

Indian Song All

Marguerite Duras

Indian Story and Song, from North America Alice C. Fletcher, 2022-09-16 DigiCat Publishing presents to you this special edition of *Indian Story and Song, from North America* by Alice C. Fletcher. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

A Study of Omaha Indian Music Alice Cunningham Fletcher, John Comfort Fillmore, 1994-01-01 Among the Indians, music envelopes like an atmosphere every religious, tribal, and social ceremony as well as every personal experience. There is not a phase of life that does not find expression in song, wrote Alice C. Fletcher. The famous anthropologist published *A Study of Omaha Indian Music* in 1893. With the single exception of an 1882 dissertation, it was the first serious study ever made of American Indian music. And it was the largest collection of non-Occidental music published to date, ninety-two songs, all from a single tribe. Fletcher and Francis La Flesche, her Omaha coworker and adopted son, divided the songs into three categories: religious ones, to be sung by a certain class either through initiation or inheritance; social ones, involving dances and games, always sung by a group; and ones to be sung singly, including dream songs, love songs, captive songs, prayer songs, death songs, sweat lodge songs, and songs of thanks. John Comfort Fillmore, a professional musician, added a *Report on the Structural Peculiarities of the Music*. Those interested in a vital aspect of Indian culture will want to own this book, which contains the musical scores as well as the native-language words for the songs.

Music of the American Indians Library of Congress, 2014-01-16 The music lover who is listening to Indian music for the first time is apt to be perplexed by his novel experience. He may protest that It all sounds alike, that They only have one tune, and in all seriousness finally ask, But is it music? Such honest reactions are not uncommon among the uninitiated. They are normal human responses to the unfamiliar and are not peculiarly related to Indian music. Similar questions have been raised about the art work of our best contemporary composers, artists, writers, and architects by those who are unable to view the new art in its social setting and to see it in its historic relationship with the past. Persons who would know more about the first Americans, with whom our past three and a half centuries of history is so intimately connected, will find in Indian musical traditions a full, expressive revelation of the inner life of these interesting people. For the Indian, music is a medium of communication and contact with the supernatural, and since all the varied activities of life find their respective places in the Indian's cosmos, there are songs for every occasion. The hard and fast distinction between sacred and secular 'which we are accustomed to make loses its definiteness in the Indian's world. There are songs for the making of rain, Guardian Spirit songs for success in hunting, fishing, and gambling, songs for the protection of the home, the curing of the sick, lullabies, love songs, corn-grinding songs, social dance songs, and songs connected with legends. From this brief, functional listing, it will be noted that music was closely associated with the daily and seasonal activities of living. Though the Indian is not lacking in aesthetic enjoyment of his native music, he rarely regards it as something to listen to apart from its social and ceremonial function. For the open-minded, open-eared listener, Indian music is neither inaccessible nor difficult to enjoy. Patient and repeated hearings of these songs will gradually reveal the subtle, haunting beauty that is enfolded in their carefully modelled forms. Here one will find the same artistic features--color, symmetry and balance of form, bold, striking designs, logical unity and coherence of thought--that distinguish Indian painting, pottery, weaving, and silversmithing, so widely admired and enjoyed. Like the music of the Greeks, and like folk music in its purest, primeval form, Indian music is basically monophonic, single-lined. There are occasional excursions into heterophony whereby one voice or group of voices temporarily deviates from the melodic line of the song while others adhere to the established pattern. Such examples of part singing, however, are relatively rare. The simplicity of this monophonic music may fall strangely on ears that have been conditioned by the thick harmonic and contrapuntal texture, rich orchestration, and massive volume of our Western European music.

Just as it becomes necessary to adjust one's aural perspective in turning from symphonic music to the more modest and economical medium of chamber music, so must one adjust one's listening for Indian music.

Indian Song Book Jean Allard Jeancon,1924

India Song Marguerite Duras,2015-06-30 Unseen voices narrate this story of the affair between the haunting Anne-Marie Stretter and the disgraced French vice-consul in Lâhore. In the India of 1937, with the smell of laurels and leprosy permeating the air, the characters perform a dance of doomed love to the strains of a dying colonialism. Originally commissioned as a play for Britain's National Theatre,India Song was made into a film that premiered at the 1975 Cannes Film Festival. American Cinematographer praised it for its "imaginative use of voices creating an echo chamber effect that perpetuates the past," and Molly Haskell called it "Marguerite Duras' most perfectly realized film, the most feminine film I have seen, a rarefied work of lyricism, despair, and passion, imbued with a kind of primitive emotional hunger that is all the more moving for its austere setting."

Music in Contemporary Indian Film Jayson Beaster-Jones,Natalie Sarrazin,2016-10-04 Music in Contemporary Indian Film: Memory, Voice, Identity provides a rich and detailed look into the unique dimensions of music in Indian film. Music is at the center of Indian cinema, and India's film music industry has a far-reaching impact on popular, folk, and classical music across the subcontinent and the South Asian diaspora. In twelve essays written by an international array of scholars, this book explores the social, cultural, and musical aspects of the industry, including both the traditional center of Bollywood and regional film-making. Concentrating on films and songs created in contemporary, post-liberalization India, this book will appeal to classes in film studies, media studies, and world music, as well as all fans of Indian films.

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

THE INDIAN LISTENER All India Radio (AIR),New Delhi,1938-08-07 The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service,Bombay ,started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it was published by All India Radio,New Delhi.In 1950,it was turned into a weekly journal. Later,The Indian listener became Akashvani in January 5, 1958. It was made a fortnightly again on July 1,1983. It used to serve the listener as a bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes,who writes them,take part in them and produce them along with photographs of performing artistS. It also contains the information of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE,MONTH & YEAR OF PUBLICATION: 07-08-1938 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 94 VOLUME NUMBER: Vol. III, No. 16. BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 1108-1189 ARTICLE: 1. Pandit Vishnu Digambar (An Appreciation) 2. Cleaning A Receiver by Trouble Shooter AUTHOR: 1. B. R. Deodhar 2. C. W. Goyder KEYWORDS: 1. Chief Of Kurundwad, Music In Law, Music in Education, Bombay Station, Narsobawadi 2. Receiver, Spring Clean, Cleaning Document ID: INL -1936-37 (D-D) Vol -I (16)

Aspects of Indian Music All India Radio,1970

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THE INDIAN LISTENER All India Radio (AIR),New Delhi,1938-09-07 The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service,Bombay ,started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it was published by All India Radio,New Delhi.In 1950,it

was turned into a weekly journal. Later, The Indian listener became Akashvani in January 5, 1958. It was made a fortnightly again on July 1, 1983. It used to serve the listener as a bradshaw of broadcasting, and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 07-09-1938 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 84 VOLUME NUMBER: Vol. III, No. 18. BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 1282-1352 ARTICLE: 1. That Cheap Radio Set... 2. Modern Tendencies In Indian Music 3. Women At The Microphone AUTHOR: 1. Mr. Lionel Fielden 2. Nazir A. Syed v. John Foulds 3. Janak Kumari Zutshi KEYWORDS: 1. Lionel Fielden, Broadcasting, Radio Sets, Made In India 2. Indian Music Literature, India, Musical Instruments, Western Music 3. Indian Women, Broadcasting, Baithak, Domestic Matters Document ID: INL -1936-37 (D-D) Vol -I (18)

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Sacred Songs of India V. K. Subramanian, 1996 The Sacred Songs Of India Encompasses Selections From The Lifework Of Ten Mystic Musician-Saints Of India, Spanning Twelve Centuries. These Poet Sages Came From Different Languages, But The Theme Central To Their Songs Is Love And Devotion Towards Their Favourite Deity: Krishna, Who Is Also Rama. The Songs Of Andal, The Daughter Of The South Indian Temple Priest Who Lived In The 7Th Century A. D. And Of Meera, The Rajasthani Princess Who Lived In The 16Th Century Are Both Suffused With Bridal Mysticism. The Songs Of Vidyapati And Jayadeva Are Similar In Their Erotic Imagery Of The Love Of Radha And Krishna. Tulsidas, Who Sang In Varanasi In The North And Tyagaraja, Who Sang In Tiruvaiyar In Deep South, In Different Languages And In Different Centuries Were Similar In Their Approach To Their Darling Deity, Rama. Surdas, Tukaram And Purandharadasa Felt Themselves To Be The Servants Of Their Master: Krishna. Kabir, While He Sang Of The Glory Of Rama, Also Philosophised About The Transience Of Material Life And The Permanence Of The Almighty. Andal Sang In Tamil, Tyagaraja In Telugu, Purandharadasa In Kannada, Tukaram In Marathi, Jayadeva In Sanskrit And The Others In Various Dialects Of Hindi, But The Thread Of God-Intoxicated Devotion Binds Them All. The Sacred Songs Of India Will Be An Inexhaustible Repertoire For Any Musician, Singer, Choreographer, Dancer Or Drama And Ballet Groups. It Will Also Be A Source Of Inspiration, Spiritual And Aesthetic, To All Indians, Wherever They May Be, In The Continents Of Euro-Asia, Africa Or The Continents Across The Atlantic.

THE INDIAN LISTENER, 1939-09-22 The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay, started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August, 1937 onwards, it was published by All India Radio, New Delhi. In 1950, it was turned into a weekly journal. Later, The Indian listener became Akashvani in January 5, 1958. It was made a fortnightly again on July 1, 1983. It used to serve the listener as a bradshaw of broadcasting, and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 22-09-1939 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 79 VOLUME NUMBER: Vol. IV, No. 19 BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 1345-1348, 1351-1354, 1357-1372, 1373-1408 ARTICLE: 1. AIR And War 2. The Part Which Women Can Play In This War 3. The Encouragement And Training of Radio Playwrights AUTHOR: 1. Unknown 2. Lady Lumley 3. Z. A. Bokhari KEYWORDS: 1. Britain's Declaration Of War, Outbreak Of War, Radio Broadcasting, BBC Overseas Programme 1. Women Listeners, Bombay, Great Britain, Air Raid

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Indian Story and Song, from North America Alice C. Fletcher, 2019-11-21 'Indian Story and Song from North America' is a book written by Alice C. Fletcher. It was the result of the author's immersion among the Omahas (among other tribes) and her close friendship with the Poncas and Arapahoes. Through her fieldwork, Fletcher uncovered the stories behind authentic Native American melodies and documented the lyrics in the native language (with English translations). The songs encompass a diverse range of experiences, from battle to romance.

Journal of Proceedings and Addresses of the ... Annual Meeting National Educational Association (U.S.). Meeting, 1905

Global Bollywood Sangita Gopal, Sujata Moorti, 2008 Bollywood movies and their signature song-and-dance spectacles are an aesthetic familiar to people around the world, and Bollywood music now provides the rhythm for ads marketing goods such as computers and a beat for remixes and underground bands. These musical numbers have inspired scenes in Western films such as *Vanity Fair* and *Moulin Rouge*. Global Bollywood shows how this currency in popular culture and among diasporic communities marks only the latest phase of the genre's world travels. This interdisciplinary collection describes the many roots and routes of the Bollywood song-and-dance spectacle. Examining the reception of Bollywood music in places as diverse as Indonesia and Israel, the essays offer a stimulating redefinition of globalization, highlighting the cultural influence of Hindi film music from its origins early in the twentieth century to today. Contributors: Walter Armbrust, Oxford U; Anustup Basu, U of Illinois, Urbana-Champaign; Nilanjana Bhattacharjya, Colorado College; Edward K. Chan, Kennesaw State U; Bettina David, Hamburg U; Rajinder Dudrah, U of Manchester; Shanti Kumar, U of Texas, Austin; Monika Mehta, Binghamton U; Anna Morcom, Royal Holloway College; Ronie Parciack, Tel Aviv U; Biswarup Sen, U of Oregon; Sangita Shrestova; Richard Zumkhawala-Cook, Shippensburg U. Sangita Gopal is assistant professor of English at the University of Oregon. Sujata Moorti is professor of women's and gender studies at Middlebury College.

Addresses and Proceedings - National Education Association of the United States National Education Association of the United States, 1905 Vols. for 1866-70 include Proceedings of the American Normal School Association; 1866-69 include Proceedings of the National Association of School Superintendents; 1870 includes Addresses and journal of proceedings of the Central College Association.

Proceedings of the Annual Meeting - National Education Association of the United States National Education Association of the United States, 1905

Unveiling the Magic of Words: A Report on "**Indian Song All**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Indian Song All**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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