

PERFORMING ARTS SERIES



Sitar and Sarod in the 18th and 19th Centuries

Allyn Miner



Sitar And Sarod In The 18th And 19th Centuries

Performing Arts Series Volume Vii

Rachel S Tattersall



Sitar And Sarod In The 18th And 19th Centuries Performing Arts Series Volume Vii:

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

Asian Folklore Studies ,1963 Asian Music ,2004 Imaging Sound Bonnie C. Wade, 1998 The rulers of the Mughal Empire of India who reigned from 1526 to 1858 spared no expense as patrons of the arts particularly painting and music They left as their legacy an extraordinarily rich body of commissioned artistic projects including illustrated manuscripts and miniature paintings that represent musical instruments portraits of musicians and the compositions of ensembles These images form the basis of Bonnie C Wade s study of how musicians of Hindustan encountered and Indianized music from the Persian cultural sphere Imaging Sound is a contribution to many fields in its unique combination of sources and methods it is the study of musical change of image making in the past and the methodological use of images as texts in the present of the role of patronage in the Mughal Empire and of the development of South Asian culture *Time in Indian Music* Martin Clayton, 2008 *Time in Indian Music* is the first major study of rhythm metre and form in North Indian rag or classical music Martin Clayton presents a theoretical model for the organization of time in this repertory a model which is related explicitly to other spheres of Indian thought and culture as well as to current ideas on musical time in alternative repertoires including that of Western music This theoretical model is elucidated and illustrated with reference to many musical examples drawn from authentic recorded performances These examples clarify key Indian musicological concepts such as tal metre lay tempo or rhythm and laykari rhythmic variation More generally the volume addresses the implications of performance practice for the organization of rhythm and metre Written in a clear and accessible style and illustrated with 102 music examples and diagrams it will appeal to anyone interested in Indian aesthetic forms and the study of musical time

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

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The Garland Encyclopedia of World Music Alison Arnold, 2017-09-25 In this volume sixty eight of the world's leading authorities explore and describe the wide range of musics of India Pakistan Bangladesh Sri Lanka Kashmir Nepal and Afghanistan Important information about history religion dance theater the visual arts and philosophy as well as their relationship to music is highlighted in seventy six in depth articles

The Garland Encyclopedia of World Music: South Asia : the Indian subcontinent Bruno Nettl, Alison Arnold, Ruth M. Stone, James Porter, Timothy Rice, 1998 First published in 2000 Routledge is an imprint of Taylor Francis an informa company

India's Kathak Dance in Historical Perspective Margaret E. Walker, 2016-05-23 Kathak the classical dance of North India combines virtuosic footwork and dazzling spins with subtle pantomime and soft gestures As a global practice and one of India's cultural markers kathak dance is often presented as heir to an ancient Hindu devotional tradition in which men called Kathakas danced and told stories in temples The dance's repertoire and movement vocabulary however tell a different story of syncretic origins and hybrid history it is a dance that is both Muslim and Hindu both devotional and entertaining and both male and female Kathak's multiple roots can be found in rural theatre embodied rhythmic repertoire and courtesan performance practice and its history is inextricable from the history of empire colonialism and independence in India Through an analysis both broad and deep of primary and secondary sources ethnography iconography and current performance practice Margaret Walker undertakes a critical approach to the history of kathak dance and presents new data about hereditary performing artists gendered contexts and practices and postcolonial cultural reclamation The account that emerges places kathak and the Kathaks firmly into the living context of North Indian performing arts

Studies on a Global History of Music Reinhard Strohm, 2018-04-09 The idea of a global history of music may be traced back to the Enlightenment and today the question of a conceptual framework for a history of music that pays due attention to global relationships in music is often raised But how might a historical interpretation of those relationships proceed How should it position or justify itself What would Western music look like in an account of music history that aspires to be truly global The studies presented in this volume aim to promote post European historical thinking They are based on the idea that a global history of music cannot be one single hegemonic history They rather explore the paradigms and terminologies that might describe a history of many different voices The chapters address historical practices and interpretations of music in different parts of the world from Japan to Argentina and from Mexico to India Many of these narratives are about relations between these cultures and the Western

tradition several also consider socio political and historical circumstances that have affected music in the various regions The book addresses aspects that Western musical historiography has tended to neglect even when looking at its own culture performance dance nostalgia topicality enlightenment the relationships between traditional classical and pop musics and the regards crois s between European Asian or Latin American interpretations of each other s musical traditions These studies have been derived from the Balzan Musicology Project Towards a Global History of Music 2013 2016 which was funded by the International Balzan Foundation through the award of the Balzan Prize in Musicology to the editor and designed by music historians and ethnomusicologists together A global history of music may never be written in its entirety but will rather be realised through interaction practice and discussion in all parts of the world

Reviewing **Sitar And Sarod In The 18th And 19th Centuries Performing Arts Series Volume Vii**: Unlocking the Spellbinding Force of Linguistics

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