

A Southern Music The Karnatik Story Tm Krishna

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A Southern Music The Karnatik

Beatles do not have much appeal for me, instead I have developed a liking for carnatic music, to say that both the experiences are same aesthetically is naive and pre-posterous. I don't know anything about origin or technicalities of carnatic music and to know something about it I bought the book but so

A Southern Music: Exploring the Karnatik Tradition: Amazon ...

A Southern Music - The Karnatik Story is a 2013 book authored by renowned musician T.M. Krishna. The book delineates the story of Carnatic music starting from its origins to its influence on socio-political strictures of the society.

A Southern Music: The Carnatic Story - Wikipedia

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Carnatic music, Karnaka saṅgīta, or Karnāṅgītam, is a system of music commonly associated with southern India, including the modern Indian states of Karnataka, Andhra Pradesh, Telangana, Kerala, and Tamil Nadu, as well as Sri Lanka.

Carnatic music - Wikipedia

Anyone who has heard him speak or has read his columns would know that his views vie to match his

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captivating, magnetic and powerful music. His book – A Southern Music: The Karnatik Story, released...

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In his explorations., he sights the visible connections and unappreciated intersections between this music form and others Hindustani music, Bharatanatyam, fusion music and cine music - treading new, often contentions, ground. A Southern Music seeks to retrace the sources of Karnatik music even as it reflects on its self-renewing vitality today.

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Thodur Madabusi Krishna's three-initialled renown as 'TMK' comes from his widely acknowledged stature as a vocalist in the Karnatik tradition. His musicality eludes standard analyses. Uncommon in his rendition of music and original in his interpretation of it, Krishna is at once strong and subtle, manifestly traditional and stunningly innovative.

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Central to his thinking is the concept of 'art music', the ability to achieve abstraction, as the foundational character of Karnatik music. In his explorations, he sights the visible connections and unappreciated intersections between this music form and others - Hindustani music, Bharatanatyam, fusion music and cine music - treading new, often contentious, ground.

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'One of the best books I've ever read.' - Amartya Sen 'With his book A Southern Music, Vidvan T.M. Krishna has, indeed, brought forward an extremely well thought out and beautifully constructed thesis, not only on Carnatic music but an intense philosophy of music and aesthetics which will certai

[A Southern Music: The Karnatik Story - HarperCollins](#)

Read "A Southern Music: Exploring the Karnatik Tradition" by T.M. Krishna available from Rakuten Kobo. One of the foremost Karnatik vocalists today, T.M. Krishna writes lucidly and passionately about the form, its history, ...

T.M. Krishna, one of the foremost Karnatik vocalists today, begins his panoramic exploration of that tradition with a fundamental question: what is music? Taking nothing for granted and addressing diverse readers from Karnatik music's rich spectrum and beyond it, Krishna provides a path-breaking overview of south Indian classical music. He advances provocative ideas about various aspects of its practice. Central to his thinking is the concept of 'art music', the ability to achieve abstraction, as the foundational character of Karnatik music. In his explorations, he sights the visible connections and unappreciated intersections between this music form and others - Hindustani music, Bharatanatyam, fusion music and cine music - treading new, often contentious, ground. A Southern Music seeks to retrace the sources of Karnatik music even as it reflects on its self-renewing vitality today. To that end, Krishna

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examines a number of issues that Karnatik music must face up to: questions of gender and caste, the role of religion and of lyrics inspired by devotional sentiments, the diaspora and its relationship with 'classical' music, technology. Unquestionably the definitive book on Karnatik music.

One of the foremost Karnatik vocalists today, T.M. Krishna writes lucidly and passionately about the form, its history, its problems and where it stands today. T.M. Krishna begins his sweeping exploration of the tradition of Karnatik music with a fundamental question: what is music? Taking nothing for granted and addressing readers from across the spectrum - musicians, musicologists as well as laypeople - Krishna provides a path-breaking overview of south Indian classical music.

As a vocalist in the Karnatik tradition, T.M. Krishna eludes standard analyses. Uncommon in his rendition of music and original in his interpretation of it, Krishna is at once strong and subtle, manifestly traditional and stunningly innovative. He is searingly outspoken about issues affecting the human condition. His work is spread across the whole spectrum of music and culture, politics and the social sphere; he is at once philosophical, aesthetic and sociopolitical, and asks important questions about how art is made, performed and disseminated. Unabashedly given to rethinking classical paradigms, he addresses crucial issues of caste, class and gender with nuance and openness. For the first time, T.M. Krishna's key writings have been put together in this extraordinary collection. *The Spirit of Enquiry: Dissent as an Art Form* draws from his rich body of work, thematically divided into five key sections: art and artistes; the nation state; the theatre of secularism; savage inequalities; and in memoriam. Revised and expanded, and with marvellous new additional materials and powerful new introductions, this is a collection that reflects the critical and cultural engagement of one of our finest thinkers, public intellectuals and practitioners of art.

Born in England on June 22, 1966, Sriram had his early schooling in Madras and then in Calcutta. His bachelors in engineering from the Delhi College of Engineering in 1987, was followed by a masters in business administration specializing in marketing and advertising from FMS, Delhi University. Sriram then moved on to a varied career in marketing and advertising before joining his family business in Chennai. Carnatic music has been a passion for Sriram since the age of six, when his grandmother began to teach him the basics, in the family puja room. This combined with a great interest in history, has led him to study the art form in depth with special reference to its great personalities. Since this book first appeared in print in 2004, Sriram has emerged as an engaging historian and chronicler of Chennai, and Carnatic Music. He conducts heritage walks, addresses audiences and is a columnist for city newspapers. *Carnatic Summer* was his first book and since then he has written eight more, on the arts,

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corporate history and personalities.

This book looks at the life and music of Veena Dhanammal (1866-1938), considered the embodiment of 'classicism' in Karnatik music. It locates her art within the cultural, social and intellectual milieu she inhabited, allowing readers to track the changing musical landscape of southern India, as a process of urbanisation – beginning in the late nineteenth century – resulted in Karnatik music's movement from a ritual and courtly location to a modern, secular form of entertainment in the city space.

M.S. Subbulakshmi's life was one of extraordinary achievement. Although she was portrayed in many ways – as a musician who sought and achieved an all-India appeal; a philanthropist and supporter of noble causes; an icon of style; a woman of piety and devotion; and a friend and associate of the good and the great – she was first and foremost a classical vocalist of the highest rank, of unmatched gifts, who lives on in the musical history of India. *Of Gifted Voice* looks at her life and times, and the great musical tradition she belonged to and to which she brought so much, against the larger backdrop of the developments in the world of Carnatic music. It describes how music came to be performed in concerts; the impact the gramophone, the radio and the talkie had on music; the decline of the traditional performing families; and the appearance of women on public platforms. The book also delves into Subbulakshmi's brush with films as well as her concert style and that of her celebrated contemporaries. Though her story has often been told, we know little of the woman behind the image and the musician behind the public persona. *Of Gifted Voice* attempts, with warmth and keen-eyed perception, to understand the music, the history, the artiste and her incomparable presence.

When Namita is ten, her mother takes her to Dhondutai, a respected Mumbai music teacher from the great Jaipur Gharana. Dhondutai has dedicated herself to music and her antecedents are rich. She is the only remaining student of the legendary Alladiya Khan, the founder of the gharana and of its most famous singer, the tempestuous songbird, Kesarbai Kerkar. Namita begins to learn singing from Dhondutai, at first reluctantly and then, as the years pass, with growing passion. Dhondutai sees in her a second Kesar, but does Namita have the dedication to give herself up completely to music—or will there always be too many late nights and cigarettes? Beautifully written, full of anecdotes, gossip and legend, *The Music Room* is perhaps the most intimate book to be written about Indian classical music yet.

This Is An Indispensable And Enriching Reference Work For The Connoisseur, Practising Musician, Interested Amateur, Impresario Teacher And Student.

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Previously published as M.S. Subbulakshmi: the definitive biography. New Delhi: HarperCollins Publishers India, 2004.

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