



MUSICOLOGICAL REVIEW OF ODISHI MUSIC

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ABSTRACT

Odissi music is a separate system of Indian classical music and is having all the essential as well as potential ingredients of Indian Classical form. The existing dance and musical tradition of Odisha is the cumulative experience of the last two thousand and five hundred years and can broadly be grouped under various varieties. The figures of dancers and musicians carved on ancient temple walls speak of Odisha's rich musical heritage. Since, there is the dearth of recorded evidence to prove the exact time of the advent of the earliest form of the Indian Classical Music into this land inflow during the period of Aryanisation of this land. There are historical evidences in the form of sculptural evidences, i.e. musical instruments, singing and dancing postures of damsels in the Ranigumpha Cave in Khandagiri and Udayagiri, Charya Geetika written between 7th to 12th centuries mostly by the poets of Odisha.

KEYWORDS : Gamak, Pakhawaj, Kalinga, Dhanasri, Raaga

Ranigumpha Cave in Khandagiri and Udayagiri, Charya Geetika written between 7th to 12th centuries mostly by the poets of Odisha.

Eminent Odissi scholar **Damodar Hota** opined that Being a part of the rich culture of Odisha, its music is also as much charming and colorful. Odissi music is more two thousand five hundred years old and comprises a number of categories. Of these, the five broad ones are Tribal Music, Folk music, Light Music, Light-Classical Music and Classical Music. Anyone who is trying to understand the culture of Odisha must take into account its music, which essentially forms a part of its legacy.

In the ancient times, there were saint-poets who wrote the lyrics of poems and songs that were sung to rouse the religious feelings of people. It was by the eleventh century that the music of Odisha, in the form of Triswari, Chatuhswari, and Panchaswari, underwent transformation and was converted into the classical style.

Folk music like Yogi Gita, Kendara Gita, Dhuduki Badya, Prahallad Natak, Palla, Sankirtan, Mogal Tamasa, Gitinatya, Kandhei Nacha, Kela Nacha, Ghoda Nacha, Danda Nacha and Daskathia are popular in Odisha.

According to scholar **Swami Prajnananda**- Krushnadas Badajena Mohapatra was an Odia singer in Akbar's court, and was exposed to the Hindustani classical style of music. Therefore, in this way Odissi music influenced by Hindustani music. Odissi style of classical music has some similarity with Hindustani 'Dhrupad' style. 'Gamak' is common to both, though Odissi also adopts the 'Tom Nom' sounds. The percussion instrument played with Odissi music is the 'Mardal', which is similar to 'Pakhawaj'. Temple sculptures in Odisha abound in statues of 'Mardal' players. Odissi has certain similarities with the Carnatic style of music also. At one time the Kalinga Empire extended all the way up to the river Kaveri and incorporated major parts of Karnataka. King Purosottam Deva of Odisha conquered Kanchi and married the princess. There were many singers from South India in the courts of Odisha. The main singer of the compositions of Kavisurya was Rajamani, a Telugu weaver. Therefore, a strong influence of Karnataka style of music is prevalent in Odissi music. Many renowned Odissi lyricists like Upendra Bhanja, Kavisurya, Gopakrushna, Gaurahari etc. are from South Odisha where Karnataka had a strong influence. It is this interaction between Odisha and South India that led to the widespread singing of Jayadeva's Astapadis in South Odisha in typical Carnatic style of music. Some raagas specific to Odisha are "Desakhya", "Dhanasri", "Belabali", "Kamodi", "Baradi" etc. However, compositions are also sung

in Odissi style in Carnatic and Hindustani raagas. Some examples of Carnatic raagas used in Odissi music are — "Saber", "Mohana", "Maya Malab Gauda", "Kamavardhini", "Sankarabharan" etc. Some examples of Hindustani raagas used in Odissi music are — "Bageshri", "Malhar", "Rageshri", "Bhupali", "Khambaj", "Desh", "Bhairavi" etc. Additionally, some Odissi raagas bear the same names as Hindustani or Carnatic raagas, but have different note combinations. Furthermore, there are many raagas that have the same note combinations in Hindustani, Carnatic and Odissi styles, but are called by different names. Some examples are — Raaga "Durga" in Hindustani is the same as raaga "Sudha Saveri" in Carnatic style is the same as raaga "Kamodi" in Odissi style. In fact, the Hindustani raaga "Chandrasekhar" could have developed from the Odissi raaga "Lalita".

Dinanath Pathy opined that Odissi dance is the form of classical dance that people have been performing in the Eastern State of Odisha. The Odissi dance of Odisha is one of the six acknowledged classical dance forms of India. Like all other Indian classical dances, it also has its initiation in religion and philosophy with an origin in the temples of Odisha. It is the dance of the Maharis, who are the devadasis. These devadasis used to perform it in front of the Lord Jagannath. However, after Maharis Traditions, there was the emergence and evolution of Gotipua tradition.

Gotipua were the young boys who were trained by the Maharis and these boys then perform the dancing after disguising themselves as girls. These were the boys who took this form of dance to the outside world. With a charming and colorful music encompassing several streams unfurls many vistas of an array of dance forms and musical styles. The figures of musicians carved on ancient temple walls speak of Odisha's rich musical heritage.

Another special feature of Odissi music is the padi, which consists of words to be sung in druta tala (fast beat). Odissi music can be sung in different talas namely navatala (nine beats), dashatala (ten beats) or egar tala (eleven beats) as Odissi ragas are different from the ragas of Hindustani and Karnataka music. The chief Odissi ragas are Kalyana, Nata, Shree Gowda, Baradi, Panchama, Dhanasri, Karnata, Bhairavee and Shokabaradi.

Kshirod Prasad Mohanty written that by tracing the changes in the naming of local music we can catch glimpses of the transformation of Odia elites' conceptions of themselves—as this was acted upon by the political exigencies of particular periods. In response to threats to the Odia language, a regionalistic, language-based identity was prioritized; this

soon had to be reconciled with the land-based claims of the movements seeking to integrate the various "Odia-speaking tracts" (which were not entirely Odia-speaking); and the assertions of regional distinction had themselves to be reconciled with the pan-Indian independence movement (into which the energies of Odia nationalists were eventually channeled) and then the exigencies of being a component of the new Indian nation. While this was the general trend, as Subhakanta Behera makes clear (2002: 129) these various views were neither personally nor chronologically exclusive. Furthermore, while there was, from the late nineteenth century through the mid-twentieth, an overall expansion of the field within which regional music was conceived, the discourse on Odissi music has largely remained in the last stage, in the attempt to reconcile a sense of regional pride and distinctiveness with an identification with the larger culture of India. The perspective could have been wider still: Sourindro Mohun Tagore (1896) (1963) had already placed Indian music within a global context in the nineteenth century; in Odia literature, the Sabuja (Green) group of the 1920s and 1930s sought an international perspective; and Odissi dance has become a globally-cosmopolitan practice.

Later theorizing of Odissi music, however, has largely been a refinement of the region-centric groundwork laid by Kalicharan Pattanayak and his associates—despite the fertile theoretical possibilities of, for example, placing Odissi music within a wider field of courtly and devotional song practices that are found throughout Asia, Europe, and beyond.

According to Pandit Kedarnath Sharma -It is the most developed and systematized form among all the varieties of Odishan music existing now-a-days. Mostly it is performed in shape of Raga-Ksydrageeta-Prabandha-Gana, a form of Indian classical music evolved by the celebrated poet-singer Sri Jayadev. Jayadev ushered a new era in the history of Indian Classical music, which can be rightly identified as Jayadev music. This great composer, musician, a saint-poet of Odisha was a great devotee of Lord Jagannath. He was born in first half of the 13th century A. D. in village Kenduli in Puri district. He gave a new shape, taste and color to Indian classical music through his ever glittering and incomparable composition of Gitagovinda. The ingredients of the classical music like Raga-Tala-Geeta and Chhanda of Jayadev were introduced in the services of temple of Lord Jagannath and was accepted as temple music of Odisha. The evolution of Odissi music owes a lot to Jayadev and his composition the "Geeta Govinda". The compositions of Geeta Govinda were written with an object to be sung. As such they were musical to start with. In addition he indicated the classical ragas prevailing at the time in which these were to be sung. Prior to this, there was the tradition of chhandas which were simple in musical outline. Ingredients of classical music like Raga, Tala, Geeta, Chhandas etc of Sri Geeta Govinda were introduced in the services of the temple of the Lord Jagannath and accepted as the temple music of Odisha. This, over a period of time, led to the culmination of Odissi that we know today.

In Gitagovinda Sri Jayadev has not only embellished his lyrical poems with music and melodious versifications but also with philosophy, metaphysics, ontology and mysticism. His music is meant not only for the purpose to please but to enlighten through entertainment creating aesthetic emotions, a sense of spiritual love, supreme beauty and perpetual peace. Therefore Gitagovinda has maintained ascendancy since it is written.

Sri Upendra Kumar Das opined in his book that -The quintessence of Odissi music is discerned in the intrinsic vision of the learners and listeners, who repose in Gitagovinda, for its traits like composition, improvisation, raga repertoire, treatment of rhythms and rhymes, usage and

genre. Sri Jayadev has not only originated a specific music tradition, systematic form and definite melodic pattern, raga-tala repertoires but also built a socio-cultural community. The purity, sanctity and characteristic features of Odissi music have been enriched and pervaded its horizon through Gitagovinda of Sri Jayadev. We have the first evidence of Odissi music in an articulated and systematic form from the versifications of Gitagovinda. This sent and seer, poet and musician, Sri Jayadev was born at Kendubillow of Odisha. We adore him as the progenitor of Odissi system of classical music. Odissi music gives great importance to the lyric where words are required to be sung without fragmentation or distortion. All songs are required to be sung in specific 'ragas' and 'Taalas'. Typical Odissi taalās have a different distribution of beat and pause from north or south Indian taalās with the same number of beats. Sri Jayadev has composed this illustrious Gitagovindas as per the specifications of Udrmagadhi prabritti, Ardha magadhi Padasrita giti, Bhinna swarasrita giti and navatalasrita giti. The songs of Gitagovinda are set to talas (rhythms) such as Rupaka Nisarah Jati Astatala, & ekatali, which are included in navatalas, commonly used in Odissi till to-day. The raga repertoire used in Gitagovinda such as Malava, Gurjari, Vasanta, Ramakiri, Malavagouda, Gundakiri, Karnata, Desakhya, Desavaradi, Bhairavi, Varadi etc. are being recited in Lord Jagannath temple as well as all the corners of Odisha since 12th century. According to B.Dev (1993) -It is the most developed and systematized form among all the varieties of Odishan music existing now-a-days. Mostly it is performed in shape of Raga-Ksydrageeta-Prabandha-Gana, a form of Indian classical music evolved by the celebrated poet-singer Sri Jayadev. Jayadev ushered a new era in the history of Indian Classical music, which can be rightly identified as Jayadev music. This great composer, musician, a saint-poet of Odisha was a great devotee of Lord Jagannath. He was born in first half of the 13th century A. D. in village Kenduli in Puri district. He gave a new shape, taste and color to Indian classical music through his ever glittering and incomparable composition of Gitagovinda. The ingredients of the classical music like Raga-Tala-Geeta and Chhanda of Jayadev were introduced in the services of temple of Lord Jagannath and was accepted as temple music of Odisha. The evolution of Odissi music owes a lot to Jayadev and his composition the "Geeta Govinda". The compositions of Geeta Govinda were written with an object to be sung. As such they were musical to start with. In addition he indicated the classical ragas prevailing at the time in which these were to be sung. Prior to this, there was the tradition of chhandas which were simple in musical outline. Ingredients of classical music like Raga, Tala, Geeta, Chhandas etc of Sri Geeta Govinda were introduced in the services of the temple of the Lord Jagannath and accepted as the temple music of Odisha. This, over a period of time, led to the culmination of Odissi that we know today.

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