

Raag Bhimpalasi

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BASIC INFORMATION

- **Arohi:** .n S g m P n S'. **Avarohi:** S' n D P m g R S. **Thaat:** Kafi: S R g m P D n S'
- **Vadi:** m **Samvadi:** S **Vishranti Sthan:** S m P
- **Jati:** Audav-Sampurna
- **Time:** Third Prahar 12pm - 3pm
- **Western Equivalent:** Dorian Mode
- **Idiosyncrasies:** ^S.n | ^{mg} |

Pakad

- Pn S'D -- P | .nS m- -- P | mg -- R S | gR S.n Sg mP
- .n S m g m P m S g RS
- 'n - S - m | g - m - P | m - g - R - S
- .n S g m P m g | m g R .n S

Illustrative Combinations

S .n .n S | .n S g R | S R S .n | .n .n S |
 .P .n S g | g m g R S | S g m | m g P |
 P m D P m g m | m g P m P m g m | g m P g m | g g R S |
 .n S m | P m g | g R S | S g m P |
 m g P | P m D P | n D P | P m D P m |
 P m | g m P n | S' n n n n S' | P P S' n R' S' |
 S' R' S' n n S' n D P | P D P m g P m | g m g R S |

Alap 1

- .n S g R S - | S g m - | m P g - | m g R S -
- S R S - | S .n .D .P - | .P .n S - | S g m - | m P g m g R S
- S g m P - | m P n D P - | P n S' - | S' n D P - | m g R S -
- M P n S' - | S' R' S' - | S' n D P - | P n S'
- P n S' - | g' R' S - | S' g' m' g' R' S' - | S' n D P - | P n S' -
- g m P n S' - | g' R' S' - | S' g' m' - | m' P' g' - | m' g' R' S' - | S' n D P - | m g R S -

Alap 2

- .n S g m | P g m | n D m P | D m g | P n S' | S' n D P | m g R S |
- .n S g | m P g m | n D m | P D m | g R S | P n D | P g m | g R S |
- .n S g | m g R S | P g m | g R S | n P n S' | D m P | P m g | P g | m g R S |
- .n S g m | g R S | S g m P | m g R | g m P n | D P m | m P n S' | n D P m g R S |

- g m P n | S' n S' | n n S' | R' S' n D | g' m' g' R' | m' g' R' S' | n S' g' S' | n S' n D | S' n D
| m g | P g m | g R S
-
-
-

Drut Gat in Teen Taal

- ^{13/} .n SS g m | ^{X/} n D P < | P m m g g m m | g g R -R S
 - ^{X/} n D P < | P m m g g m m | g g R -R S | .n SS g m
-
-
-

VOCAL COMPOSITIONS

<u>Sthai</u> • .n S g m P < P m g m P m m g R S m g m < P m P < S' n D P m g R S	<u>Sthai</u> • P n D P m P g M P < g m g R S < .n .n S m g R S S n n n S' n D P <
<u>Antara</u> • g m P n S' < S' < P n S' < g' R' S' < g' R' S' < R' S' n < S' n D P m g R S	<u>Antara</u> • g < m P n n P n S' < S' S' R' n S' < n n S' R' S' n D P g < m P m g R S

Sthai

P n D P | m P g m | P g < m | g R S < |
 .n < S m | m P g m | P g < m | g R S < |
 .n S g m | P < n S' R' | S' n D P | m g R S |

Antara 1

P < P P | m P g m | P < n n | P n S' < |
 n n S' g' | R' S' S' R' | S' n D P | m g R S |

Antara 2

P < P g | < m P n | S' < n S' | P n S' g' |
 R' S' n S' | n D P < | n D P m | g R S < |
 .n S m g | P g P n | P g < m | g R S < |

RAGA BHIMPALASI**I. DRUT GAT**

A. $\text{X/ n D P < | } ^{5/} \text{P mm gg mm | g gR -R S | .n SS g m}$

II. m-Taans

A. $\text{ } ^{9/} \text{m g R S .n S g m | X/}$

B. $\text{ } ^{9/} \text{mgm PmP nDPm PmgS .nS}$

C. $\text{ } ^{9/} \text{mgRS< .nSgm< Sgm PmP}$

III. S-Taans

A. $\text{ } ^{5/} \text{S .n S g m P m g R S g m}$

B. $\text{ } ^{5/} \text{S.n .D.P .m.g .R.S .g.m .P.m .P.n Sg mg RS .nS <-}$

IV. P-Taans

A. $\text{ } ^{13/} \text{P n D P}$

B. $\text{ } ^{13/} \text{Pn DP mg mP}$

V. Tihai-Taans 1-1

A. m-m

B. S-m

C. P-m

VI. Gamak/Meend type Taans**VII. Tora****VIII. DRDR****IX. Laykari**

A. 6

B. 7

C. 11

X. Jhala

A. S

1. $\text{ } ^{1/} \text{.n<<< (S<<<)^3 \times 2}$

2. $\text{ } ^{9/} \text{.n<<< S<<< g<<< R<<< (S<<<)^4}$

B. m

1. $\text{ } ^{1/} \text{.n<S< g<m< (m<<<)^2}$

2. $\text{ } ^{5/} \text{m<<< m<<< g<<<< m<<<<}$

3. $\text{ } ^{9/} \text{m<<g<<R<S<<< g<<< (m<<<)^4}$

C. g

1. $\text{ } ^{1/} \text{(g<g<)^2 g<<< R<S< .n<S< (g<<g<<g<)^2 m<<g<<m< (g<<<)^2}$

D. m

1. $\text{ } ^{1/} \text{(m<<<)^4}$

2. $\text{ } ^{5/} \text{P<<< m<<< g<<< R<<<}$

$\text{S<<< .n<<< .D<<< .P<<< .m<<< .g<<< .R<<< .S<<<}$

3. $\text{ } ^{1/} \text{(.m<<<)^4}$

4. $\text{ } ^{5/} \text{(.m<.P<) (.n<S<) (R<.n<) (S<g<) (m<S<) (g<m<) (m<<<)^2 (g<<<)^2 (m<<<)^2}$

E. P

F. S'

G. m'

XI. JHALA DESCENT**XII. BEDAM CAKRADAR TIHAI**

Taans between Vishranti Sthan (S m P)

M-Taans		
m → m	m → S	m → P
1/	1/	1/
5/ •	5/	5/
9/ • m g R S .n S g m	9/ • mgm PmP nDPm PmgS .nS	9/ • mgRS< .nSgm< Sgm PmP
13/	13/	13/

S Taans		
S → m	S → S	S → P
1/	1/	1/
5/ • S .n S g m P m g R S g m	5/ • S.n .D.P .m.g .R.S .g.m .P.m .P.n Sg mg RS .nS <-	5/
9/	9/	9/
13/	13/	13/

P Taans		
P → m	P → S	P → P
1/	1/	1/
5/	5/	5/
9/	9/	9/
13/ • Pn DP mg mP	13/	13/ • P n D P

Taan 5-13

- 5/ (.P.n SR) (.nS gm) | (Sg mP) (nD P<) | 13/ → Drut Gat
- 5/ (.P.nS .nSR Sgm <P< mgRS)
- 5/ .nS gm Pm gm gr S- <- <- | 13/ → Drut Gat
- 5/ nD Pm DP mP gm gR S.n RS | 13/ → Drut Gat
- 5/ S'n DP -n DP m- DP mg RS | 13/ → Drut Gat

Taan 1-13 w/ Tihai

- 1/ Sg mP mg RS | .nS gm P- gm | P <g mP < | 13/

Taan 1-1 w/ Tihai

- 1/ nD Pm gR S.n | Sg mP mg RS | nS gm P< << | gm P< << gm |
- 1/ gR Sm gR SP | mg RS nD Pm | gr S- gm P< | <g mP << gm
- P n D P | m P g m | P g < m | g R .nS gm |
- P n D P | m P g m | P g .nS gm | .nS gm .nS gm |
- P n D P | m P g m | P g < m | g R gP nS' |
- P n D P | m P g m | P g gP nS' | gP nS' gP nS' |
- P n D P | m P g m | P g < m | .nS gm Pn S'n |
- P n D P | m P g m | P g < m | gg P Pn DP |
- .n S g m | P < nS' R' | S' n D P | Dm Dm gR S |
- .n S g m | P < nS' R' | S' n D P | Pm Pg RR S |
- .n S g m | P < nS' R' | mP mg mP mg | mP mg RR S

Taan 9-1 w/Tihai

- gR S.n Sg mP | nS' g'R' S'n DP | ^{1/}(mg RS .nS RS g-- m-- P-- n-- S-)³
-
-
-

DRDR

- g- (gg)⁸ (RR)² (SS)² .n.n RR SS
 - m- (mm)⁸ (gg)² (RR)² .n.n RR SS
 - 9/ (.n.n)² (SS)² | (gg)² (mm)² |
 P- -- (PP)² | P- -- (PP)² | (gg mm P-)³ |
 P- -- (PP)² | P- -- (PP)² | (PP)² (mm)² | (gg)² (RR)² |
 (.n.n)² (SS)² | (gg)² (mm)² | (PP)² (nn)² | (S'S')² (R'R')² |
 (S'S')² (nn)² | (DD)² (PP)² | (mm)² (gg)² | (RR)² (SS)² | 1/
 TIHAII??? (.n.n SS gg mm P- P-)
-
-
-

Torah**Jhala / Starts on X/**

- | .n <<< S <<< g <<< R <<< | S <<< S <<< .n <<< D <<< |
 | P <<< .m <<< .P <<< .n <<< | S <<< g <<< R <<< S <<< |
 | S <<< g <<< m <<< m <<< | g <<< m <<< P <<< P <<< |
 | m <<< P <<< n <<< n <<< | P <<< n <<< S' <<< S' <<< |
 | S' <<< n <<< D <<< P <<< | M <<< g <<< R <<< S <<< |
- | .n <<< S <<< m <<< m <<< | m <<< P <<< g <<< g <<< |
 | g <<< m <<< P <<< P <<< | m <<< g <<< R <<< S <<< |
 | m <<< P <<< n <<< n <<< | P <<< n <<< S' <<< S' <<< |

n < < < S' < < < g' < < < g' < < <	m' < < < g' < < < R' < < < S' < < <
m' < < < g' < < < R' < < < S' < < <	S' < < < n < < < D < < < P < < <
g < < < m < < < P < < < P < < <	m < < < g < < < R < < < S < < <
•	P < < < P < < < P < < < P < < <
n < < < n < < < n < < < n < < <	S' < < < n < < < D < < < P < < <
S' < < < S' < < < S' < < < S' < < <	m' < < < g' < < < R' < < < S' < < <
S' < < < n < < < D < < < P < < <	m < < < g < < < R < < < S < < <

VOCABULARY

- **Aaroh-Avroh:** Aaroh is the ascending scale structure. Avroh is the descending scale structure
- **Alankar:** Alankars (lit. jewels), are combination of the notes of a Raag.
- **Alap:** Unmetered slow tempo development of a Raag
- **Antara:** the second stanza of a gat/composition, usually emphasizing the upper register.
- **Avirbhav-Tirobhav:** Avirbhav is to make visible the original form of the Raag and Tirobhav is deviating from the original form of the Raag by showing glimpses of a nearby Raag.
- **Bada Khayal:** The first composition of a khayal performance in slow tempo.
- **Bandish:** A vocal composition/gat, usually with two parts: the sthayi and antara.
- **Bedam Tihai:** A Thai with no rest, or a very short rest
- **Chakradar Tihai:** A Tihai within a tihai; i.e. a Thai repeated three times
- **Chaturang:** Chatur means four and anga means parts. A chaturang has four parts: khayal, tarana, sargam and tirvata.
- **Chota Khayal:** A composition in medium to fast tempo that usually follows the bada khayal.
- **Damda Tihai:** A tihai with a pause
- **Gamak:** Taan Rendering with Meend for Vakra Swaras.
- **Gat:** A composed section of a raga. An instrumental version of a Bandish
- **Jati:** the classification of a Raag based on the number of notes in its Aaroh and Avroh. Sampurna is all 7 notes, Shadhav is 6 notes, Audhav is 5 notes and Surtar is 4 notes.
- **Khatka:** several notes played in one stroke
- **Komal Swar:** A flat note. Re, Ga, Dha, and Ni are the only notes permitted to be flat.
- **Matra:** one beat of a taal.
- **Meend:** A bend
- **Mukhya-Ang or Pakad:** Essential notes without which the Raag cannot manifest itself.

- **Murki:** A mordent
- **Naad:** A musical or cosmic sound.
- **Nauhakka Tihai:** A Tihai with 9 repetitions instead of 3, similar to a Chakradar Tihai
- **Poorvang-Uttarang:** Poorvang is the lower half of the octave: S R G M. Uttarang is the upper half of the Octave P D N S'.
- **Sum:** The first beat of a Taal.
- **Sthai:** The first part of a composition/gat emphasizing lower/middle registers.
- **Swar:** a musical note.
- **Taal:** The rhythmic pattern
- **Taan:** A fast sequence of notes, similar to a riff or a lick
- **Thaat:** The modern classification of Ragas. The ten thaats are Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi and Todi.
- **Tihai:** A phrase repeated three times, usually ending on Sam or the Vadi
- **Tivra:** A sharp note. Ma is the only possible Tivra note.
- **Vadi-Samvadi:** Vadi is the most significant note of a Raag. Samvadi note is the second most significant note of the Raag.
- **Varjya-Swaras:** Forbidden notes in a Raag are called Varjya Swaras.
- **Vilambit:** Vilambit means slow tempo. Bada khayal is in vilambit laya.
- **Vishranti Sthan:** the resting notes for ending Alaps and Taans.

SOURCES

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