6.3 ***Raag : Behaag (Bihaag)***

In *Raag Behaag*, both *Madhyams* (M and m) are used and all other *Swars* are *Suddha*. *Risav* and *Dhaibath* (R and DH) are *Barjitha* in *Aaroha* only. *Theebra Madhyam* (m) is applied in an arrangement like - P m G M G though the ancient *Dhroopad*-singers were not used to apply *Theebra Madhyam* (m) in *Raag Behaag*.

Baadi (most frequently used note) - *Gaandhaar* (G)
Sambaadi (next frequently used note) - *Nisaad* (N)
Jaathi (class) - *Ourhab-Sampurna* (5-7, five notes-complete)
Samay (time) - Second quarter of night (midnight).
Aaroha (ascent) - N, S G M P N S'
Abaroha (descent) - S' N DH P m G M G | RN, | S
Pakarh (main feature) - N, S G M P m G M G | RN, | S

SARGAM | Threethaal | Eesath Drootha Laya
(slightly fast speed : 132)

```
                                   0              3
Sthaayee -                      II{N,A SA GA MA | PA mA GA MA I


  1'            2         #   0                 3
I GA -A -A MA | GA RA SA -A}| P,A  N,A  SA MA | GA -A SA -A I


  1'            2
I GA MA PA MA | GA RA SA -A II


                                      0            3
Aanthara -                         II{PA mA GA MA | PA NA S'A NA I


  1'              2                0
I S'A -A NA S'A | G'A R'A S'A -A}| NA S'A G'A R'A |


  3              1'             2              0
| S'A -A NA PA I PA NA S'A NA | DHA PA MA GA | GA -A GA MA |


  3              1'            2
| PA NA S'A -A I PA mA GA MA | GA RA SA -A II II
```

Khyal : Behaag | Threethaal

Aajoo sohaaga kee raatha piya
Aapno-sey paa-woongee.
Bahotha deenana key bichhoo-rey aava seiya
Paayo paainya laag manaa-woo-ngee. - Manrang

[Meaning - This is a night for love-making; I will get it for myself. After many a days, I will be at the feet of my beloved.]

```
                                0                3
Sthaayee -                   II N,A -SA GA  MA | PA  -A NDHA NA  I
                                aa   .  joo so   haa .  ga.  kee

 1'                   2             0
I S'A -NA DHPA  -mA | -GA MA GA -A | GA -MA GMA -PNA |
 raa  .    tha  .     .  pi ya .    aa   p no.  ..

   3               1'                2
| -mA -PA MA  -GA I GMA  -PA -GA -MA | GA  -A -RA SA  II
   .   .  sey .     paa.  .   .   .    woo .    n gee

                  0             3             1'
Aanthara -     II GA MA PA  NA | NA NA NA  -A I S'A S'A   S'A -A |
                  ba ho tha di   na na key .    bi  chhoo rey .

  2                    0                    3
| S'A S'A RS'S'A S'A | S'S'A -G'A R'A S'A | NDHA PA PS'A NA I
  aa  va    sei . ya   paa .  .   yo  paa   in . ya  laa ga

  1'             2
I PA mA -GA -MA | GA  -A -RA SA   II II
  ma naa .   .    woo .   .  ngee
```

Thaans

```
            1'                  2
1.        I GMA PNA S'NA DHPA | mPA DHPA MGA RSA I
            aa. ..  . .  . .    ..  . .  ..  ..
```

```
            1'                   2
2.        I N,SA GMA PNA S'R'A | S'NA DHPA MGA RSA I
            aa.  ..  ..  . .     . .  . .  ..  ..
```

```
            1'                  2
3.        I N,SA GMA PDHA PmA | GMA PMA GRA SN,A |
            aa.  ..  . .  ..    ..  ..  ..  . .

                                              3
                      | SGA MPA NS'A R'S'A | NDHA PMA GRA SN,A I
                        ..  ..  . .  . .     . .  ..  ..  . .
```

Thaan of *Aanthara*

```
  1'              2             0               3
I GMA PNA -A -A | -A -A -A -A | PPA S'A -A -A | -A -A -A -A I
  aa. ..  .  .    .  .  .  .    ..  .   .  .    .  .  .  .
```

Baant*

```
  1'                   2                       0
I GMA PPA  NDHA S'NA | DHPA mPDHA GMA   GA | GMA PmA DHPA MGA  |
  aa. juso haa. gaki   raa.  ...  thapi ya   aap no.  ..  .sey

                                              3
                                          | PmA  GMA GRA SA  I
                                            paa.  .. wu. ngee
```

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* A special style of finishing *Khyals* or *Dhroopads* by singing it with a double speed but keeping the *Raag* and *Thaal* unchanged.