

Between Two Tanpuras

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~~Tambura 101 / Episode 02 - Tuning Basics, Technique, Process, TipsTANPURA and TABLA for Hindustani and Carnatic Music key D 30 min~~

~~The science of music | Vidyadhar Oke | TEDxIITGandhinagarC# Scale Tanpura Between Two Tanpuras Between two tanpuras Hardcover - January 1, 1989 by V?mana Har? De?ap???e (Author)~~

Between two tanpuras: De?ap???e, V?mana Har? ...

Between Two Tanpuras. Articles evaluating the contribution of some vocalists belonging to the Hindustani classical music tradition; includes author's memoirs of the musical milieu in Maharashtra.

Between Two Tanpuras - V?mana Har? De?ap???e - Google Books

Between two tanpuras This edition published in 1989 by Popular Prakashan in Bombay.

Between two tanpuras (1989 edition) | Open Library

Between two tanpuras. [V?mana Har? De?ap???e] -- Articles evaluating the contribution of some vocalists belonging to the Hindustani classical music tradition; includes author's memoirs of the musical milieu in Maharashtra.

Between two tanpuras (Book, 1989) [WorldCat.org]

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Between Two Tanpuras - ufrj2.consudata.com.br

Tanpuras are designed in two different styles: Miraj style : the favourite form of tanpura for Hindustani performers. It is usually between three and five feet in length, with a carved, rounded resonator plate (tabli) and a long, hollow straight neck, in section resembling a rounded capital D.

Tanpura - Wikipedia

Between Two Tanpuras. Popular Prakashan. pp. 177-. ISBN 978-0-86132-226-8. Such was Joshi's talent that he effortlessly changed tracks from classical music to abhang, natyageet, semi-classical and even playback singing. Pandit Jasraj, he was a chaumukha gayak: a man who revelled in a bhajan or a khayal with equal verve and joy

Bhimsen Joshi - Wikiquote

The book has been unavailable for a long time and when one searched on amazon.in, one found that only two used copies of its English version were available for ?10,241 and ? 16,241 respectively.

Between note and tempo - The Hindu

Text Size: In his book *Between Two Tanpuras*, music critic Vamanrao H. Deshpande wrote that veteran musician Govindrao Tembe once called Kumar Gandharva a "question mark" in the field of music. Others preferred to refer to him as an "exclamation mark". One of the most famous and revered Hindustani classical singers in India, Kumar Gandharva was lauded as a musical prodigy from the time he was a young boy, and his music can still be found on new-age streaming platforms like Spotify ...

Kumar Gandharva, the musical prodigy inspired by his ...

Professor B. R. Deodhar (11 September 1901 - 10 March 1990) was an Indian classical singer, musicologist and music educator. He was a vocalist of Khayal-genre of Hindustani classical music.. He was awarded the 1964 Sangeet Natak Akademi Fellowship, the highest honour conferred by Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama.

B. R. Deodhar - Wikipedia

("Between Two Tanpuras") More Great Masters. More Great Masters. My Friend Professor B.R. Deodhar: A Versatile Musicologist. This was way back in 1926-27. I had just started visiting the Trinity Club of Music. On one occasion I was surprised to see a person at the Club fully clad in Western dress. In those days one did not normally see a singer ...

Professor B.R. Deodhar

There are two types of tanpura available, one the electronic and the other manual one. The manual would be a little expensive and it needs training to tune the strings. The best option would be the electronic tanpura which is easily available in any musical instrument shop. Radel and raagini are two brands for electronic tanpura.

Which tanpura should I use? - Quora

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Indian Music Group

Vamanrao Hari Deshpande, a well-known musicologist, has described her behaviour in his book *Between Two Tanpuras*. He writes, "To appear late for a performance and spend unduly long time in tuning up tanpuras has become her habit. If anyone goes to see her in the interval of a mehfil she would invariably talk in English.

Kishori Amonkar: A Rebellious Musician And Fierce Feminist ...

Education. Bhaskar Bakhale was born in a Karhade Brahmin family in Kathor, a village in Gujarat, India. His early training was in dhrupad and kirtan from Vishnubuwa Pingale in Vadodara. The royal family of Vadodara arranged for musical lessons in the school run by its court musician Maula Baksha. He then became a child artist at Kirloskar Natak Mandali, a musical theatre troupe of Annasaheb ...

Articles evaluating the contribution of some vocalists belonging to the Hindustani classical music tradition; includes author's memoirs of the musical milieu in Maharashtra.

This book addresses the acoustic signal analysis and spectral dynamics of the tanpura, an Indian plucked string instrument. In addition, it strives to provide a logical and objective explanation of Indian classical musicians' cognitive experience. Issues of relevance in this regard include the rich, mellifluous sound; the undulation of the loudness; the somewhat cyclical variation of the timbre, which is strongly related to these undulations; and the occasional perception of virtual notes to which no strings are tuned. The book analyses the materials used in the tanpura, the instrument's simple structure, the intricacies of the lower bridge, and the theory of string vibration with variable string length. Cognitive experiments to provide the basis for perceptual quality assessment, as well as a methodology for ranking, are described. This is followed by acoustic analyses, both temporal and spectral, for sounds produced by male and female tanpuras, for each individual string and the combined one. An important aspect related to the naturalness of perceived sound, namely the intrinsically associated random perturbations, is also discussed. The apparent irregularities perceived in the acoustic signal produced by the tanpura reveal the importance of examining the signal from the perspective of non-linear analysis, an aspect that is also covered in the book. Given its scope, the book will appeal to students and researchers in the fields of music acoustics, artificial intelligence, and cognitive science, as well as musicians and musicologists around the world.

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.

A collection of essays which address and critically examine issues in contemporary ethnomusicology. It explores ethnomusicology's shifting disciplinary relationships and plots a range of potential developments for its future

Motherhood, heartbreak, loss, love – even the tangible: vegetables, beaches, forests and salons, oh, I wanted to write about it all! The brevity of form made it possible to cover a stunning range of landscapes – emotional and physical. Like a jigsaw puzzle, I kept arranging, rearranging lines in poems, addicted to that dose of serotonin that washed over me when a haiku or tanka set well. Guavas pop-up here as do sunflowers, nieces and lovers. Playful and brooding, heart-breaking and exultant, these poems strobed in watercolor art, revel as much in the lushness of nature as the depth of feelings found within a human heart. Jesal has always been drawn to making beautiful connections with seemingly disparate ideas. When a haiku juxtaposes two disparate images, out of the synergy jumps a new, nuanced meaning. If we look at urban existence, it is fraught with dissonance: the push and pull of expectations, the contradictions within roles, and also – unexpected, raw beauty. So, haiku and tanka seem to Jesal as perfect forms for expressing this fractured, beautiful ordinary life. Written from the perspective of a young woman, the poems in Tanpura's Strum draw from the themes of love, heartbreak, loss, motherhood, the progression of time and nature. Set on a wide-ranging canvas of the natural world – beaches, forests and urban flora – as well as the domestic – cafés, homes and street life, the poems rest on nectar-like moments that make us feel most alive, impassioned and at other times soul-crushingly human.

Presents an account of the development of national culture in India using classical music as a case study. This book demonstrates how the emergence of an "Indian" cultural tradition reflected colonial and exclusionary practices. It deals with how a nation's imaginings – from politics to culture – reflect rather than transform societal divisions.

Author's anecdotes and impression on the life and musical genius of musicians of Hindustani music style.

An Introduction to Hindustani Classical Music: A Guidebook for Beginners is Vijay Singha's comprehensive guide to savour and appreciate classical music. Written in a simple and easy-to-comprehend style, this book delves into the understanding of raga sangeet, semi-classical and fusion music, raga sangeet in Hindi films, as well as the future of classical music in India.

When Namita is ten years old, her mother takes her to Kennedy Bridge, a seamy neighborhood in Bombay, home to hookers and dance girls. There, in a cramped one-room apartment lives Dhondutai, the last living disciple of two of the finest Indian classical singers of the twentieth century: the legendary Alladiya Khan and the great songbird Kesarbai Kerkar. Namita begins to learn singing from Dhondutai, at first reluctantly and then, as the years pass, with growing passion. Dhondutai sees in her a second Kesarbai, but does Namita have the dedication to give herself up completely to the discipline like her teacher? Or will there always be too many late nights and cigarettes? And where do love and marriage fit into all of this? A bestseller in India, where it was a literary sensation, *The Music Room* is a deeply moving meditation on how traditions and life lessons are passed along generations, on the sacrifices made by women through the ages, and on a largely unknown, but vital aspect of Indian life and culture that will utterly fascinate American readers.

When I first began to plan this book, I thought that I would begin the preface with the words "the purpose of this book is." I am glad to present this book, especially designed to serve the needs of the students. There are so many listeners of Gangubai Hangal who know her as a renowned classical vocalist but through this work, I tried to show Gangubai Hangal as a role model of humanity whether it is as a daughter, mother, grandmother, or friend. No one walks alone in the quest of attaining knowledge and I am no exception, I must start by thanking all those who joined me in my journey, those who walked beside me, those who helped me along the way by continuously urging me to write this thesis and to put my thoughts down. My thanks to all the people who I have met and worked with and shared my insights and problems. This Book and its pages are thanks to all my near ones who have helped me shape it. Sometimes words get limited when it comes to express deep and hearty regards for an inspirational experience of life. I feel myself lucky to come near the milestone which I desperately wanted and finalizing this research is one of those rare beautiful moments of my life.

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