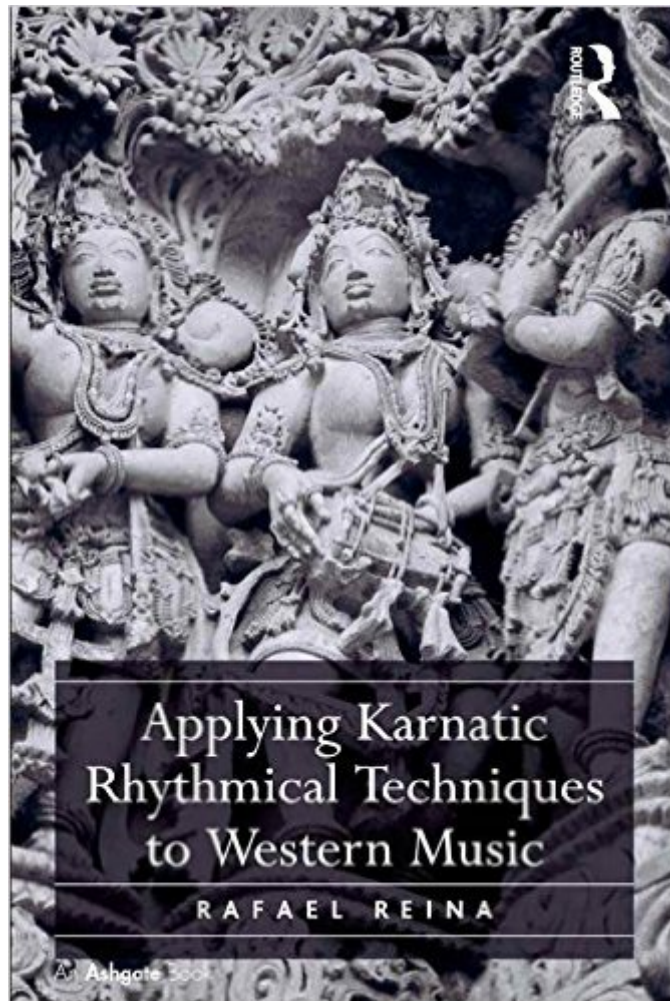


The book was found

Applying Karnatic Rhythmical Techniques To Western Music



Synopsis

Most classical musicians, whether in orchestral or ensemble situations, will have to face a piece by composers such as Ligeti, Messiaen, Varèse or Xenakis, while improvisers face music influenced by Dave Holland, Steve Coleman, Aka Moon, Weather Report, Irakere or elements from the Balkans, India, Africa or Cuba. Rafael Reina argues that today's music demands a new approach to rhythmical training, a training that will provide musicians with the necessary tools to face, with accuracy, more varied and complex rhythmical concepts, while keeping the emotional content. Reina uses the architecture of the South Indian Karnatic rhythmical system to enhance and radically change the teaching of rhythmical solfege at a higher education level and demonstrates how this learning can influence the creation and interpretation of complex contemporary classical and jazz music. The book is designed for classical and jazz performers as well as creators, be they composers or improvisers, and is a clear and complete guide that will enable future solfege teachers and students to use these techniques and their methodology to greatly improve their rhythmical skills. An accompanying website of audio examples helps to explain each technique.

Book Information

File Size: 148602 KB

Print Length: 476 pages

Page Numbers Source ISBN: 147245149X

Simultaneous Device Usage: Up to 4 simultaneous devices, per publisher limits

Publisher: Routledge (March 3, 2016)

Publication Date: March 3, 2016

Sold by: Digital Services LLC

Language: English

ASIN: B01CIKTNPC

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Not Enabled

Lending: Not Enabled

Enhanced Typesetting: Enabled

Best Sellers Rank: #1,125,258 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #126

in Kindle Store > Kindle eBooks > Arts & Photography > Music > Musical Genres > Ethnic &

International > Ethnomusicology #467 in Kindle Store > Kindle eBooks > Arts & Photography >

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Customer Reviews

This book is a treasure. I am studying so called odd-time signatures; rather uncommon subdivisions like quintuplets; polyrhythms of all sort and polypulses for years now. I lived in india for more than a year and studied Tabla there. Yet it was always a challenge to get a good grasp on all these topics. There was no good book about the topic either. Until Rafael Reinas book "Applying Karnatic Rhythmical Techniques to Western Music" came out. It starts with laying the foundations, namely time signatures and Subdivisions, explains how you can practice them and also has little exercises. For most exercises there is Audio Examples available on the authors website - there is no accompanying CD but you can download the files from his site. The book later develops into rhythmical concepts that are highly elaborated, for example "Nadai Bhedam", which enables the musician - when practiced enough - to play and phrase such things as 15:14 (15-tuplets over 14-tuplets). If you are looking for a way to play comfortably in 7/8 or with quintuplets, the first 160 pages will be more than enough to show you many ways of approaching it or how to make it more interesting and more natural. Everything beyond that is not suited for the occasional hobby musician i think, but rather for the professional musician. But with this book you have the tools to learn how to play or compose music of highest rhythmical complexity - and that organically. I can warmheartedly suggest that book to anyone that is looking for a more precise or more elaborate way of rhythmical expression. To the beginner this book might be overwhelming and too difficult. To the trained musician it will be a revelation.

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