

“Champu” an Integral Part of Odissi Classical Music

Himansu Sekhar Swain

Faculty of Performing Art, Department of Odissi Vocal, Utkal University of Culture, Bhubaneswar, Odisha, India

Email: [himansu.music\[at\]gmail.com](mailto:himansu.music[at]gmail.com)

Abstract: *Udra, Kalinga, and Utkal, also known as Odisha, are places of pilgrimage for Lord Jagannath and are renowned for their excellence in arts, music, and culture. Odissi dance and music have flourished in the fertile land of Odisha, a region rich in musical tradition. Odissi Music is known for its subtleness. It is characterized and distinguishable by the elements of spontaneous creativity and embellishment of melody and rhythm with a vibrated movement. The body of an Odissi song is text, while the soul is mood. In Odissi music, there are several types of Prabandhas according to musical and lyrical aspects. Further division has been made to guide performances. The medium pace of singing is what makes its rendering style unique. The Odissiprabandhas are Raganga, Bhabanga, Dhruvapadanga, Natyanga, Champu, Chanda, Chaustisha, Bhajan, Janana, Pallavi and Geetgovind. My focus in this paper will be on the unique chapter of Odissi classical music known as "Champu".*

Keywords: Odissi, Chanda, Champu, Chautisha, Classical Music

1. Introduction

The two important classical forms of music in India are Hindustani and Karnataki, which depict the northern and southern parts of India respectively. The eastern part of India is known for its classical Odissi music. Odisha's Government declared Odissi music a classical system on February 29th, 2008.

Odissi music is the finest reconciliation of harmony with melody, which loses nothing of the essential quality of the classical music. The individualist character of odissi music makes every recital an enjoyable exercise in interpretation and self-expression. In Odisha, literature and music are closely connected. The language is generally very rich with ornamentation. But the content is devotional, religious and also romantic. The majority of its focus is on describing the divine love play between Sri Radha and Shri Krishna through lyrics, songs, and prabandhas.

Apart from all other prabandhas in Odissi music, "Champu" is regarded as a distinct prabandha. Kavisurya Baladev Rath's Kishora Chandrananda Champu is the most popular epic which describes the love play of Radha and Krishna with a literature of high order, where the particular Ragas for each poem has been prescribed. Though several poets in Odisha have written various Champus in their Kritis but only one Kriti that is "Kishora Chandranada Champu" which is completely followed the discipline of Shastra.

2. Champu

Champu is one of the main stages of Odissi music in which we can find the Gaiki Style of Raganga, Dhruvapadanga, Natyanga, Bhabanga, Chanda or Chautishaa. It is very rich in both literary and musical features. Champu is known as the togetherness of Prose and verse composition. **Sloka:**

“गद्यपद्यमयकाव्यमचम्पुः इतिभिधियते”

The another one feature is, there are 34 consonant (from “Ka” to “Kshya”) and accordingly there are 34 Poems of a “Champu Kabya” in which each Poem starts with a particular consonant and all the lines of each stanza of that particular Champu is also started with that same letter and finally that Poem is named according to the same letter. For an example of “Kishorachandran and Champu” is written by Kabi Surya BaladevRath of 17th Century, in which there are 34 Champu and each Champu is named according to the consonant as “Ka - Champu”, “Kha - Champu”, “Ga - Champu” till “Kshya - Champu”. Suppose “Ka - Champu”, here all the lines of each stanza are starting with “Ka” letter:

Example -

किहेलारे,
कहितनूहँइ भारतीरे,
कालिजादूररुदेखी,
कलनाकलामोआखी,
कलाइन्दीबर,

and all the Champu's are based on only one Story or Subject matter (रधा – कृष्णलीला). According to the letter rules to this type of Prabandha composition is called “Maatrukaa - Prabandha”:

“आकरादीक्षकारांताक्षरबीन्यासानमातृकाप्रबंधः”

or

एकैका – मातृकाबर्णपूर्वाकानिपदानिचेत।
क्रमेणजत्रगियन्तेमातृका, सात्रिधामता।

From the letter “अ” to “क्ष” (अक्षराद्य- word) as the beginning letter of the verse composition is known as “Matruka - Prabandh” and there are three types:

“दिव्याचमानुषीदिव्यामानुषीचेतिसात्रिधा”

It means that “MatrukaPrabandh” are three types

- Divyaa
- Manushi
- Divyamanushi
- **DivyaaMatrukaPrabandh:** Composition in Sanskrit Language with Marg - Taala.
- **ManushiMatrukaPrabandh:** Composition in Regional Language with Deshi - Taala.
- **DivyaamanushiMatrukaPrabandh:** Composition in both Sanskrit and Regional Language with Marg & Deshi - Taala.

1) Comparison between “Champu” and “Chautishaa”

- 1.1. Though **Champu** and **Chautishaa** both belongs to “**Manushi Matruka Prabandh**” but **Chautishaa** is known as “**Manushi Matruka Panchali Prabandh**” due to its Long Stanza’s.
- 1.2. The musical aspects of **Chautishaais** always sung in a particular *Brutta* (ब्रुत्त) or *Vaani* (वाणी) such as *Rasakulya* (रसकूल्या), *Chokhi* (चौखी), *Chakrakerli* (चक्रकेली), *kalahansha* (कलहंस), *Bangalashree* (बंगलाश्री) etc. but in the matter of “**Champu**” it always based on *Raga and Taala*. very few compositions are there in “**Champu**” which is based on *Brutta* (ब्रुत्त) or *Vaani* (वाणी) like “**च**” - “**Champu**” of “*Kishorachandranand Champu*” is “*PanchamabaradiBrutta*”
- 1.3. One **Chautishaa** is having 34 stanza’s but one **Champu’s** having 4 - 5 stanza’s and it is also the category of *Chaupadi*.
- 1.4. **Champu** is called *Gadya - PadyaKaavya* but **Chautisha** is having only **Padya**.
- 1.5. **Champu** follows the *Ragang, Bhabangand Natyangagaikistyle* but **Chautisha** follows the *Chhandagaiki Style*.

3. Conclusion

Though there are various types of prabandhs in Odissi classical music style, the KishoraChandranandaChampu presentation always plays a major and vital role, and it represents the pure traditional *Gayaki* style of Odissi, which is around 200 years old in music composition. It needs more and more promotion and propagation through various platforms like AIR, Doordarshan, social media, etc. I hope this paper will help all scholars, researchers, and readers in the field of Odissi classical music.

Acknowledgement

I would like to express my special thanks and gratitude to my guru and guide Guru prof. Ramhari Das for his direct guidance and training to do this wonderful research work on Odissi Classical Music. Secondly, I would also like to convey my special gratitude to Utkal University of Culture, Odisha for giving me opportunity to do the Ph. D. on Odissi Classical Music and providing me all facilities as I have required.

References

- [1] Dash, B.1970. Uchanga Sangeet Shikhya, JeebanjyotiPrakashani, Cuttack, Odisha.
- [2] Pala, L.1970. Odissi Raga Sageet, Commercial printers, Balisahi, Puri, Odisha.
- [3] Akademi, OSN.1964. ChampuSwaralipi, Odisha Sangeeta NatakaAkademi, Odisha.
- [4] Das, B.1926. Sangeet GyanaBhandar and Geeta Vadya Taranga, King of Ranapura, Odisha.
- [5] Sahoo, D.1980. Odissi Sangeeta Shikhya, Durjyadhana Sahoo, Kavi Surya Nagar, Ganjaam.
- [6] Pattanaik, K.1970. SangeetareSwara, Odisha Sangeeta NatakaAkademi, Odisha.
- [7] Sahoo. S.1934. Gita Shree, Shree Jagannath Press, Baleshwar.
- [8] Samant, B.1929. Sangita Kalakara, Shree BasudevSamant, Cuttack.
- [9] Pattanaik, K.1967. Suralekha, Cuttack Trading Company, Cuttack.
- [10] Pattanaik, K.1964. Saptaswari, Cuttack Trading Company, Cuttack.
- [11] Das, R.2004. OdissiSangitaraParampara O Prayog, Kaishiki Publication, BBSR, Odisha.
- [12] Das, K.1980. ChautishaaSanchayan, Volume - 1
- [13] Das, K.1980. ChautishaaSanchayan, Volume - 2
- [14] Padhi, K. N.2004. Odissi Sangeet: EkaTatwikaBishleshana, Ink Odisha Publication.
- [15] Patra, T. C.1970. Odissi Sangita Prakash, TariniCharan Patra, Ganjam, Odisha.
- [16] Jagdev, H.1914. Sangita Sarvaswa, Sarangi.
- [17] Samant, B.1917. Sangita Kalakar, Shree Shrinivas Rajamani, Manjusha.
- [18] Dheer, S.1964. Utkal Sangita Padhati, ShyamsundarDheer, Cuttack, Odisha.
- [19] Panda, G. C.1982. Odissi Sangeeta Manjari, Bhagabati Panda, BBSR, Odisha.
- [20] Hota, D.1990. Sangita Shastra, Odissi Vikash Pratisthan, Puri, Odisha.
- [21] Panigrahi, N.1997. Gita GobindaraSangitikaDikdarshan, Sambalpur, Odisha.
- [22] Pattanaik, K.1956. ChampuPrabesh, Ignited Book House, Cuttack, Odisha.
- [23] Pattanaik, K.1967. SuraLekha, Cuttack Trading Comp, Cuttack, Odisha.
- [24] Das, R.2004. Sangita Sangnya, Kaishiki Publication, BBSR, Odisha.
- [25] Patra, K. R. and Pattanaik, P.2023. Odissi Sangita Baridhi, Pen in Book Publicatio
- [26] P. Sambamoorthy 1960, The Indian Music Publishing House, Madras

Author Profile

Himansu Sekhar Swain, M. Mus. (Gold Medalist) and M. Phil. in Odissi Vocal from Utkal University of Culture, Odisha; Ph. D. Scholar, Department of Odissi Vocal, Utkal University of Culture, Odisha; Head of the Department, Music, Dance and Drama, SAI International School, Bhubaneswar, Odisha; Recipient of Senior Scholarship and Junior fellowship, Ministry of Culture, Govt. of Bharat; B High grade artist in AIR and Doordarshan; Guru Kelucharan Mohapatra and Acharya TariniCharan Patra Yuva Pratibha Awardee: Received Sangeeta Sudhakar SmrutiBrutti.