

## 7.7 Raag : Chhaayaanot

In Raag Chhaayaanot, both the Madhyams and rest of the Suddha Swars are used. Theebra Madhyam is used only in Abaroha, while Suddha Madhyam is used in both Aaroha and Abaroha. Komal Nisaad is also rarely applied. Nisaad in Aaroha and Gaandhaar in Abaroha are applied as Bakra (oblique) Swar. In this Raag, the rolling down motion (with a Meerh) from Pancham to Risav is very melodious.

Baadi (most frequently used note) - Pancham (P)  
 Sambaadi (next frequently used note) - Risav (R)  
 Jaathi (class) - Saarhav-Sampurna (6-7, six notes-complete)  
 Samay (time) - First quarter of night (evening).  
 Aaroha - S | R G G M P | P DH P S'  
 Abaroha - S' NDH mP | DHm P R | <sup>G</sup>R | G G M P R S  
 Pakarh (main feature) - P R | R G G M PR S

### SARGAM | Threethaal | Eesath Drootha Laya

(slightly fast speed : 132)

Sthaayee - 0 3  
 II{SA SA DHA PA | RA GA GA MA I

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

1' 2 0 3  
 I P,A P,A SA -A | SA RA SA -A | RA GA GA MA | DHA DHA PA PA I

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

Aanthara - 0 3  
 II{PA -A PA S'A | -A S'A R'A S'A I

1' 2 0 3  
 I R'A G'A M'A P'A | R'A -A S'A -A} | PA PA S'A NA | DHA -A PA -A I

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



*Sanchaari* -

1' 2  
II PA PA PA PA | MA GA MA RA |  
ma da na mo ha na bi na

0 3 1'  
| GA MA DHA PA | GA -MA -RA SA I SN,A -SA RA -A |  
ma da na ja gaa . . we thaa . they .

2 0 3  
| GRA GA MA PA | DHA -DHA -PA -PA | -GA -MA -RA SA I  
ka. chhoona so haa . . . . . we

1' 2 0  
*Avog* - I PA PA S'A -A | S'A -NA -S'A S'A | NA -DHA DHA S'A |  
jaa na kee . daa . . sa mee . na jya

3 1' 2  
| NA R'A S'A S'A I NA S'A DHA DHA | PA PA RA RA |  
i sey ja la bi na tha la fa tha la fa

0 3 1'  
| RA GA MA -PA | -S'A -S'A -R'A -R'A I -S'A -S'A -DHA -PA |  
moo ra jhaa . . . . .

2  
| -MA -GA -RA SA II II  
. . . we