

Ahir bhairav अहिर भैरव

Raga Ahir bhairav may be a mixture of Bhairav and the ancient but now rare raga Ahiri or Abhiri.¹⁷ According to Dilip Chandra Veda, it is a relatively recent raga, however. Since the melodic movements in the lower half of the octave manifest the distinctive features of Bhairav, this sober but appealing raga is included in the Bhairav group.

Pa and Sa are sometimes avoided in the ascent. The descent can be direct, especially in the fast passages, but often it is expressed as $S \dot{S} D P M$, $G M^{\circ} \backslash B \sim S$, with a slight oscillation on flat Re to express the character of Bhairav. The melodic movements of Ahir bhairav are rather complex and oblique. Ma and Sa are important notes, but Ga, Pa and Dha are also frequently sustained.

Ahir bhairav is a typical *uttarangi* raga, which means that the emphasis is on the upper tetrachord. Although there may be impressions of Kafi, the image of Ahir bhairav can easily be maintained with the characteristic passage $S D S \backslash B - S$.

Time: At daybreak.

Ascent-descent

S B G M(P) D N \dot{S} , \dot{S} N D P M G R S

Melodic outline

S — N D N \ B — S , N S B N S D N D , D N S R G — M \circ B \ S ,

S R G M , G M P D N D — P , G M D N \dot{S} — N R — \dot{S} , N D P M ,

G M D P M G , G M P D G M \circ R \ S

Raga Guide

Timothy Rommen, Bruno Nettl



Raga Guide:

The Raga Guide, 2002 *The Raga Guide, a Survey of 74 Hindustani Ragas* Joep Bor, Jane Harvey, Wim van der Meer, Suvarnalata Rao, 1999 *The Raga Guide* Joep Bor, 2002 The Raga Guide is an introduction to Hindustani ragas the melodic basis for the classical music of Northern India Pakistan Nepal and Bangladesh *The Raga Guide* Joep Bor, 1999
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