

## Raag Bárahwã

My studies revealed that the tonic of many raags can be confronted with a harmonically distant pentatonic-major pitch constellation. For example in Raags Márwá and Puriyákalyán, an A-major pentatonic scale is seen to be superimposed on the tonic C, in Raags Lalit and Puryáadhanéshri an E-major pentatonic. Moreover, the pentatonic scale can be rooted on any of the 12 chromatic notes - except the ("diabolic") tritone. That is to say that there had been till 1974 no raag in which an F-sharp or G-flat pentatonic coexisted with a C-G axis.

Thereupon I made so bold as to fill this gap by creating a Raag to be performed in a purely North Indian style called Bárahwã (= "the twelfth"). In addition to the pitches chosen (C D-flat E-flat F-sharp, G, A-flat and B-flat), I determined in detail melodic patterns of movement. Raag Bárahwã waited 20 years to be premiered in 1994 in Calcutta by the renowned sarodist Buddhadev Dasgupta.