

Maru Bihag is a comparatively recent rāga, probably composed during the last century. It uses all seven notes, with both varieties of the note madhyama. Sharp madhyama is the more important and often-used note. Suddha madhyama is sparingly used and employed within a set phrase - or a variation of it - which is characteristic of this rāga

āroha - avaroha :

sa	ma	ga	ma	pa	ni	sa
सा	म	ग	म	प	न	सा
sa	ni	sha	pa	ma	ga	re
सा	न	श	प	म	ग	रे

Unlike rāga Bihāg - from which Māru Bihāg is devived - the descent from Sa to Sa is not with a "meend" but always with a definite rest on the intermediate note Re . Similarly, the passage from Ni to Pa is taken with a rest on Dha .

The employment of madhyama occurs in the following phrase - or a variation of it:

sa	ma	ss	ga	ma	ga	ma	pa	ma	pa
स	म	स	ग	म	ग	म	प	म	प

Paucama is the central note.

Māru Bihāg has a light mood and though not actually employed in singing or playing of thumri, it is deleanated with a style that has much of the thumri element in it