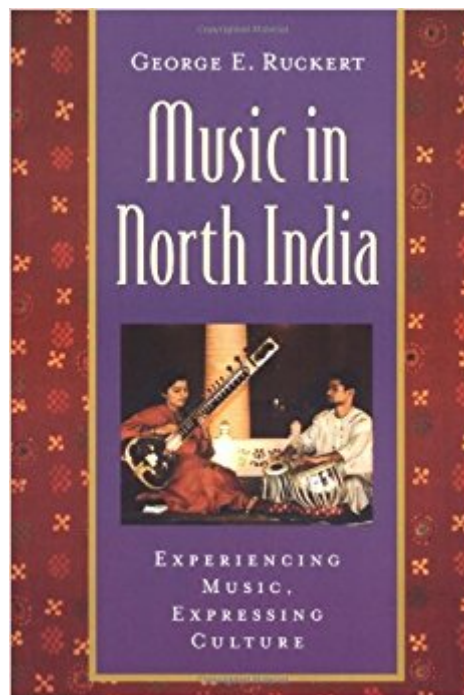




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Music In North India: Experiencing Music, Expressing Culture (Global Music Series)



Synopsis

Music in North India is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. North India is home to a wealth of musical traditions composed of many different styles, genres, and practices. *Music in North India* provides a representative overview of this music, discussing rhythm and drumming traditions, song composition and performance styles, and melodic and rhythmic instruments. Drawing on his experience as a sarod player, vocalist, and music teacher, author George Ruckert incorporates numerous musical exercises to demonstrate important concepts. The book ranges from the chants of the ancient Vedas to modern devotional singing and from the serious and meditative rendering of raga to the concert-hall excitement of the modern sitar, sarod, and tabla. It is framed around three major topics: the devotional component of North Indian music, the idea of fixity and spontaneity in the various styles of Indian music, and the importance of the verbal syllable to the expression of the musical aesthetic in North India. Featuring vivid eyewitness accounts of performances and descriptions of interviews with performers, *Music in North India* examines the form, structure, and expression of North Indian music while also illuminating its profound religious and cultural significance. A 70-minute CD containing examples of the music discussed in the text is packaged with the book.

Book Information

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Customer Reviews

George E. Ruckert is at Massachusetts Institute of Technology. Bonnie C. Wade is at University of Washington.

Great book/cd package. Text and b/w photos provide a history of styles, locations and great practitioners of this fantastic and deep musical heritage. The recorded samples provided are both emotive and historical. Doing my own self-study of Indian music has me reaching for this set often. Included tal (rhythm) exercises will reveal how difficult even the basics of their rhythmic system is. Author George Ruckert is a longtime top member at the AACM college of Indian music in California and knows very well how to bridge the Westerner towards this foreign ocean of an art form. This book deals with true Indian classical, not Bollywood or modernised Indo-pop. Also I highly, highly recommend the "Raga Unveiled" dvd set which along with the above book/cd may have you falling into, appreciating and beginning to get an understanding of this complex, spiritual and beautiful musical form.

Very helpful book. It, and its sister (Music in South India) will keep you busy! The excerpts on the CD are invaluable. You can learn a terrific amount from this book, both practical and theoretically, but be prepared to take your time if this is your first exposure.

EVERYTHING IS GREAT. give my parents , Received as described. just fine, i love the product, it is very well balanced, has lot of weight to it, and it is very sharp. it cuts through bread so easily and makes perfect slices. quality. I'll be buying again.

Make no mistake, author George Ruckert knows of what he writes. The book is highly detailed, going into great (some would say too much) detail about the intricacies and complicated structures of Hindustani music. But beware: this is a TEXTBOOK, and, by all appearances, one intended for a music class. There are rhythmic exercises (not easy), keys to understanding notation (if you've ever wanted to see "My Country 'tis Of Thee" notated in sargam, this is your book), and a constant

barrage of italicized terminology (most of which is only briefly explained). Remember, this is a very slim volume: under 100 pages. So these 'lessons' come at the expense of historical analysis, elaborate definitions of terms and jargon (again, italicized terms are plentiful, but are defined briefly and without any attempt to help a reader understand beyond a simple translation), and longer biographies of notable artists. I suppose I was looking for a different sort of book, one that eases the eager new explorer of this fascinating and beautiful music in with a thorough (but not dry) analysis of the cultural history, instruments, and trends of Hindustani music as we know it today. This is not that book. On page 7, Rucker reveals why: "For discussion of the basic elements of music and terminology, see [General Editor Bonnie] Wade's *Thinking Music*, in this *Global Music Series*." Well, darn. I wish I'd known when I purchased this book that it was merely a supplemental text to a larger textbook. I did, with some effort, finish the book (though I will admit to skipping over some of the rhythmic exercises, which I found enormously difficult and, not having aspirations to actually PLAY Indian music, irrelevant to me), and managed to learn a bit despite the author's stuffy, needlessly thick style, but I am unfortunately left with more questions than answers.

The author is a practitioner, so he is perhaps writing for those serious about performing this music themselves. But for the non-musical novice, it is all technical and intimidating. The selections on the CD are superb, though -- there's even some hard to find vintage stuff from the early 1900s. The author conveys his passion for the music, and invites the reader to know/hear more. But the book itself as a whole is too technical. I was lost trying to figure out all the ta-taka-takita-takadimi. But there are so few books of this kind out there, so this is the best you can get.

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