

Analytical Study Between the Notation System of V.N. Bhatkhande for Hindustani and Basudeba Samant for Odissi Classical Music

Himansu Sekhar Swain

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

Abstract

In India, ancient and copious traditions of verbal discourse about music have been transmitted across the generations in writing, often long after the performing traditions with which they may have been connected have vanished or evolved out of all recognition. And they are almost always provided with examples in sargam. the syllabic notation that is still the basis of the various present-day Indian musical notation. The thirteenth-century sangeet Ratnakar and its sources are given lengthy examples in sargam notation. Pandit Vishnu Narayan Bhatkhande has provided six volumes of noted compositions in his kramika Pustak Malika (1913-37) which he took down in the sargam notation of his own devising from the noted artist of his day. At the same time in odisha, Shree Basudev Samant noted some odissi music compositions in his book Sangeeta Kalakar in a different notation style. This research paper has discussed all the signs and symbols of both notation styles and analyzed the similarities and differences.

Keywords: Notation, *Swaralipi*, Music, Classical, *Swara*, Odissi Music.

Introduction

Bharata, in the course of her long musical history, has evolved many healthy traditions. Though many of these have not been recorded, they are still observed by votaries of art. These traditions reflect the concentrated wisdom of centuries. The opinions, doctrines, and practices of the musical intelligentsia based on sound aesthetic experience provide the foundation for the development of rich traditions. (Sambamoorthy,1960). Though Indian music training methods are based on completely oral traditions, it was not possible to attempt to write them down on sheets. However, from the Vedic period onwards, musicologists have attempted to show the pitch and register of notes that are mentioned in ancient literature. From the *Sama Ved* to the *Natya Shastra* and from *Brudadeshi* to *Sangeet Ratnakar*, some experiments have been done on notations in each musical text. From the 14th to the 17th centuries, Indian music changed its shape and presentation due to the different monarchs. From the 18th century onwards, music education slowly entered the institutional system, and in this race, pt. V.N. Bhatkhande made his extreme contribution to establishing the teaching and learning process through his own music notation system for Hindustani style. At the same time, Carnatic music was also established by the trinity of Carnati-Tyagaraj, Muthuswami Dikshitar, and Shyama Shastri.

Odissi Music is another classical form of Bharata, which has a very long and pure tradition of art, music, and culture. This tradition belongs to Lord Jagannatha, who is a great lover of music and dance. Since a


long time, Odissi music has been served as *Seva Sangeeta* at the Jagannatha temple as well as presented at most festivals in Odisha. This music has been recognized as classical music by the state government of Odisha only because of its uniqueness both in music and literature. Since the 19th century, Odissi music training methods have been more stabilized by the different gurus, musicians, researchers, and musicologists of Odisha. Several music books have been written during this time, in which musical notations appeared in different formats. Shree Basudeba Samant is one of them who has written “*Sangeeta Kalakar*”. In the *Sangeet Kalakar*, Shree Samant has presented Odissi music in a different notation system that is separate from other musical notation, especially the Pt.V.N. Bhatkhande Notation System, the most popular music notation system in India.


1. Pt. V N Bhatkhande of Hindustani Classical Music

Hindustani Music is known as North Indian Classical Music. It exists in eight major forms: *Dhrupad, Khayal, Tarana, Thumuri, Tappa, Kajari, Chaiti and Bhajan*. The Most ancient system is Dhrupad after that the other form have evolved. There are several major schools or *Gharanas* of Hindustani Music have been established by their respective Gurus or Ustads. From 19th century onwards North Indian Music became more systemized and standardized for teaching learning process and for this pt. V N Bhatkhande’s contribution is remarkable. Pt Bhatkhande is known as the ambassador of Hindustani Music not because of creating the notation but also solve other foremost theoretical issues. The notation system of pt. V N Bhatkhande is most widely used in the modern age. This music notation system is commonly utilized in the academic institution and published literature due to its ease of use and simplicity. Books published under the title “Hindustani Sangeet Padhati , Kramika Pustak Malika (6 parts)” feature a notation system developed by pt. V N Bhatkhande . For the aim of publication, it turned out to be really convenient.

1.1. Pt. V N Bhatkhande Notation system described bellow.

- Sudha Swara (no sign) : Sa Re Ga
- Komal Swara (Horizontal line bellow the swara) : Re Ga
- Tivra Swara (vertical line above the swara) : Ma
- Taara swara (dot above) : Re [•] G [•]
- Madhyan Swara (no sign) : Sa Re Ga
- Mandra Swara (dot underneath the swara) : Ni Dha

- Sign of one Matra : 
- One note in one beat (no sign) : Sa R
- 1^{1/2} beat (Sa=1 & Re=1/2) : Sa ReGa Ma
- 2beat (Sa & Re both are of 2beats each) : Sa Re
- 1/2 beat (Sa, Re, Ga, Ma each 1/2 beats) : SaRe GaMa
- 1/4beat (Sa, Re, Ga are all 1/4 beats) : SaReGaMa
- 1/3rd beat (Sa, Re, Ga are all 1/3rd beats) : SaReG

- Symbol of meend : Ga  Pa
- Symbol of Khatka : (PDMP)

- Sum : X
- Khali : 0
- Vibhag : I
- Tali (according to number) : 2, 3, 4

1.2. Raga Bhairav

- Thaata: - Bhairav
- VadiSwara: - Dhaibat (Dha)
- Samvadi: - Rishab (Re)
- Jati: - Sampurna & Sampurna (Aroha: 7 Notes & Abroha: 7 Notes)
- Gayan Samaya: -Pratah Kala.
- Aroha: - Sa ReGa Ma Pa Dha Ni Sa
- Abroha: - Sa Ni Dha Pa Ma GaRe Sa
- Pakad: - GaMa DhaDha Pa, GaMaPa GaMa Re Sa

Bandish (Poem)

Sthayee: -

Jago Brijraj Kunwar,
Nand ke dulare ||0||

Antara: -

Yamuna mein gend daal,
Gwaal Baal sab hare,
Kaaliphu-phu-kar dete,
Shyam hi ekkaare ||I||

Example of Pt. V N Bhatkhande Notation System

Sthayee: -

1	2	3	4	5	6	7	8	9	10	11	12
<u>Dha</u>	-	Pa	-	Ga	Ma	<u>Re</u>	-	<u>Re</u>	Sa	Sa	Sa
Ja	S	Go	S	Bri	ji	Ra	S	J	Ku	n	ar
x		0		2		0		3		4	
1	2	3	4	5	6	7	8	9	10	11	12
Sa	-	<u>Re</u>	Ma	-	Ma	<u>MaPa</u>	Ga	<u>Gama</u>	<u>PaDha</u>	<u>Mapa</u>	<u>Dha</u>
Na	S	nda	Ke	S	Du	laS	S	<u>ReS</u>	<u>SS</u>	<u>SS</u>	S
x		0		2		0		3		4	

Antara:-

1	2	3	4	5	6	7	8	9	10	11	12
Ma	Ma	<u>Dha</u>	-	<u>Dha</u>	-	Ni	Sa	Ni	Sa	-	Sa
Ya	Mu	na	S	mein	S	Ge	S	nd	da	S	l

x	0	2	0	3	4						
1	2	3	4	5	6	7	8	9	10	11	12
Ni	-	Ni	S ^o	-	S ^o	Ni	Sa ^o	<u>Dha</u>	-	Pa	-
Gwa	S	L	Ba	S	l	Sa	b	Ha	S	Re	S
x	0	2	0	3	4						

1	2	3	4	5	6	7	8	9	10	11	12
Pa	<u>Dha</u>	Ni	-	Sa ^o	Sa ^o	Ni	Sa ^o	Ni	<u>Dha</u>	-	Pa
Ka	S	Li	S	phu	phu	ka	S	r	De	S	t
x	0	2	0	3	4						

1	2	3	4	5	6	7	8	9	10	11	12
<u>Dha</u>	-	Pa	Ma	Ma	Ma	MaPa	Ga	Gama	Pa <u>Dha</u>	Mapa	<u>Dha</u>
Sha	S	M	hi	e	k	ka	S	Re	S	SS	S
x	0	2	0	3	4						

1.1. The notational symbols described by Shree Basudev Samant in the Sangeet Kalakara in Odissi Clascal Style.

This book has got the acknowledgement “Prashamsapatramidam” in 1917 by “Pradhan Pandit” Shree Ramanuja Chari and he mentoned that Shree Samanant has greatly inspired the “Sangeet Ratnakar”. The Musical sign and symbols according to the “sangeeta Kalakar” is as follow:

- If there is a sign “o” above the Swara, it means Taara saptak swara, If there is a sign “o” underneath the Swara, it means Mandra Saptak Swara and if there is no sign then it means Mandhya Saptak Swar.
- If there is a sign “/” above the Swara, it means that swara has to be sung as long as two syllable such as : “ 𑌒 = 𑌒 𑌒 ”
- If there is a sign “9” right side of the Swara, it mean the swara has to be sung till that syllable timing as the number of signs used right side of the swara .
(Example-“ 𑌒 9 9 9 ” is to be sung as “𑌒 𑌒𑌒𑌒”)
- If there is a sign “9” left side of the Swara, it indicate the symbol of silent of rest timing of starting point of the composition and its depend upon the number of the signs only.
- If there is a sign “-” in between of the Swaras , it mean that note need to be sung with staccato.
- If there is a sign “II” in the last part of the Taal cycle, it begins the Ghaatapadi.
- If there is a sign “_” underneath of the Swara. It means the timing of the swara will be (½ Swara) Ardha akshyara Kaal.

(Example-1 “ 𑌒 𑌒 ” is to be sung in one beat or matra.

(Example-2 “ 𑌒 𑌒 𑌒 𑌒 ” is to be sung in two beats or matras

- “ , O, Y, S, S', + ” the symbols are used in the taal is as follows

Table -1. Indicates the twelve notes of Indian *sargam* as per the Basudev samant

Sl No	Swara	Names	Sign
1	सा	Shudha	सा
2	रि	Shudha Ri (Komal Ri)	शु.रि
3	रि	Chatuh Shruti Ri (Kadi-Ri)	र.रि
4	गा	Sadharana Ga (Komal-Ga)	सा.गा
5	गा	Antara Ga (Kadi-Ga)	अ.गा
6	मा	Shudha Ma (Komal Ma)	शु.मा
7	मा	Prati Ma (Kadi-Ma)	प्र.मा
8	दा	Shudha	दा
9	धा	Shudha Dha (Komal Dha)	शु.धा
10	धा	Chatuh Shruti Dha (Kadi-Dha)	र.धा
11	नि	Kaishiki Ni (Komal Ni)	कै.नि
12	नि	Kakali Ni (Kadi-Ni)	का.नि

Table -2. Represent the *Akhyara Kaal* and it symbol of rhythm

Name	Symbol	Akhyara kaala
Anudruta	☪	1
Druta	○	2
Laghu	┆	4
Guru	S	8
Pluta	S'	12
Kakapada	+	16

**Odissi Raag – Mukhari
Taala – Aadi (8 Akhyara)**

[Song]

କାହୁଁ ବା ଶୁଭେ ସଂଗୀତ ସୁଧାଧିକ ସୁମଧୁରେ II ଘୋ II
 ବାରିତ ନୁହଇ ଚିଠିଲେ ହେଲେ ଧୀରେ, ଜୀବନ ବିହଙ୍ଗ ଲୋଡ଼ଇ ଆତୁରେ II ଉ II
 ବାରମ୍ବାର ମୁଁହି ସାରା ବିଶ୍ୱ ବୁଲି ଥିଲି, ସରବାଙ୍ଗ ସୁନ୍ଦର ଗାୟକ ନ ଦେଖିଲି,
 ଚିକ୍କାର ବହି ଦେହେ ଜ୍ଞାନକୁ ହାରିଲି, ଅବଶ ହେଲା ମନ ଏହି ଆଶ୍ଚର୍ଯ୍ୟ ସ୍ୱରେ II ଏ II

Table -3. Represent the *Aaroan and abarohan of raag mukhari symbol*

सा	रि	मा	दा	धा	नि	धा	•	•
	र.रि	शु.मा		र.धा	कै.नि	र.धा	सा	सा नि धा दा मा गा रि सा
								अबरोहण

--	--	--	--	--	--	--	--	--	--

Table -4. An Example of Basudev Samant Notation System of raag-Mukhari in Odissi Music Style

I ଲଘୁ I	O ଦ୍ରୁତ I	O ଦ୍ରୁତ I
୨ ୨ ୨ ପା ଧା-ପା ମା/- ମା ଗା ଗା ରି-ରି ସା ସା/- ୨ ୨ ୨ କା ହୁଁ-ବା ଶୁ - ଭେ ଏ ସଂ ଅ- ଗୀ ଇ ତ	ସା/ ୨ - ରି ମା ମା ପା/- ଅ ୨- ସୁ ଧା ଧୁ କ-	ପା ଧା-ପା ମା-ପା/ ୨ ୨ II ମା ଗା ମା/ ୨ ସୁ ଭ- ମ ଅ- ଧୁ ୨ ୨ II ରେ ଏ ଏ ୨
ପା ଧା ପା ମା-ମା ପା ଧା ପା-ପା ମା-ମା ଗା-ରି ରି କା ହୁଁ ବା ଶୁ - ଭେ ଏ ଏ ଏ -ସଂ ଅ-ଗୀ ଇ ତ ଅ ଅ	ସା/ ୨ - ରି ମା ମା ପା/- ଅ ୨- ସୁ ଧା ଧୁ କ-	ପା ଧା-ପା ମା-ପା/ ୨ ୨ II ମା ଗା ମା/ ୨ ସୁ ଭ- ମ ଅ- ଧୁ ୨ ୨ II ରେ ଏ ଏ ୨
ମା ପା/ ଧା/- ସା/ ରି/ ୨ - ସା ରି ଗା ବା ଆ ରି - ତ ନୁ ୨ - ହ ଇ ଇ	ରି/ ୨ ୨ ସା ରି ଗା/ ରିସା- ଇ - ୨ ୨ ଚିଂ ଇ ଇ ତିଲେ	ସା ରି ଗା ରି ରିସା ସା ନି ନି ଧା/ ରି II ସା ୨ ହେ ଏ ଲେଏ- ଏ ଏ ଏ ଏ -ଏ ଏ ଧୀ II ରେ ୨
ମା ପା ଧା/- ସା/ ରି/ ୨ - ସା ରି ମା/- ଗା ବା ଆ ରି- ତ ନୁ ୨ - ହ ଇ ଇ - ଇ	ରି/ ୨ ୨ ସା ରି ଗା/ ରିସା- ଇ - ୨ ୨ ଚିଂ ଇ ଇ ତିଲେ	ସା ରି ଗା ରି ରିସା ସା ନି ନି ଧା/ ରି II ସା ୨ ହେ ଏ ଲେଏ- ଏ ଏ ଏ ଏ -ଏ ଏ ଧୀ II ରେ ୨

Table -5. Analysis of both Notation System

Swara/taal/ Matra/laya	Basudeba Notation system	Bhatkhande Notation system
Achal Swar	Sa Pa (no sign)	Sa Pa (no sign)
Sudha Swara	ଚ.ରି ଅ.ଗା ଶୁ.ମା ଚ.ଧା କା.ନି	No sing
Komal Swara	ଶୁ.ରି ସା.ଗା ଶୁ.ଧା କୈ.ନି	Re Ga Dha Ni
Tivra Swara	ପ୍ର.ମା	I Ma
Taar Saptak	Dot above the Swara	Dot above the Swara
Madhya Saptak	No sign	No sign
Mandra Saptak	Dot underneath the Swara	Dot underneath the Swara
Matra	—	—

Swara abagraha	<p>𑌒 = 𑌒 𑌒</p> <p>𑌒 𑌒 𑌒 = 𑌒 𑌒 𑌒 𑌒</p>	<p>Sa- = Sa a</p> <p>Sa - - - = Sa a a a</p>
Taal	“𑌒, O, I, S, S', + ”	“X,0,I, 2,3,4”
Shabda abagraha	𑌒, 𑌒, 𑌒, 𑌒 (vowels)	S S S S

Conclusion

The primary significance of these two volumes lies in their preservation of our nation's historical musical compositions in written form or notation. Here, however, there are two main distinctions: the first is the notation of Bhatkhande, which is extensively used by the nation's artists, and the second is Shree Samant's notation for Odissi music, which has entirely disappeared for a variety of reasons. While many symbols are different between the two forms, some are identical. The Taal witting system is largely fairly different. In India, everyone from the north listens to Hindustani music, whereas those from the south are more familiar with Carnatic music. Only those in Odisha are familiar with Odissi music, which is a very small number compared to other regions. The purpose of this page is to assist the few individuals who are listening to Osissi music. The purpose of this paper is to assist the few individuals who are listening, learning and researching to Osissi 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, Jeeban jyoti Prakashani, Cuttack, Odisha.
2. Pala, L.1970. Odissi Raga Sageet, Commercial printers, Balisahi, Puri, Odisha.
3. Akademi, OSN.1964. Champu Swaralipi, Odisha Sangeeta Nataka Akademi, Odisha.
4. Das, B. 1926. Sangeet Gyana Bhandar 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. Sangeetare Swara, Odisha Sangeeta Nataka Akademi, Odisha.
7. Sahoo. S. 1934. Gita Shree, Shree Jagannath Press, Baleshwar.
8. Samant, B. 1929. Sangita Kalakara, Shree Basudev Samant, Cuttack.
9. Pattanaik, K. 1967. Suralekha, Cuttack Trading Company, Cuttack.
10. Pattanaik, K. 1964. Saptaswari, Cuttack Trading Company, Cuttack.
11. Das, R. 2004. Odissi Sangitara Parampara O Prayog, Kaishiki Publication, BBSR, Odisha.
12. Das, K. 1980. Chautishaa Sanchayan, Volume -1
13. Das, K. 1980. Chautishaa Sanchayan, Volume -2
14. Padhi, K. N. 2004. Odissi Sangeet: Eka Tatwika Bishleshana, Ink Odisha Publication.

15. Patra, T. C. 1970. Odissi Sangita Prakash, Tarini Charan 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, Shyamsundar Dheer, 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 Gobindara Sangitika Dikdarshan, Sambalpur, Odisha.
22. Pattanaik, K. 1956. Champu Prabesh, Ignited Book House, Cuttack, Odisha.
23. Pattanaik, K. 1967. Sura Lekha, Cuttack Trading Comp, Cuttack, Odisha.
24. Das, R. 2004. Sangita Sangnya, Kaishiki Publication, BBSR, Odisha.
25. Patra, K. R. and Pattanaik, P. 2023. Odisshi Sangita Baridhi, Pen in Book Publicatio
26. P. Sambamoorthy 1960, The Indian Music Publishing House, Madras