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Odishi Music System: An Exclusive Musical Tradition of India

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ABSTRACT

Peculiarities in the presentation of Odissi. The delivery style of Odissi Music: Of all the arts performing Art is of highest design and it is known when someone performs it before audience. The language originality and epical standard of music will be more as and when its recital style is developed and enchanting. Nice musical feeling is generated in our body when we hear a song being sung or an instrument being played. Then only we accept music. An artist enchants the audience through his concentrated tone. Therefore, epical Raga Sangeet is enriched by the beautiful language of artist and it is disciplined through the classical artists. As because the classical music is a loud tonic music, there are rules and regulations for its recital. The classical artists try their best to make the song hearty and touchy. Therefore the classical music will be more lively when it is disciplined and orderly.

Keywords: Odishi, Regulations, Parampara, Prayoga, Prabidhi

There are three elements in any song that tends to be classical and apical. These are- Parampara, Prayog and Prabidhi.

Parampara- It is a high voltage song, which is culturally rich and its speed is continuously spread, specially it is sophisticated culturally and proved by history.

Prayog-The creative use of Prayog is endowed with many elements.

Prabidhi-It refers to specific factual objects and proved by grammar.

Following the above three methods, one can infer that method of Odisha Sangeet is one of the classical songs of India. Now let us concentrate on its recital than Parampara and Prabidhi. There are two creative assignments of Odissi song- They are

- (a) What we route in Kriyapakhya ?
- (b) How do we recite if we recite ?

Chiefly, I discuss as to what is recited during the recital of odia song in the form of Kriyapakhya.

Dhrubapadanga Prabandha :(Sarimangita, Kudukagita, Malasri, Mathagita)

Odissi Prabandha :(Raganga, Bhabanga, Natyanga, Dhrubaadanga)

Champu :(Manusi-Matruka-Prabandha)

Chhanda :(Panchali Prabandha) which is the theme of the present research.

Chautisa :(Manusi Matruka Panchali Prabandha)

Bhaktimulaka :(Bhajana-Janana-Bandana-Manahsiskhya-Sarirabheda)

Pallabi :(Swara Pallabi- Badya Pallabi)

Gitagobinda :(Astapadi)

This apart, Swaramalika, Lakshyangita, etc are also taught . In recital language it is identified as Prabandha.

Of all Prabandha Structure, method of Odissi has some special classification. It is-

It is of two sections from the standpoint of Prabandha Abayaba.

- (a) Sapadi or Padiyukta Odissi Prabandha. Apadi or Padirahita Odissi Prabandha.
- (b) It is three sections from the standpoint of BhagabataSwatantrya.
 - (i) Raganga :(It covers all the Kriyas of Raga-Sangeet).
 - (ii) Bhabanga :(Where importance is given to Bhaba than Raga).
 - (iii) Natyanga :(Where Tala and Chhanda are more important than Raga and Bhaba).

This apart , there are other Prabandhas, which are composed and which include Chaturanga, Trianga(composed by Pada, Swara, Pata and Biruda).

Secondly, let us discuss about how we recite and what the importance of our recital style is.

There are three characteristic importance of Odissi Sangeet from the standpoint of recital.They are-

- (a) The motion of recital
- (b) Neither too speedy nor too slow and late.
- (c) Equal application of language and Raga.

Voices of the simultaneous smooth sound of two Odissi sangeet justified is recital The rhythmical tremble of Odissi Sangeet is not irregular or un stationery. It is like a river that flows in the surface of a plain land. It is matured. The Odissi Sangeet which is neither late nor fats enough is called "Sama Sangeet".

The source of "Odissi Sangeet and its go and character is language and Raga. It is chiefly concerned with language and based on Raga and Tala. Usually there is less importance of language in Raga Sangeet. But the importance of Odissi Sangeet is that neither Raga nor language is timid in it. The body of a song is language and its soul is Bhaba; the body of Raga is voice and its soul is Rasa; The Bhaba- Rasa of song and Raga are like body of language and voice. They are created by the crafty use of language and voice. There is marvelous intermixture of language and Raga in Odissi Sangeet and proportionate musical action of language and voice is the importance of the recital of Odissi Sangeet.

The Raga recital and play of instruments take precedence in case of Raga Sangeet or classical Sangeet. It is imperative to follow specific rules and regulations to recite the Raga and playing of instruments. It is known, if one discusses about the style of recital of Raga Sangeet, that it is recited on the basis of certain tune and style because Raga is usually composed of five, six or seven voices.

All these voices intermix Anulom-Bilom-Binyas and then one can introduce difference and it is played for a period of time. During classical recital, one Raga starts from a specific stage and ends in a specific stage. All these activities of Raga recital is called "Bistar". There are six steps in classical Odissi recital. These are-

(a)Anibadha Alap, (b) Prabandha, (c) Padabinyasa,(d) Nibadha Alap, (e) Swara Vinyasa, (f) Tan.

- (a) Anibadha Alap :The Raga used in classical Odissi Sangeet does a spreading work without any Tala to express its appearance. It is divided into three parts- Adyalap, Madhyalap and Prantalap. Adyalap is conducted in slow and steady style. Madhyalap consists of recital with a medium Alap. Prantalap consists of Taan activity and expand its voice in the end stage of Anibadha Alap. The complete recital activity is conducted in a permanent and Antara Bheda.
- (b) Prabandha :Odissi Sangeet or Chaupadi is recited after the end of Anibadha recital of any Raga of the ancient Odia poet through a specific Tala. Such an activity is called Prabandha in a musical language. The love between Radha and Krishna composed by poets of Riti yuga, is of this type.
- (c) Padabinyas : Padabinyas is to express the meaning and intent of a song and to make the recital more touching, Padabinyas is also associated with the new arrangement of the theme of the song or the Dhatu or Abayaba of a prose. In it the equation of the language Guru-Laghunare protected and recital of new words or a cluster of words which are recited again and again. It is also called Sanchari.
- (d) Nibadha Alap :Nibadha Alap is associated with the spreading of recital which runs parallel to the recital of raga at times. Nibadha Alap as associated with permanent Pada and there is frequency of Alap in Antarapada.
- (e) Swara Binyasa :There is a specific go of each Tala in Odissi Sangeet. Swara Vinyasa is associated with the arrangement of recital of the Ragas according a specific recital of Prabandha Gayan. It is more often used in one stream or two streams or two stream recital. It is performed in tri-rasa, chaturasa, Khanda, Mishra and Sankirna Jati, Samasrotobaha, Gopuchha, Pipilika, Mrudanga etc. "Padi" Gayan is chiefly seen in this recital of the artist and Sangat is seen in this act with the mixed participation of recital and Mardalbadana. Usually "Aakar" or "Nom-Tom" is used in Anibadha Alap and Nibadha Alap recital of "Sa-re-ga-ma" is uttered according to "Swara" Swarabinyas.
- (f) Tan : Tan is the quick spreading of swaras. In this act, the expertise of swara and laya and the expertise of artist. The recital of Odissi Sangeet is done with the eligible "Tan" through different sets. Tan is recited with the recital of "Aakar" with the swaras.

All these activates are recited during the spread of Odissi Sangeet. The Dhruvpadanga Tan and Nibadha Alap are not included in other stages of Odissi Sangeet. The stanza setting is conducted according to one, two, three, four Gunas. The other stage is Bhabanga. The meaningful Nibadha Alap and Pada Binyas are not performed with detailed Anibadha Alap,Swara ,Binyas and Tan, rather it is done as per the requirement of recital. The artist is interested to express the form of Raga. There is less importance of Tala. The other stage is Natyanga. In Natyanga stage there is no necessity of Anibadha Alap, Nibadha Alap, and Tan. The setting of tune is done as per the synthesis of song and Tala. This apart , the other stages of Odissi Sangeet are Gitagovinda, Janana, Bhajana, Champu, Chhanda, and Chautisa.

Gitagovinda, Janana, Bhajan etc. are recited during Bhagabanga stage. But the purity of Raga is maintained during the recital of Gitagovinda. Though Champu is nearer to "Raganga" some Champus are recited in the style of Bhabanga , Natyanga and Chhanda. Therefore, it does not spread. There is no use of Tan. The traditional tune is not changed. There is no spread work in Chhanda and Chautisa. The recital of all stanzas are done on the basis of Vani and Bruta. The other information of Chhanda will be described, The purity of Raga is maintained in recital of Dhruvpadanga ,Raganga, Champu and Gitagovinda. The recital is prepared in Bhabanga, Natyanga, Janana and Bhajana.

All these recital process of Odissi Sangeet are sung by some "Gamaka". The vibration in the tone is called Gamaka.

The difference between one set of song and another is because of the tonal vibration. It is known from the recital of the artist as to which song belongs to which category. There are some specific Gamaks in Odissi song, that differentiates it from others. It is to be remembered that tonal vibration is universal. But language and international genuinely protects the importance of one style of singing. Therefore, though it appears that the Gamaka of Odissi is like other songs, but the recital of Odissi proves it otherwise. So, it is indigenous Odissi ornament. All the Gamaks are possible, if one tries. But it is the characterical identify of a song if the Gamaka is recited naturally. There are four Gamaka in Odissi song. They are-

- (a) Andolits
- (b) Ahata
- (c) Dhalu(Arohi Dhalu and Abarohi Dhalu)
- (d) Ambredita

It is already instated that the recital style of Odissi is vibration and indigenous. Andolita is a classical act and therefore it is specific. The importance of this Gamaka is that it is neither stationary nor vibrational. So, it is this vibrational activity that goes OdissiS angeet its separate identify. There is one Gamaka called "Ahata" that transforms Andolita Gamaka and hence Odissi is possible. So the importance of this Ahata Gamaka is that of artist strikes mild by the next voice by reciting the original one.

So, it is Ahata Gamaka. The up and down recital of Odissi is performed Ahata Gamaka and which proves its separateness whenever somebody to it. Dhalu is another traditional recital activity, which is frequently used during the recitation of Raga Sangeet. It is performed both by up and Gamakas. This Dhalu Gamaka is edited by "Prekhita" one type of associative. Ambredita is the last Gamaka. It is an indigenous recital style of Odissi Sangeet. This traditional vibration is frequently used in recital of Odissi Sangeet. The written form of all these Gamakas are described below:-

- (a)Andolita – Sa Re Ga Ma
- (b)Ahata - Sa > Re>Ga> Ma
- (c)ArohiDhalu – MapaPaniNisa
- (d)AbarohiDhalu- Sa-ni-Nidha-Dhapa
- (e)Ambredita - Nisaniresani ,Gamapamaga,Regaremagare, Padhapasanidhapa etc.

This "Ambredita Gamaka" is usually edited in Eka-matra sense and always goes through down tone. It is sung in speedily laya. The systematic recital there is one UllasitaGamaka often used, which gives Odissi Sangeet a separate entity. Usually these four Sangeeta activity are used often, though there are different methods. These Gamakas are intermixed. The six layers that are used for Odissi Sangeet are Anibadha Alap, Nibadha Alap, Swarabinyasa and Tan.

Of all the stages , the traditional Odissi Sangeet is disciplined. This apart other stages are disciplined and legal. So the delivery system of recital of Odissi Sangeet is different from that of other style. According to old musicians, learned people and experts, Odissi is a classical Raga Sangeet recent opinion also confirms it, because it is created from time immemorial and right now it is of high standard.

When Odissi music is calmed as classical, an in-depth study about the origin, tradition and development is indispensable. Unless one surveys the history, delves deep into the original texts and has aesthetic relish of Odissi vocal, may not be in a position to appreciate its uniqueness and wholesomeness as an independent system of classical music.

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