

PERFORMING ARTS SERIES



# Sitar and Sarod in the 18th and 19th Centuries

Allyn Miner



# Sitar And Sarod In The 18th And 19th Centuries

**Daniela Niemeyer**



## **Sitar And Sarod In The 18th And 19th Centuries:**

Sitar and Sarod in the 18th and 19th Centuries Allyn Miner, 2018-02-01 The music of north India has attained its world renown largely through its most prominent stringed instruments the sitar and the sarod This work bring together material from written oral and pictorial sources to trace the early history of the instruments their innovators and their music

*Tellings and Texts* Francesca Orsini, Katherine Butler Schofield, 2015-10-05 Examining materials from early modern and contemporary North India and Pakistan Tellings and Texts brings together seventeen first rate papers on the relations between written and oral texts their performance and the musical traditions these performances have entailed The contributions from some of the best scholars in the field cover a wide range of literary genres and social and cultural contexts across the region The texts and practices are contextualized in relation to the broader social and political background in which they emerged showing how religious affiliations caste dynamics and political concerns played a role in shaping social identities as well as aesthetic sensibilities By doing so this book sheds light into theoretical issues of more general significance such as textual versus oral norms the features of oral performance and improvisation the role of the text in performance the aesthetics and social dimension of performance the significance of space in performance history and important considerations on repertoires of story telling The book also contains links to audio files of some of the works discussed in the text Tellings and Texts is essential reading for anyone with an interest in South Asian culture and more generally in the theory and practice of oral literature performance and story telling

**The Dictionary of Hindustani Classical Music** Vimalakānta Rôya Caudhuri, 2000-01-01 In this book the author has dealt with the musical terms as found in the old sastras and are also in common use He has explained these terms in simple language with reference to their history of origin Description of seventy eight different musical instruments and forty seven different Talas are also there An essential aid to research scholars and students of music The Bengali version of the book Bharatiya Sangeetkosh earned for him Sangeet Natak Academy award as the best book on music published during the period from 1960 to 1968 Bimalakanta Roychaudhuri was born in 1909 in all illustrious family of musical heritage He had his training in music from Sitalchandra Mukhopadhyay Sitalkrishna Ghosh Amir Khan Sarod and then from Inayet Khan the foremost Sitar players of those days He also had his musical training from his maternal uncle Birendrakishore Roychaudhuri and maternal grandfather Brojendrakishore Roychaudhuri He took part in the translation of Sangeet Ratnakara from Sanskrit to Bengali under the patronage of Brojendrakishore Roychaudhuri He was Chairman of the Board of Musical Studies of the University of Calcutta His work Raga Vyakarana in Hindi has been published by the Bharatiya Jnanpith

**Excursions in World Music** Bruno Nettl, Thomas Turino, Isabel Wong, Charles Capwell, Philip Bolman, Byron Dueck, Timmothy Rommen, 2015-09-25 Explore the relationship between music and society around the world This comprehensive introductory text creates a panoramic experience for beginner students by exposing them to the many musical cultures around the globe Each chapter opens with a

musical encounter in which the author introduces a key musical culture Through these experiences students are introduced to key musical styles musical instruments and performance practices Students are taught how to actively listen to key musical examples through detailed listening guides The role of music in society is emphasized through chapters that focus on key world cultural groups      **Sanskrit Play Production in Ancient India** Tarla Mehta,1995-01-01 Sanskrit Play

Production in Ancient India moves through three levels of understanding 1 What the components of the traditional Natya Production are as described in Natyasastra and other ancient Indian dramaturgical works how they are interrelated and how they are employed in the staging of Rasa oriented sanskrit plays Probing deep into the immense reaches of time to India s archaic past the author pieces together a fascinatingly intricate design of play production down to the units and subunits of expression and executive      **Semiosis in Hindustani Music** José Luiz Martinez,2001-01-01 For thousands of years music

in India has been considered a signifying art Indian music creates and represents meanings of all kinds some of which extend outwardly to the cosmos while others arise inwardly in the refined feelings which a musical connoisseur experiences when listening to it In this book the author explores signification in Hindustani classical music along a two fold path Martineq first constructs a theory of musical semiotics based on the sign theories of Charles Sanders Peirce He then applies his theory to the analysis of various types of Hindustani music and how they generate significations The author engages such fundamental issues as sound quality raga tala and form while advancing his unique interpretations of well known semiotic phenomena like iconicity metalanguage indexicality symbolism Martinez s study also provides deep insight into semiotic issues of musical perception performance scholarship and composition An specially innovative and extensive section of the book analyzes representations in Hindustani music in terms of the Indian aesthetic theory of rasa The evolution of the rasa system as applied to musical structures is traced historically and analyzed semiotically In the light of Martinez s theories Hindustani music reveals itself to be both a delightfully sensuous and highly sophisticated system of acoustic representations      The

Scattered Court Richard David Williams,2025-10-08 Presents a new history of how Hindustani court music responded to the political transitions of the nineteenth century How far did colonialism transform north Indian music In the period between the Mughal empire and the British Raj how did the political landscape bleed into aesthetics music dance and poetry Examining musical culture through a diverse and multilingual archive primarily using sources in Urdu Bengali and Hindi that have not been translated or critically examined before The Scattered Court challenges our assumptions about the period Richard David Williams presents a long history of interactions between northern India and Bengal with a core focus on the two courts of Wajid Ali Shah 1822 1887 the last ruler of the kingdom of Awadh He charts the movement of musicians and dancers between the two courts in Lucknow and Matiyaburj as well as the transregional circulation of intellectual traditions and musical genres and demonstrates the importance of the exile period for the rise of Calcutta as a celebrated center of Hindustani classical music Since Lucknow is associated with late Mughal or Nawabi society and Calcutta with colonial

modernity examining the relationship between the two cities sheds light on forms of continuity and transition over the nineteenth century as artists and their patrons navigated political ruptures and social transformations The Scattered Court challenges the existing historiography of Hindustani music and Indian culture under colonialism by arguing that our focus on Anglophone sources and modernizing impulses has directed us away from the aesthetic subtleties historical continuities and emotional dimensions of nineteenth century music

**Excursions in World Music** Timothy Rommen, Bruno Nettl, 2020-09-17 Excursions in World Music is a comprehensive introductory textbook to the musics of the world creating a panoramic experience for students by engaging the many cultures around the globe and highlighting the sheer diversity to be experienced in the world of music At the same time the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps shared horizons and common concerns in spite of and because of this very diversity The new eighth edition features six brand new chapters including chapters on Japan Sub Saharan Africa China and Taiwan Europe Maritime Southeast Asia and Indigenous Peoples General updates have been made to other chapters replacing visuals and updating charts statistics Another major addition to the eighth edition is the publication of a companion Reader entitled Critical Themes in World Music Each chapter in the Reader is designed to introduce students to a theoretical concept or thematic area within ethnomusicology and illustrate its possibilities by pointing to case studies drawn from at least three chapters in Excursions in World Music Chapters include the following topics Music Gender and Sexuality Music and Ritual Coloniality and World Music Music and Space Music and Diaspora Communication Technology Media Musical Labor Musical Value and Music and Memory Instructors can use this resource as a primary or secondary path through the materials either assigning chapters from the textbook and then digging deeper by exploring a chapter from the Reader or starting with a Reader chapter and then moving into the musical specifics offered in the textbook chapters Having available both an area studies and a thematic approach to the materials offers important flexibility to instructors and also provides students with additional means of engaging with the musics of the world A companion website with a new test bank and fully updated instructor's manual is available for instructors Numerous resources are posted for students including streamed audio listening additional resources such as links to YouTube videos or websites a musical fundamentals essay introducing concepts such as meter melody harmony form etc interactive quizzes and flashcards

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**Guitar Cultures** Andy Bennett, Kevin Dawe, 2020-05-18 The guitar is one of the most evocative instruments in the world It features in music as diverse as heavy metal blues indie and flamenco as well as Indian classical music village music making in Papua New Guinea and carnival in Brazil This cross

cultural popularity makes it a unique starting point for understanding social interaction and cultural identity Guitar music can be sexy soothing melancholy or manic but it nearly always brings people together and creates a common ground even if this common ground is often the site of intense social cultural economic and political negotiation and contest This book explores how people use guitars and guitar music in various nations across the world as a musical and symbolic basis for creating identities In a world where place and space are challenged by the pace of globalization the guitar provides images sounds and styles that help define new cultural territories Guitars play a crucial part in shaping the commercial music industry educational music programmes and local community atmosphere Live or recorded guitar music and performance collecting and manufacture sustains a network of varied social exchanges that constitute a distinct cultural milieu Representing the first sustained analysis of what the guitar means to artists and audiences world wide this book demonstrates that this seemingly simple material artefact resonates with meaning as well as music

**Excursions in World Music, Seventh Edition** Bruno Nettl, 2016-08-05 Excursions in World Music is a comprehensive introductory textbook to world music creating a panoramic experience for students by engaging the many cultures around the globe and highlighting the sheer diversity to be experienced in the world of music At the same time the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps shared horizons and common concerns in spite of and because of this very diversity The new seventh edition introduces five brand new chapters including chapters by three new contributors on the Middle East South Asia and Korea as well as a new chapter on Latin America along with a new introduction written by Timothy Rommen General updates have been made to other chapters replacing visuals and updating charts statistics Excursions in World Music remains a favorite among ethnomusicologists who want students to explore the in depth knowledge and scholarship that animates regional studies of world music A companion website is available at no additional charge For instructors there is a new test bank and instructor s manual Numerous student resources are posted including streamed audio tracks for most of the listening guides interactive quizzes flashcards and an interactive map with pinpoints of interest and activities An ancillary package of a 3 CD set of audio tracks is available for separate purchase PURCHASING OPTIONS Paperback 9781138101463 Hardback 9781138688568 eBook and mp3 file 9781315619378 Print Paperback Pack Book and CD set 9781138666443 Print Hardback Pack Book and CD set 9781138666436 Audio CD 9781138688032 See VitalSource for various eBook options mp3 audio compilation not available for separate sale

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