

PERFORMING ARTS SERIES



# Sitār Technique in Nibaddh Forms

Stephen Slawek



# Sitar Technique In Nibaddha Forms

**Marco Cascella**



## **Sitar Technique In Nibaddha Forms:**

**Sitār Technique in Nibaddh Forms** Stephen Slawek, 1987-01-01 Students of Indian music are well aware of the emphasis their gurus place on the development of correct technique through rigorous practice This book focuses on sitar technique and shows how that technique comes into play during the improvisatory music making endeavours of master sitarists A series of systematic descriptions and analyses reveals how instrumental technique acts as a generative structure at the broad level and provides a corpus of factors of variation at the specific level A unique feature of this study is the inclusion of musical transcriptions detailing not only the line of melody but also the physical gestures techniques necessary to produce melody Though technically complex in appearance these transcriptions and the accompanying analyses provide valuable information to students interested in learning Sitar and to musicologists and ethnomusicologists inquiring into the basic improvisational processes that underlie contemporary styles of Sitar performance *The Playworld of Sanskrit Drama* Robert E. Goodwin, 1998-01-01 The Playworld of Sanskrit Drama is the poetic universe kavyasam posited by Anandavardhana and other poeticsicians Each of the seven plays studied here works of Bhasa Kalidasa Sudraka and Visakhadatta provides us with a different angle of approach to the crucial issues of kavya and their fundamental ambivalence which cannot be understood or even delineated by the conventional approach to Indian aesthetics **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 raga 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 *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 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 an illustrious family of musical heritage. He had his training in music from Sitalchandra Mukhopadhyay, Sitalkrishna Ghosh, Amir Khan, Sarod, and then from Inayat 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.

**Sanskrit Play Production in Ancient India** Tarla Mehta, 1995. 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 execution.

**Sitar Music: The Dynamics of Structure and its playing Techniques** Samidha Vedabala, 2021-06-14. Samidha Vedabala is working as an Assistant Professor, Department of Music, Sikkim University, Gangtok, Sikkim. Her association with the Sitar is from an early age, but her formal learning began with Late Pandit Deepak Choudhury, continuing the journey presently she is learning from Pt. Sanjoy Bandyopadhyay. Along with the practical aspects of music learning, performance, and teaching, Samidha has achievements in the field of research in Music. She has published many research articles in academic journals that are listed in SCOPUS, Web of Science, and Google Scholar. She is associated with many cultural organizations around the country. She has also presented scholarly papers in many International and National seminars. Samidha has done her Ph.D. on the topic *Stylistic Evolution of Sitar Baaj in 20th and 21st Century* in Rabindra Bharati University, Kolkata, under the supervision of Dr. Debasish Mondal.

**Companion to North Indian Classical Music** Satyendra Krishen Sen Chib, 2004. With growing interest in North Indian classical music both in India and abroad, in spite of several books on specific topics which have appeared in recent times, there is a need for a comprehensive reference book in

English which will give adequate and pre      *Sangeet Natak* ,1992      The Classical Music of North India: The first years  
study George Ruckert,Ustad Allaadin Khan,2001 This Is A Book Of And About The Classical Music Of North India Among The  
Oldest Continual Musical Traditions Of The World This Volume Introduces The Great Richness And Variety Of The Different  
Styles Of Music As Taught By One Of The Century S Greatest Musicians Ali Akbar Khan

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