

Music Guru

Sarah Morelli

Music Notebook Music Guru,2018-09-11 The Musica Notebook is applicable for Piano or Guitar or Violin or Any Musical Instrument Can be a good gift for any Music Lover. The user friendly book size of 6x9 makes the book handy. Get Your Copy Now

The Music Obsessive's Guide to Life Joel Freimark,2012-08-01 Extended reviews and commentaries on the 365 most important records from 1920-2010, curated and edited by Joel Freimark AKA The Daily Guru

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.

A Guru's Journey Sarah Morelli,2019-12-20 An important modern exponent of Asian dance, Pandit Chitresh Das brought kathak to the United States in 1970. The North Indian

classical dance has since become an important art form within the greater Indian diaspora. Yet its adoption outside of India raises questions about what happens to artistic practices when we separate them from their broader cultural contexts. *A Guru's Journey* provides an ethnographic study of the dance form in the San Francisco Bay Area community formed by Das. Sarah Morelli, a kathak dancer and one of Das's former students, investigates issues in teaching, learning, and performance that developed around Das during his time in the United States. In modifying kathak's form and teaching for Western students, Das negotiates questions of Indianness and non-Indianness, gender, identity, and race. Morelli lays out these issues for readers with the goal of deepening their knowledge of kathak aesthetics, technique, and theory. She also shares the intricacies of footwork, facial expression in storytelling, and other aspects of kathak while tying them to the cultural issues that inform the dance.

Hindustani Classical Music Soubhik Chakraborty, Swarima Tewari, Arshi Rahman, Maria Jamal, Apra Lipi, Apoorva Chakraborty, Apoorva Nanda, Pranjala Shukla, 2021-12-01 This work aims to address the historical development of the great Indian raga tradition, enhanced by computational approaches, and to use computational strategies to analyze aspects of contemporary Hindustani classical music (HCM). It is divided into two parts with Part 1 focusing on the history and aesthetics of HCM and Part 2 covering its computational aspects. The historical development of HCM in the ancient, medieval and modern periods; its terms and genre; and its Khayal gharanas are covered in Part 1. The subtopics include essential concepts such as raga, tala, shruti, thaata, gharana, khayal, dhrupad, thumri, tappa, etc. Part 2 covers the state-of-the-art in computational

musicology, raga analysis and song analysis using statistics. The subtopics include statistical modeling, inter onset interval, note duration analysis, pitch movement between the notes, rate of change of pitch (pitch velocity) and probabilistic analysis of musical notes. The author concludes the work with reflecting on the lives of a few renowned musicians and musicologists with an account of hilarious moments taken from their lives to excite the reader to know more about HCM. This book would be useful for musicians, musicologists, researchers in music history, aesthetics, computational musicology, and advanced undergraduate and postgraduate students of music and musicology.

Songs of the Gurus Khushwant Singh, 2016-11-21 The Sikh religion was founded by Guru Nanak (1469-1539), who drew upon the teachings of Muslim, Sufis and Hindu Bhaktas. In its purest form Sikhism is about unity, simplicity, equality and surrender (to God), and the verses of the Sikh Gurus—most of them included in the Granth Sahib—articulate this beautifully. This elegantly illustrated edition contains a selection of verses from the Guru Granth Sahib and other sacred texts like Guru Tegh Bahadur's Vairagmayi Bani and the Dasam Granth of Guru Gobind Singh. Brilliantly translated by Khushwant Singh, these moving mystical hymns retain the immediacy and the lyricism of the originals. In addition, vibrant and imaginative illustrations by Arpana Caur, one of India's most celebrated artists, make this a collection to treasure.

R. D. Burman -The Man, The Music Balaji Vittal, Anirudha Bhattacharjee, 2012-07-21 To a nation fed on classical music, the advent of Rahul Dev Burman with his repertoire of Western beats was a godsend. RD revolutionized Hindi film music in the 1970s, and with his emphasis on rhythm and beats, this Pied Piper of Hindi film music had young India

swinging to his tunes. At the same time, this genius proved his many detractors who criticized him for corrupting popular taste wrong by composing some of the most influential raga-based songs in Hindi cinema and showing an immense comfort with all kinds of music, including Indian folk. *RD: The Man, The Music* looks at the phenomenon called R.D. Burman and how he changed the way Indians perceived Hindi film music. Through anecdotes and trivia that went into the making of Pancham's music - the many innovations he introduced, like mixed rhythm patterns, piquant chords and sound mixing - and through interactions with the musicians who were part of RD's team, the authors create a fascinating portrait of a man who, through his music, continues to thrive, even fifteen years after his death.

Gateways to Understanding Music Timothy Rice, Dave Wilson, 2019-01-31 *Gateways to Understanding Music* explores music in all the categories that constitute contemporary musical experience: European classical music, popular music, jazz, and world music. Covering the oldest forms of human music making to the newest, the chronological narrative considers music from a global rather than a Eurocentric perspective. Each of sixty modular gateways covers a particular genre, style, or period of music. Every gateway opens with a guided listening example that unlocks a world of music through careful study of its structural elements. Based on their listening experience, students are asked to consider how the piece came to be composed or performed, how the piece or performance responded to the social and cultural issues at the time and place of its creation, and what that music means today. Students learn to listen to, explain, understand, and ultimately value all the music they may encounter in their world. **FEATURES** Global scope—Presents

all music as worthy of study, including classical, world, popular, and jazz. Historical narrative—Begins with small-scale forager societies up to the present, with a shifting focus from global to European to American influences. Modular framework—60 gateways in 14 chapters allow flexibility to organize chronologically or by the seven recurring themes: aesthetics, emotion, social life, links to culture, politics, economics, and technology. Listening-guided learning—Leads to understanding the emotion, meaning, significance, and history of music. Introduction of musical concepts—Defined as needed and compiled into a Glossary for reference. Consistent structure—With the same step-by-step format, students learn through repeated practice how to listen and how to think about music. In addition to streamed audio examples, the companion website hosts essential instructors' resources.

Studies in Guru Nanak, 1984

History of Sikh Gurus Retold: 1469-1606 C.E Surjit Singh Gandhi, 2007 The Impulse Behind The Study In Hand Was The Longing To Find Adequate Answers To Certain Vital Questions What Exactly Does Sikhism Stand For? Why Was It Originated And Developed By Guru Nanak And His Nine Successors? How Did It Strike Roots Among People? What Institutions And Structures The Gurus Evolved To Highlight And Escalate It? What Type Of Praxis Of Man And Society Gurus Visualized? How Was It Different From Contemporary Religious Systems Islam, Hinduism, Sahajyana, Buddhism, Nathism, Bhakti System Etc.? Was It A Synthesis Of Different Traits Of Different Religions? Was It A Syncretism Of Hindu And Muslim Cultures Or Was It An Independent System? Did Sikhism Purport To Design To Raise Itself On Premises Different From The Ones Which Formed

The Foundations Of Hindu Or Other Societies? Was It Merely Reformist Movement Aiming At Certain Targets Within Time And Space Or A Distinct Spirito-Social Process To Urge The People To March Towards Integrated Development Both At Micro And Macro Levels? What Was The True Nature Of Supreme Reality As Conceived By The Gurus? How Is This Related With The Universe Including Man And How Does It Permeate, Pervade And Operate The Whole Universe? What Type Of Society Conforms To God S Will And How Was Its Consummation Possible? Which Models Of Polity And Social Edifice Were Recommended By The Gurus? Is Sikhism A Life-Affirming Dispensation Or Life-Negating Philosophy? Why Was Structural Bonding Of Religion And Politics Effected And Institutionalised? What Is The Place Of Sikhism In The Comity Of Religions And How It Is Relevant To Challenges Of The Present-Day World? Such Questions And A Lot More Being Vital And Crucial For The Understanding Of The Role Of Gurus And Their Dispensation, Have Been Fully Taken Cognizance Of In The Present Study.

The Song of the Guru Prem Prakash, 2017-12-30 The Guru Gita, literally, The Song of the Guru, is a dialogue between the god, Shiva, and his beloved wife, Parvati. Shiva is depicted as the eternal, archetypal yogi and the primal guru, the fountainhead of yogic teachings. Parvati represents the Divine Mother, Nature as the feminine force of power and beauty. From the personal perspective, the guru is a human being who teaches. She has two arms, two legs, and all of the physical traits of any other mortal. From the transcendent level, the external teacher is but a channel for guru tattva, the essence of guru-hood, whose job is to awaken the student to the truth revealed by his own inner guru. To appreciate the teachings of the Guru Gita, the aspirant must be willing to entertain the

tension of holding both the personal and transcendent paradigms in consciousness. Neither is to be accepted at the expense of rejecting the other. The friction created by holding opposites in the psyche generates an energy which will lift the student to a higher level of consciousness if he remains earnest.

Sikhs DK,2023-04-25 Dive into the history, philosophy, and essence of the Sikh faith, and trace its evolution. At the turn of the 15th century, Guru Nanak embarked on a series of journeys across the Indian subcontinent and instituted an equitable community and an egalitarian religion, built upon the values of inclusion, service, and kindness. Sikhs shines a spotlight on this incredible faith that places service before self. Today, it is the fifth largest religion in the world with more than 30 million Sikhs around the globe. The book explores the gurus, the scriptures, the philosophy, and the stories and legends. It explains how a faith led to the birth of a historic empire of immense military and political might, maps the emergence of a distinct identity, looks at its impact on the world, and celebrates the contributions of this illustrious community.

Catalog of Copyright Entries Library of Congress. Copyright Office,1976

Gurudev's Drumming Legacy James Kippen,2022-03-30 The 1903 Mrdang aur Tabla Vadanpaddhati is a revelatory text that has never been translated or analysed. It is a manual for playing the two most important drums of North Indian (Hindustani) music, the pakhavaj (mrdang) and the tabla. Owing to its relative obscurity, it is a source that has never been discussed in the literature on Hindustani music. Its author, Gurudev Patwardhan, was Vice Principal of V.D. Paluskar's first music school in Lahore from its inception in 1901 to 1908. Professor James Kippen provides the first translation of this

immensely important text and examines its startling implications for rhythmic and metric theory. It is the earliest work on Indian drumming to contain a notation sufficiently precise to allow definitive reconstruction. The compositions are of considerable musical interest, for they can be readily realized on the tabla or pakhavaj. Kippen sets the work and objectives of the original author in the context of a rich historical, social and political background. By also discussing radical differences in the second edition of 1938, published by Gurudev's nephew, the vocalist Vinayakrao Patwardhan, Kippen illuminates the process by which 'tabla theory' was being created in the early 20th century. Both Patwardhans were enthusiastic supporters of Paluskar's nationalist imperatives, and active participants in his drive to institutionalize music, codify and publish notations of it, and promote a modern, Hindu vision of India wherein its identity could once again be linked to a glorious golden age in distant antiquity.

Enlightened Musicians John Noyce, 2015-02-09 A biographical historical dictionary of enlightened musicians from Europe and India.

History of South Indian (Carnatic) Music R. Rangaramanuja Iyengar, 1993

Sustaining Musical Instruments / Food and Instrumental Music Gisa

Jähnichen, 2021-11-21 This 7th volume of SIMP is dedicated to two large themes that were discussed in the last Study Group Symposium held online and arranged by the Music Faculty of the University of the Visual and Performing Arts, Colombo, Sri Lanka, in March 2021: ``Re-invention and Sustainability of Musical Instruments" and ``Instrumental Music and Food". Thirteen contributions were compiled in this volume relating to the first theme, while seven contributions were chosen to represent the second. The first part of

the contributions illustrates that musical instruments have a long and regionally intertwined history. Often it is hard to say who invented a specific type first as well as to answer if musical instruments were used symbolically or supported in any way supported regional cultural aspects, or what feature of musical instruments had the strongest impact on local developments. The last seven contributions deal with various phenomena such as banquet music, ritual music and food offerings, instrumental ambience music, and festivals.

The Guru Drinks Bourbon? Dzongsar Jamyang Khyentse, 2016-11-22 Devotion to one's teacher is the lifeblood of the Vajrayana path. Because the guru can and will use whatever means it takes to wake us up, this relationship may require us to drop our most deeply held beliefs and expectations. Dzongsar Jamyang Khyentse addresses some of the most misunderstood aspects of this powerful relationship and gives practical advice on making the most of this precious opportunity for transformation. Through stories and classical examples, he shows how to walk the path with eyes wide open, with critical-thinking skills sharpened and equipped to analyze the guru, before taking the leap.

Chairman at the Board Bill Schnee, 2021-03-01 Chairman at the Board is an intimate, funny, and absorbing look at the music business by an insider who has recorded a host of the greatest musical artists from the 1970s to today. Bill Schnee takes the reader inside the studio—behind the curtain—and through the decades with a cavalcade of famous artists as he helped them to realize their vision. After his high school band was dropped by Decca Records, Schnee began his quest to learn everything he could about making records. Mentored by technical guru Toby Foster, mastering guru Doug Sax, and

recording legend Richie Podolor at his American Recording Studio, he immediately began recording the top acts of the day as a freelance engineer/producer in Hollywood. Clive Davis soon hired him to work for CBS where he partnered with famed music producer Richard Perry. Schnee went on to record and/or mix many of Perry's biggest albums of the '70s and '80s, including those by Barbra Streisand, Carly Simon, Ringo Starr, Art Garfunkel, and the Pointer Sisters. With his deft personal touch with musicians, he continued to engineer and/or produce the likes of Marvin Gaye, Thelma Houston (the Grammy-nominated, direct-to-disc album *I've Got the Music in Me*), Pablo Cruise, Neil Diamond, Boz Scaggs, the Jacksons, Huey Lewis and the News, Dire Straits, and Whitney Houston. With over 125 gold and platinum records, and two Grammys for Steely Dan's *Aja* and *Gaucho*, Schnee has been called a living legend—recognized and respected in the industry as the consummate music man with an incomparable career that he lovingly shares with his readers in humorous detail.

Monument Eternal Franya J. Berkman, 2010-11-15 Alice Coltrane was a composer, improviser, guru, and widow of John Coltrane. Over the course of her musical life, she synthesized a wide range of musical genres including gospel, rhythm-and-blues, bebop, free jazz, Indian devotional song, and Western art music. Her childhood experiences playing for African-American congregations in Detroit, the ecstatic and avant-garde improvisations she performed on the bandstand with her husband John Coltrane, and her religious pilgrimages to India reveal themselves on more than twenty albums of original music for the Impulse and Warner Brothers labels. In the late 1970s Alice Coltrane became a swami, directing an alternative spiritual community in Southern California.

Exploring her transformation from Alice McLeod, Detroit church pianist and bebopper, to guru Swami Turiya Sangitananda, Monument Eternal illuminates her music and, in turn, reveals the exceptional fluidity of American religious practices in the second half of the twentieth century. Most of all, this book celebrates the hybrid music of an exceptional, boundary-crossing African-American artist. Ebook Edition Note: All images in center photo section have been redacted.

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