

THE QUINTESSENCE OF ODISSI MUSIC

Writer: - Dr. Niladri Kalyan Das

ABSTRACT: -

The quintessence of Odissi music is discerned in the intrinsic vision of the learners and listeners. The purity, sanctity and characteristic features of Odissi music have been enriched, refined and pervaded its horizon through a long period. 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 eleventh century Odisha witnessed unprecedented cultural activities both in field of music and architecture. It is the most developed and systematized form among all the varieties of Odishan music existing now-a-days. 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 'raagas' and 'Taalas'. Typical Odissi taalass have a different distribution of beat and pause from north or south Indian taalass with the same number of beats. Odissi style of singing lays great stress on 'Prabandha' or 'text of the song'. All Odissi lyricists are reknowned poets - Jayadev, Kavisamrat Upendra Bhanja, Deenkrushna, Kavisurya Baladev Ratha, Gopalkrushna, Banamali etc. Odissi songs traditionally depict the love and frolicks of Radha and Krishna. 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 'Raga' and 'Taalas'.

Keywords- Odissi, Music, Antiquity, Dance, Song, Utkal, Gamak, Kalinga, Raga, Saint Poets, Lord Jagannath, Taal, Cultural, 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.

Odissi music has codified grammars, which are presented with specified Raagas. It

has also a distinctive rendition style. It is lyrical in its movement with wave-like ornamentation. The pace of singing in Odissi is not very fast nor too slow, and it maintains a proportional tempo which is very soothing.

The culture of Odisha is Lord Sri Jagannath's culture which reflects in the people of Odisha. 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 want of its proper study, revival, propagation, etc. Despite the fact, the traditional music form could be saved and maintained in its pristine form.

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. 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. 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, Raaga repertoire, treatment of rhythms and rhymes, usage and genre.

Utkal is considered as the land of arts and the music of this land shall remain forever. This a land where, the sweet chirping sounds of birds amid the dense green forests here, the rhythmic sound beats produced by the waterfalls and rivers, the roaring sounds of sea waves exist only on this land and all these nature's gift's are reflected in the art, literature, music and dance of this land which is not found in other art forms. There is uniqueness in the development of Aryan, Dravid and Austik. The sculpture of Kalinga is unique in itself varies from the sculpture of north India and south India. Accordingly, the Odissi style of music has its own uniqueness and it is quite different from north Indian and south Indian music. Today the glory and fame of Odissi dance has spread across the world, because of its sublime and artistic nature. 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.

With a charming and colourful 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 (Odisha) that still exists in the form of Triswari, Chaturswari, 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 '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 Natyashastra, 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.

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 combines 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.

There were saint-poets of Odisha (Odisha) who composed lyrical poems to be sung. Bards usually went from place to place singing these songs that were meant to propagate religious ideas in various religions. Instructions were usually given by the poet himself as to how the lyric was to be sung, i.e., the raga or tune to be employed and the tala or beat scheme to be followed. Jayadeva was the first Odia poet who composed lyrics to be sung. In addition, he also indicated the contemporary classical ragas in which these were to be sung. Prior to this there was the tradition of chhandas that were simple in musical outline. The present form of traditional Odissi music is no doubt the out-come of the continuous evolution of the earliest Indian classical music. 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.

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