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New Ragas Creation: A Significant Contribution in Raga Literature by Pandit Pannalal Ghosh

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Abstract

'Raga Sangeet' is always considered as the soul of Indian Music. A great maestro, a guru and a flautist Pandit Pannalal Ghosh has made significant contribution to the raga music. His creation of new ragas has definitely enriched the raga sangeet and also, a good expansion of knowledge, to be used further in performances by musicians. In the presented paper, I have tried to present the most authentic information of the New Ragas, created by Pandit Pannalal Ghosh. As, Pandit ji had expired in 1960 and it was a time of less technology, however I could know some details from the authentic sources.

Keywords: New Ragas, Pandit Pannalal Ghosh, Raga Sangeet

Introduction:

According to the scriptures, 'Raga Sangeet' has been created and evolved by God himself. We have been reciting a concept of 6 Raga & 36 Raginis in the scriptures from the centuries. Since then, Raga music has come to a great extent now. From time to time, saints, music practitioners, artistes gave their new fantasies a reality and thus the raga music prospered. A prominent name among them is Pandit Pannalal Ghosh – A renowned flautist.

Pandit Pannalal Ghosh, also known as 'The Father of Flute' was born on 31 July, 1911 in Barisal (Bangladesh) and expired in 1960, April 20. In a very small life span of only 48 years, he contributed the entire music world. He is definitely known for his remarkable contributions in flute but his contributions in Raga Sangeet, D sharp & E scaled Tabla, 6 stringed Tanpura, High pitched Tanpuri, Surpeti (Shruti Box in North India) and many more are equally important.

Pandit Pannalal Ghosh has a great contribution in enriching the Raga Sangeet. Along with popularizing many obsolete, mixed and Karnataka ragas Hans Narayani, Basant Mukhari, Miyan ki Sarang, Shivendra Madhyam, Pushpa Chandrika and many others, he also created many new ragas like Deepawali, Chandramouli, Jayant, Kumari, Noopurdhwani, Shuklalaasi, RatnaPushpika, Panchvati (Raga-Mala).

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Here, I have tried to present the best information, available till date on his creation of new ragas.

Raga Deepawali:

Raga Deepawali is created by considering Pancham as Shadja in Puriya Kalyan and further continue accordingly. As per the second perception, it is introduced considering Rishabh and Dhaiwat as shuddha swar in the scale of Raga Lalit. This raga was Pannababu jee's one of the favourite ragas and he performed it extensively. Pancham is not allowed in this raga, thus Madhyam becomes prominent. Also, the use of both versions of Madhyam in an adjoining manner is allowed which is a very important combination in the raga - N R G M m M (small 'm' represents teevra madhyam). Teevra Madhyam is used in adequate amounts.

(Source – Pt. Nayan Ghosh & Pt. V. G. Karnad)

Recordings of Pt. Pannalal Ghosh – Raga Deepawali –

1. <https://www.youtube.com/watch?v=LBIaryx9k5A>
2. <https://www.youtube.com/watch?v=2BV9aOGZPmU&t=90s>

Other Recordings –

3. Vidushi Ashwini Bhide:- <https://www.youtube.com/watch?v=tqQ4SeIXQ7o>
4. Pt. Pravin Gokhindi:- <https://www.youtube.com/watch?v=iG6bZOqI6bQ>
5. Sh. Abhijith Shenoy:- <https://www.youtube.com/watch?v=6BeWzeVCoN0>

(Note- get all links in Webliography)

Note:- For <u>Teevra Madhyam</u> , small "m" is used	
<u>Aaroh</u>	N R G, m D N $\overset{\bullet}{S}$ •
<u>Avroh</u>	$\overset{\bullet}{S}$ N D m <u>M</u> G R $\overset{\bullet}{S}$
<u>Vadi</u>	<u>Madhyam</u>
<u>Samvadi</u>	<u>Shadaj</u>
<u>Swar Vistar</u>	N R G M <u>m</u> M, m D N $\overset{\bullet}{S}$, $\overset{\bullet}{S}$ N D m <u>M</u> , m G R G R S •
<u>Pakad</u>	N D N R, G M, G m D N D m <u>M</u> • •

UGC-CARE enlisted & Indexed in EBSCO International Database of Journals**Raga Chandramouli:**

Raga Chandramouli is created by omitting Pancham in Raga Bhairav. Thus, Madham becomes prominent. (Source – Pt. V. G. Karnad & Shri Prabhakar Nachane)

Recording of Pt. Pannalal Ghosh - Raga Chandramouli -

6. <https://www.youtube.com/watch?v=AT3E-GDiU9w>

Other Recordings:-

7. Sh. Mohan Darekar - <https://www.youtube.com/watch?v=zmsGjIkpwb4>
8. Sh. Abhijith Shenoy - <https://www.youtube.com/watch?v=AjWqNd7gSQw>

Note:- For Komal Rishabh and Dhaivat , small “r & d” are used

<u>Aaroh</u>	S r G M d N S [•]
<u>Avroh</u>	[•] S N d M G r S
<u>Vadi</u>	<u>Madhyam</u>
<u>Samvadi</u>	<u>Shadaj</u>
<u>Swar Vistar</u>	S r G M, M d M G, M d N S ^{••} , S N d M G r S, d N S r S ^{••}
<u>Pakad</u>	M d M G, M G r S

Raga – Jayant:

Raga Jayant is created by using only Shuddha Gandhar in Raga JaiJaiwanti and following movement as per Raga Des. (Source – Pt. Rasbihari Desai)

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Note:- For Komal Nishad , small “n” is used

<u>Aaroh</u>	N S R G M P N S [•]
<u>Avroh</u>	• S n d P M G (G)R S
<u>Vadi</u>	<u>Pancham</u>
<u>Samvadi</u>	<u>Rishabh</u>
<u>Swar Vistar</u>	S R S, S R G R, G M P, P N N S ^{••••} , S R S, S n D P, P M G, M G R S
<u>Pakad</u>	N S R, S R G M P [•]

Raga Kumari:

Raga Kumari is created by omitting Komal Dhavai in Raga Shree.

(Source – Pt. Nayan Ghosh)

Recording in Raga Kumari by Pt. Kashi Nath

9. <https://www.youtube.com/watch?v=IfT65Dgi8aQ>

Note:- For Komal Rishabh and Teevra Mdhyam , small “r & m” is used

<u>Aaroh</u>	S r m P N S [•]
<u>Avroh</u>	• S N P m G r S
<u>Vadi</u>	<u>Pancham</u>
<u>Samvadi</u>	<u>Rishabh</u>
<u>Swar Vistar</u>	r S, r r m r r P m P r P N P, P N P N P N P, m P r G r S
<u>Pakad</u>	r r P, P N P, m G r S

UGC-CARE enlisted & Indexed in EBSCO International Database of Journals**Raga Noopurdhwani:**

Raga Noopurdhwani is created by using Komal Gandhar instead of Shuddha Gandhar in Raga Hansdhwani. Pannababu jee created this raga in the memory of his daughter Noopur Ghosh, who died at the age of hardly 2 years. (Source – Pt. Rasbihari Desai)

Recording in Raga Noopurdhwani by Pt. Mohan Darekar

10. <https://www.youtube.com/watch?v=zVe8Z7EQSXg>

Note:- For Komal Gandhar, small “g” is used	
<u>Aaroh</u>	S R g P N \dot{S}
<u>Avroh</u>	\dot{S} N P g R S
<u>Vadi</u>	<u>Pancham</u>
<u>Samvadi</u>	<u>Rishabh</u>
<u>Swar Vistar</u>	S R S, g P R S, g R N P S, g P N \dot{S} , N \dot{S} R \dot{g} R, \dot{g} R \dot{S} N P g S, g P g R S
<u>Pakad</u>	P N P g R, g P g R S

Raga Shuklapalaasi:

Raga Shuklapalaasi is created by using Shuddha Gandhar instead of Komal Gandhaar in Raga Bhimpalasi. (Source – Pt. Rasbihari Desai)

Note:- For Komal Nishad, small “n” is used	
<u>Aaroh</u>	S G M P n \dot{S}
<u>Avroh</u>	\dot{S} n D P M G R S
<u>Vadi</u>	<u>Madhyam</u>
<u>Samvadi</u>	<u>Shadaj</u>
<u>Swar Vistar</u>	S G M G M P, M P n D P, M P n \dot{S} , \dot{S} R S, \dot{S} R S n D P, M G R S
<u>Pakad</u>	S G M P M G R S

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Raga Ratna Pushpika:

Raga RatnaPushpika is created by adding Swar Rishabh and Pancham in raga Pushpachandrika. Raga Pushpachandrika is a result of following Komal Nishad Rageshree in ascending and Malkauns in descending.

(Source – Sh. Sharad Maholay & Pt. Rasbihari Desai)

Raga – Panchvati (Raga-Mala):

Panchavati – A Raga-Mala is composed with the help of total 5 Ragas – Raga Barwa, Basant, Bihag, Bageshree and Bahar.

(Source – Sh. Sharad Maholay & Pt. Rasbihari Desai)

Conclusion:

Pandit Pannalal Ghosh’s contribution to the raga music will always remain highly regarded and definitely musicians can use and take this further without any change.

I have tried to put here the best, out of my research. It was tough to get the information with the availability of very few authentic sources. The contribution of New Ragas by great maestro, a guru and a father of flute Pandit Pannalal Ghosh, not only prospered the raga sangeet but will give a new idea or direction to all the musicians.

The bottom of line is that this work is definitely rare and prospered the raga music with new possibilities for musicians and audience as well.

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