Contributions of Jayadev to Odissi Music

ABSTRACT

The quintessence of Odissi music is discerned in the intrinsic vision of the learners and listeners, who reposes 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, refined 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. Gita Govindam is best characterized as a dramatic lyrical poem. It is expressed as a cycle of songs interspersed with recitative metrical forms of classical Kavya verses functioning as independent grammatical and esthetic entities. Some of the descriptive verses stand out as exquisite paintings that stand on their own. Some contain dense descriptions and complex ideas. Alamkara or classical ornamentation is used to expand meaning. Alliterations (Anuprasa) and end-rhymes (Ant-AnuprAsa) occur occasionally. Associated with the popular dance form of Odissi, the Odissi music is a distinct form of Indian Classical Music. In fact, it is an outcome of the continuous evolution of earliest Indian classical music. Like Hindustani and Carnatic systems, Odissi music is a separate system of Indian classical music and has all the essential as well as potential ingredients of Indian Classical form. Odisha could imbibe all the waves of classical music beginning from 'Sama-Gana' to Raga 'Prabandha Gana', but finally it assumed the present form of 'Ragaksyudra-Geeta-Pravandha-Gana'. This system is popularly styled as traditional Odissi music.

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音乐. 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 was introduced in the services of temple of Lord Jagannath and was accepted as temple music of Odisha.

Sri Jayadev has composed this illustrious Gitagovindas as per the specifications of Udramagadhi prabritti, Ardhagadhi Padasrita giti, Bhima swarasrita giti and navatalsrita 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, Vasantta, Ramakiri, Malavagouda, Gundakiri, Karnata, Desakhya, Desavaradi, Bhairavi, Varadi etc. The poetic compositions of Jayadev was so rich and superb that it had a perpetual influence on the composers of Odisha in the medieval and even in modern period. In course of time Bhajan, Janana and Oriya songs under light classical groups were accepted as traditional music of Odisha.

There is a glorious tradition of music in Odisha. The standard of music in Odisha during the earliest period cannot be traced. From sixth century to tenth century Odisha witnessed unprecedented cultural activities both in field of music and architecture. Poet Jayadeva composed Gitagovinda and for the first time in Odisha lyrics were composed by applying tune. Gitagovinda was performed by Devadasis in temple in honour of Jagannath and the form of music which has been sung in the world famous Jagannath temple at sacred Puri-Dham as a part of the temple services gradually took the form of traditional Odissi music as known today.

In Odissi, the words used in Drutula (speedy rhymes) are called padis. Its use is the special feature of Odissi music. Use of Navatala (nine rhymes) is also famous in Odissi music. Besides, Dasatala (ten rhymes) and Egaratala (eleven rhymes) are commonly used in Odissi music.
rhythmic structures or compositions and names. Most of them are having similarities in their matras with those already twenty talas are found to be in vogue in this system and talas:

Group E.

Ragas have been divided into five groups such as group A to classification of the ragas.

Thirty-two melas have been introduced in this system for clas-sification of the ragas.

Besides these there are also five Vikrata Swaras. The seven notes in an ascending order are known as saptak.

Saras and the Shuddha-Swara-Saptaka

He tonal arrangement of the Nishada-Murchhana of the Saraj-Grama is accepted the Sudha-Swara-Saptak or the natural scale comprising 22 srutis set in an ascending order. Among these 22 srutis, the seven soudha swaras are practically used.

Saras and shuddha-svara-saptaka are as follows:

Just like hindustani & karnatic music, traditional Odissi music has its own melas, ragas, talas and aravandhas, which are rendered in different styles. Some characteristic features of these are as follows:

Saras & Shuddha-Swara-Saptaka

The seven notes in an ascending order are known as saptak.

Besides these there are also five Vikrata Swaras. The seven notes in an ascending order are known as saptak.

Pravandhas:

Compositions used in classical music especially in vocal music, are known as pravandhas. The compositions of Shree Geeta Govinda & other sanskrit works are categorized under two types of pravandhas such as: Divya alikrama, Chitrapada and keyudra-geeta-pravandha.

The evolution of Odissi music owes a lot to Jayadev and his composition the “Geeta Govinda”. The compositions of Geeta Gobinda 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 Gobinda 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 melodic versifications but also with philosophy, metaphysics, ontology and mysticism. His music is meant not only for the purpose to please but to enlighten through entertaining creating aesthetic emotions, a sense of spiritual love, supreme beauty and perpetual peace. Therefore Gitagovinda has maintained ascendancy since it is written.

Gita-govinda was composed at a time when Indian classical music was not divided into two regional streams, namely Hindustani and Karnatic, and thus was one single tradition. The oldest manuscripts of Gita-govinda prescribe the eleven ragas (mentioned earlier) to the twenty four songs. But none of them offer any kind of notation by which the exact music may be rediscovered. There is also no record of any traditional system of transmission, i.e. from guru to shishya. Thus, there is perhaps no means of tracing the original musical structure of the Ashtapadis. Some of the ragas have faded with time (lupta raga), and others have lost their original nature. The Gitagovinda Seva was being performed for centuries by the Maharies/Debadasis. The tradition of dance and music performing in temples is very ancient in India, particularly in this region, as can be seen from the Udayagiri Cave inscription of Karvela in 1st century BC, Debadasi/Mahari is a local term used specifically for the women, who performed music and dance in the temples.

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