



**Tradition and Innovation in the *Bansuri* Performance Style of Pannalal Ghosh  
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Pannalal Ghosh (1911-1960) is credited with the popularization of the bamboo flute (*bansuri*) in modern Hindustani classical music. While the transverse flute had a long history in the music of India and had been revived in South Indian classical music in the late nineteenth century, there does not seem to have been any extant tradition of Hindustani classical *bansuri* playing in the 1930s and '40s when Ghosh was adapting the instrument for the North Indian classical stage. While he ultimately came to be affiliated with the Maihar *gharana* (an important school of Hindustani classical musicians) through the teaching of its founder, Allauddin Khan, Ghosh drew from a variety of sources to create a style suitable for *bansuri*. Commonalities between Ghosh's style and preexisting vocal and instrumental styles are revealed through analysis at the levels of form of an entire *raga* performance; form and structure of sections of a performance, including compositions, *alap*, *jor*, *jhala*, and *tan* development; and at the level of melodic lines, embellishment, articulation, and rhythm. Comparative analysis of Ghosh's performance style at the macro and micro levels will illustrate the manner in which Ghosh created a personal approach to the *bansuri* through a synthesis of existing stylistic elements and his own original vision for the instrument.