

The Odissi Classical Music Tradition:Gitgovinda to Padabali

Dr. Himadri Tanya Mishra



<https://doi.org/10.55041/ijstmt.v2i2.010>

Cite this Article: Mishra, H. T. (2026). The Odissi Classical Music Tradition:Gitgovinda to Padabali. International Journal of Science, Strategic Management and Technology, 02(02). <https://doi.org/10.55041/ijstmt.v2i2.010>

License:  This article is published under the Creative Commons Attribution 4.0 International License (CC BY 4.0), permitting use, distribution, and reproduction in any medium, provided the original author(s) and source are properly credited.

Classical music follows classical principles from a practical point of view within a specific discipline and with specific rules. Classical music and high-pitched music are known as classical music and vocal instruments. From the point of view of Indian and Carnatic music is observed, as is Odissi music. Odissi music also has a special feature. A special feature is 'na druta na bilambita', meaning it is not the first time or the last time. The classical nature of Odissi music in all its aspects, from vocal to raag taal, is in perfect harmony with the beauty of the unique classical music of India. Odissi Music Odisha has its own classical music tradition. It is the music of the temple and the service of Sri jagannath. The 12th century poet Sri Jayadeva described his lyrical poetry as sweet and tender verses. In the middle of the Riti era, the verses composed between 1780 and 1880 AD will be full of devotional movement, and from the middle point of view, this period is considered as Music Age or Padabali Yuga in the history of Odia literature. The compositions of many poets during this period form the basis of Odissi music.

Vocabulary :- Odissi, Music, Udra, Classical, bhajan, janana, boli, poi, Champu, Chautisha, Gitgavinda

Introduction

Classical music is performed within a particular discipline or discipline with excellent musical technique. It is known as Uchang music. Raag is the main basis part of classical music and singing instrument is its main process. There are some necessary rules for preparation of ragas. Like, Ascendant – Descendant(aaroh- abaroh), Caste – Caste(jaati-barga), Expert - Correspondent - Interpreter - Controversial (baadi- sambadi-anubadi-bibadi), Matches (mela), Singing Time (gayana samaya)and Heading(mukhyanga)etc. Similarly, the singing instrument of raag is also characterized by melody(sweet arrangement of sound), rich arrangement of notes, artistic application of rhythm of chanda and extension of tone. Odissi music as all these principles are served with the help of the action process, it is truly one of the Indian classical music.

The four branches of Indian classical music mentioned in Bharatamuni's Natyashastra of the 4th century BC are Abanti, Panchali, Udra Magadhi and Dakshinatya. Udra Magadhi was the later development of Odissi music. In the early part of the century, the nectar of Odissi music was extracted from the twelfth century poet Jayadeva's Gitgovinda. Jayadeva's padabali, composed of various ragas and rhythms, are identified as the source of classical Odissi music. The antiquity of Odissi music is contemporaneous with the antiquity of the classical language of Odisha. Records show that Emperor Kapalendra Dev patronized Odissi music in the 1st century BC. The padabali of Jayadeva, set in various ragas and rhythms, are identified as the source of classical Odissi music.

The use of Odissi in various traditional theater styles of Odisha like – Mahari, Gotipu, Prahallada drama, Radha Prema Lila, Pala, Daskathiya and Khanjani Bhajan amazes us. The development of Odissi music has been made possible. The unbroken tradition of Gitgovinda Seva has proved its historical standing. The Queen's tombs of Khadgiri and Udayagiri, the Jain emperor Kharvela excellence in music and drama remain evidences of excellence in music and drama. Shala Bhanjikas, statues of dancers in various temples of Odisha Antiquity of dance and music in Odisha and Attests to classicism. For examples:- Parshurameshwar, mukteswar, Lingaraja and Konarka temples.

Bharatamuni's 'Natyasastra' is the oldest and most authentic treatise on music. The 4 famous trends mentioned by Bharatamuni refer to the stylistic divisions. Abanti, Dakshinaty, Panchali and Udra Magadhi are believed to have evolved from Udra Magadhi. The 4 classical Odissi music Considered from the perspective of Pradhan Tanupam, they are Dhruva Pada, Chitra Pada, Chitrakala and Panchali . One of the Odissi verses that are composed of fast tala . Alternatively nava taal, dasa taal and ekadash taal are also possible. Pradhan Odissi Mela Raag Kalyana , Nata, Shri, Gauri, Baradi panchami, Dhanashri, Karnat, Bhairavi and Shoka Baradi Pradhan l

First of all, the 12th century Utkal poet Sri Jayadeva described his poem 'Gitagobinda' as Lalit-Mudhur-Komal Padanayana. This marks the earliest use of the word Padanayana in the sense of music. Following him, later Vaishnava poets gave the title Padanayana to the poetry of Brajlila-based musician Srutimadu to Srikrishna. The Padanas are short songs composed in simple verses with various ragaganas centered around the sweet feelings of Lord Krishna along with Radha, Gopi, Gopabalaka and Yashoda of Brajpur. First there are Ghosa or Dhruvada and then four or five Antra Padas. Allegorical and figurative shades are also noticed. In the stanzas, both the tone of the music and the thought of the poem are available, so it is a unique combination of music and poetry. Raag and taal are mentioned for 24 articles of Gitagovinda. For Example:-

1st prabandha (raag –malaba gauda, taal-rupaka)

“Pralaya payodhi jale dhrutabanasi bedam

Bihit bahitra charitra makhedam

Keshaba dhruta meena shareera, jaya jagadisha hare”...

(page-111, mahakabi jayadeba o gitagovinda, Edited by satyanarayana rajaguru)

2nd prabandha (raag-mangala gujjaree, taal-nihshara)

“Shritakamalakuca mandala dhruta kundala

Kalita lalita banamala

Jaya jaya deba hare”...

(page-113, , mahakabi jayadeba o gitagovinda, Edited by satyanarayana rajaguru)

A large number of Vaishnava devotional songs have been composed in Odisha literature. There is evidence of the same names of many chants and Odissi ragas in Odisha literature. For example:- Sharang, Basant, Saurastri, Kamodi, Kaustuv, Jaita, Rathantara, Bairup, Bairag, Etc. Composed in 16th century, Sri Chandan (Raga Kamvodi), Song :- 'Chandan Lagi samaye chintamaniki'. 15th century, Madhavi Devi, (Raga Saberi or Banglashri Chandana yatiya), Song :- 'Chakanayana he! Jagu Jeevan Srihari. 'Dinbandhu krupasinidhu mo bandhu ke bolaib/ jadi krupa re krupana habe' 18th century, written by poet Balabhadra, (Raga chinta Komadi), 18th century kabi sananda dwija (Raga Jayanta), Song :- 'Kahaku Mu karibai Shakhi O Chakaakhi/ Ahe Chaka Akhi'. Shadananda Kabisurya Brahma, (Raga Kamodi), Song :- 'Manima suniba heu garib daka/ Nirakshya Jananku Rakha Pankaja mukha. 19th century, Dibyasingh Dev Maharaj, (Rag

Saberi), Song :- 'prabhu Niladri Bihari/ katake atake mo dina saru nahi jhuri jhuri, 19th century, Gopinath, (Raga suddha Saberi), Song :- Jai Jagabandhu jadukula Indu/ Jai Jamla Bhanjan Jai Janardan Jagat Jivan/ Jay Yashoda Nandan' I Charjyapada, composed by Kahnupada, (Raga-Desakhya) nagar bahire Dombi Tohari Kudia (Ascharjya Charjyachaya, p-312) I Lyric poem of 'Parashuram Vijaya Drama' written by Kapilendra Dev 'kebal muni kumar Parshu dakhina kar '. (Composed in amar Raga). Lyricist composed by Govinda Bhanja :- Karpa sindhu!dinabandhu ! / kahiki karuna una'. (Composed by Bhanj Bhumi Keonjhari, p-292). Lyric poem by Abhimanyu:- dekha nilachakre bana uduchi .(Abhimanyu Textbook, p-391)

Sarala Mahabharata :- (Sarala Das, 16th century) Sarla Mahabharata is written in dandi circle. This circle was first used by Sarla Das in his poetry. Its symptoms are:- The letters in the foot step of a verse are not the same. Note that a line has a maximum of 32 syllables and a minimum of 9 syllables. In this great treatise, Now gives below some ragas in Odissi music. In this, Sarala Das has described the following ragas in the bandana sequence of lord Ganesh . For Example in poetic style:-

“Raag raja maalaba lalit basant bhairobee

Malashree narayanee gayree mangal

Karadee maalab range bhabi

Nagaballee karnnatee Bhopal

Mahllaar amar rangen hindol .”

Chandi Purana :- (Sarala Das, 16th century) The description of the woman has the juice of horn and the description of the battle has the avatar of the hero. The description proves remarkable poetry. gives a beautiful description of various ragas. eg:- For Example in poetic style :-

“Kamodi kanada aau pahatamanjaree

Karnnata sindhufa aadi kari dhanashree

mllahra chintadesakhya todee ramakeree

bangalashree gandhar je kedaradi kri.”

Rasa Baridhi :- (Brundavan Das, poet before 16th century, Edited by Arttaballabha mohanty) Sanskrit 'Gita Govinda' is the first book translated from Sanskrit into Odia. Poet dharanidhara in his book 'Ramabiva' has directed its singing in the seventh stanza. there are many ragas. like-dhanashree, ramakeree, kedar (chakrakeli bane), bhairabee(ashadha shukla bane), mangal gujaree, bhupal chandek, ssangamtiari, kaliah ahari(kumud badanee bane), bangalashree(madhab chautishabane)baradee(kalashabane),rodha(padmatolabane),bhairab(chalagh bane),kamodee(kamaseneebane),kaushik,malab(muraribane),bhulap(jalakrida bane). For Example:-

“Jeun abatare jeun jathabidhi

Se je agame nigame parsidhi

Jaya dasa abatare thau mor man

Brundaban das govinda sharan.”(page -11)

Rahasya manjari :- (Devdurllav Das, 17th century, first decade of the century, edited by dr. Debendra Mohanty, 1981) It has 24 stanzas. Jagannatha is attributed to Krishna after the exaltation of Sri Radha. -Mangal, Bhupal, chalaghanta, Bengalasri, Mahallara, Kalayana Ahari, Bangal Kaushika, Bhairaba. For Example:-

“Kheera neera dadhi ghruta sura

Iakhyu labanadi sapat sagara. Jay jagannatha

Kro shaka shalmnalee pushkara

Plakhya kusha jambu dweepa shreesthasara. Jay jagannatha.”(page-01)

Rasa Kollola :- (Dinkrishna Das, 1650 – 1710, Edited by shreedhar dash,1969) Siddivan Saraswata is the best poet among the medieval poets. This poem is based on Radhakrishna and Gopikrishna Leela. The 10th Skanda is based on the theme of Gopalila ie :- Sangam tiari, Chokhi, Kedar, Ahari, Bhairav, kalyani ahari, kedar Gauda, Kali, Vasant Baradi, Pahadiya Kedar, Kamodi, Baradi. For Example:-

“Kamala netree kamala prana nayak

Kalaparabate lila kari anek.

Kale ichha maneheba kansa antaka

Lariba ushwasa maheebhara jeteka.”(page-44)

Baidehish Vilas:-(kabi samtrata upendra bhanja, 1680-1720, Edited by prof. Udayanatha sadangi) Poem of the poet Emperor Upendra Bhanj (1680 - 1720 AD) The text is centered on the character of Rama. The rhythms are given below. The ragas used in the poem are as follows:- Pahadia Kedar, Mangal Gujjari, Ramkeri, Malaba Gowda, Malaba, Pataha Manjari, Kali, Basant Baradi, Baradi, Bhupal, Kanada, Mangal etc. For Example:-

“Bilamba kahinki bege asa bege asa

Bela baligale mithya heuchiti bhasha je.

Boli boli aasram prantaku se ke gale

Bruntharudhe asibara patha nireekhyile je.”(4th chhanda, page-53)

Chittakabya Bandhodaya:- It contains examples of 84 stanzas. Vani, Kedar, Chakrakeli Vani, Malaba, Pachama Baradi, Sangam tiari Vani, Bangalashree, Nata Narayani, Malv, Kedar, Ramkeri l

Chanda Bhushana:-(kabi sramrata upendra bhanja, Edited by harekrushna das, 1923) It is a composition with 34 stanzas. It is a poem on the theme of Krishna music. The description of Krishna Gatha composed with 34 syllables from A to K is a successful expression of Gopibhakti sentiments and Vaishnavism consciousness. The entire poem is written in Chautisha style. The ragas given in it The major ragas of Odissi music are sung in specific rhythms such as:- Malaba, Kalahani, Kedar, Kaushik, Baradi, Rajabiye, Karnda, Banglashri, Bivas Gujjari, Kalyan, ghantaraba, Patah Manjari. For Example:-

“Gharma jata kheli alipadi dhuli jhali banamalee shareera

Ghanaghan shishu jalakeli bashe nirab raje ki dhusara

Ghana shyamaku. Gheni jai snehe kaminee.

Ghashi kunkuma ange pochi e bhabe dei

Nele kete ahani.”(4th chaanda, page-11)

Kala kautuka:- (kabi samrata upendra bhanja, Edited by pandeet shri shyamasundar nayak,1958)The poem is composed with the letter 'A' at the beginning and end of each pada. Based on Krishna Lila. The poem contains Brajlila and Gopalila descriptions. There are 10 stanzas in total | Each stanza describes a unique raga. Shadow painting of Dinakrishna's 'Rasa Kallola' The ragas featured in it are:- Ramkeri, Kaushik, Malaba, Kalyana Ahari, Kumbha Kamodi, Banglashri, Bhairava, Rajavije, Kalyani, baradi, chokhee, rajabije etc.Fpr Example:-

“Kamala he khamala dharajita nayaka

Kamala jara rama nama sadadhyayaka

Kamala sakhyata kamalasara seta nayaka

Kamalasana dibya rupe ninde puspa shayaka.”(1st chaanda, page-1)

Banamali Poems :- (Banamali das, 1734-80, Edited by sri gaurakrushna pattnayak, 1934.) As a lyricist is a sniggi pronunciation in Odia literature. The hymns of Jagannath, Janana and bhajan songs sung in Odissi music are composed in different tunes and ragas. Among the basic Odissi ragas are the following ragas: rasa Kadamba, Bhairava, Sri, Basant, Kalyan, Kafi, Parja, Kumbha Kamodi, Patta Manjari, bhatiyari, Bibhash, Sauri, Bangala, mangal Varadi |

1. “Jagannatha ho kichi magunahin tate

Dhana magu nahin jana magu nahin

Maguni sharadha baliru hate.”

(page-7, raag-todi paraj, tala-athatala)

2. “bhajamana kama mohana shyama sundar namaku

Sajabaj hoi laja dure thoi chali jatu brajadhamaku.”

(page-8,raag-shree, tala-jhula)

Kishore Chandrananda Champu :- (Kavisurya Baladeba Rath, Edited by Kulamani Das, Kavisurya Granthabali, 1789-1845) Kishore Chandrananda Champu, From 'K' to 'K' 3- Comprised of 34 letters from 'K' to 'K', each letter has a unique song composed by the poet, which reflects the essence of Odissi music, the tradition of Champu singing while performing Odissi music. This music is performed in collaboration with Triputa, Aditaal, Ektal, Aditala, Ekatala, Dasatala etc. Raags are, saberi, kedara, todi paraja, kamodee, punanga, mohana, basanta, desakhya etc. For Example-

1. “Ki helare kahita nuhai bharee re
Kali ja duraru dekhi kalana kala mo akhi
Kala indeebara arateere.”(page-94, raag-saberee)
2. “Kharapatu helure
Khela lola khanjanakhi ki sahas kalure.”(page-97, raag-kedara)

Chaupadi Ratnakara :- (kabisurjya baladeba ratha, 1789-1845, edited by kulamani das) This is a collection of 30 Chaupadi compositions. It contains the description of the rhythms of Radha, Krishna and Lalita. It contains several ragas. Odissi music is sung in these ragas. Purabee, todee, paraja, kedara, regupta, kamodi, saberee, mukharee, bangalashree, sankarabharana, aaharee, kannada, hasana, dhanashree, manorama, kafi, soma etc. For Example:-

“Guna ratnakara he

Galaniki sari se kishoree kulachara he

Gopalanka kulasheela, gangaru gabheera he

Go madaru uuna manila ki bansheedhara he.”

(raag-kedar, page-2)

Mathura Malas :- (Bhaktcharan Das, 1729 to 1813, Edited by Arttaballabha mohanty) This is the poet's best composition. The poet named it Mathura Malas after Dharapa's wish for good luck. It is composed of stories about Kansa, Krishna, Balaram and Akrura. It has thirty verses. In this poem, Bhakti, Karuna, Shant, Vatschalya andsrungar Rasas predominate. The Ragas in it are :-chakrakeli, kale, bangalashree, bilasmanjaree(madhupa chautisha brutta), baradee(bahuda basanta brutta), aaharee, kalahansa kedara, ashadha shuklabanee, kanada, aaharee, deshakhya, madhupa chautisha brutta, banabasa brutta, biprasinha cautisha bane, kaushika, kalyana aharee, panchama baradi etc. For Example:-

“Are babu shyama Ghana tu gale madhubhubana

Kaha mukha anai banchibi

Heba dasha diga shunya asthira heba jeebana

nishi dibasare jhuruthibire jeebadhana.”

(6th chaanda, raag-baradi, bahuda basanta brutta, page-16)

Gopalakrishna Poems :- (Gopalakrushna nayak, 1785 – 1862, Edited by Gajapati padmanabha narayana deba) Gopalakrishna Raganuga is a Gaudiya Vaishnava poet. So his poems are centered around Radhakrishna. His poems contain many short verses of devotional rasa. All the lyric poems are accepted as the basis of Ragasrayi and Odissi music. There are various ancient ragas. These are-nalini gauda, chinta kedara, bhupala(paibanee), shankarabhabrana, ashabaree(athatala), todi, purakalyan, anandabhairaba etc. For Example:-

“Thare dekhichi je se sina se sukha jane

Ei radha gobinda murati sushama manare asai khyane

Nishantare bruddha markatee kakatee daka padigale karnre

Jhata pari asi utsa hoibara nibhruta kunja uttirnre.”

(page-41, raag-ashabaree, tala –atha taal)

Finally, the harmony of worldliness and spirituality is a characteristic of the Siddha literature. Development period of Vaishnavism Padyabali Sahitya. At this time the emergence of the best Padyabali writers such as Banamali, Gopalakrishna, Gaurahari, Gauracharan, Kabisurya baladeba Rath etc. These poems nurture the desire to be timeless for deep human experience. Mahakabi Jayadeva is like a priceless gem today. From the narrow mind of the country He has been immortalized. There is no doubt that Jayadeva's supernatural poetic genius has shaped and enriched not only the classical Odissi music tradition but the entire Indian classical music tradition.

Reference List

- 1.Das, Ramhari, Tradition and Practice of Odissi Music, 2004, Kaushik Publications, Bhubaneswar.
- 2.Padhi, Kirin Narayan, Odissi Music :-A Theoretical Analysis, 2004, Odisha, Bhubaneswar.
- 3.Padhi, Dr. Kirin Narayan Padhi, History of Odissi Music, 2005, Jaydev Foundation Trust, Bhubaneswar 1
- 4.Mishra, Binayak, Odisha Chhand Sahitya, 2007, Odisha Sahitya Akademi, Bhubaneswar.
- 5.Water collector, Dr. Surendra Nath, The Creation of Poet Gopalakrishna and Saurabh, 2007, Vidyapuri 1
- 6.Sahu, Krishna Charan, Poet Balaram Das, 2nd Edition, 2008, Odisha Academy of Literature.
- 7.Odissi Raga Saravi, Guru Kelucharan Mahapatra Odissi Research Center, 2008, Bhubaneswar.

Associate Fellow,

Central Institute of Indian Languages,

Ministry of Higher Education, Govt. of India. Mysuru,

Ph no. – 8249874608