

ragas score

generation

faithfulness

*how factually accurate is
the generated answer*

answer relevancy

*how relevant is the generated
answer to the question*

retrieval

context precision

*the signal to noise ratio of retrieved
context*

context recall

*can it retrieve all the relevant information
required to answer the question*

Ragas And Ragints

Ordhendra Coomar Gangoly



Ragas And Ragints:

Ragas & Raginis Ordhendra Coomar Gangoly,1935

Ragas And Raginis Ordhendra Coomar Gangoly,1989

Ragas and Raginis Amiya Nath Sanyal,1959

Ragas & Raginis Ordhendra Coomar Gangoly,2017

The Social and

Historical Values of Ragas and Raginis Swami Prajnanananda,1993

Ragas and Raginis Ordhendra Coomar

Gangoly,1948

Ragas in Indian Classical Music

Anupam Mahajan,1989 This is an advisable work of art and a real

countributor to the movement towards greater understanding of Indian Classical Music A Bible on Indian Music a treasure of knowledge and ideas on the subject Distils the essence of Indian Classical Music This book deals with the communication of identical phrases and single notes projecting various shades within a particular raga or in different ragas An admirable work of art and a real contribution to the know classical music movement

Ragas & Raginis: A Pictorial & Iconographic Study Of Indian Musical Modes Based On Original Sources Ordhendra Coomar Gangoly,2004-01-01 Illustrations 9 B w Illustrations

Description This is Professor O C Gangoly s magnum opus on a phase of the History of Indian Music the origin and the development of Indian musical modes picturesquely known as the Ragas and Raginis The author makes accessible to the general reader as well as to the practitioners of Indian Music valuable musical data of fundamental importance not only for the study of Indian achievements in the sphere of Music but also for the future development of one of the greatest contributions made by India to the culture of the world Music occupies the foremost position in the development of National Culture Greater knowledge of the past history and of the lines of development of Indian Music is therefore necessary not only on the part of the expert exponent but also on the part of the expert listener the future connoisseur and patron of Indian Music This exhaustive survey of the development of Indian Melodies from the Vedic Period to the time of Rabindra Nath Tagore brings under focus fundamental data bearing on the theory of the Art and the stages of its development The chapter on the History of Ragas a large mass of materials hitherto imbedded in obscure and unpublished MSS have been dug up and set forth in a historical sequence revealing a fascinating story of the growth and development of the Melodies The peculiar theories governing the principles of Indian Music are set forth with remarkable ingenuity and scholarship from the hitherto unexplored sources Apart from the data essential for the correct understanding of Indian Music Theories the researches embodied in this volume have revealed surprising materials for the study of the mythology and iconography of Indian Music and connecting links which intimately bind together the masterpieces of musical and pictorial art This indeed is a very revealing chapter in the history of Indian culture itself For it was never realized earlier as to what extent musical culture has offered valuable materials for the development of Indian Paintings and to what extent the Indian Pictorial Artist has collaborated in disseminating and vulgarizing fundamental concepts some times of extremely abstruse mystical significance for the apprehension of the general public in an easily accessible and graphic form These pictorial data will help to analyse the fundamental emotive character the ethos of each Raga so that the practitioner should not use indiscriminately any

pattern of Indian Melody except to express its appropriate emotive concept The most valuable data offered in this volume is the carefully collected material bearing on the history of the classification of the Ragas set out in a series of appendices which themselves offer a complete map of the History of Indian Music **Six ragas and thirty six raginis of the Hindus** Sourindro Mohun Tagore,1887 *Ragas & Raginis* O. C. Gangoly,1948 The Social and Historical Values of Ragas and Raginis ,1993 **Glory Of Indian Culture** Giriraj Shah Satya Pal Ruhela,2003 , *A Celebration of Love* Harsha V. Dehejia,2004 Takes us to the Nayika in the Indian tradition one who is paradigm of mankind s perennial quest for a divine and transcendental love **Theory of Indian Music** Bishan Swarup,2022-01-22 Music being perceptible through the ears it takes time to have its effect on emotions and it must be admitted that emotions created are not very definite The help of words in form of songs or poetry is therefore sought and acting is resorted to for better effect Here in India music is treated quite independently Hymns of Samaveda were sung over three thousand year ago the tunes must have been composed with the subject matter of the songs and vice versa Music is also sought to the medicinal properties All such things are discussed in the book Contents I Introduction II Sound TH III Musical Notes IV Musical Notes Continued V Vikrita Notes VI Scales VII New Scales VIII Relation of Notes With Each Other IX Tunes X Ragas or Melodious Tunes XI Rhythm or Timing XII Harmony XIII Indian Ragas and Raginis The Modern Review Ramananda Chatterjee,1919 Includes section Reviews and notices of books Catalogue of the Hindi, Panjabi and Hindustani Manuscripts in the Library of the British Museum British Museum. Department of Oriental Printed Books and Manuscripts,James Fuller Blumhardt,1899 **Women of The Tagore Household** Chitra Deb,2010-04-06 The story of an accomplished group of Women who more than any others moulded Bengal s distinct ethos The Tagore family has long been the focus of public curiosity Like its men the women of this illustrious family have had a great and enduring influence on the life and people of Bengal Women of the Tagore Household portrays several generations of connoisseurs aesthetes and lovers of literature who were nurtured under the umbrella of cultural richness and spiritual freedom that the extended family provided We meet Rabindranath s wife Mrinalini and his sister in law Kadambari who had considerable influence on the young poet the progressive Jnandanandini who sailed alone to England in the nineteenth century presenting to ordinary women a vision of courage and daring and Sushama who broke out of the confines of music literature and culinary arts to tread the path of women s empowerment This book reveals hitherto unknown aspects of women s emancipation in Bengal in which the women of the Jorasanko Tagore family were at the forefront Chandramukhi and Kadambini were the first two female graduates of India Protiva opened up music and dramatics to women by preparing musical notations for Brahma sangeet and Hindustani classical music and Pragya s prefaces to her cookbooks are still considered storehouses of not only recipes but also homemaking skills This engaging narrative spanning over three hundred years highlights the Tagores influence on the Bengal Renaissance and brings out the special role the Tagore women played in Bengali history and culture *The Guru Granth Sahib* Pashaura Singh,2003-09-26 This book examines three closely related

questions in the process of canon formation in the Sikh tradition how the text of the Adi Granth came into being the meaning of gurbani and how the Adi Granth became the Guru Granth Sahib The censure of scholarly research on the Adi Granth was closely related to the complex political situation of Punjab and brought the whole issue of academic freedom into sharper focus This book addresses some of these issues from an academic perspective The Adi Granth the sacred scripture of the Sikhs means first religious book from the word adi which means first and granth which means religious book Sikhs normally refer to the Adi Granth as the Guru Granth Sahib to indicate a confession of faith in the scripture as Guru The contents of the Adi Granth are commonly known as bani utterance or gurbani the utterance of the Guru The transcendental origin or ontological status of the hymns of the Adi Granth is termed dhur ki bani utterance from the beginning This particular understanding of revelation is based upon the doctrine of the sabad or divine word defined by Guru Nanak and the succeeding Gurus This book also explores the revelation of the bani and its verbal expression devotional music in the Sikh tradition the role of the scripture in Sikh ceremonies and the hymns of Guru Nanak and Guru Arjan **Mantras, Yantras, and Fabulous Gems** Howard Beckman, 2000 Authored in a pedagogic manner basically for the western students the book proves to be a treasure of the knowledge related to the Mantras Yantras and gems The miracles made by these sciences embrace the mind in a fashion to discover physical linings of the metaphysics in certain terms This book has more to say

Ragas And Ragints Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Ragas And Ragints**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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