



Voice of Indian Song

Khyal

Sudokshina Chatterjee:

Rasiya ho na ja, wahoon re des. That means "Rasiya" is my lover, "don't go away, you are already gone" Wahoon re des means I'm really, I'm really in love with that land or I want to see that land where you've gone, this far away land, I want to see how it looks like, it's just that. (speaks different language) my mind is worried, I'm worried about you. (speaks different language) is a crazy woman or I'm completely crazy because of you, my mind is preoccupied with your thoughts. Pare jaganiya ka bhes: joganiya is the sadhu or one who has no worldly you know, she's not thinking of the worldly things, she's only mad about her lover so Pare jaganiya ka bhes means I have no connection with my dress and worldly things, I'm just thinking about you, that's it.

Kalana (different language).... I'm just counting the days. (Different language) This girl is talking to her mother. Kalana....(Different language) my lover has gone to a faraway land. Barakha (Different language)... the monsoon season has come and I don't know how I'll pass this bloody monsoon season and (Different language) and now above all this the papiha or the cuckoo that sings, and I don't know how I'll pass my monsoon.

There are many songs which has this kind of, you know a sugar-coating of Radha-Krishna or maybe a sugar coating of that a woman lover is complaining about her companion but it has got a spiritual meaning or a spiritual undercurrent passing, like the songs, the vilambit song which I took (Rasiya ho na ja...). It can be from Radha's point of view because Krishna was in Vrindavan and Gokul and went to Mathura after some time and Radha of course was missing him and she had this kind of expressions or she was in love with Krishna and she wanted Krishna to be here but Krishna was far away from Radha: so it can be like that, this undercurrent is there. 'Rasiya' is Krishna of course, Lord Krishna Rasiya ho na ja... this can be from Radha's point of view or it can be the eternal quest or the thirst for God you know. Radha can be the how do you say human mind and the worshipper, or the human mind which has this eternal quest or thirst for the union with God and Lord Krishna stands for that of course.

Khyal

Khyal is now the most popular genre of music in Hindustani classical and it is more, it is not so strict like dhrupad, we have much scope and we have scope for the ornaments also, there are some ornaments we can never use in dhrupad but we can use in khyal, there is more freedom. And as the words suggest, it's all imagination, or improvisation. We have a composition and centring around the composition, what we are doing is absolutely imagination. Also what khyal has derived from dhrupad is the alap and then we have tan and sargam, which is I think is the most spectacular thing about khyal, this tan sargam. And this makes the khyal self-same you know, it's not deriving from dhrupad but it is a complete thing in itself. And it's the most popular style because it's got a lot of scope. I've also sung dhrupad in my childhood, but when I sing of my personal experience or my personal opinion is that when I sing khyal, I sing, I feel my inner self is much more relaxed and peaceful. But when I used to sing dhrupad, it was not like that. I always felt a kind of strict, you know, something strict and I have to be inside that. But when I sing khyal, it's completely a different experience.