

Raga of the Month- September, 2011-

Patdeep.

Raga Patdeep is considered as a Raga of recent origin, but it has a unique melodic structure which creates a high emotional appeal and a serious mood of separation. The Raga is documented in the second volume of Abhinav Geetanjali written by Pt. Ramashreya Jha, the first volume of Raga Vidnyan written by Pt. V N Patwardhan and first Volume of Raga-Darshana written by Pt. Manikbuwa Thakurdas.

Raga Patdeep is considered to belong to Kafi That as it is sung by “Dhanashri anga” (although it does not contain Komal Nishad “n”). Its Melkarta, as per Carnatic Paddhati is “Gaurimanohari”. It has similarities with Raga Bhimpalasi and Dhanashri, still it has a melodic personality distinct from these two Ragas. The Raga contains S, R,g,M, P, D, N. Stress on Pancham “P” and “P-g” sangati are observed which are characteristic of Dhanashrianga. P and S are recommended as Vadi and Samvadi notes and the traditionally followed time for presentation is third quadrant (*Prahar*) of day i.e. 1 p.m. to 4 p.m. The Raga is presented by Shubha Joshi- a renowned disciple of three stalwarts of BhendiBazaar Gharana, namely, Pt. Pandurang Amberkar, Pt. Ramesh Nadkarni and Master Navrang. She presents a madhyalaya Bandish composed by Ustad Aman Ali Khan and a drut Bandish. Brief description of the grammar of the Raga is given below from academic point of view:

Aroha – ‘NSgMP, PNNS” or PN-DNS”;

Avaroha – S” (N)DP or S” NDP, MPg- (S)RS or MPg- Mg (S)R S;

Pakad (Distinctive Tonal Phrases)- gMPN, PNS”DP, MPg- Mg (S)RS

Phrases to be avoided- Stress or Halt on M (Bhimpalasi);

Halt on g in Aroha (Piloo).

Listen

{**Note-** The famous Natyageet “Marmabandhatali Thewa Hi” from the drama “Sanyasta Khadag” is based on Raga Patdeep}