipped over in ascent, in descent ga occurs in a straight as well as devious course. [movements given]

SSA: Kannadaabangala
    MG mela, lacks ni, bhāṣāṅga, ga-graha, sung at all times, ga is skipped over in ascent, in descent ga occurs in a straight as well as devious course. [movements given]

RL-S: Karnabangala
    sa đaiva, omits ni, ga-graha, sung at dawn, occasionally it is ga-cyuta in ascent, upānga rāga.

SCud: Kannadaabangala
    MMG mela, sa-AGN, omits ni in devious ascent, and in descent, sṛm g m d p d s d p m g r

SSS: Kannadaabangala
    sṛm g m d p d s / s d p m g r s, sa-graha, MMG mela

MBC: Kannadaabangala
    MMG melam, sṛm g m p d s in descent and drops ni in descent.

Ma/Ps
Sc/Sc/Gs/Ap
Ch/Tas/San
Mn
Kannadaabangala
sṛm g m p d s / s d p m g m r s
sṛm g m d p d s / -do-
s g m d n d s / -do-
sṛmpds / -do-

3. Gaula

Gaula
Gaula
SMK
SSudha
Gurjarī, ni-graha, nysa, amsa, sadava, ni-vadi, ga-samvadi,
CDP
raganga, ni-graha, amsa, nyasa sadava-omits da, ri and ga are vadi samvadi,
SP
Gaurī mela, lacks ga, da, svara movements given. sung after the third watch
RTV
Gaurī mela, lacks ga, dha. svara movements given.
HK
sadava, svaras sa and ni, ma and pa, sa and sa sa ...

Gauda
Gaula
HP  audava, drops ga, dha. ṛ mp ṇ s-s n ṇ m r s
RL-S  ragangama, MGA, lacks dha, sadava, phrases given, regardg
      ga it occurs only in ascent. as ‘ṛ g m’
SSA  mela MG, lacks dha, sadava, ni-graha, raganga, sung at all
times. [same explanation as in RL]
RL-MV  sadava, omits dha, ni-graha. ga is always devious, can be sung
      at all times.
SCud  MMG, ni-nyasa, amsa, graha, omits dha
SSS  s ṛ g ṇ r m p ṇ s-s n p m g m r s
MBC  s ṛ g ṇ r m p ṇ s-s n p m g m r s, MMG mela
RL  MMG melaa, sa-nyasa, amsa, graha, drops ga, ni in ascent, drops
dha in devious descent
   s ṛ m p ṇ s-ś n p m r g m r s.
Mn/Ch/Ps/Tas Gaula
Sc/Sk/Gs/Ap/   s ṛ m p ṇ s-s n p m g m r s
Gv

4. Lalita
SMK  Lalita
RTC  uttama tāga, sa-GAN, ṣāḍavā, sa-GAN, lacks pa, grants welfare
      sung in the first watch of the day
SRC  , uttama raga, ṣāḍavā, lacks pa, sa-GNA, grants weal, sung at
daybreak by musicians, MG mela
RM  sa-ANG, lacks pa, sung at dawn, MG mela
RMala  lacks pa, sa-GAN, affords pleasure at dawn, gauḍī mela
RKau  putra raaga, son of Šuddhabhairava, Mārvimela, sa-GAN, sung
      at dawn, serves virpalambha śṛṅgāra
RV  sa-GNA, drops pa, performed at dawn, fit for all times,
sampūrṇa, MG mela
SSudha  śuddha, sampūrṇa or lacks pa, sa-GAN, sung at dawn, MG
      mela[movements given]
CDP  Gurjarī mela, sa-GAN, pa is absent, ṣāḍava
SP  sa-NAG, sung at dawn, lcks pa, gaula mela
RTV  gaurī mela, lacks pa, sa-amsa and udgraṇa, ends with ma
      beautiful, [movements given]
Lalita  gaurī mela, lacks pa, sa-amsha and udgraṇa, ends with ma
      beautiful, rendered at the end of a performance[movements
given]
ASR  lacks pa, sa-GAN, gives pleasure at daybreak, gauḍī mela,
      in pariṣṭa- gaurī mela, lacks pa, sa-amsha and graha, ends with
      ma beautiful, concluding the performance[movements given]
      in Nṛtyanirmaya-Mārvī mela, sa- AGN, sung every day at
dawn, virpalambha śṛṅgāra
ASV  bhāṣa of taṅka, MG mela, upāṅga, lacks pa, ṣāḍava, an early
      morning raga, [ movements given]
Lalitā  lacks pa, sāḍava, bhāṣa of taṅka, sung in the early morning, MG
      melasa-graha[movements given]
RL-S  sa-graha, omits pa, sung in the early morning, upāṅga rāga
RL-MV  s ṛ s m d n s s n d g r s, sa-graha, MMG melam
5. Malaharī

SMK Malahāri uttama rāga, dha-AGN, auḍuva, lacks ga and ni, sung at dawn, MMG mela
RTC Malahāri uttama rāga, sa-AGN, auḍuva, lacks ga and ni, sunrise rāga, MMG mela
RKau Malahāri pa-GAN, lacks ri, sung at dawn, delightful raga fit for singing in the rains, MG melam
SSudha Malahāri Gaurī mela, dha-GAN, ga is is in descent and śādava ni absent
CDP Malahāri dha graha, gaula mela, ni is omitted, śādava, sung at dawn
SP Malārī gaurī mela, lacks ni, omits ga in ascent, sa-G, [movements given]
RTV Malārī gaurī mela, lacks ni, omits ga in ascent, sa-G, [movements given]
ASV Mallāra in parijata – gaurī mela, lacks ni, omits ga in ascent, sa-graha
RL-S Malahāri MG mela, lacks ni, śādava, ga is dropped in ascent, descent it occurs in straight,[movements given]
SSA Malahāri MG mela, lacks ni, śādava, sung in the early morning, ga is dropped in ascent, dha-graha descent it occurs in straight,[movements given]
RL-MV Malahāri śādava, drops ni, dha as graha, omits ga in ascent, sung in the early morning, upāṅga rāga
SCud Malahari MMG melasa-NAG, omits ga and ni in ascent and omits ni in descent – sṛṃpḍs ṣḍḍhp mgraṣs
SSS Malahari sṛṃpḍs ṣḍḍhp mgraṣs – shade of kannadabāṅgāla, ga[sa] graha
MBC Malahari MMG melam drops ga and ni in ascent and ni in descent
RL Malahāri MMG mela, sa-NAG, omits ga and ni in ascent and omits ni in descent, sṛṃpḍs ṣḍḍhp mgraṣs
Gv/Mn/S Malahari sṛṃpḍs ṣḍḍhp mgraṣs

6. Baulī

Baulī SMK ma –amsa, graha, nyasa-uttama rāga, lacks pa, sadava, sung in early part of the day.
Baulī RTC sa-graha, nyasa, amsa, drops ma, sadava, sung at night time
Baulī SRC ma-amsa, graha, nyasa, may or may not drop ga and ni., sung in the latter part of the day., MG mela.
Baulī RM ma-graha, amsa, nyasa, may dṛpa and ni, sung in the afternoon.-Gaudi mela.
Baulī RMala Ramakri mela, may drop ni and ga., ma-graha, nyasa, amsa, sung in the first watch of the day.
RKau
ma-amsa, graha, nyasa, lacks ri, dha, sung at twilight, MMG mela.
lacks ma and ni, sa-amsa, nyasa, graha. sung in the latter part of the day, MG mela. [svara movements given]

RV
S Gurjari mela, ma-graha,

SSudha
ma-nyasa, amsa, graha, gaulamela, sadava, omits ma, sung in the evening.

CDP
Gauri mela, lacks ma, has ni which does not combine with sa,., sancaras given, sung after the first watch.

SP
Gauri, lacks ma, pa-amsa, drops ni in ascent, sancaras given

RTV
sadava, sung with the svaras ga&pa, da&sa, da ni da & pa ga ri sa.

HK
sadava, drops ma.

HP

Bauli

ASR
ma-graha, amsa, nyasa, lacks ga and ni, sung afternoon.

ASV
ma-graha, amsa, nyasa. drop ga, ni sung afternoon

RL-S
MG mela, upanga, lacks ma, sung in evening time. ‘p d n s’ occurs rarely.

SCud
MMG mela, sa-graha, amsa, nyasa, omits ma, niin ascent and omits ma in descent.

SSS
MMG mela, src g p d s /s n d p g r s.

MBC
MMG mela, drops ma, ni in ascent, ma in descent.

RL
MMG mela, sa-nyasa, amsa, graha, drops ma, ni in ascent, main descent

src g p d s /s n d p g r s.

Bauli

Sc/Sk/Gs/
src g p d s - s n d p g r s

Gv/Ap/

Mn/Ps-15

Ch-15

src g p d n d /s n d p g r s

7. Pūrṇapañcācam

RL-S Pūrṇapañcācam
MG mela, lacks ni, śādava, svaras in ascent and descent proceed in an unhindered course [movements given]

SSA Pūrṇapañcācam
MG mela, lacks ni, śādava, sa-NGA [movements given]

RL-MV Pūrṇapañcācam
śādava, omits ni, sa-graha, bhāsāṅga rāga

SCud Pūrṇapañcācam
MMG mela, sa-NAG, omits ni in ascent and descent, src g m p d p m g r s m g r s. occurring in the middle register

SSS Pūrṇapañcācam
src g m p d /d p m g r s, shade of saurāṣṭra, sa-graha, MMG melam

MBC Pūrṇapañcācam
MMG melam, src g m p d d p m g r s

RL Pūrṇapañcācam
MMG melam, sa-NAG, drops ma in ascent and drops ni in descent, src g p d n s /s n d p m g r s

Ch/Tas Pūrṇapañcācam
src g m p d /p m g r s


<table>
<thead>
<tr>
<th>RL-MV</th>
<th>Margadēśi</th>
<th>ni is dropped, ma rendereddeviously, śāḍava, with sa-graha, bhasāṅga rāga</th>
</tr>
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<tbody>
<tr>
<td>SCud</td>
<td>Margadēśi</td>
<td>MMG melam, sa-NAG, omits ma and ni in ascent and omits ni in devious descent, srґm'd's ds s'dmpґrs</td>
</tr>
<tr>
<td>SSS</td>
<td>Margadēśi</td>
<td>srґp'd's'd'm' pґrs, sa-graha,</td>
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<tr>
<td>MBC</td>
<td>Margadēśi</td>
<td>drops ma and ni in ascent and takes s'dm' pґrs in descent</td>
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<tr>
<td>RL</td>
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<td>Sc/Sk/Gs/</td>
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<td>srґp'd's'dmpґrs</td>
</tr>
<tr>
<td>AP/Mn/Ch/Tas /Sku/Ps/San</td>
<td>Margadēśi</td>
<td>srґp'd's'dmpґrs</td>
</tr>
</tbody>
</table>

**Audava rāga-s**

1. Mēgharaṇājani

| RL-S | Mēgharaṇājani | suitable for ghana alone, MMG melam, lacks pa, dha, audava, [svara movement given] |
| SSA  | Mēgharaṇājani | MG melam, lacks pa and dha, auḍuva, sa-graha, sung in rainy season               |
| RL-MV | Mēgharaṇājani | auḍuva, omits pa and dha, devious around ri in descent, sa-graha, upāṅga raga |
| SCud  | Mēgharaṇājani | MMG melam, sa-NAG, omits pa and dha in ascent and descent, auḍuvaṃ, s'rґm'n's's'n'm'g'r's's |
| SSS   | Mēgharaṇājani | s'rґm'n's's'n'm'g'r's's, MMG melam, sa-graha                                  |
| MBC   | Mēgharaṇājani | MMG melam, s'rґm'n's's'n'm'g'r's'm's'n'm'g'r's |
| RL    | Mēgharaṇājani | MMG melam, sa-NAG, drops pa and dha in ascent and descent, auḍuvaṃ, s'rґm'n's's'n'm'g'r's's |
| Gs/Sk/Ss/Ss/Mn/Gv/Ch/Ps/Tas/San/ | Megha ranjani | s'rґm'n's's'n'm'g'r's [also called megharanjani] |
| Ap    |                                                         |                                                             |

2. Rēvagupti

| SMK  | Rēvagupti | madhyama class, ri graha, nyasa, auḍuva, drops ma and ni sung in the last watch of the day |
| RTC  | Rēvagupti mela | suddy sa ,ri, ma,pa, dha and ni, antara gandhara |
| SRC  | Rēvagupti | madhyama class, ri graha, nyasa, amsa,auḍuva, drops ma and ni sung in the latter part of the day, gaula mela |
| RV   | Rēvagupti | suddy sa, ri ma, pa, dha, ni and antara ga. |
| SSUdha | Rēvagupti | Gurjaris melam, ri-GAN, ni and ma are absent, auḍuva |
CDP  Rēvāgupti  ri-graha, Hejjujji mela, omits ma and ni, auḍuva, sung at the last watch of the day
SP  Rēva  gaurī mela, sa-udgraha, omits ma and ni, [movements given]
RTV  Rēva  gaurī mela, sa-udgraha, lacks ma and ni, double occurrences of ga and pa [movements given]
RL-S  Rēvāgupti  upāṅga, MGmela, lacks ma and ni, auḍuva, svara movements in ascent and descent are not devious [movements given]
SSA  Rēvāgupti  upāṅga, MH mela, lacks ma and ni, auḍuva, sa-nyasa, sung in the evening melodic movement in ascent and descent is not devious [movements given]
RL-MV  Rēvāgupti  auḍuva, omits ma and ni, ri G, sung in the last watch of the day by trained musicians. MMG mela
SCud  Rēvāgupti  MMG mela, sa-NAG, omits ma and ni in ascent and descent, auḍuvam,
s r g p d s d s s d p g r s
SSS  Rēvāgupti  s r g p d s d p g r s, sa-graha, MMG melam
MBC  Rēvāgupti  MMG melam drops ma and ni in ascent and descent
RL  Rēvāgupti  MMG mela, dha-NGA, drops ma and ni in ascent as well as descent,
auḍuvam, s r g p d s d p g r s

3. Dēvaraṇji
Devaranji

RL-MV  sa-graha, auḍava, omits ri and ga., MMG mela.
RL  MMG mela, sa-nyasa, amsa, graha. drops ga, ni in ascent and descent. s m p d n s s n d p m s.

Abbreviations:
A.Ms.  Annaswami sastri’s Manuscripts
AP  ‘Kaarunamrita Sagaram’ - Abraham Panditar
Bhag  Harikesanallur L. Muthiah Bhagavatar
BKP  B.K. Padmanabha Rao, Mysore
BMK  Dr. Balamuralikrishna
BMS  B.M. Sundaram, Tanjavur
B.S  Raganidhi – B. Subba rao
CBN  ‘Key to Hindu music’ B. Chittibabu naidu
CD  Sangita Darpana-Chatura Damodara
CH  Sangita chandrikai – Salem C. Manicka Mudalier
CP  Chaturdandi prakasikia-Vyankatamakhin
CRS  C.R. Srinivasa Iyengar
SDK  Kakinada C.S. Krishna Iyer
GB  Gana Bhskaram – Tachur Brothers
GL  Gayaka Lochanam –
GS  Gayaka siddhanjamam –
GV  Gana vidya prakasini – Perungulam, Srinivasa Iyengar
J  Bharata Sangita Swayambodhini – T.C.R. Johannes
MBC  Maha bharaṭa chudamani
MA  Music Academy, Madras
Mn  Sangita swara prastara sagaram – M. Nadamuni Panditar
MV  Mudicondan Venkatrama Iyer
Mysore  Mysore Sadasiva rao
NP  Conjeevaram Nyana pillai
NSR  N.S. Ramachandra, New Delhi
PKR  P.K.Rajagopala Iyer, Ambattur, Madras
Pari  Sangita parijata—Ahobala
PS   Prof.Sambamurti
P.Se.  Pallavi Sheshayyar’s manuscripts
RL   Ragalakshana
Rang.  C.Rangiah, Mysore
RT   Raga tarangini-Lochana Pandita
RTC  Taga TAla Chintamani
SC   Sangraha chudamani—Govindacharya
SK   Sangita kalanidhi—Taachur Singaracharlu
SKu  Sangita kaumudi—Tiruvaiyaru Subramania Iyer
SP   Sangita sampradhaya pradarsini—Ettayapuram Subbarama Dikshitar
SS   Saangita sara—Vidyaranya
SSS  Sangita sara sangrahamu—[telugu]
San  ‘Sangit’ magazines—Hathras, UP
Tam  ‘Tamil Isaippadagal’—Annamalai University
Tas.  T.A.Sambandamurti Achari
T.Ms  Saraswati Mahal Manuscripts, Tanjore.
TMT  T.M.Tyagarajan
TN   Tirupati Narayanaswami Naidu
TUL  Tulaja ‘Sangita Saramrita’
TV   Tenmadam Brothers
V.Appa  Venkatagiri Appa, Mysore.
Veena  Veena Seshanna, Mysore
Vizi  Vizianagaram Musical Manuscripts.
APPENDIX V

AUDIO COMPACT DISC CONTAINING RECORDINGS OF COMPOSITIONS GIVEN UNDER THE THIRTY-ONE RĀGA-S IN SSP
## APPENDIX V

Audio Compact Disc containing Recording of Compositions under the Thirty One Rāga-s in SSP

This CD contains Three folders I, II & III  
I – Sampūrna rāga-s with 20 folders containing compositions of 20 Sampūrna rāga-s  
II - Sadava rāga-s with 8 folders containing compositions of 8 Śāddava rāga-s  
III- Audava rāga-s with 3 folders containing compositions of 3 Audava rāga-s

<table>
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<th>Folder Name</th>
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<th>Tāla</th>
<th>Type of Composition</th>
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<td>Ravikōti</td>
<td>Matya</td>
<td>Gīta</td>
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<td>Kīrtana</td>
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Vandē sādā  
Miśra āka  
Kīrtana

Gaganajjātā  
Matya  
Saṅcārī

Gunjjanādīnutā  
Dhruvarūpaka  
Gītā

Kanakāmbarī are  
Ādi  
Kīrtana

Rājarājēndra  
Matya  
Saṅcārī

Virabhadra  
Triputa  
Gītā

ŚrīGaṇēśāṭparaṁ  
Matya  
Kīrtana

Rāsākyā īda  
Jhampa  
Saṅcārī

Sūryamūrtē  
Jhampa  
Gītā

Varalakṣmīm  
Matya  
Kīrtana

Phālaśikhibharhīrītā  
Ādi  
Kīrtana

Śomāśēkharā  
Dhruva  
Kīrtana

ŚrīGaṇuruḥasya  
Śrīrūpaṅkarī  
Gītā

Kadana maṭṭa  
Jhampa  
Kīrtana

Kṛṣṇānanda  
Miśra āka  
Saṅcārī

Vāsudēvavṛṣṇa  
Matya  
Kīrtana

Māruvakādi  
Jhampa  
Gītā

Ēmamma  
Ādi  
Kīrtana

Budhajamna  
Ādi  
Kīrtana

Śrīrajaṅgopāla  
Dhruva  
Kīrtana

Nikhilāṅgana  
Ādi  
Kīrtana

Jayajayajanaṅkutsē  
Miśra āka  
Kīrtana

Ayirukuniṅi  
Rāgaṇamatiṅya  
Saṅcārī

Vāsudēvamupāṃmahē  
Triputa  
Gītā

Rūpaka  
Matya  
Saṅcārī
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| A-Pádi3.1.2.2 | Tr̥l̥ökamāta | Catuśra ēka | Kīrtana |
| A-Pádi3.1.2.3 | Iśvarā | Catuśra ēka | Kīrtana |
| B-Kannadabaṅgāla | Vaddanṭē | Rūpaka | Padam |
| 3.2.2.1 | Innāḷjavalāgānu | Ādi | Padam |
| B-Kannadabaṅgāla | Akhilāṇḍadēvi | Matya | Saṅcāri |
| 3.2.2.2 | Jayajaya | Triputa | Gīta |
| B-Kannadabaṅgāla | Gauri Girrājakumī | Dhruva | Prabhanda |
| 3.2.2.3 | Śrī Mīnakṣī | Tiṣra ēka | Kīrtana |
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| C-Gaula 3.3.2.2 | Sāmiki saricvvarē | Matya | Saṅcāri |
| C-Gaula 3.3.2.3 | Murugā | Rūpaka | Kīrtana |
| C-Gaula 3.3.2.4 | Rāṇakāḍēvi | Miḷaśa ēka | Daru |
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| D-Lalita 3.4.2.1 | Akaśabhayiravu | Jhampa | Saṅcāri |
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| E-Malahari 3.5.2.1 | Tyāgarājapālayāṣumām | Triputa | Prabhanda |
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| F-Bauḷi 3.6.2.3 | Vidhubimbha | Triputa | Saṅcāri |
| F-Bauḷi 3.6.2.4 | Uḍḍharipujana | Dhruva | Gīta |
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| G-Pūṁapaṇīcamam 3.7.2.2 | Sādhujanacītta | Matya | Kīrtana |

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| A-Pádi3.1.2.2 | Catuśra ēka | Kīrtana |
| A-Pádi3.1.2.3 | Rūpaka | Padam |
| B-Kannadabaṅgāla 3.2.2.1 | Ādi | Padam |
| B-Kannadabaṅgāla 3.2.2.2 | Matya | Saṅcāri |
| B-Kannadabaṅgāla 3.2.2.3 | Triputa | Gīta |
| C-Gaula 3.3.2.1 | Rūpaka | Prabhanda |
| C-Gaula 3.3.2.2 | Matya | Kīrtana |
| C-Gaula 3.3.2.3 | Dhruvarūpaka | Saṅcāri |
| C-Gaula 3.3.2.4 | Gīta | Kīrtana |
| C-Gaula 3.3.2.5 | Śrī karaṇēsa | Saṅcāri |
| D-Lalita 3.4.2.1 | Rūpaka | Gīta |
| D-Lalita 3.4.2.2 | Matya | Kīrtana |
| D-Lalita 3.4.2.3 | Jhampa | Saṅcāri |
| E-Malahari 3.5.2.1 | Triputa | Gīta |
| E-Malahari 3.5.2.2 | Ṛganaṇamatiya | Kīrtana |
| E-Malahari 3.5.2.3 | Maḍḍala tāḷam | Saṅcāri |
| F-Bauḷi 3.6.2.1 | Paṭicamāṭanga | Gīta |
| F-Bauḷi 3.6.2.2 | Vidhubimbha | Kīrtana |
| F-Bauḷi 3.6.2.3 | Uḍḍharipujana | Saṅcāri |
| F-Bauḷi 3.6.2.4 | Śrī Pārvati | Kīrtana |
| G-Pūṁapaṇīcamam 3.7.2.1 | Sādhujanacītta | Saṅcāri |
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Niyavīrgahagana
Maṅgaladēvatē

Dhruvarūpaka
Ādi
Matya

Gītā
Kīrtana
Saṅcāri

Arē samanjanimmāji
Vēṅkatēśvara
Samara
Sadāvinata sādarē
Taddhiṭṭakaṇakajem
Namastē Paradēvatē

Jhampa
Rūpaka
Matya
Jhampa
Rūpaka
Matya
Matya
Tiśra ēka
Matya

Gītā
Kīrtana
Saṅcāri
Gītā
Kīrtana
Saṅcāri
Gītā
Kīrtana
Saṅcāri