



ANALYTICAL STUDY OF IMPORTANT TEXT OF ODISSI MUSIC

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ABSTRACT: -

The root of music in ancient India are found in the Vedic literature of Hinduism. The earliest Indian through combined three arts, melos(gita), syllabic recital(Vadya) and dance(nrta). Vedas (c. 1500 – c. 800 BCE Vedic period) document rituals with performing arts and play. For example, Shatapatha Brahmana (~800–700 BCE) has verses in chapter 13.2 written in the form of a play between two actors. Tala or taal is an ancient music concept traceable to Vedic era texts of Hinduism, such as the Samaveda and methods for singing the Vedic hymns. Smriti (500 BCE to 100 BCE) post-Vedic Hindu text texts include texts Valmiki's Ramayana (500 BCE to 100 BCE) which mentions dance and music. (dance by Apsaras such as Urvashi, Rambha, Menaka, Tilotta ma Panchāpsaras, and Ravana's wives excelling in nrityageeta or "singing and dancing" and nritavaditra or "playing musical instruments"), music and singing by Gandharvas, several string instruments (vina, tantri, bīn, vipanci and vallaki similar to veena), wind instruments (shankha, venu and venugana – likely a mouth organ made by tying several flutes together), raga (including kaushika such as raag kaushik dhwani), vocal registers (seven svara or sur, ana or ekash urti drag note, murchana the regulated rise and fall of voice in matra and tripra mana three-fold teentaal laya such as drut or quick, madhya or middle, and vilambit or slow), poetry recitation in Bala Kanda and also in Uttara Kanda by Luv and Kusha in marga style.

Keywords- Odissi, Music, Antiquity, Dance, Song, Utkal, Gamak, Kalinga, Raga, Saint Poets, Lord Jagannath, Gamak, Andolita, Arrohi, Dhalu, Sloka, Tal, Geeta, Nada, Murchhana.

Sangeeta Sara, composed by Hari Nayak although an unpublished work until today, has been apparently derived through the subsequent published work of others. His manuscript was apparently composed during the early part of 16th Century, but the detail of his life is yet to be recuperated. The following *shloka* provides the evidence of him as the composer of this *Grantha*:

**Tena Sree Harinayakena rachitam Sangeetasaram budhaha Kanthe-
harambarpayantu sagunalankara leela baham ||**

In addition, the following shloka briefly describes his birth story, *Yaha Karnatakabatakasya Sumahapatrasya Gotre Jane Sreerangasya Taranginee Tatipate Rgambhirjya Lakshmisaha*

The *shokla* describes that Hari Nayak was born to the family of Sreeranga Mohapatra of Karanataka. Even though he was born to the Mohapatra family, he was endowed and well

known with the “*Nayak*” designation because of his scholarly expertise on *Sangeeta sastra*. His composition is known to be precise, enriched with factual principles of *Sangeeta shastra* as compared to other compositions published earlier with extreme elaboration, making it difficult to comprehend easily unless it was further simplified (*bakhya*). His *Sangeeta Sara* was an invaluable contribution because of the precise explanation of *Swara*, *Raga*, *Prakeerna*, *Bishaya*, *Geeta*, *Tala*, and *Badyadi* in few chapters. He has mentioned in the 1st chapter of his book, *Swara Adhaya*, that describes the *Nada*, *Murchhana*, *Tana Prakaranam*, *Alakaraprakaranam* etc, the 2nd chapter, that describes the twenty three *Sampurna Raga*, twelve *Shadhaba Raga*, thirteen *Oudhava Raga* and the origin of ten different *Sankeerna Raga*. The 3rd chapter included the *Bagaeyakara lakshyana*, *Sareera lakshyana*, *Gamaka lakshyana* etc. The fourth chapter included *Geeta Bishayaka*, the 5th chapter included *Tala Bishayaka*, and the *Badya Bishayaka* included in the 6th chapter made *Sangeeta Saraan* invaluable composition. Even though this was based on *Sangeeta Ratnakara Granthabali*, his own assessment, interpretations in simple Sanskrit vocabulary, made *Sangeeta Sara* a highly acclaimed popular *Granthabali* in Odisha. Evidently, several part of the *Granthabali* was included consistently in his other later publications.

Geeta Prakasha:

The *Geeta Prakasha*, another priceless music *Grantha* was written by Krushnadasa Badajena Mohapatra, an eminent poet, musician of 16th century, Odisha. This was apparently written by 1565, almost 500 years back, strongly supporting the classical nature of Odissi music. The contents gathered in seven chapters are called *Ullasha* (joy) that include:

A. First *Ullasha*, *Suddha geeta nirnaya* (formation) that describes the characteristics of pure high quality song, their form (*swarupa*), the introduction to the nature of pure *geeta* through *Anibaddha- Nibbdha Alapa* types, the former without *Tala* and the later set to its *Tala*. The *Suddha Prabandha* must have *Dhatu*, *Anga* and *Alapa*. According to him the three classifications of *Nibaddhageeta* are *Shuddha*, *Chhayalaga* and *Kshudrageeta*. The author then devotes the rest of the chapter describing the characteristics of *Suddha geeta*. He has further discussed on *Dhatu* and the *Angas* of a *Prabandha*, on *Matruka* and *Swarartha Prabandha*, including the *Jaatis* of the *Prabandhas*. The *shloka* below describes this;

“Etena Geetoukta Barnalankaro Biakshittah, or
Nirarthaka Hunkarara Sabdadinam Raga Prakatena Geetatwamnasyat”

B. Second *Ullasha*, *Salaga nirnaya* describes the *Angas* of a *Prabandha* as mainly four, the *Vakya*, *Swara*, *Pata* and *Tenaka*. The chapter describes, *Salaga* or *Chhayalaga*, the characteristic of the *Suddha Prabandha*, the nature (*lakshyana*) and difference (*Bheda*) of *Dhruba* and *Mantha*, the identification of *Talas* including *Adi*, *Jati*, *Nisari*, *Triputa*, *Rupaka*, *Ekatali* and *Kuduka* with example of several *Prabandha geeta*. This is described in the *shloka*;

“Adirjatinihsarukomantho-Atha Jhampaka Tatha | Triputadadarupakaeikatalouiti
Nabatala Cha”

C. Third *Ullasha*, *Khyudra geeta Nirnaya* describes the nature of *Khyudra geeta* with example, such as *Chitrapada*, *Chitrakala*, *Dhrubapada*, *Panchali* and the discussions on the differences (*Bheda*) within. The *shloka* described in the beginning as;

“Khudrageeta maha-

Bakyamcha Sarbatrabashyakam/Tena bina Kwapi Naranjakata //

D. Fourth *Ullasha*, *Guna Nirnaya* describes the different *Gunas* of the *geeta*, the differences (*Bheda*) in the *Bilambita*, *Madhya*, and *DhrutadiLayas*. Also, simplification (*Bakshya*) of the three *jatis* including *Sama*, *Shrotabaha*, *Gopuchhika*, *Mana*, the names of fiveteen type of *Gamakas* are done. The *sholaka* describes;

“Athha Geeta Gunanahah”

With the advice to practice more for acquiring Specific and excessknowledge;

“Gamakabhysha Prakrastu Sangeeta Damodare”

E. Fifth *Ullasa*, *Raga Nirnaya* describes the name and the nature (*Lakshyana*) of the ragas. Based on the differences in the *Jati-veda* of *Saampurna*, *Shadhaba*, and *Oudhaba* and on the *Bargi karana*, the *Ragas* are named accordingly. This chapter also include the characteristics (*Lakshyana*) of twenty-three *Sampurna*, Twelve *Shadaba*, and thirteen *OudhabaRragas*. Beside this, it also describes about the timing of *Dosha and Adosha* of the *Ragas*. Thus, the *shloka* says;

Athhah Raganahah;

Iti Geeta Prakashe Raga Nirnayah Panchamollashah/

F. Sixth *Ullasha*, *Swara Nirnaya* describes *Swara Swarupa*, the names of the *Swaras* as derived from the animals and birds (*Pashu-Pakshi Janyatwa*), the differences (*Vedas*) in the characteristics of eighteen *Suddha* and *Bikruta jaati*, *Graha-Ansha-Nysha Swara*, the *chaturbidhatwa badi-sambadi-bibadi-an ubadi* of the *swara*, the specification of *swara*, the *Gramas*, and the place of *Swara-sruti*.

The *shloka* says:-

Athhahkeyam Jaatirityaha;

Ragastujayate Jasyahah Sa Jaatirabhi Dheeyate:-

Even though *Geeta Prakasha* was written in Sanskrit, this is probably the first and specific publication for Odissi music.

G. Seventh Ullasha, *Dosha Nirnaya* has focused on the discussions regarding

GeetaDosha-Dosha, the mixing of *Geeta* and *Betala dosha*. The *shloka* describes:

Athha Geeta Doshamaha- Ithyanena Bhashageetena Doshah:-

The Grantha also include Instrument (*Vadya*)-related description consisting of the wood required, the building process, and the detail specification required for *Mardala* construction.

Sangeeta Koumudi:

This was written during the latter part of the 16th century and the identification of the author is not known. It was assumed to be written in parallel with *Geeta Prakasha Grantha*. But it is proven that it was written after *Sangeeta Sara*. The *Grantha* is divided into eight chapters but is a very small composition including only 149 *shlokas*. The chapters are mentioned as *Pada*. From the beginning of the 1st*Pada* to the 8th*Pada*, each of them have consecutively included 16, 34, 10, 11, 12, 8, 35 and 23 *shlokas* respectively. The *Padas* are named as; *Swara nirupana*, *Raga nirupana*, *Tala swarupa nirupana*, *Tala nirupana*, *Bandha nirupana*, *Grahadi nirupana*, *Kshuydra geeta nirupana*, and *Nrutya nirupana*. The *shokla* describes,

Swara Ragatalageetadinam Loke Prasiddha Rupanam | Kriyate
Lakashyanamesham Buddhya Sangeetakoumudyam ||

Even though traditional Indian classical music consist of 6 and 36 *Raga Raginis* respectively, *Sangeeta Koumudi* has 8 *Purusha* (male) *Raga* and 24 *Stree* (female) *Ragas* as mentioned.

Sangeeta Muktabali: This was written by Kanika Rajkumar Shree Harichandan in the sixteenth century. He has identified himself at the end of each chapter as the Gopinath Bhanja Rajkumar Shree Harichandan has written *Sangeeta muktabali*. The *Granthabali* includes four chapters as *granthanams*:

1.The 1st chapter include ***Nadasruti-Swara-Grama-Murchhana-Tan-Barna- Jaati***. This is elaborated with *Nada*, *Nada bheda*, *Sruti-sruti Nama-Debata*, *Swara bheda*, characteristics of *Graha-Ansha-Nyasa Swara*. The necessity of ***Murchhana characteristics, necessity for Tan, Barna, 61 Alankaras*** including the characteristics and differences (***Bheda***) of ***Jaati***.

2.The 2nd chapter (*Grathanam*) include *Raga Swarupa nirupanam*. This is elaborated with *Dhatu matu*, *Raga-Raginis*, and *Dhyana murti* description.

3.The 3rd chapter (*Grathanam*) include *Tala nirupanam*. This is elaborated with detail discussion on *Talas* including *Gana niyama*, *Anga*, the completion of *Tala*, the detail of *Navatalas* are described with examples.

4.The 4th chapter (*Grathanam*) concludes with summarization of the *Grantha* including

detail characteristics *Nibbdha-Annibaddha* section of the *Prabandha, Geeta Guna*, *Vadya-prakarana*, and *Nrutya prakaran* are discussed with declaration of the end of the *grantha*.

Description of the *Lakshyana* of the *geeta*, The author has not given any description of the varieties of *Prabandha* but he has given references to the subject names, definition and short description of only two *Prabandhas*, namely, *Matrika* and *SwararthaPrabandha*. The author ends this chapter by saying that *Prabandha* must have two *Angas* but in *Suddha Prabandha*, only *Vakya Anga* is used.

Kalabati: This was written by Pandit Bishnu Das during 1590 when he was in the court of the king of Ranapur as an honor to the king Harichandana. He had composed several *Choupadi*, *Choutisha* and *Chhanda* in *Odia* and those who composed these literature were also knowledgeable on '*Sangeet sastra*' and were able to direct/ guide on *Raga* and *Tala* during any composition. Some of his *Choutisha* compositions include '*Savitri charita*', '*Prema Lochana*', '*Kalabati*', and '*Leelabati*'. His '*Kalabati*' *kabya* was based on the following *Ragas*; *Gujjari*, *Dishachokhi*, *AshadhaShukla*, *Kedara*, *Baradi*, *Malaba*, *Malabagouda* etc.

Sangeeta Ratna: This was written by Narayan Brahma of Kendujhar during 1590. The author of *Sangeeta Muktabali*, Harichandana has followed '*Sangeeta Ratna*'. This was published after '*Geeta Prakash*' but prior to '*Sangeeta muktabali*' during the reign of Kings of Bhanja Dynasty especially under the administration of Bhanja King of Kendujhar.

Kalankura Nibandha: This was written by Kabiratna Mishra, was assumed to be followed by older traditional Odissi musicians (*Odissi sangeetangya*). The author of *Sangeeta Muktabali* written in 1590, Harichandan has derived the *shlokas* from this *Grantha*. Since it was analyzed to be published before the publication of '*Geeta Prakasha*' in 1565, and after the publication of '*Abhinaba Geeta Govinda*', the ancient tradition of Odissi music was apparently got formally established. The Odissi song publications after this, such as, '*Sangeeta Muktabali*' (1590), '*Sangeetarnava Chandrika*' (1689) and '*Sangeeta Narayan*' (1718 – 1767) have the *shlokas* derived from '*Kalankaura Nibandha*'.

Sangeeta Darpana: This was written by Shree Damodar Mishra in 1625. It is suggested to be published during King Akbar's son Jahangir's time. He was an eminent scholar of Odissi music. This *Grantha* has one chapter on *raga* that include *Nada*, *Shruti*, *Swara*, *Grama*, *Murchhana* under *Swara* and the description of 32 *Tan*.

Geeta Prakasha Boli: This was written by Gadadhar Das around 1665. This is nota Sanskrit composition but an *Odia* poem translation of *Geeta Prakash* by Krushnadas Badajena. In order to make *Geeta Prakash* easier, this was translated in *Odia* as poem in *Chakrakeli bani* following the style of *Chhanda Shaili*, in *Deba bani*. He had proudly earned the status of *Sabha Kabi* in the Learned court (*Pandita Sabha*) of the Poet King of Chikiti, Shree Jadumani Routray. Even though he was sheltered by the king, he had helped Him as assistant in compiling several *Granthas*. As said before he has simplified *Geeta*

Prakash in Odia to *Geeta Prakasha Boli* as narrated below:

1.. *Geeta Swarupa: Ranjakahah Swarasandarbhho Geetam – (Geeta Prakash)*

Ati Ranjaka Hoi jeun Swara, Geeta Boli Taku Kahi Bebhara (Geeta Prakash Boli)

Prabandha Anga: Bakyam Swarapatou Cha Tenakahh – Chatwarjyangane (Geeta Prakash)

Bakya Pata Swara Tena Ae Chari, Anga Boli Muni Eha Bichari (Geeta Prakash Boli)

1.11. Raga and Sampurna Shadaba Oudhaba difference (Bheda)

Je Ranjayanti Chittam Te Ragahah Swara Samashritahah Sampurnahah Shadaba Stadboudubascheti Te Tridha

Te Kramena Prabartanti Sapta Sath Panchabhih Swaraih (Geeta Prakash)

Ebe Kahiba Je Raga Bichara | Jaha Gheni Sarba Geeta Bebhara || Chittaku Ranjai Jahun Se Aga | E nukari Tara Namahi Raga ||

Nana Swara Tanhin Mishina Thai / Tahara Gati Tini Rupa Hoi // Thokae Raga Je Sampurna Hoi / Shadaba Thokae Ragaku Kahi // Raga Thokae Je Ouduba Jana / Sata Swara Jara Sehi Sampurna // Chha Swara Jara Sehi Shadaba / Pancha Swara Re Hoye Aoudaba //

The seven chapters (Each *Boli*) of his *Geeta prakash Boli* include the detail aspects of *Swara*, *Tala* and *Laya* of *Geeta Prakasha* translated to simple *Odia* language. This simplification through 'Chakrakeli Bruta' has made it easier to learn and memorize the *Sangeeta Shastra* to a more functional structure.

Sangeeta Kalpa Latika: This was written by the eminent Scholar Shree Haladhara Mishra by 1635. This *Grantha* elaborately describes *Geeta*, *Vadya* and *Nrutya* in three sections including 18 chapters called as *Stabaka*. Out of the eighteen *Stabakas*, *Geeta* is described in seven *Stabakas*, *Vadya* is described in one *Stabaka* and *Nrutya* is described in ten *Stabakas*. *Geeta* chapters describe *Suddha geeta Nirupana*, *Chhayalaga Nirupana*, *Kshyudra Geeta Nirupana*, *Guna Nirupana*, *Dosha Nirupana*, *Raga Nirupana*, and *Swara Nirupana* regarding *Geeta*.

Vadya chapter describes about the classification (*Bargi Karana*) *Tat*, *Ghana*, *Shushir* and *Aananddha Vadyas* and how to arrange the strings and tune *Veena*. The ten *Stabaks* on *Nrutya* describes, *Natya Nirupana*, *Hastaka Nirupana*, *Shirobyapara Nirupana*, *Drushti Nirupana*, *Bhrukheyapa Nirupana*, *Sthanaka Nirupana*, *Chari Nirupana*, *Karana Nirupana*, and *Kalasha Nirupana* including *Suddhapaddhati* as the titles of the dance. This further signifies *Odissi Geeta* as a traditional classical music.

Sangeeta Narayana: This was written by Kabiratna Purushottam Mishra during the middle of 17th century (1718- 1767) but was named in honor of the king of Paralakhemundi Gajapat Naryana Deva who had accepted disciple of Shree Purushottam Mishra. This

Grantha was well accepted both inside and outside of Odisha even in the foreign countries where it has been used in research and academic centers (*Sangeeta Sangya* book). Among his other *Granthas* this one made him more popular. The *Grantha* has four chapters named as *Parichheadahah* .

The 1st *Parichheda*:

Geetonirnayonama Prthamahah Parichhedahah |

The 2nd *Parichheda*:

Badyanirnayonama Duiteeyahah Parichheadahah |

The 3rd *Parichheda*:

Natyanirnayonama Truteeyahah Parichheadahah |

The 4th *Parichheda*:

SuddhaprabandhodaharanamnamaChaturthah Parichheadahah

As it says above the 1st*Parichheda* describes essential process of *Geeta* expression. The 2nd*Parichheda* describes characteristics of different instruments including *Veena*, *Venu*, *Mardala* etc and their way of making.

The 3rd*Parichheda* analyzes characteristics of *Nrutya*. The 4th*Parichheda* provides mostly examples of different compositions (*Prabandha*) based on different *Ragas*, *Tala* and *Guna* related characteristics. After complete understanding of this *Grantha*, one realizes that Odissi music certainly delineates under classical nomenclature of Indian music .

Sangeeta Sarani:

This was written by Kabiratna Narayana Mishra, son of Purosthama Mishra during 17th century (1800). He had published this *Grantha* after analyzing and accepting the views from several old and new *Granthas*.

Pracheenadhunika Granthan Samalochya Sammamtathah | Kriyateeyam
Maya Grantho Mahabhironugruhyatam ||

The *Grantha* consisting of four chapters called *Prabesha*. The 1st *Prabesha*:
Geetabhidhanam

The 2nd *Prabesha*: ***Badyabhidhanam*** The 3rd *Prabrsha*: ***Natyabhidhanam*** The 4th *Prabesha*: ***Rasabhidhanam*** As describes above, the 1st*Prabesha* include characteristics of *Annibaddha* and *Nibbdha* class of *geeta*, *rabanddha geeta*, *Raga-Alapa* and *Rupaka-alapa*, *Prabanddhabayaba dhatu*, *Udgrahha*, *Dhruba*, *Abhoga*, *Swara*, *Biruda*, *Pada*, *Tenaka*, *Pata* and *Tala* compositions in *Shadanga* (*Shikshya*, *Kalpa*, *Byakarana*, *Nirukta*, *Chhandahah* and *Jyotisha* of the *Vedas*). The second *Prabesha* include characteristics of *Vadya* in general and the procedure involve in the construction of different instruments. The 3rd*Prabesha* include haracteristics of *Nrutya and Nataka* and *Patra* or the subject matter of the *Prabandha*. The 4th*Prabesh* concludes by describing the characteristics of

Rasa Bibhaga and Nayaka & Nayika.

Sangeetaarnaba Chandrika: This was written by Shree Nilakantha in 03\02\1689. It consists of five chapters called *Ullasas* discussing the details from *Nada* to *Nrutya* based on most previous *Granthas* and *Granthakaras* out of which some are included here.

Natya Manaroma: This was apparently written by Shree Nilakantha by 1697. This was written based on different parts of his previous publications *Sangeetaarnaba Chandrika*. These are included in five chapters called *Pada*. In the 116 *shloka* of 1st*Pada*, *Sangeeta Nirupana*, *Nada-Sruti-Swara*, *Gramamurchhana*, *Tan* etc has been discussed. In the 112 *shloka* of 2nd *Pada*, analysis of *Raga-RagaPurusha Stree*, *Raga dhyana*, *Geeta Bheda*, *Nibbaddha- Anibaddha* characteristics, *Prabandha* characteristics, characteristics of *Dibya-Manushi-dibyamanushi matruka* have been discussed. Similarly, the 3rd *Pada* describes in detail the characteristics of *Tala*, *Anga of Tala*, the importance and identity of *Tala*. In the 48th *shloka* of 4th *Pada*, characteristics of *Kshyudrageeta* with example, *Sama- ateeta-Anagata Graha*, *Laya-Jatilakshyana*, evolution of *Gamaka*, its own identity (*Swarupa*), and the difference (*Bheda*), the singer's demerit (*Dosha*) and differences (*Bheda*) have been described. The 5th *Pada* has 164 *shlokas* that describe the importance of *Vadya*, the differences in *Tat-Shushira-Annadha-Ghana* etc, the description of construction of a *Vadya*, the characteristics, prominence, and Glory and difference (*Bheda*) of dance has been described. Together, this publication taken in part from *Sangeetaarnaba Chandrika* of Shree Nilakantha became a significant *Granthabali* of Odissi classical music .

Abhinaya Chandrika: This *Granthabali* is assumed to be written by Maheshwara Mohapatra by 1670. Even though it is a small publication related to Odissi dance, this has evidently supported the classical status of Odissi music. To justify the extraordinary status of the art of dance, the author has said that it is pleasant listening to song and musical instrument and watching the classical dance form although watching dance is more beautiful than listening to songs or musical instrument.

Geetam Badyam Cha Shrabane Nrutyam Drushye Manoramam | Geeta Badya Dwayourmaddhye Nrutyam Chhatimanoramam ||

Or

Nrutyagyanam Mahatpunyam Sarbagyana Bibhushitam |

From the basic principle of Odissi dance grammar, *Abhinaya Chandrika* is the single most necessary *Granthabali* .

Abhinaya Darpana Prakasha: This was written by Jadunatha Singha of Tunga Dynasty apparently by 1725, as suggested by different Researchers. This is mostly related to dance, enriching the tradition of Odissi as classical dance. The different characteristics of the art of dance has been explained through 554 *shlokas* in this *Grantha*. This is another significant *Grantha* relating to the compilation of classical music and dance traditions of Odisha.

Kabi Kalpadruma: This was written by Jadumani Routroy apparently between 1634- 1691.

Here, the essence of *Alankar Shastra* is composed through easy Odia Poem and *Chhanda Brutta*. This consists of eight chapters named as *Prakanda*.

The 1st *Prakanda* describes *Kabyaswarupa Nirupana* (Establishment of an identity for the lyrical poem).

The 2nd *Prakanda* describes *Gunadi Nirupana* (Establishment of the characteristics of the poem).

The 3rd *Prakanda* describes *Sabda Nirupana* (Establishment of proper sound) The 4th *Prakanda* describes *Barnaniya Nirupana* (Establishment of its description/narration)

The 5th *Prakanda* describes the *Barna(Ranga) Nirupana* (The classification) The 6th *Prakanda* describes the *Geeta-Tala-Mana-Graha-Layadi Nirupana*. The 7th *Prakanda* describes the *Geeta Nirupana* (Establishment of the song) The 8th *Prakanda* describes the *Nrutya Nirupana* (Establishment of the dance).

The author has specifically contributed towards *Geeta, Vadya* and *Nrutya* or related to the Art of Music on *Prakanda* 6th, 7th and 8th.

Rasa Kalpadruma: This was written by Jagannath Mishra apparently around 710- 1730. This is an elaborate *Ggrantha* consisting of ten chapters named as '*Pallaba*' with five sub chapters, named as '*Dala*' in each. Together, the ten *Pallabas* and fifty *Dalas* consists 4750 *shlokas*. Between 2nd to 10th *Pallabas*, it elaborately describes the connection between the ten *Rasas*, such as, *Srungar, Hasya, Karuna, Roudra, Beera, Bhayanaka, Bibhatchha, Adbhutta, and Shanta*.

Thus it seems reasonable that the elaborate description of *Sangeeta, Nrutya, and Alankara* in several *Granthas* and their mention in *Kabya, Purana, and Natak* with proper grammar supports the rich tradition of classical music in Odisha.

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