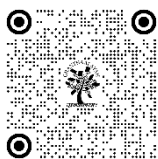


FOLK MUSIC OF WESTERN ODISHA 'GANDA BAJA' THE TRADITION IN TRANSITION

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ABSTRACT

'Ganda Baja' is a hardly discussed topic in scholastic works of Indian folk music. It is one of the major and unique folk music traditions in western-Odisha folk culture. Presently, it is going through a phase of transition which could determine its very existence. The new generation constantly in a search to contextualize the music that would sound trendy to the present-day music market, yet it is searching scopes to reach a level in terms of music quality and to justify the core. On the other hand, the cultural elites trying to filter the music that would be conducive to proscenium, but the original music and musicians remain marginalized. With the notion of up grading music, somewhere the transition is causing a distortion to the music and rarely addressed with that gravity. However, the traditional musicians and their music have always been rooted in traditional aesthetics. This study addresses on few degenerative factors that causing a huge distortion to *Ganda Baja* in the process of transition. The distortions that need more scholastic attentions are (1) the changing styles of music performance practices and the platforms, (2) the music making with overridden musical assimilation, and (3) the changing connotations in the scholastic works. The *Ganda Baja* musicians are excluded in current cultural happenings. This study aims at bringing Ganda Baja and the musicians to limelight both in the music literature and cultural platforms. It invites scholastic attentions to way out solutions that would produce music without a distortion.

Keywords: Folk Music, *Ganda Baja*, Tradition, Transition, Distortion, Western-Odisha, *Dulduli*, Cultural Demands

1. INTRODUCTION

The folk music of western-Odisha (India) is probably one of the few living musical traditions that has endured over centuries in its practice and performance. It encompasses within it a wide range of folk music with varied forms and sets a cultural boundary or a distinct ethnic identity of its own. Also, it differs in its usage, functionality, music making, cultural significance and so on. Prominent among them is 'Ganda Baja'. Presently, the 'Ganda Baja' is widely known as 'Dulduli' (as a revised form of *Ganda Baja*). *Ganda Baja* is widely practiced in the socio-cultural life of the common folk of western-Odisha and highly embedded within the socio-cultural life of its common people.

1.1. 'GANDA BAJA' MENTIONED IN EARLY WORKS

There is just a handful of mentioning about Ganda Baja in folk music literature till date. Here and there we find some references by the colonial officials mostly on ethnographic perspective or few governments survey reports gazetteers. However, discussion on music aspect is very less. Here are few major early works that mention Ganda Baja. From these references one can see the profundity of *Ganda Baja* and can analyse its continually changing connotations and perspectives.

1.1.1. THE EARLY MENTIONING OF 'GANDA BAJA' IN COLONIAL NARRATIVES IN 1916 BY R V RUSSELL.

"The Gandas are generally employed either in weaving coarse cloth or as village musicians. They sing and dance to the accompaniment of their instruments, the dancers generally being two young boys dressed as women. They have long hair and put on skirts and half-sleeved jackets, with hollow anklets round their feet filled with stones to make them tinkle. On their right shoulders are attached some peacocks' feathers, and coloured cloths hang from their back and arms and wave about when they dance. Among their musical instruments is the *sing-bāja*, a single drum made of iron with ox-hide leather stretched over it; two horns project from the sides for purposes of decoration and give the instrument its name and it is beaten with thick leather thongs. The *dafla* is a wooden drum open on one side and covered with a goatskin on the other, beaten with a cane and a bamboo stick. The *timki* is a single hemispherical drum of earthenware; and the *sahnai* is a sort of bamboo flute." [Russell and Hiralal \(1916\)](#)

The description of *Ganda Baja* in this work is just an overview. The used terminology 'sahnai' roughly used to refer the original instrument 'Muhuri' that is used in *Ganda Baja* and a sort of *Sahnai*. However, it is possibly the earliest work that describes *Ganda Baja*.

1.1.2. SAMBALPUR DISTRICT GAZETTEER ON 'GANDA BAJA'

".....they also work as professional pipers and drummers and are employed as musicians in marriage ceremonies.....young girls move from village to village singing and dancing accompanied by drummers and Ganda musicians." [Senapati \(1971\)](#)

These are the descriptions about *Ganda Baja* found in the post-independent government survey report that mentions about *Ganda Baja* though it is in brief.

1.1.3. STUDY OF 'GANDA BAJA' BY PATTNAIK AND MOHANTY IN 1988

"The distinguishing and characteristic profession of Ganda as the musicians is gradually becoming obsolete like other traditional professions i.e., weaving and watchmanship which were considered as low social order in the traditional society. As the Gandas are becoming more and more conscious about their social status, they are trying to give up these disrespectful professions and social practices. However, the Ganda musicians living in the urban centres have modernized their profession by organizing themselves into sophisticate 'Band parties'. They perform dances and play music imitating the popular movie traditions during marriage ceremonies and earn a good living." [Pattnaik and Mohanty \(1988\)](#)

From 1016 to 1971 to 1988 there are big gaps of silence on *Ganda Baja* in scholastic works. Yet it doesn't mean that *Ganda Baja* extinct from social practice. In the study of Pattnaik and Mohanty, the transition and decadence of *Ganda Baja* was well noticed. The transition we talk about *Ganda Baja* today started taking place from that time.

1.1.4. PHD RESEARCH ON 'GANDA BAJA' BY GEORGE GOLDY

Later on in 2015 we come across a scholastic work which gives a more space to discuss on *Ganda Baja*, highlighting its core value and tried to bring a different worldview to *Ganda Baja* what was not written with that importance in earlier works.

".....gandabaja is an important symbol in the evolved identity of the Gandas.....Music and drumming had remained the core thrust and heart of Ganda culture throughout the history. Cultural expressions and art forms among Gandas are very vibrant and sound. They had developed the music system (Baja) and enjoy the music and rhythm on different social and ceremonial occasion. [George \(2015\)](#)

1.1.5. ETHNO MUSICOLOGICAL STUDY ON 'GANDA BAJA' BY DR LIDIA GUZY

"*Ganda Baja* is probably the most prominent musical and ritual feature of the *Bora Sambar* region. It is an instrumental orchestral music, performed exclusively by musicians originating from the marginalized Harijan caste '*Ganda*'." [Guzy \(2013\)](#).

The study of *Ganda Baja* by Guzy was an extensive field study that I have witnessed personally. This study brought a whole new perspective to *Ganda Baja* and made people aware about the inherent value of the music that Lidia refers as sacred music. Also, in many discussions Lidia Guzy has addressed the issues regarding the authentic music and the transition leading towards a distortion.

1.1.6. WHAT IS GANDA BAJA IN SOCIO-CULTURAL PRACTICE? THE TRADITION, THE MUSICIANS, LOCALITY, AND CULTURAL SIGNIFICANCE

Ganda baja is a folk music form which consists of a band of musicians with instruments like a *Dhol* (membranophone), pair of *Lisan* (single drumhead, vertical face), a *Tasa* (single parchment), a pair of *Jhumka* (shaker) and a *Muhuri* (pipe) played together. This music is performed by a particular community of people called "*Ganda*" (a sub-altern ethnic group, inhabitants of Mahanadi River valley) and they have inherited the music as an ancestral legacy. Thereby, the music has got the name "*Ganda Baja*". '*Ganda*' is the musicians and '*Baja*' means music.

Ganda Baja is played in dance, song, martial art, puppet art, trance, rituals, procession, and every kind of social activity. Thus, it varies from its presentation. Mostly the musicians play music with body movement, feet work and sometimes with acrobatics. On certain cases they play seated also. One of their very common presentation styles, in the very beginning the music starts with the tune of *Muhuri* and the lead drummer *Dhulia* starts the rhythm in a slow tempo of minimal strokes (*alap* kind of free rhythm unfolding a structured rhythm) and gradually other allied instruments get into the rhythm and give a vibrant climax. Various songs and dance get involved. Mostly after the song stanza the rhythm leads to a vigorous dance

rhythm. When it is a ritual, the music goes as per situation and also creates sad mood with uneven rhythmic meter and tune.

Ganda Baja is widely practiced in the locality of *Bargarh, Baud, Bolangir, Deogarh, Jharsuguda, Kalahandi, Nuapada, Sambalpur, Sonapur* and *Sundargarh* revenue districts that share a common folk culture. The map below is taken from the book "The Tribes and Castes of the Central Provinces, vol-I" (an ethnographic survey by Government of India in 1916, for the purpose of demarcating the major inhabitants in the main provinces of India according to their ethnological accounts). The powder-blue color part in the map is referred as 'Uriya' that refers to the present day western-Odisha. That part of the map (powder-blue portion) shares a common folk culture and that can be exactly mapped as the prevalent area of *Ganda Baja* musical tradition. [Figure 1](#)

Figure 1

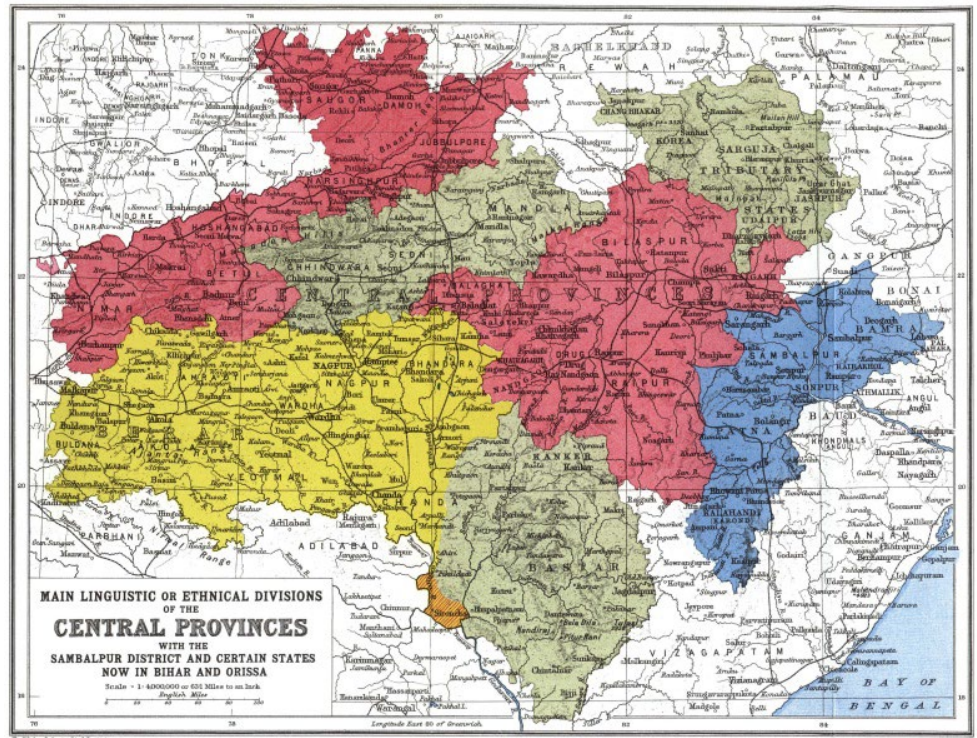


Figure 1 An Ethnological Survey Map, The Powder-Blue Colour Demarcating *Sambalpur* Province (Present Day Western-Odisha) Of India

Scale = 1: 4,000,000 or 63.1 Miles to an Inch

Folk music is an inseparable part in socio-cultural life of western-Odisha's folk. Whether it is a marriage ceremony or a birth celebration or any fair or festivals, music is a must. For every occasion there is music. Any act of worship has some music. No ritual is complete without music. Particular rituals have specific rhythms for each and every rite. Even few instruments are used only for the rites or rituals. Considering the importance of *Ganda Baja* there is a proverb in local dialect that says, "*agho baja, pachhe raja*" meaning, the music band is the first priority, king comes next.

"The *Ganda Baja* is a ritual inter-village orchestra that carries with it indigenous concepts of rhythms, instruments and goddesses, and is associated with marriage alliances and religious ceremonies." Guzy Lidia

In the marriage ceremony of western-Odisha folk culture the *Ganda Baja* music is an essential component and has a unique concept of *Tera mangal* (specific rhythm for specific rites from the beginning to the end of the marriage ceremony). The *Ganda Baja* serves as the *Mantra* which spreads auspiciousness, gaiety, positivity, and moods of celebration as well as emotion. The joy of rhythm compels some to move feet and pace the heartbeat with the rhythm. The ambience of the music truly befits various moods of a common folk like, the mental state to get ready for embracing a new stage of marital life, welcoming a new member to the family and the warmth of meeting kin and folks. As well as the melancholic tune of *Muhuri* that leads its tune when the bride is about to leave for in-law's house; can make anyone tear eyed. This can only be felt by a participant observer that how deeply *Ganda Baja* is bonded with human life. Today, this music has given a cultural identity to its land and people which is touted to create a demarcation for a separate cultural identity.

The progenitors of the land have found the necessity of music in life and have embedded all acts of life with the musical urge that has taken the shape of folk music to what it is today. For the common folk of western-Odisha, the experience of every aspect of life, such as, the celebration and sorrow, prosperity and poverty, personal crisis, and collective joy; finds its expression through the music that has developed with the flora and fauna of the land where they are grown up with. Thereby, it has facilitated the creation of an abundance of music for all aspects of life. Music, for them, has found its role in public celebrations as well as in personal crisis. For those common folk, music is a medium to communicate with Gods and Goddesses. Music plays its role from the birth till the death of a person. The music is always associated with nature and the music created thereby is a derivation from nature. It is a common link between individuals, society, and nature. It is not an exaggeration to say that *Ganda Baja* is the undiluted medium to understand western-Odisha folk culture in its entirety.

“No culture can be comprehended unless the music it produces is taken into account. Similarly, no music can be understood without the help of the insights offered by the parent culture.” [Ranade \(1992\)](#)

But, in the changing course of time, the tradition of music goes through a certain transition in its practice, performance, function and as well as in dissemination. Even, many music forms and music instruments go into oblivion, unable to cope up with the taste of time. The folk music of western Odisha '*Ganda Baja*' is also not an exception.

2. TRADITION AND TRANSITION

The following are the various styles of practice and performance of *Ganda Baja*:

- 1) The traditional form: ***Ganda Baja***
- 2) The revised form: ***Dulduli***
- 3) Commercial or semi-commercial music industry: ***Ganda Baja form presented in a contemporary context of digital recordings***
- 4) The 'glocalized' form: the processional music, **Band Party/ Melody Band**

2.1. TRADITIONAL FORM – *GANDA BAJA*

- In its traditional form, the music is highly associated with socio-cultural life of the people of western-Odisha. One can find this music in local fairs, festivals, rituals, and ceremonies etc.

- The rhythm is the main component in music making.
- The music performance uses only traditional instruments like *Dhol*, *Lisan*, *Tasa*, *Muhuri* and *Jhumka*. No electronics or any synthetic membrane is used in it.
- The performers typically belong to hereditary musicians that usually come from the lower stratum (sub-altern) of their community. They carry the legacy of their forefathers.
- The music is served in all other communities of the local culture.
- The music is for common masses and not performed specifically for an audience.
- The use of music is for local rites, rituals, religious ceremonies and even in personal crisis. Certain rituals have specific '*Paar*' (rhythm). Traditionally, most of the music is to be performed only for serving that purpose.
- The music compositions are entirely anonymous; the music is credited to the forefathers of that community.
- The music performance sometimes sounds like a raw form of music; still the aesthetic appeal is high.
- There is an entertainment aspect of that music as well.

2.2. REVISED FORM – DULDULI

- *Dulduli* is the revised form of *Ganda Baja* that primarily aims at bringing a cultural awareness and establishing a cultural identity or in other words, cultural map of its own.
- This form of music is observed in cultural programs/cultural activities and mostly it features in proscenium and screen/ digitized platforms to the extent it is conducive.
- In *Dulduli*, the dance aspect is the major component and rhythm is relegated to second position unlike it is in the traditional *Ganda Baja*.
- This music is set to certain bars and pre-scored, yet often fails the traditional charm and depth a traditional master can bring to it.
- In *Dulduli* a major portion of core music doesn't find space.
- *Dulduli* is an open platform. Persons participating in *Dulduli* come from various strata of that society and hence, this music form doesn't suffer from derogatory feeling on participants. This contrasts with *Ganda Baja* where the participants usually belong to a lower stratum.
- *Dulduli* has the flexibility to incorporate various elements and instruments which are not found in traditional *Ganda Baja*. In most cases, it is an assimilation of instruments outside the purview of *Ganda Baja* with traditional instruments.

2.3. GANDA BAJA-FORM PRESENTED IN A CONTEMPORARY CONTEXT OF DIGITAL RECORDINGS

- In the modern times, digitized music & platform have vastly influenced the *Ganda Baja* folk music to transition it into a new form of *Ganda Baja* which is substantially different from the original form.

- Though the music styles and patterns of *Ganda Baja* is the main source for scoring or composing music in this new form, the need to popularise and monetise music is changing the core form of *Ganda Baja*.
- This new form assimilates different music instruments from different genres. Electronics and virtual music are also getting assimilated with traditional music and instruments.
- It blends in it, different music parameters taken from different genres. Sometimes one can observe shades of a *raag* from Hindustani repertoire, a piece of choir or chords, or any other cross-cultural music piece.
- In few cases the traditional instruments are replaced with electronics or virtual instruments. In few other cases, the original timbre property of a traditional instrument is modified.
- Since the music is studio recorded, it demands a musician of studio experience rather than a traditional drummer.
- The musicality and the audio engineering both play equal roles.
- The music has a target audience of young masses and more prone to digital content.

2.4. BAND PARTY/ LOCAL MELODY BAND

- It is absolutely a 'glocalized' form of music and has come to this shape as per the current taste of common mass.
- It's a band for processional music.
- It also allows non-traditional musicians to participate in it.
- Mostly the performers don't tie the instruments to their body like traditional drummers but play the instruments keeping it static in a stand support.
- Often it is seen that band groups use a large number of drummers which results in creation of sounds rather than the musical finesse of the traditional one. Thereby, music takes a different shape.
- Mostly the drummers prefer to use synthetic drums accompanied with electronics instruments.

The change in music is evident according to the societal changes from time to time. However, music is the last thing to accept changes in a society. Coping up with the taste of time or in other words, upgrading with the evolution process of civilization; if the music succeeds to adapt the necessary changes without damaging the core, becomes enduring. Unlocking the music into various dimensions as per the taste of time, may bring it a transient achievement for a certain period but the music loses its perspective very quickly and becomes out of fashion. With the rapid movement of time and transition in society, if the music unable to pace up hand to hand, slowly that music goes into oblivion.

3. TRANSITION VS DISTORTION

- 1) Distortion of Music and its Form
- 2) Distortion of Music Instrument and its Sound
- 3) Distortion in Scholastic works

3.1. DISTORTION OF MUSIC AND ITS FORM

- 1) **Stage Music:** Music making by adapting a framework that is conducive to the proscenium stage is trendy in the cultural scenario. It has both pros and cons. The advantage of this is that it is evolving to a revised form and is able to create a space in pan Indian cultural mode. It promotes musicians from any background or class to participate in it. In contrast, the proscenium framework is not that conducive to accommodate all kinds of music making that takes place in traditional *Ganda Baja* drumming.
- 2) **Music formation:** In the current times, the search for 'creativity' is causing the music to lose its finesse. For example, using forty *Lisan* drums in a program may bring attention but definitely fails to produce good music.
- 3) **Music making process:** Hanging the instruments on the body and dancing along is aesthetically different from keeping the instruments on stands. Tying the *Lisan* on the waist and playing is the traditional practice that allows bodily movement of different expressions. When the feet move with *Chap (Ghunguru)*, the experience for the audience is grounded in cultural foundation. Not all musicians are qualified to do this. Tying the *Chap* on legs adds a flavour of aesthetics to sound and movement of rhythm. Unfortunately, in the current times, the later practice is considered as a high status one and the former one, a low status practised by traditional lower stratum musicians.

"Of the various aspects of a 'living' culture, music is most likely to be the last to accept change. In fact, due to the inherent connection's music has with various life – areas, changes which may be treated as indicators of developments at deeper levels of the societal psyche." [Ranade \(1992\)](#)

One of the major impacts that stage music - *Dulduli* has had is that it has helped overcome the issue of social stigma, where a non-hereditary musician from a higher class can also play the instrument tied to his waist or hanging from the shoulder and yet it has respect in society. However, in street procession music - 'melody band party'; it has been seen that if the musician is non-hereditary and from an upper class, he will not opt to hold the drum on the body and play. What music you play and what way you play also define someone's social status and dignity. Also, it affects the music it produces. These are very subtle aspects that shape music, culture, and social psyche.

3.2. DISTORTION OF MUSIC INSTRUMENTS AND ITS SOUND

- 1) Modification of sound through audio engineering may sound trendy. But the fact is that the instrument doesn't find its own voice, meaning the timbre.
- 2) Use of synthetic membrane may be less burdensome from a maintenance point of view, but it does not produce the sound that is as soothing as traditional.
- 3) Assimilating allied and electronic instruments override the originality of an instrument in terms of the music style it represents.
- 4) Increasing the numbers of instruments and drummers just contributes to a loud sound. However, it is not feasible to produce all types of

traditional music with larger group of bands with proper coordination and aesthetics as well.

3.3. DISTORTION IN SCHOLASTIC WORKS

The scholastic works undertaken from time to time by various scholars have also caused many distortions and this has not yet been addressed with proper rationale. One of the major distortions here is, the connotations of terminologies that have been continuously changing. For instance, the earlier works have very poorly addressed *Ganda Baja* and have portrayed *Ganda* in a rather bad light. The study on *Ganda Baja* tradition by Dr. Lidia Guzy (German Anthropologist) brought a whole new perspective on music culture which was never present before.

- 1) Data that is obtained through secondary resources sometimes may fail to give the factual information. The narration or description comes as per the viewpoint of the informant or the researcher's in-depth field study. The colonial narratives and their worldview reflect the same.

The Tribes and Castes of Central Provinces of India, Vol – III by Russel R.V. and Hiralal, Rai Bhadur describes the '*Ganda*' and '*Ganda Baja*' that fail to see the sacred values that *Ganda Baja* has. That work depicts the then connotation of *Ganda Baja* in 1916 is totally different from the present scholastic approach and perspective. [Russell and Hiralal \(1916\)](#)

- 2) Use of terminology sometimes confronts social issue. To avoid that it is sometimes replaced with acceptable terminology. Sometimes we find scholars using the term '*Dulduli*' instead of '*Ganda Baja*'.

Just as an example, in the thesis, "Tribal and Traditional Folk Dances of Odisha" by Jayanta Kumar Behera we can see the term '*Dulduli*' in the context of *Sing Baja* and *Sing khel*. He may have his own reasons for not using the term '*Ganda Baja*'.

"The folk dance *Singbaja* or *Singkhel* is also otherwise known as *Dulduli*. It is a community based professional dance being danced by the schedule caste people of western Odisha in almost all the districts with a little variation." [Behera \(2016\)](#)

Changing the nomenclature from '*Ganda Baja*' into '*Dulduli*' has resulted in degenerative impacts.

"First, it is fading out the *Ganda* into oblivion. Also, it is causing the *Ganda* to move towards *Dulduli*. Secondly, the word '*Dulduli*' is just a decade old name whereas '*Ganda Baja*' is centuries old, putting a limitation to the musicological history of centuries old tradition. Thirdly, the 'genetic' factor has a great impact on the authenticity of this traditional music. The revised music causes decay in its performance, practically. The depth of drum-stroke, or the holding position of the drums or the recitation of drum language of *Ganda Baja*, still to be learnt from the traditional performers." [Prajapati \(2018\)](#)

4. OBSERVATION

Today, the folk music of western-Odisha is witnessing a paradigm shift at every nook. As per the societal change and its impact on common life, gradually the music is changing its cultural context to current cultural demands.

The music practice and the traditional repertoire is shifting to a new mode (towards proscenium stage) where the traditional way of making music hardly finds a space for it to present itself according to its natural shape and the traditional musicians found to be unfit. Hence, remain marginalized. Only dance oriented music find a space in stage and other kinds of music are excluded. As a result of which, the

music repertoire or knowledge of centuries is gradually decaying in its value and authenticity.

The traditional performance practice is unable to meet the current trend of cultural demands. The traditional performer is bestowed with the explicit knowledge and information on his respective subject or can say repertoire, but the music is losing its socio-cultural relevance in its practice and decaying rapidly. On the other hand, the performer of current trend who does not necessarily belong to a hereditary or traditional background is though able to manage a platform for his music; unable to compensate for the lack of in-depth knowledge on the authenticity of that particular music subject.

It is the social background and their lack of information, up gradation and awareness to current cultural happenings, the traditional musicians remain marginalized. To expose them to the cultural platforms, it needs a mediator to connect the musicians with facilities and platforms those are far reach from them. It's a big question mark to fulfil these need and way out a solution to their constraints of economic harsh and social dignity.

On the other hand, the upcoming generation of traditional musicians either moving towards *Dulduli* or leaving *Ganda Baja* and searching for other professions. In few cases, if the son of a drummer gets into a job, *Ganda Baja* becomes a taboo for him and the tradition that was continuing from forefathers ends there.

There has been a huge concern over the decades by the elites, cultural organisations, and government to revive the art forms and save it from damage. These noble endeavours result in folk music getting accepted and practised by people from different classes and sectors. There is a stupendous focus on the revival of western-Odisha folk music by means of study, practice, documentation, preservation, communication, and appreciation. The elite class embracing music as a subject in the form of revised music. However, unable to master it like a traditional one.

According to the changing mode of current practice of western-Odisha folk music, it is redirecting itself into a cross-cultural and interdisciplinary platform, finding a new space in academic or classroom or curricular mode of music practice. The music is now not confined to traditional performance practice aspects but rapidly moving towards stage performance-oriented music platforms.

The *Dalkhai* (the festival of dance during *Dusserah*) is no longer seen in the streets but on the proscenium or in social media platforms. Similarly, there is a significant growth of non-hereditary musicians who do music on cultural platforms, but not in socio-cultural life.

Today, a *Dalkhai* song need not be sung on the occasion of *Dusserah* alone but can be sung on any occasion. It can be taught to someone in a classroom, or a research work can be carried out on it. The treatment of music can be that of traditional practice or stage performance or teaching or cross-cultural experimentation or research-oriented work or so.

The dissemination of music knowledge is changing its form from 'Learning it by doing' to 'Learning it through academic curricular discipline'. The government schemes like Junior/Senior Fellowships, CCCRT Scholarships, Guru-Shishya Parampara Grants by Zonal Cultural Centre and many facilities are encouraged highly for learning folk music. This contemporary way of learning folk music demands that a teacher and student necessarily follow an academic methodology, which otherwise wasn't present in the past tradition of learning through seeing and

practice. Thereby, the traditional musician remains unfit in account of his educational qualification account.

5. CONCLUSION (PROPOSED SOLUTIONS AND ROAD AHEAD)

From the observation, it is obvious that, it's a crucial period of transition for the western-Odisha folk music, where the traditionally practised music has drastically unlocked to various dimensions and is taking different shapes leaving behind the core. Given below are proposed action items that could be taken up at various levels to further the cause of traditional *Ganda Baja*.

- 1) Creating better scopes/platforms for traditional music forms to showcase at National and International events – Role of Govt, Role of Local Communities, Role of Cultural Organizations.
- 2) Developing Academic Curriculum – Codifying a conceptual framework that befits traditional *Ganda Baja* to develop pedagogy for current way of disseminating music knowledge.
- 3) Role of school and university in curriculum development, music as a subject – including *Ganda Baja* in extracurricular activity.

In this present crisis, the folk music of western-Odisha needs an urge to bridge between the existing tradition and on-going transition. The framework of traditional music practice has to be linked with the revised music performed in the stage by the non-hereditary musicians. Simultaneously, modes of disseminating music knowledge from the traditional one with the class-room mode of present-day pedagogical methods should be well studied and codified. That can only be possible by paying an equal amount of importance to the core traditional musicians and their music.

The *Ganda Baja* should be recognized by its own nomenclature. If *Ganda Baja* is replaced by *Dulduli*, then we are definitely losing the core music. The traditional *Ganda Baja* in its core form would be a great resource for future generation of musicians to explore, expand and further it. To make it happen, there is an utter surge to demarcate the *Ganda Baja* as well as the musicians from *Dulduli* through a proper field study.

It invites a discussion from different agencies to arrive at a strategy that how to suffice the needs of the traditional musicians and bring dignity to their music or in other words, accommodating *Ganda Baja* and the musicians as a beneficiary in various platforms. That might make an inroad for traditional *Ganda Baja*.

Academic collaboration with the traditional music would be a part of solution. Rather than just classroom techniques of teaching the music curriculum as a study, if practical performance mode is adopted to come out as a performer, the traditional musicians would get a platform to showcase their art and earn their bread. Simultaneously, the students of music would derive the benefit of experiencing the first-hand information of authentic music and would come out as a performer but not just earning a degree. Likewise, the music can be introduced to students in school levels and making them capable of performing the music at least in a level of what we find in a school march-past band.

Above the all, there is a dearth of literature especially on *Ganda Baja* music. In the early works *Ganda Baja* is least mentioned and never described in detail as it is supposed to be. As a participant observer of this music culture and student of music, I strongly realize that this western Odisha folk music culture has enough to contribute to the world of folk music research as well as contemporary folk music

till the core form of music is alive. In depth study on this music and the musicians is yet lacking.

I hope, the issues addressed in this study will open up new avenues for future works on various aspects of *Ganda Baja*. Especially, scholastic studies in terms of socio-cultural problems and the socio-economic constraints of traditional musicians, the cultural-politics and scopes for the music making possibilities in its revised form, experimentation of music with current technology and so on.

In the other hand, to take this music into a new horizon it needs the musicians of creative minds with having the thorough knowledge and experience of the core music as well as understanding of current music in terms of grammar, styles, technics, technology and so on. The sub-forms of the main music stream will find more possibilities to explore and will expand to the maximum if the root music is taken care well. I have my own limitation to address and justify each aspect of this study. Still this study has to be furthered to answer the question – How to blend the music of traditional musician with the current transitional development without causing any distortion.

CONFLICT OF INTERESTS

None.

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