

## Mp3 Srivani Jade - Bhoopali



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North Indian vocals. Classical, traditional and folk-inspired. Evening melody Bhoopali unfolded over 3 compositions, plus a lovely Kajri song of longing set against a backdrop of dark monsoon clouds, and a mirthful Maand song from the deserts of Rajasthan 5 MP3 Songs in this album (73:09) ! Related styles: WORLD: Indian Classical, WORLD: Raga People who are interested in Ravi Shankar Parveen Sultana should consider this download. Details: THE ARTISTS: Srivani is acknowledged as a promising new talent in the field of North Indian classical music. Born in 1975, in India, she grew up in a musical atmosphere and first learnt vocal music from her father Jade Bhavani Prasad and uncle Raghu Tilwalli. She gave her first stage performance at the age of five. Later, she was introduced to Khayal by Dr. Sharad Gadre of Seattle. She is now advancing her study of music under Kirana Gharana maestro Pt. Parameshwar Hegde of Bangalore, India. Srivani enjoys singing a wide variety of traditional music including Khayal, Thumri-Dadra and other folk-inspired and devotional poetry. With every note, every song and every Raaga, she strives to touch listeners' hearts. Manoj Biswas is a fine upcoming Tabla player, and is currently studying the art with Sri Kuntal Roy (disciple of Pt. Shankar Ghosh) and Sri Vishal Nagar. Here, he supplies a steady tempo and bursts of rhythmic ornamentation. Mausam is a versatile young harmonium player with a deep interest in Raaga music. Largely self-taught, he can accompany various kinds of Indian music with ease. He also studies vocal music from Dr. Sharad Gadre. Annie Penta is a Dhrupad singer and Tabla player. She is a student of the late Ustad Z.M.Dagar and has created a wonderful atmosphere of shruti through her tanpura strumming in this recording. THE MUSIC: Khayal is arguably the most popular style of North Indian classical music today. Khayal, meaning "imagination", is an improvisational art form that originated in the Mughal courts, and is at least a few hundred years old now. It involves a slow and gradual unfolding of a Raaga through one or more compositions, over several

movements of increasing melodic range and complexity, moving from a relaxed pace to faster rhythmic cycles. Tracks 1 and 2 explore the pentatonic evening melody Raaga Bhoopali in this manner, and use the rhythm-focused Tarana in Track 3, for a climactic conclusion. Track 4 is a lovely Kajri song that describes the longing of a maiden for her lover as the black monsoon clouds gather in the summer sky. The Maand in Track 5 is inspired by the music of the deserts of Rajasthan, and paints a picture of mirth and revelry, as Krishna and his friends enjoy the festival of colors.

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