



# ESSENTIAL CONTENT OF ANCIENT ODISSI MUSIC

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

## ABSTRACT: -

Like literature music is also a power centre for creation of emotions or Bhava in the mind human beings. According to Keith Richards, “Music is a language that doesn’t speak in particular words. It speaks in emotions, and if it’s in the bones, it’s in the bones.” Though all the different emotions or Bhavas are grounded in human bodies, in the mind, its relationship with the human being is quite complex in nature. Bhava in music penetrates both the mind and the body of the listener and brings them to a state of equilibrium, one complementing the other. Both negative and positive feelings in all the living beings in this world can also be regulated by music. As we know, soothing slow music lowers aggression and promotes calmness. Fast, harsh and high-volume music promotes aggression. The effect of music on the listener is possible through the emotion or Bhava it projects and the Rasa or the mood it creates in the mind of the audience.

As per Aldous Huxley, “Words do not express music, music expresses itself.” Bhava, the emotional content of music is its most important element and this is what makes music, The music. It is the component of a musical performance that serves the real purpose of music rendered before an audience. Bhava is created by playing or performing a Dhun or congregation of a number of individual Swaras in a specified order, even with a single voice, which forms the music piece. Bhava is defined as a motion or feeling that creates Rasa or mood in the listeners mind. Bhava and Rasa are complimentary to each other. In case of Bhava and Rasa, absence of one makes the other non-existent or ineffective, and the two together only create the desired effect.

Raga’ is the backbone of Indian Classical Music. It is defined as a musical framework consisting of five to seven Swaras and their various variations and combinations within

which a piece of music is composed. It is a specified arrangement of Swaras to perform a piece of music. Each Raga is associated with a specific Rasa or a specific category of emotional content. Swara forms the body of a Raga, where the Rasa it creates is its soul; if Raga is the process, then Rasa is the product it creates. A Raga in Indian Classical Music performance is constituted of various stages like, (i) Alap, (ii) Jor, (iii) Jhala and (iii) Gat that the rendition goes through. Alap, the first stage of performance of the Raga is a slow and serene movement which gradually develops the Raga and establishes the Bhava it projects. Then the performance enters the stage of Jor beginning with Taal or rhythm added to it and then goes through integration of innumerable melodic patterns or Alankaras. It gradually gains in tempo or Laya or speed and brings the Raga to its peak. Jhalais the climax or the final stage of the performance. It is usually played with a very fast physical action like the movement of hands and fingers and other gestures accompanied with it.

Gat is a fixed composition. A Gat can be in any Tala spreading over from two to sixteen of its rhythmic cycles with any tempo, slow, medium or fast.

A Gat in vocal or instrumental music has generally two sections. The first part in South Indian Music is called Pallavi and in North Indian Music Asthayi which opens the composition and is generally confined to the lower and middle octaves. The next stage of the composition is called the Anupallavi in South Indian style or Antara in North Indian Music which usually extends from the middle to upper octaves.

In South Indian music the further melodic sections are called Charana which follows Anupallavi.

Music is used in a film scene to enhance the mood of the scene, to Make us feel the same way the actors in the film seem to feel, Different moods of the scenes are created or rather the scenes are set to different moods by playing music with different specific Ragas. Surprisingly certain music gives us the feeling instantly through our sub-conscious mind even before we recognise the music by our conscious mind. In other words, we get the feeling first even before the result is apprehended by our conscious mind.

The Rasa Theory was first formulated by the ancient sage Bharat in his scripture "Natya Shastra". He states that Rasa is created by the effect of three consecutive factors like Bivaba or a catalyst, Anubhava or the effect and Vyabhichari or the created transient emotional state of the listener.

The second Rasa Theory promulgated by Abhinav Gupta states that all the different types of Rasa are already present there in the listener's mind. It is god given, and the catalyst or the Bhava created by the music just arouses that particular Rasa it is supposed to, out of all the Rasas already present in the mind. It is the natural instinct of the listener to be aroused with the Rasa when the right music is performed properly before him. The emotional behavior of the listener is dependent on the subconscious memory of the listener constituted with its racial and cultural experiences and also on the input and the impact of environment.

However, Bhat Lolat and Shankuka say just the opposite. They say that, Rasa is not present in the mind of the listener; it is created by the music which stimulates the mind to receive the Rasa. Saranga Deva in “Sangeet Ratnakar” says that each note or Swara has its own specific emotional component that carries to the listener’s mind when played. However, validity of this theory is questioned by some scholars as Raga is a combination of notes and phrases.

However, Saranga Deva was first to co-relate rhythm and tempo or Tala and Laya with Rasa. Since Rhythm is a very important component of music it definitely plays an important role in creating Rasa or its aesthetic quality. According to him, Karuna Rasa is presented by slow tempo or VilambitLaya, Shringar Rasa by Madhya Laya or medium tempo and Vira Rasa by fast tempo or DrutaLaya. According to him it is essential to choose the right tempo or Laya to convey a specific Rasa.

All human beings are born with the power to assimilate and react to all types of emotions or Bhavas and Rasas and this God-given power resides within them in an inert manner until aroused by some favorable external event that occurs. The type of emotion or mood or Bhava and Rasa created in the mind of the listener depends on the type of event that takes place; say, when music of a particular Raga is played. Bhava and Rasa are created by skillfully playing or singing a Raga meant for that particular Rasa. In other words, man is born emotional with all the nine Rasas residing in his mind and it is the music that strikes the chord in the mind of the listener to arouse the mood, each specific type of Raga of the music creating a specific type of Rasa from the nine Rasas specified by the scholars in the Nava Rasa Model of Indian Classical Music.

In Indian Classical Music there are ten parental modes for construction of Ragas known as Thaats. They are (i) Ashavari, (ii) Bhairava, (iii) Bharavi, (iv) Bilaval, (v) Kafi, (vi) Kalyan, (vii) Khammaj, (viii) Marwa, (ix) Puravi and (x) Todi. These are the ten parental Ragas and all others are derived from these basic Ragas in combination of the Jaatis described below. This Jaati of North Indian Classical Music is known as Mela in South Indian Classical Music or Karnatic Music. However,

Thaats are not Ragas by themselves; these are only the parental modes on which the Ragas are based and derived remaining within its discipline.

Odissi music usually follows the Ten-Mela or Thaat formula though according to some scholars Odissi Music cannot be bound by ten Melas, rather there should be thirty-two Melas. As per their opinion Odissi Music does not encompass all its Ragas within the ten Melas. Guru Loknatha Pala says that Odissi Ragas are divided into two categories. He classifies sixteen Ragas under (i) SuddhaMadhyam category and the other sixteen under (ii) VikritMadhyam.

Guru Gopalchandra Panda argues that only thirty-six and not thirty-two Melas can do justice to accommodate all Ragas of Odissi Music. According to him Suddha Madhyam category includes eighteen Ragas and TibraMadhyam another eighteen Ragas. However, for all practical purposes, Sri Panda suggests that the following 4 Melas namely, (i) Nata Narayana, (ii) Anand Bhairabi, (iii) Melaparnee and (iv) Pancham

Baradi may be added to the ten primary Melas used in Hindustani Music and limit the number of Melas to fourteen unlike in cases of Hindustani and Karnatic Music where the numbers are ten and nineteen respectively.

## JAATI: (TIMBER)

Jaati or Timber is defined as the colour of the sound or Nada. Different musical instruments are identified by its timber or the Jaati of the sound emitted by it.

The Swaras used in the melodic movements during a performance like, in ascendance (Arohana) and descendance (Abarohana) defines the Jaati of the particular Raga and the different Ragas created using similar number of Swaras in these processes belong to the same Jaati or category. A Raga is created using at least five Swaras and to the maximum of seven Swaras. Hence, a Raga is created using only five, six or seven Swaras and these Ragas are known as of OudabaJaati, ShadabaJaati and Sampurna Jaati respectively. These three are the three prime categories of Jaati. However, using the process of Arohana and Abarohana, in addition to the three prime Jaati, another six Jaati are created bringing the total to nine. For example, if five Swaras are used in Arohana and seven in Abarohana or vice versa then two more Jaatis are created.

The example of the structure of different Jaatis is stated below: JAATI SWARAS USED

(Main and Subsidiary)	(Arohana)	(Abarohana)
OudabaJaati (Main)	5	5
Oudaba — Shadaba	5	6
Oudaba — Sampurna	5	7
ShadabaJaati (Main)	6	6
Shadaba — Oudaba	6	5
Shadaba — Sampurna	6	7
Sampurna Jaati (Main)	7	7
Sampurna — Shadaba	7	6
Sampurna — Oudaba	7	5

In modern times the term Jaati has lost its importance as it does not provide my assistance during performance of the music.

A particular musical sound or “Nada” becomes different when variations are built into it. Each culture introduces certain variations in to the music making it a little different than the other and to create the desired emotion. It is done by introducing certain chords or motifs.

## VADI, SAMVADI, CHALAN AND SAMAYA

Apart from Rasa, Raga is also associated with terms like Vaadi, Samvaadi, Chalan and Samaya which have much effect on the fulfilment of its aesthetic purpose or generating the proper Bhava to create the Rasa in the mind of the listener.

In a Raga, the Swam or the note that is given the greatest importance than the others, i.e., the Swara that is used the maximum number of times is known as Vadi or Sonant, and the second most used Swam as Samvadi or Consonant. However, Vadi and Samvadi could naturally fluctuate, depending on the emphasis given on Arohana or Abarohan. Vadi was also named in the past as Graha Swara and this terminology is no longer in use.

Chalan is defined as the movement or progress of the Raga with time. It is the process the artiste expands and contracts the Raga with time during a performance. Samaya in Indian Classical Music is defined as the time of the day the music is supposed to be played to maximise its purpose, that is, to maximise efficiency of the Raga to create the Bhava it is meant to. For example, devotional music performed during the early hours of the day appeals the most to the audience as the Indians believe in starting their day in the morning with a prayer to the All-Mighty God. Some Ragas performed at a specific time of the day in a specific season of the year enhances its aesthetic purpose or the mood creating efficiency.

According to ancient Indian scriptures the day is divided into eight Praharas or time zones each consisting a duration of three hours starting from the Brahma Muhurta, that is, approximately from 4.00AM. Apart from the seasonal classification each Raga is created to be performed within a specific Prahara or the time zone to maximize its aesthetic effect. In the world of Indian Classical Music these time zones taken together are known as the Kala Chakra or the wheel of time.

Some also divide all the Ragas in Hindusthani Music into two groups namely, (i) Poorva Ragas and (ii) Uttar Ragas. The Poorva Ragas are performed between 12 noon and 12 midnight and the Uttar Ragas between 12 midnight and 12 noon.

Ragas in Odissi Music are divided into three major categories, (i) Ragas which are not found in Hindustani or Kamatic music, (ii) Ragas with similar names but constituted of different Swaras and (iii) Ragas with similar names with different Swaras from the Hindustani or Kamatic Music.

The original Odissi Ragas based on Odra Paddhati are Raga Abhiri, Raga Karnata Abhirika, Raga Kaushki, Raga Nagadhwani and Raga Dhanyasika or Dhannasi. Initially these were being composed under Grama-Murchana Theory but now follow the Thaata or Mela Paddhati.

### Section: 2.2 Indian Classical Model — Navarasa

Bharata's Natya Shastra defines Rasa as the sentiment or aesthetic pleasure that arises due to the harmonious blending of the appropriate vibhavas, anubhavas and

vyabhicharibhava. The Rasa evoked in the audience is an emotional climax accompanied by a sense of joy, the perceived aesthetic pleasure of Rasa. The Vyabhicharbhavas are temporary or transitory moods that tend only to Sthayibhava or the dominant mood.

The ancient scripture “Natya Shastra” written by Bharata Muni and translated by Dr. K. Ramamoorthy (1957), the film model for Indian Classical Music incorporating nine categories of Rasa. Bharata explains that the origin of Rasa is the Atharvaveda of the four Vedas of the Hindus and presents an elaborate discussion about Rasa in the thirty-six chapters of his famous epic Natya Shastra. The model of Indian Classical Music built around nine Rasas or moods are (i) Shringar or love, (ii) Raudra or anger, (iii) Kira or heroism, valour, (iv) Bibhatsa or disgust, (v) Hasya or laughter, comedy, (vi) Karma or sadness, (vii) Bhayanaka or fearful, horror, (viii) Adbhuta or surprise, wonder and (ix) Shanta or peaceful.

Some also describe the Rasa Model of Indian Classical Music as consisting initially of eight Rasas, excluding the last one. Others say that the last two Rasas were added at a later date due to heavy influence of the Buddhist philosophy in that period.

The first four Rasas are known as Prime Rasas with Shringar being best of them. The rest five are Non-Prime Rasas, which, it is said can also be generated by manipulating the four Prime Rasas. Shringar Bhava representing the Sthayi Bhava of Rati or love gives rise to Hasya Rasa representing the Sthayi Bhava of humour. Similarly, Raudra Rasa projecting the Sthayi Bhava of anger gives rise to Karuna Rasa on seeing death and Vira Rasa encompassing noble and brave feelings of Sthayi Bhava generates Sthayi Bhava of surprise or Adbhuta.

The Sthayi Bhava of disgust represented by Bibhatsa gives rise to Sthayi Bhava of fear or Bhayanaka. However, these four main Rasas are not the sources of these secondary Rasas; they only evoke them, one being the cause and the other as its effect only under certain circumstances.

However according to Bhoja, Shringar Rasa is the only main Rasa out of which all other Rasas are synthesized in conjunction with other elements. He says that, Love or Rati is the very foundation of all the aesthetic enjoyment in this world. In the 12<sup>th</sup> century his stance has also been founded in the epic Alankara Purana.

### **Section: 23 Alankara or Ornaments in Indian Classical Music Kan, Meend, Andolan and Gamak**

Ornament is the English word for Alankara in Indian languages. The term Alankara in music is seen in ancient texts like the Natya Shastra written by the sage Bharata between 200 BC and 200 AD. In later periods scriptures like “Sangeet Ratnakar” written by Sharanga Deva in 13<sup>th</sup> century and “Sangeet Parijat” by Pandit Ahobal in 17<sup>th</sup> century also state about Alankaras.

In music Alankara is not absolutely necessary to carry out the overall execution

of a Raga in a performance but serves instead to decorate the execution to present it in a more pleasing and beautiful manner. Many ornaments are performed as “fast notes” around a central note.

The main purpose of Alankara is to enhance the beauty of the object or the human being or for that matter any material being, living or not by adorning it with. In musical language Alankara means the intricate variations or improvisations to a basic Swara that the performer introduces by controlling its voice or the musical instrument, remaining within the framework of the particular Raga, just to make it more expressive and pleasing to the ear. These Alankaras are essential for beautification of the transitions of one Swara to the other in Indian Ragas and to make them more pleasing to the audience. In performances of Indian classical Ragas isolated notes or Swaras are absent; each note is rather linked to its preceding and the succeeding Swaras. This process of linking the Swara to both its preceding and the successive ones are executed through the use of Alankara.

However, the Alankaras are not documented with the Raga; they are usually improvisations made by the performer during a performance. Successful application of proper Alankaras to beautify his or her presentation depends solely on the skill, ability, dedication and practice of the performer. Alankara can be a Swara or a note of grace, a glide between two Swaras, multiple oscillations of a single Swara or back and forth oscillation between two Swaras. The individual nomenclature of the ornaments or Alankaras differs in different musical genres, culture and era.

Alankaras are classified depending on the structure and the aesthetic aspect of Ragas. Hence Alankaras, apart from beautifying the Ragas of Indian Classical Music, also sets the characteristics of different Ragas to differentiate one from the other and also a Raga between similar musical cultures. The discussion here about the Alankara in Indian Classical Music is based on the micro variations of the pitch information in that genre of music. The four important Alankaras in Hindustani Music are (i) Kan, (ii) Meend, (iii) Andolan and (iv) Gamak.

01. Kan is the grace note or Swara used in Indian Classical Music to link different swaras while performing. It is always played or sung in a very restrained manner and never blatantly or giving prominence to it. The use of a Swara as a Kan with respect to another Swara depends highly on the Raga. In fact, the usage of a Swara as a Kan on another Swara sometimes represents the differentiating feature between two Ragas. Kan is also used as a starting point for the Meend Alankara described below.

02. Meend in its simplest form is a glide between two notes or Swaras. The glide may be between two Swaras or even between two Swaras in two different octaves. The speed of this glide may change while the glide is being performed or in other words the speed of the Meend Alankara or the glide could be either variable or constant. During the glide, it may also rest on some Swaras for a short time and then resume the glide again. Meend is considered as one of the toughest ornaments in Indian Classical Music as its structure such as, the duration and the speed of movement between two Swaras fully depend on the

framework of the Raga. Meend has been classified mainly in two categories, (i) Ghaseet and (ii) Soont. Ghaseet being the Meend performed on a string instrument with the note glided just after plucking and Soont is the fast-paced Meend performed by a vocalist.

03. The third type of Alankara is Andolan, a gentle swing or oscillation that starts from a fixed Swara and that moves on to touch a different Swara at its border. During these Andolan or oscillations it touches the various microtones that are present in between the two notes or Swaras. The note on which Andolan is performed is called AndolitSwara i.e. "Note with Oscillation". Not every note in a Raga can be used for Andolan. Moreover, a Raga is well characterised by the choice and the amount of Andolan used for a note or Swara.

04. The Alankara Gamak is a fast-paced oscillation between two Swaras delivered deliberately by the performer with force and vigour. Gamak actually means act of shaking or vibrating a tone which sounds delightful to listen to. Gamak is a graceful turn, curve or cornering touch given to a single note or Swara, or a group of Swaras, which adds emphasis to each Raga's individuality. In a melodic structure, the formulation of a tonal shade arising out of a Swara's own Sruti and resorting to that of another Sruti is demonstrated to be the Gamak. Unlike Kan which is always bodily feeble, Gamak is strong and forceful in character. With its fast speed and well-defined beginning and endpoints Gamak is easily distinguished from Andolan, oscillations in Andolan are microtone based whereas Gamak are Swara oriented.

According to the Sangeet Ratnakar Gamak is classified as (i) iripa, (ii) Sphurita, (iii) Kamrita, (iv) Lina, (v) Andolita, (vi) Vali, (vii) Tribhinna, (viii) Kurula, (ix) Ahata, (x) Uttasita, (xi) Plavita, (xii) Humphita, (xiii) Mudrita, (xiv) Narnita, and Misria. Later Pandit Anobal in Sangeet Parijat has mentioned twenty types of Gamaks. Natya Shastra of Bharata does not distinguish between Alankara and Gamak. Gamaks are classified based on its duration, range of Swara and the nuances created during its execution.

## Section: 2.4 Tonality in Classical Music and Odissi Sangeet

Indian Classical Music can be primarily divided in two categories namely, (i) Hindustani Classical Music also known as North Indian Classical Music as it originated in North India and (ii) Karnatik Music that evolved in South India. Though both the types evolved from the same Samagana of the Vedic period, in present day they are quite different from each other. Hindustani classical music is primarily monophonic. It is composed with a melody line.

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