



ANCIENRY OF ODISSI MUSIC: AN OVERVIEW

Writer: - Dr. Niladri Kalyan Das

Keywords- Odissi, Music, Antiquity, Dance, Song, Utkal, Gamak, Kalinga, Raga, Saint Poets, Lord Jagannath, Geeta Gobinda, Ingredients.

ABSTRACT: -

‘Udramagadhi’ lyrical form or style which has been prevailing since ages in the east- Indian regions is considered as one among these classical styles of music. As there much importance of lyrics in music hence the lyrical form of Udramagadhi (which reflects now in Odissi music) has been recognized as an independent style, since the creation of ‘Natyashastra’ scripture. Udramagadhi (modernage name- Odissi) has its own proven ancient tradition, relevant scriptures (Shastra) and according to the scriptures there is the Uchanga’ singing style in it. It has specific raaga –taala. This style has been recognized as a classical one by the eminent music scholars like Bharat Muni, Matang Muni, Kharavela, Sri Jayadev and even it has been proved by Sharangdev. The historical caves and inscriptions of Khandagiri-Udayagiri, the sculptures, paintings, regarding dance and music found in the temples of Lingaraj, Mukteswar, Sri Jagannath and Konark, ‘Chhaanda’, ‘Raaga’ ‘Taala’ contained in ‘Charyageetika’ the lyrics and songs by Odia Buddhist scholars, the heart-touching lyrics by great Sri Jayadev are strong enough to prove this.

From the period of 1st century, during the rule of king Kharavela to 16th century, during the rule of Mukundadev a vast and empire was formed with the powerful combination of then Kalinga, Toshali, Udra, Utkal, Kangod, Koshal, Moshal. Which embodied many religious, cultures, music culmination. Sri Jayadev the great poet who was regarded as an ‘Avataar’ of ‘Utkal’.

As mentioned in the book ‘Charita Chintamani’ that Rusabh dev’s son Bharat was an expert and scholar in ‘Natyā’ (art of drama) and Rushav dev was believed to be an incarnation of lord Shiva called ‘Natyeshwar’. Rushav dev was the aadi tirthankar of Jain religion. As per the belief of Jains lord Sri Jagannath is Rushav dev. Kalinga Jeen, in other words means lord Sri Jagannath.

Krupasindhu Mishra's historical book called Utkal Itihaas (page no: 19) describes that, before Kharavel, king Nandaraja had won victory over Kalinga and on the first day after his victory, he had taken away the idols of Rusabh dev (Kalinga Jeen) along with other Jain idols from Khandagiri and kept them in his 'Rajagriha' inside his palace. Later king Kharavela during his eighth year of rule, defeated Magadh emperor idols and restored them back in the capital of Kalinga.

Before Kharavela (during 3rd/4th century b.c.) there were 'Jain' caves in Khandagiri and Udayagiri hills. Various sculptures of some women dancers singers are found inside these caves. 'Manchapuri' cave of Udayagiri stands as an evidence of Kalingan tradition of drama (play). In Khandagiri there are caves called 'Tawta Goompha' and 'Nabamuni Goompha' 'Muni' which means sage, 'Sanyasi' (means seers), for discussion about 'Tatwa' these caves were said to had been built in memorium of a 'Muni' (sage) and it also cannot be denied that these sages perhaps had been experts in the 'Gandharv' art of music. The sages like 'Kashyap', 'Jastik', 'Vishakhila', 'Anjaneya', 'Sharddula', 'Kambala', 'Ashwatara', 'Shandilya' and Naarad (not devarshi Narad) etc. are some of them. Jain emperor Kharavela himself was a musician and was also a patron of music and then the seat of Jain music was in Khandagiri-Udayagiri, which is now a part of Bhubaneswar. The following informations are about some Jain music experts and teachers.

1. Kharavela himself, was an expert in 'Gandharva-veda'.
2. In Buddist-teachings 'Damburu' was regarded as 'Gandharb-raj'. In the ancient dictionary of Hemachandra called 'Chintamani' king 'Damburu' has been mentioned as the worshipper of Jain. The 'Veena' (sitar) that was used by 'Damburu' was not 'Tumbur' or 'Tamboora' but was called 'Kalabati'. In Odissi music the 'raga' or tune from 'Shadja' to 'Madhyam' bears the name of 'Kalabati'. The name of 'Damburu' is mentioned there in Odissi-scriptures titled as 'Sangeeta-damodar' and 'Sangeeta-saara'.
3. The name of music expert 'Narad' is mentioned there in Kharavela's inscriptions. Like Narad and Damburu there was another 'Gandharba' expert called Bishwabasu. He and his wife Menaka were the biological parents of 'Pramadvara'. A 'Sabar' (tribal) king named as Bishwabasu was known to be a servitor of diety 'Nilamadhav'.
4. As mentioned in 'Naradiya' education, Kashyap was the predecessor of 'Bharat Muni' and he was the creator of 'raga' is used immensely in Odissi. Kharavela was an emperor of 'Chedi-vansh' family Koushik was Chedi's father. In the book 'Utkal-itihaas' written by Pandit Krupasindhu Mishra (page no: 19) mentioned that a country named as Kashyap was a part of Kalinga. Kashyap, the king of Musika state repeatedly invaded the state of 'Kshyatrias', for which emperor Kharavela headed towards Musika state through the route of Andhra Pradesh. When king of Andhra, Satakarni obstructed Kharavela on his way, Kharavela on his way, Kharavela fought with Satakarni and defeated him. In the book of 'Natya-shastra' Moshal has

been stated as the other name of Musika state which was under the rule of 'Kalinga' empire.

5. In 9th century (14th century in opinion of others) one, Sudhakalas, the writer of book 'Sangeetopanisat saroddhar' was a 'Jain' worshipper.
6. During 12th century Paarshwadev Kohal, a 'Jain' worshipper, used to follow the footsteps of musicians viz. Attil and Someshwar. The book 'Samayasaara' is his creation.
7. During 14th century Singhabhoopal in his musical analysis called 'Sangeeta sudhakar' (contained in his 'Sangeeta Ratnakar Teeka') had talked about Nandikeshwar, Dattil, Chintamani and Paarshwedevev.
8. Hemachandra and Gunachandra who shot to fame during the year 1250, by writing several poetry and plays were 'Jain' worshippers.

During 12th century, the music of Utkal's Sri Jayadev, which came through the singing of Gitagovinda (Jayadev's lyrical composition) enthused the people across India.

A music related magazine, was published by 'Hatharasa' music organizational of face. In its September issue of 1968, writer Chandan Dev Kumar in his article named as 'TulsiDas ke geeti kabya me sangeet yojna' had written about the name of tune and the name of raga- tala contained in the Jayadev's Gitagovinda. Inspired by him poets like BidyapatiChandi Das and Govinda das also have described about various 'raga' (tunes) in their respective lyrics.

After a gradual decrease of Jain religion's impact in Kalinga, the Odia preachers belonging to Budhist era had written poetry termed as 'Charjya geetika' in which they had mentioned about the then prevalent 'raga' 'chhada' 'taala' of Odisha. These lyrical compositions were worth-singing.

After Kharavela, during 6th century, from the ruling period of 'Shailodbhav- vansh' to the period that was ruled by the kings of 'Suryavansh' (middle part of 16th century).

Odisha's polital and social history was very glorious. Although in 1568 Odisha, came under the rule of foreign power, during the middle period of 18th century several music-based books were written by the Odia scholars. The Sovaneswara inscription and the Brahmeswara inscription and also the inscription from Madhukeswar temple reveal that dance and music was introduced in the temples as a part of daily rituals. 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 still continuous in its different manifestations.

The Odissi Sangita (music) was composed following the styles (Riti) of four classes of music like Dhrubapada, Chitrapada, Chitrakala and Panchali:

The Dhrupada or Ghosha (The first line or lines to be cited repeatedly) has importance in Odissi music. The use of art in music is called Chitrakala. Its use in Odissi seems very prominent and "Badhila jani kshama kara nohile Rama" etc. of Kavisurya is the beautiful example of this style. Chitrapada means the arrangement of words. Generally, Odissi music

is highly ornamented with “Yamaka” like “Shrimati Shripati Brundabane keli rachile; Brundabana shobhataru tarutale Kalpataru taruni ratana taru taralakshi matile” etc. Panchali means multi-lined lyric (Bahupadayukta gita). It is divided into two types - Adhruva and Sadhruva. In Sadhruva Panchali there is a Ghosha. Odissi Choupadis (Quadrants) are the best examples of Sadhruva Panchali. Choutisha belongs to the category of Adhruva Panchali. After all, Chhanda (rhetoric section) is the originality of Odissi music. Chhandas are included in Adhruva Panchali. It is deceptive to trace the origin of Chhanda from the word Skandha. Practically, it is derived from the Sanskrit word “Chhadha”. A large number of Chhandas are composed in accordance with the Sanskrit Brutta, “Pancha Chamara”. The “Chokhi” is formed by the introduction of tune (Swara) and rhythm (Tala) into the letters of the Sanskrit Chhanda, like “Chinta Bhairavi”. Quite a large number of Chhandas were composed with theme (Bhava), time (Kala) and tune (Swara). It is another unique and special aspect of Chhanda. Chinta Bhairava is used in context of a dream sequence of Ravana in “Vaidehisha Vilasha”. Ravana dreamt at dawn that Ramachandra had detected imprisoned Sita in Ashoka-Vana for which he was going to Ashoka-Vana in thoughtful and pensive mood. The Chhanda, narrating this enchanting dream, is composed in the Bhairava Raga. Both the tunes, Rushabha and Dhaivata, have a soft and melodious use in this Raga. Reflecting the thoughtfulness of Ravana, the Chhanda is directed to be sung in Chinta Bhairava. The Choutisha Section represents the originality of Odissi. Using all the thirty-four letters from “ka” to “Ksha” at the beginning of each line (Pada) the Choutisha is completed in thirty-four lines as “Mahabodha Choutisha”. In Odissi, the words used in Drutatala (speedy rhythm) are called “Padi”. Its use is the special feature of Odissi. Use of “Navatala” (Nine rhythms) is famous in Odissi music. Besides, Dashatala (Ten rhythms) and Egaratala (Eleven rhythms) etc. are used in the music of Odisha as “Kuduka” and “Upadu”. “Jhula”, commonly known in Odisha as the “Traimatrikatala” (Three-lettered rhythm) is used as a speedy tala. So also, speedy “Chaturmatrikatala” is known as “Pahapatta”.

According to tuning the “Melaragas” were composed and their names are completely different from the Ragas of “Hindustani” and “Carnatic” music. The names are (1) Kalyana (2) Nata (3) Shriraga (4) Gouree (5) Varadi (6) Panchama (7) Dhanshri (8) Karnata (9) Bhairavee and (10) Shokavaradi. The centres for physical education and music were called “Jagas”. In all the festivals the members of a “Jaga” arrange feasts. “Hazura”, the chief member of the “Jaga” arranges the competitions of gymnasiums (Kusti pratiyogita) and Music concert (Sangeet Asara). Among the singers one group was meant for singing in high pitch and the other group in low pitch. In the Sangeet Asara singers were presenting different “Prabandhas” (compositions) of Odissi music such as Shri Geeta Govinda; Odissi with and without Padi; champu, Chhanda, Malasri, Sarimama, Chaturanga, Tribhanga, Bhajana, Janana. The singers were well conversant with “Raga” and “Tala” the techniques of “Kala-Amsa-Mana Proyoga”, “Vasti-Proyoga” and “Saudha-Proyoga” in Odissi Sangeet were known to the singers and drummers (Gayaka and Bayaka) of these “Jagas and Akhadhas”

very well. The seasonal songs were also sung during the different seasons. The “Jaga Akhada” system, the core of Odissi music promoted the music and was responsible for maintaining the tradition for centuries. The culture of music in all the Jagas continued till the independence. But unfortunately, these centres were shrouded in oblivion for the reasons such as: Spread of mass media of communication, cheap and commercial music; lack of knowledge in theory and practice of traditional Odissi music; want of practice, want of textbooks and proper schooling, apathy towards this art and its artists, misinterpretation and misrepresentation of the original form, apathy in recognition of this art as a discipline in academic level, and lack of patronization.

REFERENCES

- Allen, Matthew Harp. 1998. “Tales Tunes Tell: Deepening the Dialogue between ‘Classical’ and ‘Non-Classical’ in the Music of India.” *Yearbook for Traditional Music* 30: 22–52.
- Anderson, Benedict. 1991. *Imagined Communities*. Rev. ed. London: Verso.
- Babiracki, Carol M. 1991. “Tribal Music in the Study of Great and Little Traditions of Indian Music.” In *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, ed. Bruno Nettl and Philip V. Bohlman, 69–90. Chicago: University of Chicago Press.
- Bailey, Frederick George. 1998. *The Need for Enemies: A Bestiary of Political Forms*. Ithaca: Cornell University Press.
- Bakhle, Janaki. 2005. *Two Men and Music: Nationalism in the Making of an Indian Classical Tradition*. New Delhi: Permanent Black.
- Boulton, John. 2003. *Essays on Oriya Literature*. Jagatsinghpur, Odisha: Prafulla.