



**ORIGINAL RESEARCH PAPER**

**Arts**

**ODISHAN FOLK MUSIC**

**KEY WORDS:** FOLK, MUSIC, ODISHA, RURAL

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**ABSTRACT**

Folk Music is the product of a musical tradition that has evolved through the process of continuity which links the present with the past; variation which springs from the creative impulse of the individual or the form/ forms in which the music survives. The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular and art music, and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community. The term does not cover composed popular music that has been taken over readymade by a community and remains unchanged, for it is the refashioning and re-creation of the music by the community that gives it its folk character.

Like folk arts and folk literature, folk music is a very important part of the cultural heritage. It's the music of a layman. It has been transmitted along the people from one generation to the next in the form of oral tradition. Folk song is the product of unsophisticated people living far away from urban civilization and artificiality. In folk songs words are important and not the melodic structure, which is simple and repetitive. Folk music is the music of the masses when a layman sings a song; he knows nothing about the intervals used in it or about its rhythmic structure.

Folk music is the spontaneous and instant overflow of emotions, generated right from the heart. Every emotion and sentiment of the human life, joys and sorrows, pleasure and pain, anger and peace, vigour and fear, hilarity and pathos, thrills of love, pangs of separation, hopes and aspirations has been figured in the folk songs, that is why, these touch the heart and captivate the mind. The country folk, in their various moods, have been depicted in these songs. Folk songs are the frank and natural expressions of simple hearts, God fearing; believers in fate and destiny. The emotions, endowed with the quality of truth and righteousness have an intense impact on minds and emotions. In these reflects the nature, the rural life and the elemental passions, impulses and thoughts; therefore as nature assumes different aspects in different seasons, these songs vary in manifestations and expressions. Man is an emotional living being, hence his deeply felt emotions make a direct appeal. The outpourings of the common folk have thus resulted in making the storehouse of folk- songs prosperous. The expression of human mind is very important rather compulsory element of Folk music, because it marks one of the main characteristics of folk music. Folk songs are not created but these emerge from within the heart of the layman. The original text of the Folk songs is not available, the reason being that Folk music is very ancient and has crossed numerous winding roads before reaching us. On the way, because of being song of the mouth, the singers of melodies leaving aside some part, by adding some of their own; as a result the length of the song also expanded and the text as well as language might be changed, that is why the original, true and authentic text is not available / is difficult to determine.

Folk songs are simple, catchy and natural. These lack in any adornment, artificiality, rules and regulations and, this simplicity and freedom from complexity are the main features and characteristics. Songs written by poets, composed by musicians, are adorned with various artistic metres, verses adornments and intricacies, whereas the songs of unsophisticated people are simple. Folk music is democratic in the sense that it is of the people, by the people and for the people. These songs are of group character and unite people together. Folk music takes shape in real sense after getting popular in masses, and when it becomes the expression of the

whole community, instead of its creator, then it is hard to determine the place or time of its origin or its original creator, the popularity of the song in masses and by their acceptance and adoption, the song becomes popular, however, folk song must be or have been popular, but not every popular song is folk song. The compositions match the lyrics, the theme and the meaning of the song. Often the compositions are easy to learn, yet some compositions of some regions are really tough and resemble semi-classical style, folk songs are perfectly composed i.e. the tunes and lyrics are created simultaneously. Folk songs are mostly sung and popularized by the women folk. The role of women in all functions and ceremonies is vital. It is through these folk songs that the woman has come forward openly and boldly. It may be the question of her pain and distress, complaint or joys, whatever she could not express, has told boldly in the society, frankly and straight forwardly through these melodies. She has sought blessings from deities in her songs, has mourned and cried in her songs. The utility and significance of Folk music is exorbitant. Odishan folk music is generally understood as any activity done by people with a communicative or aesthetic purpose something that expresses an idea, an emotion or, more generally, a world view. It is a component of culture, reflecting economic and social substrates in its design. It transmits ideas and values inherent in every culture across space and time. The performing folk arts culture of Odisha is a fusion of the arts, an aesthetic sensibility shared between music, dance, drama and literature.

Folk music plays a prime role in Odishan culture. Right from the birth of a child to marriage ceremony, thread ceremony or any such social ceremony, puja or worship of deities, festivals, functions, yajnya rituals social traditions, agricultural events and in every other social event, there is involvement of music. Odishan folk music is a mere rustic reflection of the larger society, whereas tribal music often represents cultures that are very different. Some of these tribal cultures are throwbacks to cultural conditions as they were thousands of years ago. Folk music is not taught in the same way that classical music is taught. There is no formal period of apprenticeship where the student is able to devote their entire life to learning the music, the economics of rural life does not permit this sort of thing. The musical practitioners must still attend to their normal duties of hunting, agriculture or whatever their chosen profession is. Odishan folk music in the villages is learned almost by oral tradition. From childhood the music is heard and imbibed along with ones mother's milk. There are numerous public activities that allow the villagers to practice and hone their skills. These are the normal functions which synchronize village life with the universe.

Odishan folk music is an indispensable component of

functions such as weddings, engagements, and births. There is a plethora of songs for such occasions. There are also many songs associated with planting and harvesting. In these activities the villagers routinely sing of their hopes, fears and aspirations.

The traditions of dance, plays and music in Odisha, is as rich as the cultural traditions of Odisha. The dances, plays and music of Odisha are considered more entertaining than that of the other regions of India. These arts of dance, music and plays were mainly performed in praise of the deities which are adorned in the caves, temples, royal palaces and the village huts of Odisha. The arts were also performed here on various occasions and festivals. Odisha is mainly a rural based state. The education and literacy rate is not so high here. Hence from this point of view the position of folk music and folk musical instruments has much significance here. The farmers, labourers and daily wagers when return to their respective homes after a tire some daily work, prefer to relax in the places of recreation like 'Akhada-ghara' ( a village gymnasium) 'Bhagabata-tungi' (a public room where sacred book of Bhagawat is read out). It is the folk music which fulfills the aspirations of these working class people to a great extent. The folk music one, which acts like a companion in one's work and which stays along with one's religion, can also be a source of joy for those who practice music and can also be a treat to the audience. The following informations are about some folk songs of Odisha. By performing traditional 'Ghumura dance', 'Kendara songs', 'Jodi-Sankha', 'Ghanta', 'Mrudanga', 'Mardal', 'Odissi- Kirtan'(Devotional songs), 'Telangi-badya', 'Mahoori', 'Nageswari', 'Jodi naagara', 'Ghoda naacha-Geeta', 'Gopala's Ogala- songs', 'Patua-dance', 'Dhuduki songs', 'Khanjani-Bhajan songs' and 'Danda' songs and dance, etc. The Utkal people have added splendor to their glorious tradition. Likewise some folk songs which are performed especially at places, at times and on festive occasions are namely 'Halia Geeta' 'Nauria Geeta', 'Kuanrapunein Geeta' and 'Raja doli' Geeta are most popular. But some folk songs of our state like 'Dhaga dhamali' (proverbial songs), 'Kaandana' ( a typical song in form of crying act done on occasions), 'Dhoba Geeta' (sung by washer men community) etc. are on the verge of extinction. Apart from this the folk songs like 'Puchi-khela-Geeta', 'Dal-khai-songs', 'Jamukoli songs', 'KaRama songs', 'Banki- Jhuki' and 'Baramasi' songs etc. are the typical forms which are performed in Odisha only. If more fact finding or research is done on this folk music, folk musical instruments and folk- dance, then some more information's about Odisha's past traditions and culture can be discovered. Folk musician of different Odishan rural communities, like other members of the community, also works in the fields during the rainy season, and always plays the traditional musical instrument during the festivals that mark harvest, and celebrate the farming seasons. Odishan folk music can be treated as social manifestation that represents characteristic aspects of a folk society and that can be understood by different aspects of analysis. In Odisha there are many kinds of folk music and many ways of conceptualizing of them. The concepts associated with what Odia speakers recognize as folk music. In some rural communities of Odisha there are no general terms for folk music but rather spacious names for different performances that involve folk music. Many Odishan folk musicians with no education in literacy tend to think of words as just one part of the exchange between people engaged in communication. Odishan folk music is an integral part of most of traditional drama which is performed daily or nightly wherever there is a feast or a fair.

Odishan folk music is an important means for their cultural identity. Odishan folk music has even become more significant since it is an indispensable part of instrumental music. The role of rural village artists and musicians is important but their socio economic development is poor.

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