

Bhimpalasi भिमपलासी

Bhimpalasi is today the most important representative of the old and complex Dhanashri group which includes ragas Dhani, Patdip and Pilu. These ragas usually omit Re and Dha in ascent, have a strong Pa and use the distinctive movement $MP \setminus G$.

In 17th century India, the scale of the main type of Dhanashri (today's Kafi *that*) was considered the general basic scale.³⁷ Dhanashri was a major raga till the 19th century. It appears in numerous *ragamalas* and is usually represented as a tearful young lady painting a picture of her absent lover (plate 11).⁵⁸

Judging from Ahobala's treatise (1665), the melodic structure of Bhimpalasi was very similar to today's raga.⁵⁹ Other authors, however, mention a type of Bhimpalasi with flat Dha and flat Re.⁶⁰

The ascent usually begins on the low flat Ni, which is slightly raised and oscillated in ascending movements. Sa, Ma and Pa are important notes on which phrases end. The movement $MP \setminus G \sim$, with a typical oscillation on flat Ga, is frequently used in the descent to bring out the proper sentiment of Bhimpalasi. The symmetrical phrases $N^p D - P$ and $G^s R - S$ are characteristic of this raga as well.

The slow slides and oscillations, and particularly the intonation of Ni demand great control in Bhimpalasi. These solemn movements can bring out its sweetness in a serene and peaceful mood.

Time: Early afternoon, 12 - 3.

Ascent-descent

$\dot{N} \ S \ G \ M \ P \ \dot{N} \ \dot{S} \ , \ \dot{S} \ \dot{N} \ D \ P \ M \ G \ R \ S$



Melodic outline

$P \ \dot{N} \ S \ G - R \ S \ R \ S \ , \ R \ \dot{N} \ S \ M \ , \ M \ P \ \overset{M}{G} \sim M \ G - R \ S \ , \ \dot{N} \ S \ \overset{M}{G} \ M \ P \ ,$



$G \ M \ P \ \dot{N} - D \ P \ D \ P \ , \ G \ M \ P \ \hat{N} \sim \dot{S} \ , \ \dot{R} \ \dot{N} \ \dot{S} \ \dot{N} \ D \ P \ , \ \dot{D} \ M \ P \ G \ M \ ,$



$S \ G \ M \ P \ \overset{M}{G} \sim M \ , \ \dot{N} \ S \ G \ R \ S \ R \ S$



Performance by Shruti Sadolikar Katkar

\check{S} M \check{G} P M P — M \check{G} M — , S \check{G} \check{M} P \check{G} \check{M} P \check{S} N — , \check{P} \check{S} N

Composition
follows in
fast *tintal*
(16 counts)

Time 3.41

Song text

गोरे मुख से मोरे मन भावे	Seeing your fair face pleases my heart
लुक छुप दरशन अत ही सुहावे ।	When I get glimpses of you it is enjoyable indeed
नयन मिरग सम चंद्रमुखी	Oh moon-faced one, you have doe-like eyes
वदन कमल अत सदारंग मन छाँडिबे ॥	Your lotus-like countenance pleases Sadarang's heart.

The well-known 18th century composer Sadarang has, as is common practice, included his name in the last line of the text.