

PERFORMING ARTS SERIES



Sitar and Sarod in the 18th and 19th Centuries

Allyn Miner



Sitar And Sarod In The 18th And 19th Centuries

**Bruno Nettl, Thomas Turino, Isabel
Wong, Charles Capwell, Philip
Bolman, Byron Dueck, Timmothy
Rommen**

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

Excursions in World Music Bruno Nettl,Thomas Turino,Isabel Wong,Charles Capwell,Philip Bolman,Byron Dueck,Timothy 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

The Dictionary of Hindustani Classical Music Vimalakānta Rôya Caudhurī,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

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.

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. Martinez 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. A 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 **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 **Music in Colonial Punjab** Radha Kapuria,2023-04-15 This book offers the first social history of music in undivided Punjab 1800 1947 beginning at the Lahore court of Maharaja Ranjit Singh and concluding at the Patiala royal darbar It unearths new evidence for the centrality of female performers and classical music in a region primarily viewed as a folk music centre featuring a range of musicians and dancers from mirasis bards and kalawants elite musicians to kanjris subaltern female performers and tawaifs courtesans A central theme is the rise of new musical publics shaped by the anglicized Punjabi middle classes and British colonialists response to Punjab s performing communities The book reveals a diverse connoisseurship for music with insights from history ethnomusicology and geography on an activity that still unites a region now divided between India and Pakistan

The Other Classical Musics Michael Church,2015 The Other Classical Musics offers challenging new perspectives on classical music by presenting the history of fifteen parallel traditions Winner of the Royal Philharmonic Society Music Award for Creative Communication 2015 There is a treasure trove of underappreciated music out there this book will convince many to explore it The Economist What is classical music This book answers the question in a manner never before attempted by presenting the history of fifteen parallel traditions of which Western classical music is just one Each music is analysed in terms of its modes scales and theory its instruments forms and aesthetic goals its historical development golden age and condition today and the conventions governing its performance The writers are leading ethnomusicologists and their approach is based on the belief that music is best understood in the context of the culture which gave rise to it By including Mande and Uzbek Tajik music plus North American jazz in addition to the better known styles of the Middle East the Indian sub continent the Far East and South East Asia this book offers challenging new perspectives on the word classical It shows the extent to which most classical traditions are underpinned by improvisation and reveals the cognate origins of seemingly unrelated musics it reflects the multifarious ways in which colonialism migration and new technology have affected musical development and continue to do today With specialist language kept to a minimum it s designed to help both students and general readers to appreciate musical traditions which may be unfamiliar to them and to encounter the reality which lies behind that lazy adjective exotic MICHAEL CHURCH has spent much of his career in newspapers as a literary and arts editor since 2010 he has been the music and opera critic of The Independent From 1992 to 2005 he reported on traditional musics all over the world for the BBC World Service in 2004 Topic Records released a CD of his Kazakh field recordings and in 2007 two further CDs of his recordings in Georgia and Chechnya Contributors Michael Church Scott DeVeaux Ivan Hewett David W Hughes Jonathan Katz Roderic Knight Frank Kouwenhoven Robert Labaree Scott Marcus Terry E Miller Dwight F Reynolds Neil Sorrell Will Sumits Richard Widdess Ameneh Youssefzadeh **Music, Modernity, and Publicness in India** Tejaswi Niranjana,2020-02-14 With the onset of modernity in twentieth century India new social arrangements gave rise to new forms of music making The musicians were no longer performing exclusively in the princely courts or in the private

homes of the wealthy Not only did the act of listening to and appreciating music change it became an important feature of public life thus influencing how modernity shaped itself This volume attempts to study the connections between music and the creation of new ideas of publicness during the early twentieth century How was music labelled as folk or classical How did music come to play such a catalytic role in forming identities of nationhood politics or ethnicity And how did twentieth century technologies of sound reproduction and commercial marketing contribute to changing notions of cultural distinction Exploring these interdisciplinary questions across multiple languages regions and musical genres the essays provide fresh perspectives on the history of musicians and migration in colonial India the formation of modern spaces of performance and the articulation of national as well as nationalist traditions

Songs from Kabul John Baily, 2011 This book presents the vocal art music of Kabul as performed by Ustad Amir Mohammad At the heart of Kabul s vocal art music is the ghazal a highly flexible song form using Persian or Pashto texts derived from a variety of sources Central to the book is the audio CD containing six ghazals one mosammat and one Afghan style tar na all recorded by John Baily between 1974 and 1976 in the city of Herat in western Afghanistan

The Dawn of Indian Music in the West Peter Lavezzoli, 2006-04-24 Peter Lavezzoli Buddhist and musician has a rare ability to articulate the personal feeling of music and simultaneously narrate a history In his discussion on Indian music theory he demystifies musical structures foreign instruments terminology an

NAD Sandeep Bagchee, 1998 This book is perhaps the first comprehensive guide to understanding all the aspects and finer nuances of Hindustani classical music It is aimed at the serious listener that is someone who may not have had any formal lessons himself in this performing art but who nevertheless has picked up an initial interest in listening to classical music and is therefore seeking to know more about its underlying structure system and traditions By explaining in a straightforward and extremely readable style the basic features of Indian music how time and melody are structured the main principles of r ga delineation and development and the various genres and styles of vocal as well as instrumental performances the book aims to enhance the serious listener s understanding of Hindustani music and heighten his appreciation of this art form This book includes a glossary of musical terms a select discography and a select bibliography

Time in Indian Music Martin Clayton, 2008-08-15 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 repertories 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

The Concise Garland Encyclopedia of World Music, Volume 2 Garland Encyclopedia of World Music, 2013-02-01 The Concise Garland Encyclopedia of World Music comprises two volumes and can only be purchased as the two volume set To purchase the set please go to

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