

# Tanpura

Henry Stobart

Acoustical Analysis of the Tanpura Asoke Kumar Datta,Ranjan Sengupta,Kaushik Banerjee,Dipak Ghosh,2018-10-01 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.

*Tanpura's Strum* Jesal Kanani,2021-08-23 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.

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.

### **Electronics Projects Vol. 14** ,2009-11

*Tanpura's Strum: A Collection of Haiku and Tanka Poems* Jesal Kanani,2021-07-19 Jesal has always been drawn to making beautiful connections with seemingly disparate ideas. She's been able to draw out the juxtaposition of two unrelated images in a haiku, giving birth to a new meaning, which combines two distinct thoughts into one. If we look at urban existence - its natural state of being is fraught with dissonance: the push and pull of expectations, the contradictions within roles, but Jesal sees connections and synergy with this seeming contradiction thru the haiku and tanka which reach out as perfect forms to Jesal, to express this state of modern

living. Both--arising out of and also nestled within, this constant churn and thrum of life are nectar-like moments that make us feel most alive, impassioned, at other times crushingly human. This poetry is an attempt to catch those pearls of consciousness, those moments that float up to the surface above the rough raw tumble of the day. Maybe it is the ordinary, that when looked at with repose, reflection transmutes into something extraordinary? The tanka's brevity: a click, ka--snick! is a snapshot in words. A wide ranging collage, from motherhood, heartbreak, loss, love, to the tangible: vegetables, beaches, forests and salons, is put together in this collection through these textual snapshots. Read together, they aim to paint a dense picture of urban life of women, as they grapple with successfully navigating the world. By saying little, sharing just the silhouettes of an image, Jesal's haiku and tanka, invite the readers to color in the rest with their own experiences and imagination, thereby making these poetic forms unusually relatable. I hope the grace and beauty of these ancient forms of poetry find resonance with you and readers through this modern, relatable and excellent rendition, by Jesal.

*The New (ethno)musicologies* Henry Stobart, 2008 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

**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.

**Musicality of Human Brain through Fractal Analytics** Dipak Ghosh, Ranjan Sengupta, Shankha Sanyal, Archi Banerjee, 2017-09-26 This book provides a comprehensive overview of how fractal analytics can lead to the extraction of interesting features from the complex electroencephalograph (EEG) signals generated by Hindustani classical music. It particularly focuses on how the brain responds to the emotional attributes of Hindustani classical music that have been long been a source of discussion for musicologists and psychologists. Using robust scientific techniques that are capable of looking into the most intricate dynamics of the complex EEG signals, it deciphers the human brain's response to different ragas of Hindustani classical music, shedding new light on what happens inside the performer's brain when they are mentally composing the imagery of a particular raga. It also explores the much-debated issue in the musical fraternity of whether there are any universal cues in music that make it identifiable for people throughout the world, and if so, what are the neural correlates associated with the universal cues? This book is of interest to researchers and scholars of music and the brain, nonlinear science, music cognition, music signal processing and music information retrieval. In addition, researchers in the field of nonlinear biomedical signal processing and music signal analysis benefit from this book.

Tabla- A Quest Ustad Julfikar Hussain & Debasish Talukdar, 2024-01-08 This book, Tabla- A Quest A Theoretical & Practical Guide Part-1 will be beneficial for the budding talents and students of Classical Instrument, Tabla. It will be helpful for Prathama and

Madhyama of Bhatkhande Sangeet Vidyapith, First Year, Second Year and Third Year of Prayag Sangit Samiti, Prayagraj and equivalent examinations of Akhil Bharatiya Gandharva Mahavidyalaya, Pune, Pracheen Kala Kendra, Chandigarh and 9th and 10th Board Examinations. This is the only book describing the Lucknow Gharana of Tabla in detail along with the life sketches and founders and artists of all the Gharanas.

**Ways of Voice** Matthew Rahaim, 2022-05-15 Ways of Voice explores techniques of voice production in North India, from Bollywood to raga music to ghazal to devotional hymns and Sufi song. The voices in play here are not merely given, but achieved. Singers consciously train themselves to cultivate characteristic vocal gaits, sonorities, and poetic attunements; they adopt postures of the vocal apparatus; they build habits of listening, temporality, and social relations. The action in Ways of Voice revolves around several dozen North Indian popular, devotional, classical, and folk singers engaged in projects of vocal striving. Like most singers, they are strategically working on changing, refining, and making their own voices. The book thus highlights the ways in which singers not only have voice, but actively acquire, cultivate and contest particular vocal dispositions for particular kinds of listeners. In framing a Hindustani vocal ecumene that encompasses a diverse range of classical, popular, and spiritual-devotional musical styles and practices, it offers an expansive look at ways of voice that extend far beyond commonsense boundaries of genre and place. A rich archive of audio and video examples are provided on the online companion site, which can be found at <https://www.weslpress.org/readers-companions/>.

*Seven Notes -A Guide to Indian Classical Music* Amruta Garud, 2023-10-23 It brings me immense pleasure to offer this book to music lovers who wish to learn and appreciate Indian Classical Music. Compositions used in this book originate in Devanagari script and would usually be sung in Hindi or Brij-bhasha. For this book, all these Compositions are translated into English. I embarked on my teaching journey in the UK, initially providing my students with regular handouts that outlined diverse notations. However, as time progressed, I became aware of the necessity for a concise and comprehensible handbook, that serves as an optimal study reference, particularly for examinations.

**Dayanita Singh: Museum of Tanpura**, 2022-06-28 A clothbound documentation of Singh's travels with India's great classical musicians over six winters. In the early 1980s, with her very first camera in hand, Dayanita Singh (born 1961) traveled throughout India for six winters with the tabla maestro Zakir Hussain, photographing several great classical musicians and creating an image archive of them on stage and backstage, in their homes and on the bus transporting them from concert to concert. When the time came for Singh to edit her work into a book, she chose to focus on the tanpura--a long-necked, four-stringed drone instrument that both evokes and supports the musician's voice, both during performance and the process of daily practice of riyaz. Museum of Tanpura celebrates the tanpura as a musician's constant companion, the environments and relationships which bring music into being, and embodies what Singh sees as her greatest lesson from the performers she befriended--the rigor and aesthetics of riyaz.

Speech, Sound and Music Processing: Embracing Research in India Sølvi Ystad, Mitsuko Aramaki, Richard Kronland-Martinet, Kristoffer Jensen, Sanghamitra Mohanty, 2012-07-02 This book constitutes the thoroughly refereed post-proceedings of the 8th International Symposium on Computer Music Modeling and Retrieval, CMMR 2011 and the 20th International Symposium on Frontiers of Research in Speech and Music, FRSM 2011. This year the 2 conferences merged for the first time and were held in Bhubanes, India, in March 2011. The 17 revised full papers presented were specially reviewed and revised for inclusion in this proceedings volume. The book is divided in four main chapters which reflect the high quality of the sessions of CMMR 2011, the collaboration with FRSM 2011 and the Indian

influence, in the topics of Indian Music, Music Information Retrieval, Sound analysis synthesis and perception and Speech processing of Indian languages.

**Receptive Music Therapy In Palliative Care** Cordula Dietrich, 2023-01-18 We are currently facing very challenging times. Through the COVID-19 pandemic, death and dying came very close to everybody, regardless of age or cultural background. Many people had to face the sudden, often unexpected passing of a dear person. Death breaks into people's lives, not asking, if they are prepared for it or if it is the right time. Many questions arise with this fact, and one of them often is the concern of how to die with dignity when the end of life is nearing. Dying in dignity is a concern of palliative care, which aims to care and not to cure, focusing on the life quality of a patient who is facing the last days of their life. Sound and music can play an important role in this process. This book is meant to encourage all those working in a palliative care team to consider music as a powerful tool in dealing with the challenges surrounding the end of life. The book will inspire the reader to examine the healing power of sound and music more deeply and serves as a useful support for students in palliative care approaches.

AKASHVANI All India Radio (AIR), New Delhi ,1983-09-16 Akashvani (English) is a programme journal of ALL INDIA RADIO, it was formerly known as The Indian Listener. 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. 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 used to published by All India Radio, New Delhi. From 1950, it was turned into a weekly journal. Later, The Indian listener became Akashvani (English ) w.e.f. January 5, 1958. It was made fortnightly journal again w.e.f July 1, 1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 16 SEPTEMBER, 1983 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 60 VOLUME NUMBER: Vol. LIV. No. 32 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 17-54 ARTICLE: 1. India After Two Decades 2. Who Will Protect the Environment ? 3. Use and Misuse of Medicines 4. Do Not Despair For Growing Bald 5. Book Review: Heir Apparent: An Autobiography AUTHOR: 1. Prakash Narain , Yashwant Sinha, P. S. Satsangi, R. K. Nayak 2. R. Paramasivam 3. Dr. R. Sankararaman 4. K. Nagarajan 5. N. L. Chawla Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential

Hindustani Music Today Deepak S. Raja, 2021-02-01 About the Author Deepak Raja (b. 1948-) is amongst the most respected writers on Hindustani music today. He works as repertoire analyst for India Archive Music Ltd. (IAM), New York, the most influential producer of Hindustani music outside India. He has been associated with the academic and publishing activities of the Śruti magazine (Chennai), ITC-Sangeet Research Academy (Calcutta), Sangeet Natak Akademi (Delhi), and the Indian Musicological Society (Baroda/Mumbai). About the Book Stating that Hindustani music should be rightly termed "Art music" and not "classical music", the book begins by discussing the features of Art music and presents an approach to appreciating Hindustani music. It provides a detailed understanding of the components of the raga experience in Hindustani music, including their time theory and the role of Gharanas of the musical tradition. It deals with genres of raga-based vocal music which have been performed over the last five centuries: dhrupad, which has its moorings in devotional music; khyal vocalism shaped by Sufi influences; the thumri, which originated as an accompaniment to the

Kathak dance; and the tappa, adapted from the songs of camel drivers in the north-west frontier. It takes up the use of instruments in Hindustani music, especially the rudra-vina, sitar, surbahar, sarod, santur, the shehnai, pakhawaj, the Hawaiian Guitar and many others, giving an account of their origin, performing styles and lineages relating to them. Throughout, the emphasis is on contemporary trends in Hindustani music and its prospects in the future. It mentions the significant practitioners of Hindustani music, both vocal and instrumental. The volume will interest lovers of Indian music and also scholars who want to have a greater understanding of its traditions, its contemporary appeal and trends in practice.

**Proceedings of the Indian Association for the Cultivation of Science** Indian Association for the Cultivation of Science, 1921 Vols. 8-9 include the Association's annual report for 1922-1924.

Signal Analysis of Hindustani Classical Music Asoke Kumar Datta, Sandeep Singh Solanki, Ranjan Sengupta, Soubhik Chakraborty, Kartik Mahto, Anirban Patranabis, 2017-03-10 This book presents a comprehensive overview of the basics of Hindustani music and the associated signal analysis and technological developments. It begins with an in-depth introduction to musical signal analysis and its current applications, and then moves on to a detailed discussion of the features involved in understanding the musical meaning of the signal in the context of Hindustani music. The components consist of tones, shruti, scales, pitch duration and stability, raga, gharana and musical instruments. The book covers the various technological developments in this field, supplemented with a number of case studies and their analysis. The book offers new music researchers essential insights into the use of the automatic concept for finding and testing the musical features for their applications. Intended primarily for postgraduate and PhD students working in the area of scientific research on Hindustani music, as well as other genres where the concepts are applicable, it is also a valuable resource for professionals and researchers in musical signal processing.

Windows to the Soul Manek Premchand, 2021-12-30 This book, covering a range of music essays, is a compendium of many articles that were published in several newspapers and have since been updated. The collection also features many subjects not published before. Some of our films' great artists are profiled, especially in their relationship with songs we remember them by. Such people include the actors Dilip Kumar, Rajendra Kumar and Sadhana, the composer Madan Mohan, and the singer Mukesh. Musical instruments such as bagpipes, the tambourine, and the drums can also be found in these pages, with where such instruments were featured in the Hindi film song. Equally importantly, you will find essays on ideas that have engaged with our music. These include cycling, suicides, Mumbai's pride Marine Drive and composers who sang their own tunes. It's a platinum offering of 75 diverse stories.

**Exploring the World of Music** Dorothea E. Hast, James R. Cowdery, Stanley Arnold Scott, 1999 Music and music theory including, frequency, amplitude, duration, timbre, natural environment (Bosnian, Ganga, Becarac, Australia, Papua, New Guinea, spirit world, Tuvan; modern urban music, modern minstrels, rap music, transformative power of music, contra dance music, healing music (Kung healing ceremony); political power music (national anthems, protest and resistance); labor movement music, civil rights movement music; topical songs in the United States; music and memory; much more.

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motivated tomorrow.

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