



## TRADITIONAL MUSIC OF ODISHA

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**ABSTRACT**

Odissi music involves several genres of songs as well as performances that are structured and composed in different ways depending on the context and function of the performance. At present, a solo vocalist begins with an alap (a relatively freeform introduction to and elaboration of the raga); moves into song text and tala, accompanied by percussion (drumming); and finishes with tans (improvisations) and variations on the given melody and text. Odissi music is unique by its "medium speed (it does not utilize the extremes of slow and fast tempos found, for example, in Hindustani music), the syncopated rhythms of the mardala, and its use of ornamentation that often gives its melodies an undulating, cascading feel". The Odissi music was born out of a cultural synthesis of several musical traditions and various folk traditions prevalent in the region. All these forms of music had a tradition of thousands years.

**KEYWORDS :** music, culture, odisha,tradition

Music is an integral part of human life, which is created when the vibratory waves are brought into melodious audible notes in material form. Human beings are consciously or unconsciously tuned into the vibration of the cosmos. In each walk of life, music is judged as the best among 64 types of arts. The architects express through their architecture for a utilitarian purpose, the painters express to represent the visible, the poets express through the medium of words for communication, where musicians express their consciousness through notes, tunes, beats and rhythms not only for the purpose to please but also to enlighten through entertainment. The ultimate objective of music is to produce aesthetic emotions creating a sense of spiritual love, supreme beauty, eternal peace and inner pleasure. The intimate relationship experienced between the poetry and music in Odissi is a feature on which the aesthetics of the style is built. Odissi music gives great importance to the lyric where words are required to be sung without fragmentation or distortion. Like Hindustani and Carnatic systems, 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. But it has not come to limelight due to apathy from the time of British rule in Odisha (Formerly Odisha), want of its proper study, revival, propagation, etc. Despite the fact, the traditional music form could be saved and maintained in its pristine form. Thanks to the musicians particularly of Jaga Akhadas of Puri district, who could develop and maintain the music. The music movement of Odisha (Formerly Odisha), however, took a different turn after independence. Musical instruments used in Odissi Music are few in number. Some of the basic instruments which have been used in Odissi Music are the Ravan Hashta, the Harmonium, and the Veena or Sitar. Nowadays, a number of instruments are being replaced, like the Violin is being used instead of the Ravan Hashta. The Tanpura (a string instrument) is used by all the three streams of mainstream classical music- Odissi, Hindustani as well as Carnatic music. But one instrument which stands out among all as typical and irreplaceable both in case of Odissi dance and Odissi music is the Mardala. The existing musical tradition of Odisha, the cumulative experience of the last two thousand five hundred years if not more, can broadly be grouped under five categories such as : (1) Tribal Music, (2) Folk Music, (3) Light Music, (4) Light-Classical Music, (5) Classical Music, which need a short elucidations for better understanding the subject in all India context. The present form of traditional Odissi music is no doubt the outcome of the continuous evolution of the earliest Indian classical music. One may reasonably believe its inflow during the period of Aryanisation of this land. Possibly Aryan culture crept into this land during the Age of Brahmins when bulk of Indian peninsula came under the Aryan influence. Music tinged with

religion, attained mass appeal and royal patronage. As such the royal patronization of Art and Culture made the Odishan music so developed and enchanting for enjoyment of both Gods and Goddesses and human beings as well. This tradition is still continuous in its different manifestations. Odisha music is a combination of four typical kind of music like Chitrapada, Dhruvapada, Panchal and ChitraKala. Its music is also much charming and colourful. Religion and music has marked a strong influence on the culture of Odisha. Followers of all religions and sect today live in harmony in Odisha, their magnificent journey of being ruled by the rulers of many religions have imbibed the qualities of tolerance amongst them. The qualities that makes Odisha unique, a place on earth where not only human beings but the wilds and the woods along with the nature, all are contributing towards nurturing of each other. The principles of Vaishnavism were preached from the holy lands of Puri, the Buddhist monasteries spreading the message of non violence, the splendid classical dances of Odisha which originated from the devadasis or the dancers who used to perform in the temples of Odisha during the ancient and the medieval ages like Mahari dance, the folk dances like chow or sambalpuri or the dances forms performed by the tribal like the Ghumura or Paraja all combines together to make Odisha the land of wonders. The mystifying charms of this coastal state, mesmerize you with its charms and tranquilize your body and rejuvenate your soul. A number of folk traditions also lend a captive presence to it. The figures of musicians carved on ancient temple walls speak of Odisha (Odisha)'s rich musical heritage. It was 11th Century AD that the folk music of Odisha (Odisha) that still exists in the form of Triswari, Chatuhswari, and Panchaswari was only modified into the classical form. Before awarding a classical tag to any music three main aspects are taken into consideration. One is tradition or depiction of 'Uchchanga-Sangeet' (a range of musicality) with an unabated flow. Secondly, it is 'Prabidhi' or musical rules and regulations or grammar and last but most important aspect is implementation or act-related specialty, from these three points of view also, Odissi- music undoubtedly deserves to be called as a classical form of music. Odissi music is surviving through ravages of time and nature are group activities forming an integral part of the same culture. Odissi dance is originated in the temples of Odisha, India more than 2000 years ago. The dance was traditionally practiced as a sacred ritual to ignite transformation in the dancer and audience. Considered both a classical and devotional dance form, Odissi is graceful and sensuous, expressive and sophisticated. The Dance exquisitely portrays the beauty of the sacred feminine, and reflects the ancient spiritual motifs of India's great tantric temples. Odissi has undergone major transformations throughout the centuries. In recent times the

Dance has made a quantum leap from the temples and courts of India to the stages and theaters of the world. In its' modern incarnation, Odissi Dance is highly technical, featuring intense footwork, elaborate hand gestures, and captivating upper body movements. Many dramatists, composers, musicians have made experiments with revival of regional folk music and traditional music. In the world of Indian theatre movement Habib Tanvir, a great director and actor used Indian folk music i.e. Chhatisgarh music in his play "Charan Das Chor" and got worldwide recognition when staged at Paris. In Maharashtra Vijay Tendulkar, another great dramatist, used Marathi Music in his famous play Ghasiram Kotwala and also got worldwide acclaim in Berlin when this play was staged. The use of Marathi music with Chorus songs made that play popular and successful in both East as well as in the West. The relevance of regional traditional music is now felt by artists, and musicians in production of modern plays. Any music, whether folk or classical has got wide appeal if it is properly blended with modern theatre. Similarly in some modern films, some classical music has attracted audience. In all countries, now there is new slogan-"go back to basics". That means in any form of performing art one artist or actor or musician has to go deep to know his or her roots of tradition. Hallucinated by western way of life of western consumerist culture, Indian youth including Odia youth should now make special endeavour to study own language, literature to know the nuances of dance and music. Let our doors to western world be open, but we have to choose the subject which is healthy to our tradition. Thus Odia music is a classical form consisting of all the necessary ingredients common to Hindustani and Karnataki music, such as rags and talas. It is a synthesis of four classes of music namely dhruvapada, chitrapada, chitrakala and panchal. The dhruvapada is the first line or lines to be sung repeatedly. Chitrakala is the name given to the use of art in music. Kavisurya Baladeva Rath, the renowned Odia poet wrote lyrics which are the best examples of chitrakala. Then Chitrapada is the arrangement of words in an alliterative style. All these combine to form the style peculiar to Odissi music. Chhanda (metrical section) contains the essence of Odissi music. The chhandas were composed combining bhava (theme), kala (time), and swara (tune). 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 Karnataki music. The chief Odissi ragas are Kalyana, Nata, Shree Gowda, Baradi, Panchama, Dhanashri, Karnata, Bhairavee and Shokabaradi. With a charming and colorful music encompassing several streams, the heavenly state of Odisha (Odisha) unfurls many vistas of an array of dance forms and musical styles. Flourishing for ages, the rare dance forms of the state such as Odissi and Chhau are famous all over the world. A number of folk traditions also lend a captive presence to it. The figures of musicians carved on ancient temple walls speak of Odisha (Odisha)'s rich musical heritage. It was 11th Century AD that the folk music of Odisha that still exists in the form of Triswari, Chatuhsvari, and Panchaswari was only modified into the classical form.

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