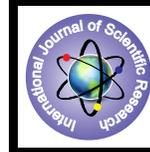


The Essence of Classical Odissi Music



Arts

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ABSTRACT

Application of new 'Raga' or tunes indicates that developing of musical trends in accordance of our Indian contemporary music; the predecessors of our music have established a special identity for us. As a result of which we feel proud today for our tradition of Odissi music. The most unique nature in Odissi music as said in Sanskrit language is – "Na Drut na Bilambita" which means that neither it is very speed nor fast nor it is too slow. Hence it belongs to a proportionate class or similar. Hence the velocity of our music maintains certain stability along with a beautiful and artistic presentation which displays its special identity. On the basis of functioning range of our music, it usually transforms itself into a smooth and beautiful it into a smooth and beautiful form during presentation and thus it maintains its uniqueness

The music which is confined under certain discipline and despite sticking to certain rules and regulations and displays excellent musical and artistic skills is called as a classical music.

'Raga' is the main base of classical music and singing-playing of music are its main procedures. Both base and procedure unanimously use to follow a particular discipline. Common or unanimous uniformity here means that there are certain rules regarding 'Raga' singing or performing of musical instruments and for all these aspects, common uniformity needs to follow. In other words this discipline or uniformity need to be followed by every artist or musician while performance of music in a systematic order in accordance of certain rules and regulations. We know that for preparation of a 'Raga' or tune there are certain prescribed traditional rules such as: 'Aroha-Abaroha', caste or class or type, Badi,Sambadi, 'Anubadi-Bibadi', mela, time or duration of singing, 'Mukhyanga' etc. Likewise singing and musical performance etc. of 'Raga' (tune) also is to be embellished with 'Alaap', artistic arrangement of stanza (lyrical line) and tuning, artistic implementation and explanation of 'Taala-Laya-Chhanda'. In any form of classical music all these acts and processes are most essential. It is an honour that our Odissi music is performed, fulfilling all these necessary requirements, hence it has been justified as a classical form of Indian music.

Before awarding a classical tag to any music three main aspects are taken into consideration. One is tradition or depiction of 'Ucchanga-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. Because in our state there is a great liking and appreciation for 'Ucchanga Sangeet' (traditional music), information about ancient Utkalian music and culture are mentioned in the prominent books like Natyashashtra, Sangeetratnakar, which are recognized all over India, various fact based books on the art of music, world famous and revered poet Sri Jayadev and his most famous lyrical composition Geetagovinda, the musicality in Odia prose and literature, artistic sculptures and painting found in the engraving of Parsurameswar, Mukteswar temples and many of such ancient and historical temples and most importantly the traditional music called as Madeli performers and exclusive Mahari dancers who were deputed in Sri Jagannath's temple only to perform in praise of the deity. All these indicate about the rich tradition of Odissi music. Alike its tradition the grammar or principles of Odissi music is equally rich and splendid.

Prashasti Prakhapa:

'Veera-Rasa' along with devotional concept is its main features. Before prose, Alaap is done as per the customary rule of 'Dhru-

bapadaanga' with the pronunciation of sounds like 'Nom Tom' etc. in the system of Odissi music 'Svara' or tunes like Sa Re Ga Ma etc. are also pronounced while doing of 'Alaap' but the act of 'Alaap' is executed with the help of various 'Laya'.

Odissi Raaganga:

This is the main part of Odissi system of music. All the rules related to singing of 'Raga' are followed on the basis of any single 'Raga' and one 'Taal'. Generally all the 6 types of expansion acts in this part (from the beginning to the end) are as follows.

'Anibaddha Alaap'

'Prabandha'

'Nibaddha Alaap'

'Pada-Binyasas'

'Svara-Binyasas'

5'Taan'

Anibaddha Alaap:

Before singing of 'Prabandha' 'Alap' is done without 'Taala' in an elaborate manner, with the help of 'Svara' which are used in 'Raga'. It is done independently according to the ability and expertise of an artist. During the performance of 'Anibaddha Alaap', 'Badi-sambadi', 'Alpatwa-Bahutwa', 'Nyasa-swara' etc. of 'Raga' is given much emphasis. Basing upon the moment of 'Prabandha' and singing style this 'Anibaddha Alaap' is done (performed) which is yet another speciality in the system of Odissi-music.

'Prabandha':

The 'Raga' which is sung and the subject matter that is composed in the 'Taalabaddha' manner (combined with 'Taala') is called Prabandha. In North-Indian music this is called 'Bandish'. In the system of Odissi-music, the lyrics, mainly written by the poets of 'Riti' era (Ritiyug) are accepted as the 'Prabandha' of 'Odissi -Raganga'. After singing of 'Anibaddha Alaap' 'Ghosa' or 'Sthayee' (meaning stable) and 'pada'(stanza) or 'Antara' is sung in 'Prabandha'.

'Nibadha Alaap':-

'Taal- Baddha' meaning filled with 'Taal' (tunes) 'Alaap' filled with 'Taal' is called 'Nibaddh'. After singing 'Pada-Padi' of a 'Prabandha' again one has to return to Sthayee (stable) and 'Nibaddha-Alaap' is done amid the singing of 'Sthayee' or 'Ghosa'. Keeping in view the way of singing along with the concept of 'Prabandha'.

'PADA-BINYAS':

Any line of a 'Prabandha' called as a 'Paada'. The process in which a Paada (complete line) of 'Prabandha' or a part of the line is arranged meaningfully and is sung in various new 'Svara' is known as 'Pada-Binyas'. By doing so, the whole concept of the line is established and the singing can also be more charming.

After 'Nibaddha Alaap' of Ghosa with the help of the 'Pada' that are in 'Ghosa', 'Pada-Binyas' is done and taking the 'Paada's from a 'Pada' (stanza), the act of 'Pada-Binyas' should be done.

SWARA-BINYAS:

During the singing of a 'Prabandha' the 'Svara' of a 'Raaga' with a harmonious arrangement various 'Chhanda' and 'Laya' as a song.

During the singing of a 'Prabandha', the 'Svara' of a 'Raga' is harmoniously arranged with various 'Chhanda' and 'Laya' and this way of singing is called 'Svara-binyas'. This is done with a more suitable co-ordination of 'Prabandha' and 'Taala'. Through this an artist's abilities and talents in 'Svara', 'Sadhana', 'Taala-laya' etc. are exhibited. Only by the pronunciation of 'Svara's like Sa Re Ga Ma the act of 'Svara-binyas' is done. This is normally done after 'Paada-Binyas' as per the series of 'Ghosa' and 'Paada'.

'Taan':

'Taan' is the last one in the series of Odissi 'Raaganga'. This sung mainly with speed by combining various 'Chhanda'.

'Pallavi':

After a complete chronological singing of all the 'Odissi Ragan-ga' 'Pallavi' is also sung, depending upon the required situation. Basing upon 'Raaga' and 'Taala' 'Ukuta' (beats) of Mardal musical instruments are arranged like a song and this mode of singing is called 'Pallavi'. It contains 'Ghosa' and 'Paada' (lyrical lines). Though 'Pallavi' generally is sung in this way, but at times it is sung only with the 'Svara's of 'raga' that are arranged with 'Taal'. So 'Pallavi' is divided into two forms, such as 'Badya' and 'Svara'. The above mentioned nature of Pallavi-singing is termed as 'Badya-Pallavi'. But without using 'Ukuta' of 'Mardal' instrument, that is when the singing is done only by arranging Sa Re Ga Ma etc. of a 'Raaga' of various 'Laya' and 'Chhanda' but only when the Svara like Sa Re Ga Ma etc. of a Raaga are sung in various 'Laya' and 'Chhanda' then it is called 'Swar-Pallavi'.

ODISSI-BHAVANGA

Though 'Dhrubapadanga' and 'Raaganga' are sufficiently emotive, still the importance of 'Taala' and 'Raaga' are found in these two. But, in Odissi system of music there are several such traditional 'Prabandha' in which there is such significance of 'Rasa' and 'Bhava' rather than 'Taala' and 'Raaga'.

ODISSI-NATYANG

This is also called as 'Nataangi'. This type is sung mainly in a dance part or a play (Drama) form. This is relatively a short part. This is small type of composition. This type of song is used mostly in the dance form of 'Gotipua'. In this the importance of 'Taala' is borne mostly and is specifically filled with 'Shringaar Rasa'.

'Parampara' (tradition)

The culture of 'Ucchanga' music is known to be eternal, authentic, pure and historically approved. Application means, its specific factual nature or its grammar. It is an honour and privilege that our Odissi music embodies all these three required qualities for which the Odissi form of music is worthy to be called as one of the classical music. The songs wholly, belonging to Odissi form of music which are sung during the stage performances are, Odissi, Champu, Chaupadi (Odissi and Chaupadi are quite

different from the composition point of view) Chhanda, Chautisa, Geetagovinda, Jannana, Bhajan, and Pallavi etc. Odissi music is solely effortless. Moderate ripples created by the simultaneous use of two 'Svara' (tunes) is the reason behind this effortlessness. But this fluctuating action of Odissi is never so high.

The movements in Odissi music has nicely been compared with a smooth flowing river. The main nature of our Odissi music is that, this is neither very slow nor very fast. It would be appropriate to say that this is music with balanced form.

The bases of Odissi music's movement and religion are, language and 'Raaga', for which the performance of Odissi music is done through the medium of language and 'Raaga'. Our music is entirely dependent on language and 'Raaga'. Normally the role of language in 'Raaga Sangeet' has less importance. But the yet another specialty of Odissi music is that the language as well as the 'Raaga' has an equal importance in this music.

The purity of 'Raaga' is kept intact during the performance of 'Dhruba Padaanaga', 'Ragaanga', 'Champu' and 'Geetagovinda', 'Bhvaanga', 'Natyanga', 'Janaana' (devotional songs) etc. are sung with the combination of various 'Raagas'. Any type of extension acts are not done during the performance of 'Chautisa' and 'Chhanda'. All the lyrical stanzas (Pada) are sung in a same tune (Svara) according to these above mentioned guidelines.

All these singing acts of Odissi music are sung on the basis of some specific 'Gamak'. A particular vibration that is created by a tune (Svara) is called 'Gamak'. It has been written in Sanskrit as such: "Swarasya Kampai Gamakah". From this vibration of the tune only a style of the music is differentiated from other style of music and soon after listening we can come to know that which music belongs to what style. Similarly in Odissi singing style also there are some particular vibrations of tunes called 'Gamak', for which our Odissi style of singing bears a quite different identity among its other counterparts.

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