

Indiatunes Radio

India (Republic) All India Radio

Aspects of Indian Music India (Republic) All India Radio,1960

Aspects of Indian Music All India Radio,1970

Aspects of Indian Music; a Series of Special Articles and Papers Read at the Music Symposia Arranged by All India

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Broadcasting B. N. Goswami,1996 In the beginning of the present century the invention of radio and television brought major and speedy revolution in the world of mass communication which made it possible to communicate the message in a broader way to the masses in no time. Radio played a marvellous role in the fields of education, information and entertainment and tremendously influenced the society. The aim of the present work is studying the role of broadcasting in popularising and development of Hindustani Music, and on its quality and quantity both. At present, our traditional music is gaining popularity not only in our country but also in the western countries. Our great musicians like, Pt. Ravi Shankar, Ustad Amjad Ali Khan are doing excellent work in the field. Western Musicians are also taking interest in introducing Indian Music to foreign audience. Their media played a unique role in popularising our music in the West. The book incorporates the different aspects of broadcasting right from the tracing of historical facts, achievements of broadcasting in the field of Hindustani Music, the facts and figures about the number of radio stations, population and area covered, time devoted to music programme, artistes and listeners opinions and experiences of our pioneers and great musicians have also been incorporated. Audience survey reports have been examined with regard to development and transformation of public taste. It is hoped that the book will go a long way to cater the needs of the lovers of Hindustani Music and Mass Communication experts as well.

The Music of India Reginald Massey,Jamila Massey,1996 The Classical Music Of The India-Pakistan-Bangladesh Subcontinent Is One Of The New Ancient Art Forms Still Widely Practised Today. In Recent Years It Has Been Much Appreciated All Over The World. This Book, Written By Indian Writers, Serves To Deepen That Appreciation To Understanding. It Covers The Philosophy And History Of Indian Music Clearly And Concisely And Relates Its Growth And Development To Social, Cultural, Religious And Political Factors. India S Musical Contacts With The East And West Are Also Discussed And Their Value Assessed. The Technical Chapters Explain The Raga And Tala Systems, The Numerous Instruments From North And South Are Described In Detail With The Help Of Excellent Line Drawings By Eilean Pearcey, And The Glossary Of Terms Illumines The Subject In An Interesting Way. Short Biographies Of Established Musicians, Composers And Musicologists Place On Record Their Various Achievements. Apart From A Selective Bibliography And Discography For The Reader S Guidance There Is Also A List Of Useful Addresses. The Music Of India Will Prove Invaluable To The Student And Specialist Who Requires A Ready Handbook On The Subject. For The General Reader It Contains A

Mine Of Information On The Musical Life Of An Entire Subcontinent. Ravi Shankar, In His Foreword, Recommends This Book To All Who Wish To Be Introduced To India S Music, Her Culture And Her Peoples. This Is A Work Of Scholarship; Lively, At Times Even Witty And Never Dull

AKASHVANI All India Radio (AIR), New Delhi ,1965-06-20 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: 20 JUNE, 1965 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 68 VOLUME NUMBER: Vol. XXX. No. 25 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 13-67 ARTICLE: 1. The Treat to World Peace Today 2. Pressure On India to Settle Kashmir Dispute 3. The English Language Press (ELP) 4. Corruption And The Politician 5. An Indian Endeavor In International Co-Operation 6. Pakistani Aggression On India In Kutch AUTHOR: 1. Kakasaheb Gadgil 2. Dr. Vidya Prakash Dutt 3. A. D. Mani,M.P. 4. Diwan Chaman Lal,M.P. 5. N. D. Gulhati 6. K. Rangaswani KEYWORDS : 1. Peace is indivisible 2. Trouble not isolated,chief aim of Pakistan, 3. Vehicle of Indian nationalism, ELP has played a significant part 4. Identify public with administration 5. Troubled world of Today 6. We no more forgive,the timing of attack,merits of dispute,use of U.S. tanks Document ID : APE-1965 (A-J) Vol-II-12 Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

Understanding Indian Music Baburao Joshi,1974

Bright Signals Susan Murray,2018-07-26 First demonstrated in 1928, color television remained little more than a novelty for decades as the industry struggled with the considerable technical, regulatory, commercial, and cultural complications posed by the medium. Only fully adopted by all three networks in the 1960s, color television was imagined as a new way of seeing that was distinct from both monochrome television and other forms of color media. It also inspired compelling popular, scientific, and industry conversations about the use and meaning of color and its effects on emotions, vision, and desire. In Bright Signals Susan Murray traces these wide-ranging debates within and beyond the television industry, positioning the story of color television, which was replete with false starts, failure, and ingenuity, as central to the broader history of twentieth-century visual culture. In so doing, she shows how color television disrupted and reframed the very idea of television while it simultaneously revealed the tensions about technology's relationship to consumerism, human sight, and the natural world.

Master Musicians of India Regula Burckhardt Qureshi,2016-05-06 Beginning with Ravi Shankar and Ali Akbar Khan, Indian art music is renowned internationally for its improvised raga performance. This ancient tradition has for centuries been transmitted orally within the seclusion of hereditary families. Few such families remain today, and not enough is known about their central contribution

to the life of Indian music. Master Musicians of India reveals this rich world through profiles and interviews of key musicians from this tradition.

Approach to Music : the Indian way Bhavana Pradyumna, 2021-03-02 Second Volume of Approach to Music: the Indian way continues to share knowledge about the Swara and the influence of swara in Raga, scale and in a phrase. It also speaks about Tala dashapranas (the 10 important parts of tala), 72 mela system. It gives a new approach with colorful illustrations to understand and remember all the 72 names and its swaras. There are Konnakol exercises Jatiswara and Varna which is a transition from the Practice music to Performance music.

Literatures in Modern Indian Languages Vinayak Krishna Gokak, 1957

Aspects of Indian Music PUBLICATIONS DIVISION, 2017-06-01 Compilation of special articles and papers read at the music symposia arranged by All India Radio from 1955 to 1963

The Life of Music in North India Daniel M. Neuman, 1980 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 Hindi Music Jukebox Manek Premchand, 2018-07-18 This Indian film music book is a collection of eighty essays about the people who made remarkable music in Bollywood cinema, especially during the great era, and the ideas such people brought to the recording studios. When songs had to go without rhythms or when melodies had plenty of Q n A in them. In this music book, we flirt with Rock n Roll and scan songs that speed up at the end, we peep behind the screen to see what the idea was behind chorus songs in our films – even if there was no one to sing that chorus on the screen; it's a huge list. These pages are a reflection of the time when everyone was fired up in their art, and when no one wanted to finish last in the race. It is about artists who every now and then dreamt ideas, and only after crystallizing things perfectly in their mind's eye, went out to translate and transform their dreams into unforgettable melodies in Indian movies. Jukebox will interest the layman as well as the academician.

Indian Music United States. Bureau of Indian Affairs, 1928

The Life of Music in South India T. Sankaran, 2023-10-03 This book offers an account of Carnatic music culture drawing on the knowledge of T. Sankaran, a musician raised in an illustrious non-Brahmin devadasi family, and his long affiliation with cultural institutions including All India Radio (AIR) and the Tamil Isai Sangam (Tamil Music Academy). Sankaran examines the cultural and social matrix in which Carnatic music was cultivated and consumed in mid-twentieth century India, including the ways that musicians negotiated caste politics and the double standard for male and female musicians. The memoir provides insight into the way AIR worked as a modern, bureaucratic institution, and how the opening of government music colleges interacted with caste politics and

shifted women's participation in public performance. The book is polyvocal, as Sankaran's writing is interwoven with passages from Daniel M. Neuman's book *The Life of Music in North India*, which inspired Sankaran's project, as well as transcripts from interviews with Sankaran by Matthew Allen. Includes rare archival photos.

Indian Radio Days LeAnne Howe, 2008

Indian Music Ananda Kentish Coomaraswamy, 1917

Indian Music Bhavánrāv A. Pingle, 1898

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

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