



CHAPTER

6

CHAPTER-6

A COMPARATIVE ANALYSIS OF MUSICAL POTENTIALS OF BOTH THE WORKS.

6.0. Music is a fine art which excels other forms of fine arts in many respects. Music can broadly be said to be the sweet and soothing sounds that vibrate and create an aesthetic feeling and beauty that overcome the feelings and beauties of the nature. The Indian authors of music are of the opinion that music of all nations of the world has its root in a supreme sound which is known as *śphoṭa* or *sabda-brahma*.¹ The *Upaniṣad*-s say that god is the greatest poet and ordainer:

Kaviṃ purāṇaṃ anusāsitāraṃ –and this gigantic universe is a poetical piece, composed by him. The intrinsic beauty and glory of this wonderful poetical piece is expressed by music and so it can be known as the greatest art.² The people of Vedic as well as the classical age acquired the habit of singing and dancing to enhance their own pleasure and enliven their society and culture. The tradition of ancient music passed in different ways in the ancient and mediaeval times and the same is maintained even to these days with same new innovations. The people still find happiness and peace in spite of the toils, turmoils and trials in their earthly lives.³ According to *Mānasollāsa*, an encyclopedia of the twelfth century A.D, a composition where *svara*-s, *pada*-s and *tāla*-s have been blended together is called *gīta*.⁴

1. Svami Prajnanananda, *Historical development of Indian music*, p.14

2. *Ibid*, p.468

3. *Ibid*, p.469

4. Panigrahi, Nilamadhava, "Music", *Jayadeva and Gītagovinda in the Tradition of Orissa*, A Collection of Articles, Ed.

Samgītaratnākaraḥ of Sārngadeva is a very important work on music. The term *saṃgīta* denotes the triple art of vocal music, instrumental music and dance. While treating the topic of *svara* and *śruti* in accordance with the view of Abhinavagupta, i.e. *śruti* is the sound produced when a string is strung, in the first instant, having no resonance, while *svara* is the charming, and resonating sound that immediately follows the *śruti* and delights the mind of the listener by itself. He illustrates the twenty two *śruti*-s by means of *śrutivīṇā* having twenty two strings. He has given seven *śuddha* (standard) and twelve *vikṛta* (modified) notes.⁵

6.1 Musical specialty of the *Gg*-

The songs of the *Gītagovinda* really belong to that type of music where poetry and melody are of equal importance. The songs are best rendered in the style of *bhajan*-s where in the feelings and emotions contained in the words and *pada*-s are of primary importance.⁶ The varying unit in each song is the *pada*, a stanza that is one of a series of rhymed couplets occurring in a particular moric metrical pattern. From this comes the designation of the songs as *padāvalī*, 'stanza-series', a term that Jayadeva introduced in the *Gītagovinda*. Since the stanzas usually number eight, the songs are also referred to as *aṣṭapadī*-s, 'eight-stanza songs'.⁷ The songs of the *Gg* are sung in a variety of different *rāga*-s. Although the oldest manuscripts show striking agreement in designation a group of eleven different *rāga*-s for the twenty-four songs, there has been no traditional transmission or notation to assure that these names designate the same melodic

Dinanath Pathy et.al. p.77

5. *Samgītaratnākaraḥ*, pp.2-13

6. Panigrahi, Nilamadhava, "Music" *Jayadeva and Gītagovinda*, Dinanath Pathy, etal, Ed., p.84

7. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.10

patterns they do in later times.⁸ *Gg* is recognized as the richest and finest *śṛṅgāra-rasa-kāvya* which represents the highest primal aesthetic quality of Indian sentiments. Muni Bharata described *śṛṅgāra-rasa* as the *ādi-rasa* which causes the origin of the universe with its animate and inanimate objects. The *Gg* contains soft and fluid syllabic scheme of continuous sweet narrative and poetic forms and soothing meters that charm all lovers of poetry and music.⁹

6.2-Musical specialty of the *KCC*:-

The fine musical structure is the cause of popularity of *KCC*. In Odisha the *campū* has give up its textual definition for the *KCC* the people of Odisha understand the fine musical song by means of *campū*. This musicality made the *KCC* more popular than other *campū*-s of Odisha.¹⁰ After the composition, *KCC* has became the ornament of the vocal-cord of each musician of Odisha and even the fishermen and farmers of Odisha are used to sing the songs of *KCC*. It may not be an excellent literary text in comparison to the others but a fine lyric by force. To sing the songs of *KCC* in proper order instructed by the musical texts some work are published such as *Campūsvaralipi*, *Campūlaharī* etc.¹¹

The *KCC* has established its popular position unconquered since two hundred years after composition for its richest musical eligibility only.¹²

The 'Sakhināṭa' institution of Ganjam is till connected with the *KCC*. The actors of that group sing basically the songs of *KCC*. In different rituals or religious

8. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.13

9. Svami Prajñānānanda, *Historical development of Indian music*, p.319

10. Dasa, Asoka, *Kahita nuhai bhāratire*, p.120

11. bid, p.224

12. Mishra, K.C., Ed. *Kiśoracandrānandacampū*, p.124

functions like the *Candanayātra*, *Śītalasaṣṭhīyātra* and many other festivals related to Lord Viṣṇu, Jagannātha , Śiva and others, the songs of *KCC* are a must and compulsory part of observation till now in Odisha. The publicity of these songs prevails from unknown rural regions to the most urban cities of Odisha. ¹³

The language of a poem and a lyric naturally differs. Though the songs of *KCC* are highly poetic, these are also meant for singing in proper tunes. Its language is easily pronounceable and enjoyable by the listener. The pronunciation of the Sanskrit-prose-passages may be not so liked but the singing of the Odia songs in is becomes pleasant to hear. This speciality proves Kavisūrya as a great musician. It is not possible for a musically ignorant person to compose the lyrics by sweet, and sonorous word compositions. Kavisūrya was not a poet of letters only but a connoisseur himself and a, clever intellectual and an expert musician. ¹⁴

6.3-The musical background of both the poems:-

It has been observed by critics that the *caryā* and *vajragīti*-s of the *mahāyāni* Buddhists evolved in the eleventh-twelfth century as religio-devotional songs and they were sung with classical *rāga* or tunes. The *Prabandha* of Jayadeva's *Gg* is a remarkable contribution to Indian music. ¹⁵ In the 12th-13th century some Sanskrit *padagīti*-s like *Gg* were composed with lyrical style and aesthetic sentiments. The *Gg* is a *nibaddha-prabandha-gāna* like another text of the 13th century work, *Śrīkṛṣṇakarnāmṛta*. ¹⁶

13. Acarya, B.C., *Vicāra O Vivecanā*, p.56

14. Mishra, K.C., Ed. *Kiśoracandrārāndacampū*, p.129

15. Svami Prajñānānanda, *Historical development of Indian-music*, p.82

16. *Ibid*, p.218

Till the twelfth cent. the odisi classical music has laid its foundation but with a limited publicity. The *Abhinavagītagovinda*, an imitation of *Gg* was composed by Puruṣottamadeva, the king of Odisha in the 15th cent.(A.D.1466-1497). This was written by his court poet Kavicandra Rāya Divākara Miśra dedicated and named after his master the ruler of Odisha.¹⁷In this text 59 *rāga*-s are used within the ten cantos of the poem. The author has combined the classical *rāga*-s with the contemporarily practiced tunes and rhymes in the locality and indicated a large number of musical *rāga*-s.¹⁸

After the composition of *Gg* the musical systems were excellently improved between the 12th and 15th centuries. Some such musical treatises might be existing at that time, which are not available now. Jayadeva might have accepted the *rāga*-s of his requirement but an expert lyric and musician like him, he might have took some more tunes or even a particular *rāga* for each song, from such a treatise. This proves the limited prevalence of classical music and its system at that time. But the time of Kavisūrya was quite developed in musical or lyrical poetry.

Many observations prove that Kavisūrya was a famous poet and an expert musician. He was also a singer of classical music and an excellent composer of different *rāga*-s, both the classical *rāga*-s and local compositions prevailed during his time.¹⁹ The time, in which Kavisūrya was born, was the prosperous period of odia *rīti*-age when the literature was established by the tradition set by Upendra Bhanja, Abhimanyu Samantasimhar and others. The poetry was ornamented and

17. Panda, R.N., *Orissa's contribution in Sanskrit lyrics*, p.130

18. *Ibid*, p.134

19. Behera, K.C., *Kiśora-candrānandacampū*,p.124

rested on the political courts. The poets of that time nourished the literature by the combination of imaginary description with the divine characters like Rāma and Kṛṣṇa and with more preference to the later. Following the tradition they created Sanskritised poetry to get publicity and royal recognition with the hope for better appreciation of their poetic talent and art.²⁰

After the end of last Hindu king of Odisha, Mukunda Deva, for two and half of the centuries, Odisha has lost her political freedom. Thus it was ruled by the Mughals, Afgans and the Marāṭhās. After the three decades of the death of Caitanya, the great Vaisnava devotee, Odisha due to lack of a stable political power, divided into many little semi-independent provinces. The local ruling personalities declared themselves as kings and their small regions were announced as states.²¹

During that situation all the kings established their administration and ruled like emperors. They welcomed the intellectual discussion and composition of poetry which was a part of the routine of the royal courts. The kings protected the poets with land grants and awarded them with other property like gold, cows, services by courtiers etc. The poets also tried to please the king and the poetic compositions were named after the king. This is well-proved by the literary works written on the history of Oḍiā literature, three centuries (17th, 18th, 19th) may be regarded as the expansion of the said literature. There was an outburst of Vaiṣṇavic love and devotion which reached a fine climax in the 19th century with its end with Gopālakṛṣṇa (another blessed Vaiṣṇava poet of Odisha's) compositors.²²

20. Acharya, B.C., *Vicāra O Vivecanā*, p.52

21. Manasinha, Mayadhara, *A History of Oriya literature*, p.102

22. *Ibid*, 103

The people of Odisha were scattered in four different provinces. Their literature alone was their national life.²³ Musical speciality of the *rīti*-age is the sole property of that era. Though the *rīti*-poetry had certain short-comings but their musicality made them immortal forever. The vast *chānda* literature of that period is a major contribution to the people of Odisha which is achieved through the tradition of the right of succession. For the composition through the metre or bondage by the *chānda*-s the *rīti*-poetry is also known as the *chānda-kāvya*. Towards the middle of *rīti* age the technique of *chānda* has changed into the musical pattern. The traditional *chānda* and *vr̥tta*-s were replaced by the *śāstriya-rāga*-s which marks a clear impact of Jayadeva's introduction of *rāga-saṃgīta* in the *Gg*.²⁴

Baladeva Ratha was the poet of lyrical generation. During that time each poem was composed under musical settings. New musical system ushered in by the mixing of local composition with the textual rules of music. The Odisi system was influenced by the Karṇāṭakī system by a commandable degree.²⁵ It is for the administrative dependance of south Odisha on the Madras presidency for many years. Kavisūrya faithfully followed the tradition of his time and proved his superiority by own composition through the musical ethos. He had mastery over both the *śāstriya-rāga*-s and the local folk songs at the same time which were much developed in those days. This is known from his *magnum-opus KCC*.

6.4:-The *rāga*-s having equal subject matter

Kavsūrya has tried his best to use the rules of composition of Sanskrit poetics as per the tradition of composition. The experts of Odisi music can agree

23. Manasinha, Mayadhara, *A History of Oriya literature*, p.155

24. Dasa, Asoka, *Kahita nuhai bhāratire*, p.118

25. Chatterji, S.K., Ed. *Kavisūrya Baladeva Ratha*, p.18

with the application of classical *rāga*-s like Sāberī, Mukhāvarī and Deśākṣa in his *KCC*.²⁶ The figure and characteristic of each *rāga* used in the *Gg* are described by many musical experts before the composition of this poem. (The features of these *rāga*-s and also some others are rearranged by K.N.Parhi an expert of Odisi music in the present time.) The characteristic features of the *rāga*-s employed in the *Gg* are as follows.

The Mālavārāga: - Jayadeva has used both the Mālavārāga and the Mālavagaudārāga. In some editions we find the Mālavārāga only. But the *rāga*-s suggested by Prajñānānanda²⁷ is more befitting according to K.N.Parhi.

Here is a chart in which the *rāga*-s of *Gg*, according to Svāmī Prajñānānanda, are explained in detail. The seven musical tunes of music *sā, ri, gā, mā, pā, dhā, ni* are symbolized as – S,R,G,M,P,D and N.

26. Mishra, K.C., Ed. *Kiśoracandrānandacampū*, p.134

27. Svami Prajnanananda, *Historical development of Indian music*, p.320

Name of the rāga, its Parent jātirāga and varṇsa	Timing Emotion	GrahaAmsaSvara Varjita	Vahutva Alpatva Tāra Mandra	Antarākākali combination significance	GrāmaMūrchanā Ascent Descant	Jāti	Vādī-sambādīvah utva-AlpatvaTāra-mandraVarjitā	Significance
<i>Mālavagauḍā</i> <i>Mālavaganḍā</i> <i>Sālagagauḍā</i>	Evening Romantic Heroic	M M M P	-	-	Sadja Madhyamādi MDNSRG GRSNDM	Sāḍava Flat – N SGMPON S SNDPMG S	S-P - - R	Some Scholars use flat R and D with <i>śuddha</i> – N
<i>Gurjarī</i>	Second Prahara of the night Romantic	R	-		R	Pañcama- śāḍava	P-R	
<i>Vasanta</i> Śaḍja Mādhyamikā	Spring season from Sripañcami to Harīśayana Romantic	S S S -	-	- N - -	Śaḍja Śaḍjādi SRGMPDN NDPMGRS	Sampūrṇa Flat- G,N SRGMPD NS SNDPMG RS	S-P	-
<i>Rāmakīrī</i> Śaḍji Arṣabhjātī	First prahara of the day Pathetic	S S S -	S & R		Śaḍja Śaḍjādi SRGMPDN NDPMGRS	Sampūrṇa Flat – G,N SRGMPD NS SNDPMG RS	S-P S R -	Some scholars use <i>śuddha</i> -G
<i>Karṇāṭa</i>	First prahara of the night	M S D			SRGMPDNS SNDPMGRS		R-P	
<i>Deśākṣ</i> GāndhāraPañcami	After first prahara of night Heroic	G G G			Madhyamādi Gāndhārādi SMPONS	Śāḍava Sharp – m SRGMPD	S-P	

	Romantic Pacific	R								
<i>Deśavarāḍī</i> BhinnaPañcama	First prahara of the day Romantic	S S -							S SDPMGR S Sampūrna	
<i>Gonḍakirī</i> or <i>Gundakirī</i>	Morning or first <i>prahara</i> of the day Romantic or in all sentiments	S S S R & D	M & P - G P						Auḍava Flat – G, N SGMPNS SNPMGS	S-M MP- G-P- R & D
<i>Mālava</i> ṬakkaVarṁśa	At the end of the day Heroic Romantic	N N N R & D	G - - -						<i>Auḍava</i> All <i>sudḍha</i> SRMPNS SNPMRS	S-M - - G-D
<i>Bhairivī</i> Bhinnaṣaḍja	Last prahara of night in welfare activities Devotion, joy Morning	D D M R-P - G P P -							<i>Ṣaḍja</i> Dhavaṭāḍi DNSGM MGSND	S-P - - M-N
<i>Vibhāśa</i>									Auḍava Flat- G, D SRGPDS SDPGRS	
									SRGPDS SNDPMGRS	G-S
									Audava- Sampūrna	

6.4.1:- The benediction / Maṅgalācaraṇa

In the *Gg* Jayadeva has used the *rāga*-s having equal, emotion and essence with the subject matter of the *prabandha* songs. *Gg* is a poem of erotics and all those *rāga*-s bear the characteristics of erotic sentiment. It has a long benediction of two songs. The first song is in the Mālavārāga and the second song is in the Gujjarīrāga. But in the *KCC* the poet offers his salutation in the last song begins with the letter *kṣ*. It is in the Kedārārāga. Jayadeva has given the figure of each *rāga* used in his poem (not found in all mss). Even if there are a good number of variations of Gurjarī/Gujjarīrāga in the context of *Gg* particularly the second song beginning with *Śrītakamalā* etc. has been indicated as *maṅgalagujjarī*. But this name and figure of the same have not been defined in the available manuals on music. In the process by which the song is sung now-a-days is identified as *dakṣiṇagujjarī*.²⁸ The benediction composed by both of the poets are famous in the musical circles. The first two songs of *Gg* are still sung everyday in the temple of Lord Jagannātha at Purī to arouse the Lord from his sleep in the dawn and during the bedtime. The song of *śrītakamalā* used to be sung by the students of the *cātasālī*-s or village schools of Odisha in olden days.²⁹

6.4.2 The song of the union of Rādhā & Kṛṣṇa

The song of union is composed at the end of *Gg*, but in *KCC* the poet placed it after the completion of more than half of his poem. The poet has composed nine verses and nine songs after the union song till the last letter of Odia alphabets. The description of Kavisūrya, in this sense is more limited and

28. Dasa, Ramahari, *Odīsi saṅgīta paramparā O prayoga*, p.92

29. Panda, B., Ed. *Sri Gītagovindamahākāvyaṇi*, Introduction, p.44

restraint than *Gg*. Jayadeva explained that song of union like worldly lovers,³⁰ but Kavisūrya expressed this as worship of the Nature and the Supreme. That festival of union might release the sinners of the three worlds by the sweet sound of different instruments played by the divine personalities with rejoice.

Jayadeva used the Vibhāsarāga whereas Kavisūrya accepted Kāmodī for the union song. Kavisūrya described the change of nature by the impact of that divine union.³¹ The partial combination of two *rāga*-s create a new *rāga*. There are twenty four varieties of Kāmodī-*rāga*³² originated by this process. The *rāga*-s bearing similar characteristics are combined to create a new *rāga*.

6.4.3:- Description of Kṛṣṇa

In the *KCC*, Kavisūrya described the hero of his poem is able to loose the patience of young cowherdresses by his smiling. His figure looks like the dark cloud or a dense Tamāla³³ tree which is attractive for all living beings.³⁴ His sharp vision is an arrow made of a blue lily which creates excitement in the mind of young woman. He, who is fascinating like the pressed collerium, whose foot is worshiped by his trustful persons, who is like the wishyeilding tree for his dependants, that Kṛṣṇa may destroy the pain of virtuous persons. The attractive figure of Kṛṣṇa praised by both of the poets. The lord had put on brilliant jewel necklaces, a pendent, a golden belt, armllets and wrist bands.³⁵ In the third song of *Gg*, Kṛṣṇa

30. *Gītagovindam*,12.23

31. *mukata praya hela trioikah/ mandāravana se vanarasā, cakre racilā sūna varaṣā/ /*

32. Das, Ramahari, *Oḍiśi sāṅgīta, paramparā O prayoga*, p.132

33. See glossary

34. *Kiśoracandrānandacampū*,v.26

35. हारावलीतरलकाञ्चनकाञ्चिदाम-केयूरकंकणमणिहुतिदीपितस्य ॥*Gg*. 11.20.13

introduced as a dancing hero accompanied by the cowherdesses.³⁶ Where Jayadeva has narrated the physical charms of his hero, Kavisūrya combines that narration with the divinity of the god to recall that his poetic hero is no other than the almighty himself.

6.4.4:- The loyalty of Kṛṣṇa

In this description the Lord behaves like an ordinary personality. Jayadeva has composed two songs in which Kṛṣṇa is desirous of Rādhā for the union. He requests, with some appeasing words to make Rādhā positive towards him. B.S. Miller presents the composition of Jayadeva as- "If you speak, moonlight gleaming on your teeth, Despels the dread darkness of fear. Let taste nectar from your quivering lips." This song is in the *Deśavarāḍīrāga*, which is used in the romantic or pacific emotion. The hero begs love in the last cantos, a song composed in the *Vibhāsarāga* which embodies the characteristics of romance.

In *KCC* we find a song and an only Sanskrit verse where the poetic hero is bowed in front of the heroine. The poet explains- O moonfaced, from today, know that I am the all time servant of yours for ever.³⁷ In the song 'ya' Kṛṣṇa says that he is a pitiable poor person in waiting of the precious gem like Rādhā.³⁸ This song is in the *Mukhāvarīrāga*.

36. वृत्त्यति युवति जनेन समम् ॥Gḡ. 1.3.7

37. अद्य प्रभृति-अनलसेन्दु सहोदरास्ये । दांस्ये तवास्म्यहमहर्निशमेवयुक्तः ॥KCC. V.28

38. *mu ranka mānanka vara re/*

6.4.5:- Rādhā as Svādhīnabhartṛkā-nāyikā

According to the *Sāhityadarpaṇa*³⁹ the heroine who has an obsequious lover and attracted by her amiable qualities leaves not side, who has surprising charms is known as the Svādhīna-bhartṛkā.⁴⁰

In the *Gg*, Jayadeva has narrated one of the conditions of his heroine as *svādhīna-bhartṛkā*.⁴¹ Rādhā wanting Kṛṣṇa to bedeck her with ornaments freely and she exercises her power over him.⁴² Kavisūrya has written a song in the *Khaṇḍakāmodīrāga* to present the condition of a *Svādhīnabhartṛkā-nāyikā*.⁴³ In the Sanskrit portion we find the glance of this description in a verse in the *KCC* as follows-

लम्बमम्बरमारक्तं प्राची प्राचीकटित् कटौ ।

बाला हृदयपञ्चेषो मुञ्च मत् कञ्चुकाञ्चलम् ।।KCC. V.30

6.4.6:- The description of Kṛṣṇa in separation in both of the works

The condition of Kṛṣṇa in bereaved condition for Rādhā is described by both of the poets. Jayadeva composed two songs in the *Gurjarīrāga* and the *Deśavarāḍīrāga*. The former is a lamentation of Kṛṣṇa himself⁴⁴ and the later is a description about him by the messenger of Rādhā.⁴⁵ In the *KCC* we find three songs about Kṛṣṇa in the separation. The song in letter *ja* is in the *Kedārarāga* and

39. कान्तो रतिगुणाकृष्टो न जहाति यदन्तिकम् । विचित्र विभ्रमासक्ता सा स्यात् स्वाधीनभर्तृका ।।SD. 3.74

40. Ballantyne, J.R. and Mitra, Padma Das, Ed. trans. *The Sāhityadarpaṇa*, p.76

41. अथ कान्तं रतिवलान्तमपि मण्डनवाञ्छया । निजगाद निरावाधा राधा स्वाधीनभर्तृका ।।Gg.12.23.11

42. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.124

43. *lilānidhīhe/ KCC, S. Ia*

44. देहि सुन्दरी दर्शनं मम मन्मथेन दुनोमि ।Gg.3.7.9

45. तव विरहे वनमाली सखि सीदति ।Gg. 5.10.2

other two songs, *na* and *dha* are in the *Mohanā* and the *Desākṣarāga*. A pinch of that description is presented here -

Jvalanaru vali sehi dinu keli

kare vibhāvarī nāhākara l

jaharaku goli deiā pari gili l

niscaya e ghenā citte na jībi kadācite l

dvitiyāra śasī lekḥā pari diśi

galeṇi se indranīlahāti/

Kavisūrya used the *rāga*-s which have similar characteristics with the *rāga*-s used by Jayadeva. The most similar *rāga*-s were chosen by Kavisūrya to describe the equal poetic theme.

6.5:-Comparison of the *tāla*-s.

The *tāla*, which controls and counts the tempo and time by beats is described in the second chapter of this thesis.⁴⁶ K.N.Parhi, a musical expert of Odissi conformed that Odissi music is largely set to *nava* (nine) *tāla* namely Ādi, Jāti, Niṣāru, Āḍḍa, Jhampā, Tripaṭā, Rūpaka, Maṅṭha and Ekatāli. The genre of Odissi song is securely established by the *tāla*.⁴⁷ The musicologists divided *tāla* into two main heads, *mārga* and *deśī*. The *mārgatāla*-s are composed of *graha*-s, connotes the idea of *gati* or speed. The *graha* is determined by the tempi like *vilambita*, *madhya* and *druta*.⁴⁸ Time or *kāla* is the temporal unit of *tāla*. The time also

46. तव विरहे वनमाली सखि सीदति ।Cg., p.25

47. Parhi, K. N., *Odissi vocal*, p.70

48. Svami, Prajñānānanda, *Historical development of Indian music*, p.428

presupposes the idea of space or *deśa*. *Tāla* cannot be thought of as separate from *deśa*, because time is extended to the space and space bears its existence in time.⁴⁹ Śārṅgadeva opined that the *deśitāla*-s are 120 in number and he mentioned the name and divisions of those *tāla*-s.⁵⁰

Others admit 224 or 108 *deśitāla*-s the modern *tāla*-s of each Indian musical system evolved from the ancient textual *tāla*-s.⁵¹

Jayadeva has used five *tāla*-s in his *Gg*. Lists of *tāla*-s used in both of the poems are given below:

<u><i>Gg</i></u>	<u><i>KCC</i></u>
Rūpaka	Ekatāli
Jati/yati	Tripuṭā
Ekatāli	Aṣṭatāli
Niḥsāra/Nisāru	Jhulā
Aṣṭatāli/Aṣṭatāla	Khemaṭā

Among these, two are used by both, Jayadeva and Kavisūrya, the Ekatāli and the Aṣṭatāli. Each *tāla* of the *Gg* are discussed in the second chapter above.⁵² The notation of Rūpakatāla: It has 6 *mātrā*-s and two divisions. The beating points are 1 and 3. It has 4 *druta* and 2 *virāma mātrā*-s.

49. Svami, Prajñānānanda, *Historical development of Indian music*, p.425

50. *Saṅgītaratnakaraḥ*, vol.II, p.356

51. Svami, Prajñānānanda, *Historical development of Indian music*, p.428

52. *Ibid*, pp.50-52

1	2	3	4	5	6
<i>dha</i>	<i>teṭe</i>	<i>Dhi</i>	<i>dhā</i>	<i>thun</i>	<i>na</i>
*		*			

The Yati/Yatitāla: In the *Gītaprakāśa* it has 12 *mātrā*-s.⁵³ But in Odisi music it is used in 14 *mātra*-s.⁵⁴ It has 4 divisions-3+4+3+4. The point of stroke are- 1,4,11 and the vacant point is 8.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
<i>dhā</i>	<i>dhi</i>	<i>nā</i>	<i>dhā</i>	<i>dhā</i>	<i>dhi</i>	<i>nā</i>	<i>nā</i>	<i>ti</i>	<i>nā</i>	<i>tā</i>	<i>tā</i>	<i>ti</i>	<i>nā</i>
*			*				o						

The Ekatāli: This is consists of 4 times units, having only one stroke.

1	2	3	4
<i>tā</i>	<i>ti</i>	<i>nāterekeṭe</i>	<i>teṭe</i>
*			

The Nisāru/Niḥsāra: This is not prevailed now. Its name is different like Nisari and Nisārika. But according to *Gītaprakāśa* the *Nisāritāla* has 12 time units. The division is- 2+2+4+4.

The Aṣṭatāla: It was used as two types with 9 *mātrā*-s and 10 *mātrā*-s.

The Tripuṭatāla: *druta trayam viramantam tripuṭa*⁵⁵. It has 7 time units in Odisi but in South Indian music it has 8 time units.⁵⁶ In 8*mātrā*-s the division is

53. Mahapatra, Krushnadasa Badajena, *Gītaprakāśa*, p.44

54. Lenka, Akhila ku., *Oḍiśī svaralipi*, p.122

55. Badajena Mahapatra, Krushnadasa, *Gītaprakāśa*, p.87

4+2+2 with 3 strokes. In 7 *mātrā*-s the division is 3+2+2 and the points of stroke are 1, 4, 6.

1	2	3	4	5	6	7
<i>dhei</i>	<i>tāthi</i>	<i>ndāk</i>	<i>tāthi</i>	<i>ndāk</i>	<i>tāthi</i>	<i>ndāk</i>
*			*		*	

The Khemaṭā/Jhulā: these two are not found in the *Gītaprakāśa* and not grouped by K.N.Parhi also, among his nine *tāla*-s. But in Odisi music these two name are used as one *tāla*. So this is of six time units. The division is 3+3. The stroke point is one and the vacant point is four.⁵⁷

1	2	3	4	5	6
<i>dhā</i>	<i>dhā</i>	<i>ti</i>	<i>Nāk</i>	<i>dhā</i>	<i>ti</i>
*			*		

The South Indian system of music adopted the 35 *tāla*-s, developed by Purandaradāsa. The main 7 *tāla*-s of that system are- *dhruva*, *matya*, *rūpaka*, *jhampā*, *tripuṭā*, *aṭa* and *eka*.⁵⁸ Among these the *rūpaka*, *jhampā*, *tripuṭā* and *ekatāli* are used in Odisi. Only the *rūpaka* and *ekatāli* are used with equal time units, not others.

56. Svami, Prajnanananda, *Historical development of Indian music*, p.432

57. Lenka, Akhila ku., *Odisi svaralipi*, p.120

58. Svami, Prajnanananda, *Historical development of Indian music*, p.432