

A comparative study of Mēlarāga Lakṣaṇa Gīta-s in Gānēnduśekharamu and Saṅgraha Cūḍāmaṇi

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Abstract: Karnāṭaka music or the South Indian music has many compositions that include Gīta-s, Varṇa-s, Svarajati-s, Jatisvara-s, Kṛti-s, Kīrtana-s, Pada-s, Jāvāli-s and Tillāna-s. Gīta is a musical form which is considered to be taught or learnt in the initial stage. There are simple gīta-s which are learnt in the primary stages and also the gīta-s which include the details about the lakṣaṇa of rāga-s. This type of gīta which is known as Lakṣaṇa gīta can be classified into two types, namely, Mēla or parent rāga gīta-s and Janya rāga lakṣaṇa gīta-s. These Lakṣaṇa gīta-s are found in the texts, Gānēnduśekharamu in Telugu, published in 1912, by Taccūr Siṅgarācāryulu brothers and Saṅgraha Cūḍāmaṇi written by Gōvinda, a treatise that belongs to the 18th century. This article is a comparative study of seventy two mēlarāga gīta-s in Gānēnduśekharamu and Saṅgraha Cūḍāmaṇi.

Scope of the study: In this work, the mēlarāga lakṣaṇa gīta-s in Gānēnduśekharamu, is compared with the lakṣaṇa gīta-s in Saṅgraha Cūḍāmaṇi of Gōvinda. Saṅgraha Cūḍāmaṇi is the first published text which includes lakṣaṇa gīta-s. Since, both works have seventy two mēlarāga¹ lakṣaṇa gīta-s, they have been taken up for a comparative study.

Limitations: The lakṣaṇa gīta-s in the mēla rāga-s alone are taken up for study. The notations for all the 72 mēla rāga-s are available in the Gānēnduśekharamu of Taccūr Siṅgarācāryulu brothers, whereas in Saṅgraha Cūḍāmaṇi of Gōvinda, only 71 mēla rāga gīta-s are available and the gīta in the 71st mēla Kōsalam is not available and hence, only the 71 mēla rāga lakṣaṇa gīta-s available in these two texts are alone taken up for study. The notations of the gīta-s in the rāga-s Sūryakāntam and Hāṭākāmbari are taken up for detailed analysis, as the notations given for the two gīta-s in both these texts are found to be different.

Methodology: The details of the gīta-s available in these two works have been tabulated and the variations regarding the sāhitya, melody have been observed. The gīta-s in the rāga-s Sūryakāntam and Hāṭākāmbari have been analysed in detail as there are differences with regard to the sāhitya and melody.

Keywords: lakṣaṇa gīta, mēlarāga, mēla, gīta

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I. INTRODUCTION

Gīta: Gīta is a Musical form which is taught during the early stages of Music learning. The gīta-s in general has a simple musical structure and there are no saṅgati-s seen in gīta-s. The divisions like pallavi, anupallavi and caraṇam are absent. Gīta-s can be classified into two categories, Sāmānya gīta or Lakṣya gīta and Lakṣaṇa gīta. Sāmānya gīta² is also known as Sādhāraṇa gīta, Sañcāri gīta. This classification is based on the sāhitya content of a gīta. In sāmānya gīta, the sāhitya is in praise of a deity/patron. Pillāri gīta-s of Purandaradāsa is an example of this type of gīta. The Lakṣaṇa gīta-s are different from the sañcāri gīta-s with regard to the sāhitya, musical setting and the tāla-s used. In the lakṣaṇa gīta, the sāhitya portrays the lakṣaṇa or structure of the rāga in which it is composed. Lakṣaṇa gīta-s can be classified into two types namely, mēla rāga lakṣaṇa gīta and janya rāga lakṣaṇa gīta. The sāhitya in these two types of gīta-s differ according to the type of the rāga. For instance, the sāhitya of the mēla rāga lakṣaṇa gīta, gives the name of the rāga, details about the svāra-s, cakra name, ārōha, avarōha, graha, nyāsa and amśa svāra-s. In the janya rāga lakṣaṇa gīta, the sāhitya includes the details about the name of the janya rāga, its parent/mēla rāga, ārōha, avarōha, varja svāra-s, bhāṣāṅga svāra-s, graha, nyāsa and amśa svāra-s. The tāla name is also included in the sāhitya of the gīta-s, both mēla rāga and janya rāga gīta-s.

¹ The Saṅgraha-cūḍā-maṇi of Govinda- Forward page no: xvii.

² Prof. P. Sambamoorthy, South Indian Music (Book-II), Page no: 38.

Gānēnduśekharamu: Gānēnduśekharamu or the sixth book in the art of music of Taccūr T. Siṅgarācāryulu brothers was published by the order of His Highness Krishna Raja Wadiyar, Maharaja of Mysore. The work is in Telugu. The contents of this work include notations for 366 lakṣaṇa gīta-s, kṛti-s of Tyāgarāja, Jāvali-s of Taccūr Siṅgarācāryulu and Dharmapuri Subbarāyar, Rāgamālika-s, Tillāna-s, Pada-s of Kṣētrayya and Maṅgaḷam. Apart from the notations the sāhitya for 153 Pallavi-s are also given. The author has also included notations for tāna-s, however the tāna syllables are not given. The 366 lakṣaṇa gīta-s include 72 mēḷa rāga gīta-s and the rest in their janya-s.

The Taccūr Siṅgarācāryulu Brothers have also published works namely Svaramaṅjari or the First book in the art of Music, Gāyakaṭāpārijātamu or the second book in Music, Saṅgītakālānidhi or the third book in music, Gāyakalōcanamu, Gāyaka Siddhāṅjanamu (two parts) or the fifth book in music and Śrībhagavatsārāmṛtam. Apart from Gānēnduśekharamu, the gīta-s are available in the works Svaramaṅjari and Gāyaka ṭārijātamu. The gīta-s in the works Svaramaṅjari and Gāyakaṭārijātamu are attributed to Paiḍāla Gurumūṛty śāstri³ and Purandaradāsa and the composers for the gīta-s in the work Gānēnduśekharamu is not available. However, in the prefatory note⁴ of Saṅgraha Cūḍāmaṇi, it is stated that “the Siṅgarācāryulu Brothers have published the notations of the lakṣaṇa gīta-s probably from the manuscript and the entire contents of the work Saṅgraha Cūḍāmaṇi is being first published by Adyar Library in the year 1938”. Thus, it can be stated that the Brothers were not aware of the composer of the gīta-s and only from the introduction to the Saṅgraha Cūḍāmaṇi, we get the information that Gōvinda himself has composed the lakṣaṇa gīta-s.

Saṅgraha Cūḍāmaṇi: Gōvindācārya is the author of Saṅgraha Cūḍāmaṇi. The period of this work is in between 1750-1800 century AD⁵. Gōvinda⁶ has composed 366 lakṣaṇa gīta-s which includes gīta-s in 71 mēḷa rāga-s and 294 gīta-s in their janya rāga-s. The introduction to this publication states that, this is the first published book to contain the seventy two mēḷa rāgalakṣaṇa gīta-s⁷. However, the notations are available only for 71 mēḷa rāga-s and the gīta in the 71st mēḷarāga Kōsalam is not available in this book. This work is in Sanskr̥t. This book has two divisions namely, Pūrvabhāga and Uttarabhāga. Pūrvabhāga contains three chapters namely, prathamōdhyāya, dvitīyōdhyāya and tṛtīyōdhyāya, which explains music theory. Uttarabhāga includes the notations of lakṣaṇa gīta-s, bāhattara mēḷakarta, rudravīṇa yantra, table of 12 cakras or dvādaśa-mēḷādhikāra-cakra-samsthāna-ṭāṭika, index of the rāga of lakṣaṇa gīta-s with their ārōha and avarōha. The name of the rāga, tāla, cakra, ārōha and avarōha are mentioned for every lakṣaṇa gīta. In the notations, the tāla indications and octave markings are not seen. The tāla name, triṭuṭa is mentioned in the sāhitya of the Lakṣaṇa gīta-s. It is interesting to note that even though all the gīta-s are set to Triṭuṭa Tāla, in the notation it is seen that after seven svara-s in an āvarta, a comma symbol (which normally denotes one duration of a tāla) is seen in all the gīta-s. If this symbol is taken into account, then the total number of akṣarakāla-s would be eight and hence it would be Catusra jāti Triṭuṭa Tāla (Ādi Tāla), but since the tāla mudra Triṭuṭa is seen in the gīta itself and as it is not traditional to have all the end notes as dīrgha, the comma is not taken into account and the tāla is taken to be as Triṭuṭa tāla with 7 akṣarakāla-s. The structure of the rāga or rāgalakṣaṇa given in the pūrvabhāga (which includes the theory of music) and the structure of the rāga given in the sāhitya of lakṣaṇa gīta-s are similar.

II. MĒLARĀGA LAKṢAṆA GĪTA-S IN GĀNĒNDUŚĒKHARAMU AND SAṅGRAHA CŪḌĀMAṆI

The details of the gīta-s in the mēḷarāga-s available in the two works have been illustrated in a table which includes the first word of the sāhitya in the gīta, the rāga and the tāla in which it is composed. The last column of the table illustrates the variations in the details if any, in the two works.

S.no	Lakṣaṇa gīta-s in gānēndu śekharamu (gs)	Lakṣaṇa gīta-s in saṅgraha cūḍāmaṇi (sc)	Rāga	Tāla	Remarks
1.	Cāṇūra	Cāṇūra	Kanakāṅgi	Triṭuṭa	Sāhitya variation in 1 st line: GS-Mada viśārada, SC-Mallayuddha viśārada
2.	Rāvaṇa	Rāvaṇa	Ratnāṅgi	Triṭuṭa	Different ending svara phrase: srrsr in GS, srgr in SC

³ Latha R, “Books of Vina Ramanuja and Taccuru Brothers - Fellowship Project Report by R Latha,” *Music Research Library*, accessed August 11, 2020

⁴ The Samgraha-cūḍā-maṇi of Govinda- Page no.iv, published by Adyar Library, 1938

⁵ Rāgalakṣaṇa saṅgrahamu of Hema Ramanathan, published by N.Ramanathan, Chennai, first edition- 2004.

⁶ The Samgraha-cūḍā-maṇi of Govinda- Page no. xxx (Introduction).

⁷ The Samgraha-cūḍā-maṇi of Govinda- 2, Page no. 1.

3.	Arevidurā	Arevidurā	Gānamūrti	Tripuṭa	Svara variation: 2nd line in GS: dpmpdmp 3 rd line in SC: dpmpdpm
4.	Gōbrnda	Balidānava	Vanaspati	Tripuṭa	Sāhitya variation in 1 st line: GS- Gōbrndāvana sañcārurē SC- Balidānava samhārurē
5.	Sadguṇavidhēya	Sadguṇavidhēya	Mānavati	Tripuṭa	Svara variation in 2 nd line of GS- snn and SC- nsn
6.	Dēvakīnandana	Dēvakīnandana	Tānarūpi	Tripuṭa	Sāhitya variation in 1 st line: GS- divija prapurta SC- divija pūjita
7.	Ārērenavanīta	Ārērenavanīta	Sēnāvati	Tripuṭa	-
8.	Ārēresuramuni	Ārēresuramuni	Hanumatō di	Tripuṭa	Different graha svaras: ṣaḍja in GS; niṣāda in SC
9.	Ārērebudhajana	Ārērē udadhini	Dhēnuka	Tripuṭa	Sāhitya variation in 1 st line: GS- Ārērē budhajana vikāsa SC-Ārērē udadhini vāsavidura
10.	Sādhujanapōṣaṇa	Sādhujanapōṣaṇa	Nāṭakapriy a	Tripuṭa	Sāhitya variation in 1 st line: GS- Śrī mādhava sōdari SC- Śrī Gowri sōdara Second line: GS- viriñjitu; SC- viriñjinutu
11.	Rājavadana	Rājavadana	Kōkilapriy a	Tripuṭa	Sāhitya variation in 1 st line: GS- rājavadana; SC- rājavadana mara rāja
12.	Ārēkamalanayana	Ārēkamalanayana	Rūpavati	Tripuṭa	Sāhitya variation in 1 st line: GS- nīradaśayana; SC- nīradhiśayana
13.	Kākusthatilakure	Kākusthatilakure	Gāyakapriy ya	Tripuṭa	-
14.	Nārāyaṇapara	Nārāyaṇapara	Vakuḷābhā raṇam	Tripuṭa	Sāhitya variation in 1 st line: GS- pannagaśayana garuḍa vāhanu SC-pannagāśana vāhanu
15.	Dēvadēvōttama	Dēvadēvōttama	Māyāmāla vagaḷa	Tripuṭa	-
16.	Ārērekṣṇa	Apramēyaharē	Cakravāka m	Tripuṭa	Sāhitya variation in 1 st line: GS- Ārērē kṣṇa vāsudēva mukunda mādhavu rērē SC- Apramēyaharē mukunda mucukundavaradurērē
17.	Ārēredaśaratha	Uddhavasannuta	Sūryakānta	Tripuṭa	1.Sāhitya variation in 1 st line: GS- Ārērē daśarathaputra sītāmanōharurērē SC- Uddhavasannuta umāsōdara uragāśana vāhanurē 2.The Melody is totally different in both works
18.	Ārērerāvaṇa	Viśvēśvara	Hāṭakāmba ri	Tripuṭa	1.Sāhitya variation in 1 st line: GS- Ārērē rāvaṇā kumbhakarna madavibhañjanurē SC- Viśvēśvara viśvarūpa madhusūdana virūpākṣurērē 2.The Melody is totally different in both works
19.	Ārērebhaktajana	Daṇḍakāraṇya	Jhānkāradh vani	Tripuṭa	Sāhitya variation in 1 st line: GS- Ārērē bhaktajanapōṣaṇā pannagaśayanu rērē

					SC- Daṇḍakāraṇyanivāsa mārīca hananurērē
20.	Ārēredaśaratha	Ārēredaśaratha	Naṭabhaira vi	Tripuṭa	Sāhitya variation in 1 st line: GS- vibhañjanurērē SC- madavidāraṇurērē
21.	Ārēvaraśura	Ārēvaraśura	Kīravāṇi	Tripuṭa	-
22.	Ārērejānaki	Ārērejānaki	Kharahara priya	Tripuṭa	-
23.	Ārēbhūsurasuta	Ārēbhūsurasuta	Gauri manōhari	Tripuṭa	Sāhitya variation in 2nd line: GS- ceritru SC- caritra
24.	Ārēpadmanābha	Ārēpadmanābha	Varuṇapriya	Tripuṭa	-
25.	Gōpikanyābhujāṅga	Gōpikanyābhujāṅga	Mārarañjini	Tripuṭa	-
26.	Ārēreraghukula	Ārēreraghukula	Cārukēśi	Tripuṭa	-
27.	Sādhusajjana	Sādhusajjana	Sarasāṅgi	Tripuṭa	Sāhitya variation in 1 st line: GS- sajjana ṣaṇa SC- sajjana pōṣaṇa
28.	Śrīmaṇīśritajana	Śrīmaṇīśritajana	Harikambhōji	Tripuṭa	Sāhitya variation in 1 st line: GS- Śrī ramaṇi SC- Śrī ramaṇa
29.	Ārērekōsaladēśādi	Ārērekōsaladēśādi	Dhīraśaṅka rābharāṇam	Tripuṭa	Ending phrase srrsn in both works
30.	Ārēremīnaśarīra	Ārēremīnaśarīra	Nāganandini	Tripuṭa	-
31.	Nāradavandita	Nāradavandita	Yāgapriya	Tripuṭa	-
32.	Mādhavamadhusūdhana	Mādhavamadhusūdhana	Rāgavardhini	Tripuṭa	-
33.	Śaṅkarasannuta	Rērē śivanuta	Gāṅgēyabhūṣaṇi	Tripuṭa	Sāhitya variation in 1 st line: GS- Śaṅkarasannuta SC- Rērē śivanuta
34.	Bhāvajajanakure	Bhāvajajanakure	Vāgadhiśvāri	Tripuṭa	-
35.	Rājīvanētra	Rājīvanētra	Śūlini	Tripuṭa	-
36.	Ārērevasudēva	Ārērevasudēva	Calanāṭa	Tripuṭa	-
37.	Śrīraghuvīra	Śrīraghuvīra	Sāḷaga	Tripuṭa	-
38.	Ārērekaruṇājaṭākṣa	Ārērekaruṇājaṭākṣa	Jalārnavamu	Tripuṭa	-
39.	Ārērenīla myēkha	Ārērenīla myēkha	Jhālavarāli	Tripuṭa	Sāhitya variation in 2nd line: GS- nētra rērē SC-nētru rērē
40.	Ārērekōdaṇḍa	Ārērekōdaṇḍa	Navanītam	Tripuṭa	-
41.	Ārēresundara	Ārēresundara	Pāvani	Tripuṭa	-
42.	Ārēreamitaparākrama	Ārēreamitaparākrama	Raghupriya	Tripuṭa	-
43.	Saccidānanda	Saccidānanda	Gavāmbōdhi	Tripuṭa	-
44.	Ārērejajajaya	Ārērejajajaya	Bhavapriya	Tripuṭa	-
45.	Vēdōdharāṇa	Vēdōdharāṇa	Śubhapantivarāli	Tripuṭa	Sāhitya variation in 1 st line: GS- Vēdōddhāraka SC- Vēdōddhārāṇa
46.	Ārēresītāmanōhara	Ārēresītāmanōhara	Ṣaḍvidham ārgiṇi	Tripuṭa	-
47.	Divyamaṅgaḷa	Divyamaṅgaḷa	Suvarṇāṅgi	Tripuṭa	-

48.	Śrījagadabhirāma	Śrījagadabhirāma	Divyamaṇi	Tripuṭa	-
49.	Kalyāṇarāma	Ārē alamēlu	Dhavaḷām bari	Tripuṭa	Sāhitya variation in 1 st line: GS- Kālyāṇarāma kākūsta kamalanātha karirāja varadurērē SC- Ārē alamēlumanganāyaka vēnkaṭaramaṇā sārasadala nayanu rērē
50.	Ārērecandra	Ārērecandra	Nāmanārā yaṇi	Tripuṭa	-
51.	Ārērejajajaya	Ārērejajajaya	Kāmavard hini	Tripuṭa	-
52.	Ārēreśaṅkara	Ārēreśaṅkara	Rāmapriya	Tripuṭa	-
53.	Ārēremanasija	Ārēremanasija	Gamaṇāśra ma	Tripuṭa	Sāhitya variation in 1 st line: GS- Nāyakurērē SC- Nāyakadēvurērē
54.	Ārēremurahara	Ārēremurahara	Viśvambar i	Tripuṭa	Sāhitya variation in 1 st line: GS- murahara SC- purahara
55.	Ārēredēvendra	Ārēredēvendra	Śyāmaḷāṅg i	Tripuṭa	-
56.	Ārēresundari	Ārēresundari	Ṣaṇmukha priya	Tripuṭa	Sāhitya variation in 1 st line: GS- sundarī sindhu vandana SC- sundara sindhu bandhana
57.	Ārērekṣīrasāgara	Ārērekṣīrasāgara	Simhēndra madhyama m	Tripuṭa	-
58.	Ārēretuḷunitha	Ārēretuḷunitha	Hēmavati	Tripuṭa	Sāhitya variation in 1 st line: GS- kamalapratavallabhu SC- kamalāvallabha
59.	Ārēbharatavandita	Ārēbharatavandit a	Dharmavat i	Tripuṭa	-
60.	Ārēmucukunda	Ārēmucukunda	Nītimati	Tripuṭa	-
61.	Ārēnandakumāra	Ārēnandakumāra	Kāntāmaṇi	Tripuṭa	-
62.	Śrīkaradayākara	Śrīkaradayākara	Rṣabhapriy a	Tripuṭa	-
63.	Ārēreyindubimbā nana	Ārēreyindubimbā nana	Latāṅgi	Tripuṭa	-
64.	Ārēremārīca	Ārēremārīca	Vācaspati	Tripuṭa	-
65.	Ārēremadhukaiṭa	Ārēremadhukaiṭa	Kalyāṇi	Tripuṭa	-
66.	Ārērāmānuja	Ārērāmānuja	Cītrambari	Tripuṭa	Sāhitya variation in 1 st line: GS- mandaradhīravīru SC- malahara kamalabhavavinutu
67.	Ārēreprahlāda	Ārēreprahlāda	Sucaritra	Tripuṭa	Sāhitya variation in 1 st line: GS- prahlāda nārada SC- prahlāda varada
68.	Ārērevyāsambarīś a	Ārērevyāsambarīś a	Jyōtisvarū piṇi	Tripuṭa	-
69.	Ārērebalarāma	Ārērē vidurākrūra	Dhātuvard hini	Tripuṭa	1. Sāhitya variation in 1 st line: GS- Ārērē balarāmānuja kucēlavinuturērē SC- Ārērē vidurākrūra uddhavakucēla vinuturērē 2. Ends with the phrase srrsn in both works.
70.	Ārērē śūsūpāla	Ārērē śīsūpāla	Nāsikābhū ṣaṇi	Tripuṭa	śīsūpāla is written as śūsūpāla in GS
71.	Ārērē dēvakīnandana	-	Kōsalam	Tripuṭa	Gīta Missing in SC

Jaṅṭa svara:

SC- Jaṅṭa phrases like ‘ppdd’, ‘mm,m’ and ‘ss,s’ are found.

GS- Jaṅṭa phrases like ‘dd,n’, ‘pp,m’, ‘ppm’ and pmm are found.

Dhātu svara:

SC- Dhātu svara phrases like ‘ndnmndm,’ and ‘mpmd’, are found.

GS- Dhātu svara phrases like ‘snsdn’, ‘grgsrn’ and ‘mgmpd’ are found.

Sañcāra:

SC- Sañcāra-s go up to tārasthāyi ṣaḍja from mandra sthāyi pañcama. There is no sañcāra above tārasthāyi ṣaḍja in this gīta. The ārōha and avarōha of this rāga are incorporated in the concluding portion of this gīta.

GS- Sañcāra-s go up to tārasthāyi ṣaḍja from mandrasthāyi dhaivata. The first nine āvarta-s contains mandra and madhya sthāyi svara phrases which go up to tārasthāyi ṣaḍja and concludes with madhyasthāyi ṛṣabha. The phrase ‘rsndnr’ is used twice in this gīta (5th and 9th āvarta-s).

(ii) **Hāṭakāmbari Lakṣaṇā gīta:**

a) **Structure:**

SC- The gīta is of 24 āvarta-s.

GS- The gīta is of 21 āvarta-s.

b) **Textual analysis:**

The sāhitya of the concluding portion and the rāgalakṣaṇā are same in both works. It concludes with ‘śrī rāma namō namō’. Only the beginning of the sāhitya differs.

SC- The sāhitya begins with praising Madhusūdhana, by saying he is the lord of the world.

GS- The sāhitya begins with the meaning, the one who destroyed the haughtiness of Rāvaṇa and Kumbhakarṇa.

c) **Melody:**

Graha svara: Ṣaḍja is the graha svara in both SC and GS.

Dīrgha svara:

SC- The graha svara which is dīrgha ṣaḍja has three mātra-s. The ārōha and avarōha of this rāga are incorporated in the concluding portion of this gīta with ṛṣabha and niṣāda as dīrgha svara-s.

GS- The graha svara, dīrgha ṣaḍja has two mātra-s. Dīrgha svara-s are found in several phrases. Only niṣāda does not occur as a dīrgha svara. The beginning phrase ‘s,snsdnr’ as same as in SC, only the variation occurs in the extension of the graha svara.

Apart from the structure, text and melody the decorative elements seen in the gīta-s are illustrated below:

Svarākṣara: A few instances of the śuddha and sūcīta svarākṣara-s are found in both works.

SC- Sūcīta svarākṣara: n n P ḍ n S

gān dhā

GS- Śuddha svarākṣara: g , m g r S

gā ndhā ra

Sūcīta svarākṣara : S ṛ , g m m g ṛ g m

ā rō ha ava rō ha

Jaṅṭa svara:

SC- Jaṅṭa phrases like ‘mmm’, ‘ddnd,’ and ‘mmggm’ are found.

GS- Jaṅṭa phrases like ‘ggm’, ‘mmgr’, ‘ssn’ and ‘sssnd’ are found.

Dhātu svara:

SC- Dhātu svara phrases like ‘mpmg’ and ‘pdnmpn’ are found.

GS- Dhātu svara phrases like ‘snsdn’ and ‘mgmpdn’ are found.

Sañcāra:

SC- Sañcāra-s goes up to tārasthāyi ṣaḍja from mandra sthāyi pañcama. There is no sañcāra above tārasthāyi ṣaḍja in this gīta. Svara phrases begins with ‘s,, snpdnss,’ and ending with the ārōha and avarōha, ‘srgmpdn, sndpmgr, rrrsr’. Ārōha phrase ‘srgmpdn’ is also found in the 11th āvarta

GS- There is no sañcāra below mandra sthāyi pañcama and above tārasthāyi ṣaḍja.

Observations: The sāhitya describing the lakṣaṇa of the rāga is similar in both the works and the difference in the sāhitya is seen only in the beginning of the gīta-s, where the name of the deity is seen. It is seen that in the lakṣaṇa gīta-s in GS, the sāhitya is in praise of Lord Rāma (one incarnation of Lord Viṣṇu) whereas in SC of Gōvinda, it is in praise of Viṣṇu himself. However, the sāhitya in both the gīta-s conclude with the words ‘śrī

rāma namō namō’, as seen in all the other gīta-s. With regard to the structure of the gīta, the difference is not seen in the gīta in rāga Sūryakāntam, whereas in the gīta in rāga Hāṭakāmbari, the number of āvarta-s are less in Gānēnduśēkharamu. The range of the two gīta-s in the works are seems to be similar. The difference is seen only with regard to the svara phrases as explained above.

V.CONCLUSION

Even though the SC of Gōvinda was the earlier work to contain the lakṣaṇa gīta-s, from the introduction to SC, it is seen that the Gānēnduśēkharamu is the first work to publish the lakṣaṇa gīta-s. If the same manuscript has been accessed by Taccūr Brothers and those who published the SC of Gōvinda, then the reason for the absence of the lakṣaṇa gīta in the 71st mēlarāga Kōsalam is not known. Likewise, the sāhitya of the gīta-s in the rāga-s Sūryakāntam and Hāṭakāmbari differ in the two works and the reason for which also cannot be ascertained. Regarding the other 69 lakṣaṇa gīta-s, it is seen that the differences are very minimal and probably it can be attributed to the scribal errors while copying the manuscripts.

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APPENDIX

Gānēnduśēkharamu:

1. Sūryakānta (17), Tripuṭa:

s , s n s d n s r g r g s r n s s n d d , n s
 ā rē re da śa ra tha pu tra sī tā ma nō

r s r s , s , r s n d n s r g , r s n s r s s , n d n s
 ha ru rē rē an ta ra gān dhā ra ca tu śru ti dhai

r r , s n s , r s n d n s r g m p p m g r s , r g , m p
 va ta sva ra kā ka li ni śa dha yi ta ra śu ddhā rō ha

m g r g m p d d , n s , n d p , m g m p d n s n d p m g
 a va rō ha sam pū rṇa sa gra ham nyā sa am śa

p m m g r s r g m p m , p d p , m g p m p m g r s r g m
 tri pu ṭa yu kta myē ḷā dhi kā ra sū rya kā nta

g r , s n d n s r g m p d n s n d p m g r s r r s r
 rā ga ma va dhā ra ya śrī rā ma na mō na mō

2. Hāṭakāmbari (18), Tripuṭa

s , s n p d n s s r s n d n s n s r g m g r s
a rē rē rā va ṇa kum bha ka rṇa ma da vi bham

n p d n n s , r r g g m g r g , m g r s n p , p d n n s
ja nu rē am ta ra gā ndhā ra ṣa ṣruti dhai

r g , g m g r g m p m g r s m m g r r s n n , s r , g m
va ta sva ra kā ka li ni ṣā da yi ta ra śu ddha ā rō ha

m g r g m p d p , m p d n s s , n p p d n s s n d n p m
a va rō ha sam pū rṇa sā gra ham nyā sām śa

p d n s s s n p d n p m g m p , p m g m p d n p m g r s
tri pu ṭa yu kta myē ḷā dhi kā ra ma va dhā ra ya

s n d p m g r s r r s r
śrī rā ma na mō na mō

Saṅgraha Cūḍāmaṇi:

1. Sūryakānta (17), Tripuṭa:

s , , s n s d n s r , r g r r s n s , p d n s r n d ,
u ddhava sam nu ta u mā sō da ra u ra gā śa na

r g r s , s , s n n s n s s , p d n p d n s ,
vā ha nu rē a nta ra gān dhā ra

r r , g r g m , m m , m g g m , p m m g m p m ,
ca tu śru ti dhai va ta sva ra kā ka li ni ṣā da

p p d d p d m , m p m d , m p , d p m g , m p ,
i ta ra śu ddha ā rō ha a va rō ha

m n n n , d n , n d n m n d m , p d n s n s s ,
sam pū rṇa sa gra ha nyā sām śa

s n d p , m g , m p d m , p m , m g r s , s s ,
tri pu ṭa yu kta mē ḷā dhi kā ra

n d n s r s r , m g r m r g s , s r g m p d n ,
sū rya kā nta rā ga ma va dhā ra ya

s n d p m g r , s r r s r
śrī rā ma na mō na mō

2. Hāṭakāmbari (18), Tripuṭa

s , , s n p d n s s , s n p n s n s , n d n s n d p ,
vi śvē śva ra vi śva rū pa ma dhu sū

m p d n s r s , n s n s , s , , s r g r s s n ,
da na vi rū pā kṣu rē rē a nta ra

n n p d n s s , s , r s r s n , s r g s r g m ,
gān dha ra ṣa ḍ śru ti dhai va ta sva ra kā

m p m g r s n , s r g m p m p , m p m p m g r ,
ka li ni ṣā da i ta ra śu ddha ā rō ha

g m m m g r s , s m , m g m p , p d n p m m g ,
a va rō ha sam pū rṇa sa gra ha nyā

m p m m m g m , r r g m p g m , m p d d n d n ,
sām śa tri pu ṭa yu kta mē ḷā dhi

s n p d n p m , p m g m g g m , m g r s n s s ,
kā ra hā ṭa kā mbari rā ga

s r g m p d n , s n d p m g r , s r r s r
ma va dhā ra ya śrī rā ma na mō na mō

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