



# HISTORICAL DEVELOPMENT OF ODISHI MUSIC

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## ABSTRACT

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. The existing dance and musical tradition of Odisha is the cumulative experience of the last two thousand and five hundred years and can broadly be grouped under various varieties. The figures of dancers and musicians carved on ancient temple walls speak of Odisha's rich musical heritage. Since, there is the dearth of recorded evidence to prove the exact time of the advent of the earliest form of the Indian Classical Music into this land inflow during the period of Aryanisation of this land. There are historical evidences in the form of sculptural evidences, i.e. musical instruments, singing and dancing postures of damsels in the Ranigumpha Cave in Khandagiri and Udayagiri, Charya Geetika written between 7th to 12th centuries mostly by the poets of Odisha.

All prove that music was in its full swing during his time. This apart, ample proof of music during Voice is the external expression from human heart in the form of poems about a specific reaction. Chhanda is the ornamental mode of such feeling in a beautiful literature. The dance if word in a sentence is called Chhanda. It means the low and high in the voice, its shrill, the rhythm of breathing all constitutes Chhanda. Its primary duty is to create eternal pleasure in mind. According to Abhinab Bharat "Chhanda is the controller and administrator of words in a

dignified way”. The letters and symbols are specially tagged by Chhanda. Chhanda is ancient, because all the hymns are recited by Chhanda. There is a lovely tale in Veda about Chhanda. As the gods fought the war with the help of hymns, the Demons destroyed the influence of hymns through disguise. Therefore, in order to protect the hymns, the gods composed Chhandas, a portion of hymns in it and added Guru and Laghu into it. It means God (eternal or learned) and Demon (Rajatahah or Fools) becomes victorious. It means Chhanda is the expression of intellect and mind and in another sense they were intended to be saved from fools and bad sense. Gradually Odia Chhandas originated from such experience. It is full of Ragas and Raginis and all the ancient poems were in the form of Chhanda. Its use is extensive. It is used in poems, poetry and strokes. It is the eternal companion of Odia life. Really it enchants a tried audience and common man with its melodious tunings and with its folk songs. It is also darling of Odia poet because it expresses the untold feelings of a poet in a simple way. Therefore, from time immemorial, the Odia poets composed folk songs with the help of Chhandas apart from Sanskrit and prakruta.

Usually Chhandas in Odia are used in three meanings. In its first meaning it refers to Ragini or metre. Secondly it refers to musical air and thirdly it refers to one Ragini category. As per the prescription of Music, Chhanda is the Desi song. In the parts, poems are composed for recital. Therefore there was no difference between poetry and poems. Specially the ancient of Odia songs were music oriented. It was meant for recital. As because the poetry was the combination of so many Chhandas, its original aim was music. Moreover, the lack of action delivery of Odia pronunciation, was compensated because of the rhythm of voice. Its main importance is that it is full of Raga and Tala. Ornaments like Jati, Jamak and Anupras are orchestrated according to voice. Only the recital of Chhanda proves the Raga and Tala.

It is another cause of popularity that Odia Chhandas are selected according to Raga. As critics, opine through the use of Chhanda's the primary aim is of poems, the search of Raga is also another significant factor. So according to critics Chhanda is the strongest manifestation of Odia literature and music.

Lord Bramha accepted “Sangeet Vidya” as the fifth Veda collecting the centrality of all four vedas. There are many couplets found in Rig and Samaveda about Sangeet—“Murchita”

“Chhandayoga” and :Bruhadaranya”. Rig Veda- It is expected that Rig Veda was composed between 1200 to 1500 B.C. Others opine that period is in between 1000 to 2000 B.C. There was Rig Vedic recital in Gayatri and other couplets. These couplets were read out and recited. Apart from songs, Sangeet was followed by Giti, Sama, Gatu, Gira, Gatha, Gayatra etc. There is mention in Rig Veda about “SamaGana” in different places, which was practiced by different learned people. They were ‘Angirasa’, ‘Bharadwaj’ and ‘Vasistha’. In this Veda “Rasa” which was fit for recital was called couplet. Rasa was full of Chhanda and therefore was called “Smagana” when recited in riaz. Yajurveda-“Yajurveda” is expected to be composed between 1000 to 2000 B.C. In this Veda, there is mention about “Samagana” and it is also described when and in what season it is recited. For example, ”Rathantarasama” was recited in spring.

“Bruhatsama” in summer, “BairupaSama” in Rains, “SakwaraSama” in Autumn, “RaibataSams” in both rains and in autumn. It is also mentioned that the slaves danced with this recital and women sang this sangeet with flute. Those who counted Sangeet were called Ganaka and those who clapped with hands were called “Panidhara” or “Talabachara”. There is evidence that there was a mixture of seven tunes in at least 127 examples. Sama Veda- “Samaveda” succeeded Rig Veda. In Sama Veda couplets were recited to satisfy Gods. There is mention of dance, song and instruments are Sam Samhit and the method of some songs has been pointed out. Gana is recital of couplets in a musical way. Recital is singing of “Chhanda” songs. It is proved that “Samagana” was compulsory in ceremonies in ancient times. There citers of “Samagana” were identified as Rutwik. Samagana or Chhandogya. Perfection of tune was the central basis of Samagana which was recited in ‘Udatta’, ‘Anudatta’ and ;Swarita’. The chorus of seven tunes was created in between 2500 to 1400 B.C. “Upasana” was the central idea of SamaVeda because the God was worshiped by recital of couplets of Sama Veda. For this Sama Veda was called the first composite of Sangeet.

It is mentioned that Bramins established themselves after vedic period. The Brahmanic compositions also thought it proper to sing and play with instruments. Therefore, it is seen that different theories and ideologies of Sangeet were created by ;Manduki Sikshya’ , ‘Panini Siskhya’ and ‘Naradiyasikhya’ which were prepared by ‘Aranyaka’ ,’Upanisad’ and ‘Brahmins’ both in Yajur Veda and Sama Veda. Manduki Siskhya- It is a composition where

ancient equality of seven tunes was done with the creatures of this world and sky. The chorus of seven tunes is created from 'Udatta', 'Anudatta', 'Swarita'. (1)

Panini Siskhya- Proved the educational tune of Sangeet in 350 B.C. Recital of songs and couplets were the chief components of Panini.

NaradiyaSiskhya- NradiyaSiskhya is important from the standpoint of music. It is accepted as the grammer of Vedic music. Naradiya Siskhya has proved that different tones are produced by Swarantara which is created by high and low tune conditions.

Ramayana- Narada narrated History and Purana as fifth Veda, Ramayan and Mahabharat are important not only from the standpoint of literature but also from music after Siskhayuga. Ramayan, composed by 'Valmiki' was accepted as recital poetry and the use of music was everywhere visible Music was assisted by kings and hence there was provision for musical teaching. Different artists like Gods, Demons, Gandharbbs and Kinnners were identified and were respected in society. Saint 'Valmiki' taught "Laba"and "Kusha"to recite Ramayan and playing Bina along with Tala ,Swara and Murchhana. It is also known that there was discussion on music in the inner circle of Ravana, the main villain of Ramayan. Musical instruments like Bina, Bipanchi Bina, Valmiki Bina, Mrudanga ,Madduka, Pataha, Dindima and Adambara were played publicly. Instruments like Veri ,Dundubhi, Mrudanga and Shankha were played during war. The definition of Music was Gandharba where song and instruments were included. Gandharba Gana and Sama Gana were in use during Ramayana age. There was also use of Raga.It is known that the name Utkal was found in Ramayana. It is known from Ramayana that the Gandharbs recited Bina and Aparasa dance. (2)

Mahabharat-Mahabharat was composed between 1000 to 1500 B.C. Though ther was no use for the word music, the Gandharba word was in use for the musical education. But the position of music was better during Mahabharat age than the Vedic period. There was the practice of recital, playing of instruments and dance in courts of kings and in their inner residence. Eminent musicians were appointed. The definition of Gandharba included music only. Gandharbas and Kinnners were accepted as total artists. The development of Saptaswara like Sadaja ,Rusava , Gandhara , Madhyama , Panchama , Dhaibata and Nishada was complete. There was spread of GandharbaGana and LaukikaGna except SamaGana. The heroic songs in

Mahabharat were part of Laukika Gana. Folk music, other than Vedic songs, also was created during Mahabharat. Both males and females discussed music. The music schools were established. Though there was no information of ancient Kalinga, Urda or Utkal in Veda there was the use of Kalinga during the composition of Mahabharat. (3)

Jainism is India's original religion. It is even older than Veda. Jainism was preached in 8<sup>th</sup> century B.C. in Kalinga. There is ample proof of historical and other sources to prove that there was discussion on music in Kalinga. Kharavela, the Kalinga emperor, administered the state well and devoted much time for the development of Gandharba Vidya. This is proved from the inscriptions of "Khandagiri" and "Udaigiri" from Bhubaneswar. The meaning of this couplet indicates that Utkaliya Gandharba and music were in ample use in Kharavela's region. Also his Gandharba-Veda-Buddha and his arranged Natya-Gita-Baditra-Utshab-Samaj proved that music was in full swing in his time.

In the rock edicts of 'Khandagiri' and 'Udayagiri' there is picture of ornamental dancers, instruments playing dancers, Bina playing male and dancing female which his period is also available from temples and rock edicts of Kalinga scatters in different parts.

Many temples were built in Bhubaneswar before the construction of Jagannath Temple at Puri and Lingaraj Temple at Bhubaneswar. Chief among them were the Parsurameswar, Bharateswar, Laxmaneswar and Swarnajaleswar. In these temples there are picture of dancers, players of instruments and Nataraj. Apart from Vaital Temple, Sisireswar Temple, Lingaraj Temple, Brahmeswar Temple, Mukteswar Temple, Rajarani Temple, Bhasmeswar Temple. The picture of dancers, players of instruments and Nataraj is also found in temples of Khiching of Mayurbhanj, Baidyanath of Baudh, Jharial of Ranipur. Also the same pictures are available in ancient temples of Padmapur of Gunupur, Ppadahandi of Nabarangapur, Gandharadi of Baudh, Kosaleswar of Sonapur, Singhnath Temple of Badamba.

It is available from the book of Bharatamuni, the composer of Natyasastra, that Natyasastra was prevalent in Kalinga, Odra and Tosali. The ancientness of the music of Utkal is visible if one considers the ancientness of Natyasastra.

Emperor Ashok banned culture programmes like celebration institution and fairs in his empire. The dancing culture was in its slumber till the region of Kharavela after the Great Kalinga War. But during Kharavela's period his entire empire appeared to be musical. Buddhism spread during that period. The musical culture spread in Kalinga, Tosali, Utkal and Koshala by Buddhist monks. Gods and Goddesses were prayed through music and dance. The dancers were engaged in courts and different cultural ceremonies of wealth Buddhist monks were residing in the caves of Udayagiri, Lalitgiri and Ratnagiri. The Buddhist prayers and Dohas were composed and sung by them.

The literatures opine that Odia poetry started exactly when Charyagitika started to operate. Buddhist Charyagitika was started by 9<sup>th</sup> century by Buddhist Saints. The songs were limited to five or six word. Such composition is identified as one significant event in the history of musical literature of India. Therefore one can estimate the ancientness of Odia Raga Sangeet from the books of such Charyagitika.

“The discovery of Caharyagiti”-The trace of a path breaking and important chapter from two books-“Baudhagana and Doha” in 1916, Haraprasad Sastri, the eminent Bengali Scholar edited both these volumes. There were four palme addicts like Charya-charya -binischaya composed of fifty couplets. Dohakosa of saharapada Dohakosa and Dakarnnaba of Kanhupada.He got all these palm which from the kingdom of Nepal in 1907 when he was engaged in palm collection .All these fifty couplets were composed by Luipada, Saharapada, Kanhupada, Vusukupada, Kukuripada. These were identified as (char-A and AA). The word “Charya” originates from Sanskrit word char, which means the ‘Spread’. All this songs express what is the way to evaluation for a follower. The composers of all these Charyas tried to communicate to their disciples about the attitudes and practices of their religions. Honourable Sstri expressed in the preamble of Baudhagana and Doha. But, according to some composers, it is better call it Charyagiti or Charyagitika instead of Charyapada because every song is the result of a few words and each one is itself a couple of ‘Rasaghana’. (4)

If one considers it from the stand point of Angika, every Chryagiti is a word composition. There are a few exceptions. These songs contain eight, twelve or fourteen wards. The second words of each song appear to be important because the second word of each song is accepted as

a Dhruvapada, which is repeated after words. Moreover, though there is “Vanita” in the last sentence of the stanza, it is even seen in second sentence of many couplets. The meaning of these songs as composed by Sahajiyi monks are without interest and hence difficult and therefore ordinary readers do not understand the meaning well. But it is definitely attractive for readers, particularly; the naturalness of its meaning if one intends to exclude its easy syndrome. It is because the appeal of its external literature meaning is more soothing than its internal philosophical meaning. Its sense and sensuality are so touchy that it enchants hundreds of religious followers in Nepal and Tibet even after hundred years. These are naturally short because it is the summary of a particular meditation and spread from voice to voice. Gitikabita is created from such naturalness. From this standpoint it is assumed that each ‘Charya’ is a successful “GitiKabita”. Therefore, “Charyagiti” is as secretive through religion and philosophy as it is exposed through the enchanting literature.

One concentrates on different “Ragas” while reciting “Charyagiti”. One has to think that there is musical value in these Ragas. Buddhist monks used to recite these songs through different Ragas. Its musical utility is not only inferential but also accepted in next music literature. The different “Charyas” described in Sarangdev’s Sangeet Ratnakar follow a specific music. Those songs which become musical by those stanzas are Pattamanjari, Guda, Malasi(Now Malasri) Malhari(now Malhara) Gunjari (now Gajari) Ramakri( now Ramakeri) Deshakha(now Deshakshya) Bhairabi, Kamaja(now Khamaja), Baradi, Sabari(now Saaberi) Devakri(now Devakeri) Dhanasi(now Dhanasri), Bangala and Indratala. One saint Binapa used to recite the Charyagitis with Bina. It is inferred that the word “Dhruba” was sung after each stanza because Dhruba is written almost in the end of every Charyagiti. Dohas were sung in chorus. Some critics and researchers believe that “Dua” or “DuaDhariba” is the modern meaning of Doha. Its main symptom is the repeat follow of others after someone sang a song. So Buddhist monks are accepted as the forefathers of Odissi Raga Sangeet.

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