# Rag Bihag

## Distinctive features of RAGA BIHAG

Raga - Bihag

Thata - Bilaval

Jati - Audav-Sampurna

Vadi - Ga

Samvadi - Ni

Swara - All notes Shuddha except Tivra

madhyam, which is very little used.

Varjit Swara - Re, Dha, in Aroh (in ascending order)

Nyas - Sa, Ga, Pa, Ni

Singing Time - Midnight

(Second part of night)

## Aroha

NSGMPNS

Avaroha

S N Dh P, G M G R S

Particular note combination -

NSGMP, MPGMGRS

 Thata of Raga Bihag is Bilaval. Re and Dha are Varjit in the Aroha of Bihag, but these two Swaras are also used very little in its Avaroha. The Vadi Swara of Raga Bihag is Ga and Samvadi is Ni. It is sung in the second half of night. Normally there are all pure notes in this raga, but sometimes Tivra Ma or Madhyam is used to add beauty in this raga.

Nowadays musicians use Tivra M to such an extent that this Swara has become anuvadi instead of Vivadi. In old compositions, we only find Shuddha M. There is a group of musicians who use Tivra Madhyam to a great extent. The artists of that group say that the Thata of Bihag should be Kalyan instead of Bilaval, but its note combinations indicate Bilaval the most.

Though Raga Bihag is of serious nature, even then Dhrupad, Dhamar, Vilambit Khyal, Drut Khyal, Tarana, Tappa and to some extent Bol-Banav Thumris are all sung in this raga with the same effect.

## Chartal

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Matra - 12

Vibhags - 6 (each bar, having two beats)

Sum - On first beat

Tali - On 5<sup>th</sup>, 11<sup>th</sup>

Khali - On 3<sup>rd</sup> and 7<sup>th</sup>
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Chartal is mostly used in Dhrupad compositions.

#### Theka

#### Raga Bihag – Dhrupad / राग बिहाग – धुपद Chartal / चारताल Sthayee /स्थारी

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#### Antra / अन्तरा

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#### Antra / अन्तरा

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#### Sanchari / संचारी

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#### Raga Bihag – Dhrupad / राग विहाग – ध्रुपद Chartal / चारताल Sthayee /स्थायी

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### Sanchari / संचारी

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