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Maharashtras Contribution To Music

Alison Arnold



Maharashtras Contribution To Music:

Maharashtra's Contribution to Music Vāmana Harī Deśapāṇḍe,1972 **Hindustani Music in the 20th Century** W. van der Meer,2012-12-06 AIM In spite of a reasonably extensive literature in English and Indian vernaculars there are extremely few books on Indian music that can be considered of a scientific standard I found when I took up an interest in Indian music in 1967 that even protracted reading of the studies in English was not conducive to an understanding of the principles of performance Most of my study and research have been devoted to the gradual refinement of this very understanding In the course of time it also became obvious that different scholars and different musicians held divergent views on many basic concepts of Indian music Therefore one of my tasks was to assess the degree of variability in Indian music As a corollary I wanted to know how this variability could manifest itself as change in a relatively short and well documented period It is often assumed that traditional cultures as e g in India are rather inert and that the art forms hardly ever change This study proves the contrary Indian music has a strong vitality If we examine the different treatises through the centuries this vitality would appear to be a basic characteristic I felt that at least an effort to discover the roots of such change would be valuable as a contribution to the study of art history and possibly to the sociology of culture *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 Life of Music in North India** Daniel M. Neuman,1990-03-15 Daniel M Neuman offers an account of North Indian Hindustani music culture and the changing social context of which it is part as expressed in the thoughts and actions of its professional musicians Drawing primarily from fieldwork performed in Delhi in 1969 71 from interviewing musicians learning and performing on the Indian fiddle and speaking with music connoisseurs Neuman examines the cultural and social matrix in which Hindustani music is nurtured listened and attended to cultivated and consumed in contemporary India Through his interpretation of the impact that modern media educational institutions and public performances exert on the music and musicians Neuman highlights the drama of a great musical tradition engaging a changing world and presents the adaptive strategies its practitioners employ to practice their art His work has gained the distinction of introducing a new approach to research on Indian music and appears in this edition with a new preface by the author **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 *Musicophilia in Mumbai* Tejaswini Niranjana,2020-02-28 In *Musicophilia in Mumbai* Tejaswini Niranjana traces the place of Hindustani classical music in Mumbai throughout the long twentieth century as the city moved from being a seat of British colonial power to a vibrant postcolonial metropolis Drawing on historical archives

newspapers oral histories and interviews with musicians critics students and instrument makers as well as her own personal experiences as a student of Hindustani classical music Niranjana shows how the widespread love of music throughout the city created a culture of collective listening that brought together people of diverse social and linguistic backgrounds This culture produced modern subjects Niranjana calls musicophiliacs whose subjectivity was grounded in a social rather than an individualistic context By attending concerts learning instruments and performing at home and in various urban environments musicophiliacs embodied forms of modernity that were distinct from those found in the West In tracing the relationship between musical practices and the formation of the social subject Niranjana opens up new ways to think about urbanity subjectivity culture and multiple modernities

'Raas' : The Mandal Raas of Mulher Province of Maharashtra Meghana Ashtaputre,2021-08-14 The followers of Ramanuj Sampradaya in Mulher province worship Lord Shri Krishna It has its historic importance The followers of this sect traditionally celebrate Raas Leela of lord Shri Krishna at every Sharad Poonam This tradition is 350 years old The Raas Leela of Mulher is equally important as the Raas Leela of Brindavan Lots of followers from the interior parts of Gujarat Karnataka and Maharashtra participate in the yearly Raas Leela celebration They come to worship Lord Shri Krishna among them some thank the Lord for their fulfilled wishes and others pray to God to fulfill their wishes They have a feeling of love affection and equality about all the religions in their hearts They all are lost in themselves their souls are connected to the Lord They are so engrossed in singing Bhajans that they forget hunger thirst etc In this Raas Leela one local child enacts Shri Krishna and others enact as his Gopis All night the followers sing Bhajans under the Chakra The Padas of Raas Leela are sung by them A total of 105 Padaas are sung They are composed in various Raagas Traditional as well as the Raagas which are scarcely known We can easily make out that those Raagas are different from the present ones In this book there is an humble effort to give the detailed information about the history of raas leela the present situation of Raas leela a live description Raas padaas with notation pt Bhatkhande notation system actual meaning of each pada a study of the raagas in which the padas are composed and an effort to know the actual face or structure of the raagas in medieval period and in modern period

The Garland Encyclopedia of World Music Ruth M. Stone,2017-09-25 The Garland Encyclopedia of World Music is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia s structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples

Two Men and Music Janaki Bakhle,2005-10-20 A provocative account of the development of modern national culture in India using

classical music as a case study Janaki Bakhle demonstrates how the emergence of an Indian cultural tradition reflected colonial and exclusionary practices particularly the exclusion of Muslims by the Brahmanic elite which occurred despite the fact that Muslims were the major practitioners of the Indian music that was installed as a Hindu national tradition This book lays bare how a nation's imaginings from politics to culture reflect rather than transform societal divisions

Indian Classical Music and the Gramophone, 1900-1930 Vikram Sampath, 2022-06-30 In 1902 The Gramophone Company in London sent out recording experts on expeditions across the world to record voices from different cultures and backgrounds All over India it was women who embraced the challenge of overcoming numerous social taboos and aesthetic handicaps that came along with this nascent technology Women who took the plunge and recorded largely belonged to the courtesan community called tawaifs and devadasis in North and South India respectively Recording brought with it great fame brand recognition freedom from exploitative patrons and monetary benefits to the women singers They were to become pioneers of the music industry in the Indian sub continent However despite the pioneering role played by these women their stories have largely been forgotten Contemporaneous with the courtesan women adapting to recording technology was the anti nautch campaign that sought to abolish these women from the performing space and brand them as common prostitutes A vigorous renaissance and arts revival movement followed leading to the creation of a new classical paradigm in both North Indian Hindustani and South Indian Carnatic classical music This resulted in the standardization universalization and institutionalization of Indian classical music This newly created classical paradigm impacted future recordings of The Gramophone Company in terms of a shift in genres and styles Vikram Sampath sheds light on the role and impact of The Gramophone Company's early recording expeditions on Indian classical music by examining the phenomenon through a sociocultural historical and musical lens The book features the indefatigable stories of the women and their experiences in adapting to recording technology The artists from across India featured are Gauhar Jaan of Calcutta Janki Bai of Allahabad Zohra Bai of Agra Malka Jaan of Agra Salem Godavari Bangalore Nagarathamma Coimbatore Thayi Dhanakoti of Kanchipuram Bai Sundarabai of Pune and Husna Jaan of Banaras

Between Two Tanpuras Vāmana Harī Deśapāṇḍe, 1989 Articles evaluating the contribution of some vocalists belonging to the Hindustani classical music tradition includes author's memoirs of the musical milieu in Maharashtra

Indian Music Bigamudre Chaitanya Deva, 1995 This Book Introduces To Lay Readers The Basic Concepts Of Indian Music To Aid A Fuller Appreciation Raga Its Melodic Base Is Examined First With Scales And Figures Employed Where Necessary Chapters On Tone And Rhythm Follow The Many Forms Of Composition Kheval Thumri Kṛiti Are Explained Historically And The Lives Of The Masters Briefly Touched Upon Also Discussed Is The Folk Base Of Classical Music Particularly The Devotional Forms That Abound Folk And Concert Instruments Of A Wide Range Are Described And Their Canons Of Classification Expounded The Author Has Covered Hindustani And Karnatak Music The Parallel Treatment Not Only Makes For Comprehensiveness But Brings Out Common Features To The Benefit Of Those

Familiar With Either System The Approach Being Historical The Study Of Evolving Codes And Canons Leads Naturally To A Consideration Of Music In The Modern Milieu Illustrated With Over 80 Drawings The Book Is Intended To Serve As A Primer For Those At Home And Abroad Who Seek The Enrichment India S Ancient Music Offers *Maharashtra, Land and Its People*, 2009 Ethnomusicology Helen Myers, 1993 Complementing Ethnomusicology An Introduction this volume of studies written by world acknowledged authorities places the subject of ethnomusicology in historical and geographical perspective Part I deals with the intellectual trends that contributed to the birth of the discipline in the period before World War II Organized by national schools of scholarship the influence of 19th century anthropological theories on the new field of comparative musicology is described In the second half of the book regional experts provide detailed reviews by geographical areas of the current state of ethnomusicological research **The Journal of the Music Academy, Madras** Music Academy (Chennai, India), 1996 Vols 2 include the Proceedings of the Madras Music Conference 1930 **Nation, Region, Modernity** Deeptha Achar, Pushpamala N., 2025-01-29 This volume explores the Indian artist K Venkatappa s life 1886 1965 his works and the political and cultural contexts that influenced and inspired his art It looks at the artist s style and examines the question of modernity in Indian art through the interstices of the regional and the national This richly illustrated book contextualises Venkatappa s work in the milieu of Calcutta princely Mysore and later Bangalore in the first half of the twentieth century at a time when boundaries horizons and identities were in great flux It complicates a unitary history of modern Indian art and indeed modernity in colonial India with its engagement with the question of region The volume discusses Venkatappa s engagements with Indian artistic nationalism the Bengal Renaissance asceticism as well as western modernist art and highlights the ambivalences and contradictions in his work Through an in depth reading of these diverse contexts the essays in this book examine the artist s legacy and his contemporary relevance while showing how the trajectories of regional modernities can unsettle singular accounts of a nation s art This volume part of the Visual Media and Histories Series will be of interest to students and researchers of history of art history modern Indian art visual studies and cultural studies *Music and Dance as Everyday South Asia* Zoe C. Sherinian, Sarah L. Morelli, 2024-11-22 Music and Dance as Everyday South Asia offers an inclusive lens through which to study the music dance and allied arts of South Asia its diasporas and the people who produce and use these cultural expressions The authors in this collection ethnomusicologists dance scholars anthropologists and practitioners understand music and dance as everyday lived experience The everyday comprises practices of South Asians in multiple countries whose identities include numerous castes classes tribes genders sexualities religions nationalities more than twenty languages and other affiliations With the goal to de-emphasize an approach that fetishizes analysis of classical form and its technical virtuosity this book instead contextualizes the understanding of aesthetic meaning within six themes place and community style genre and function intersectional identities of caste class and tribe gender and sexuality technology media and transmission and diaspora and globalization The thirty

chapters in this collection demonstrate how the arts are meaningful expressions of human identities and relationships for ordinary people as well as virtuosic performers Each author ties their thesis to hands on participatory exercises that provide multiple entryways to understand and engage with cultural meaning In so doing they empower classroom dialogue that treats embodied experience as a vital mode of enquiry supplementing critical textual analysis to cultivate attentive responsive and ethical dispositions toward the music and dance practices of other humans and their life experiences

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Decoding **Maharashtras Contribution To Music**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Maharashtras Contribution To Music**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Maharashtras Contribution To Music Introduction

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