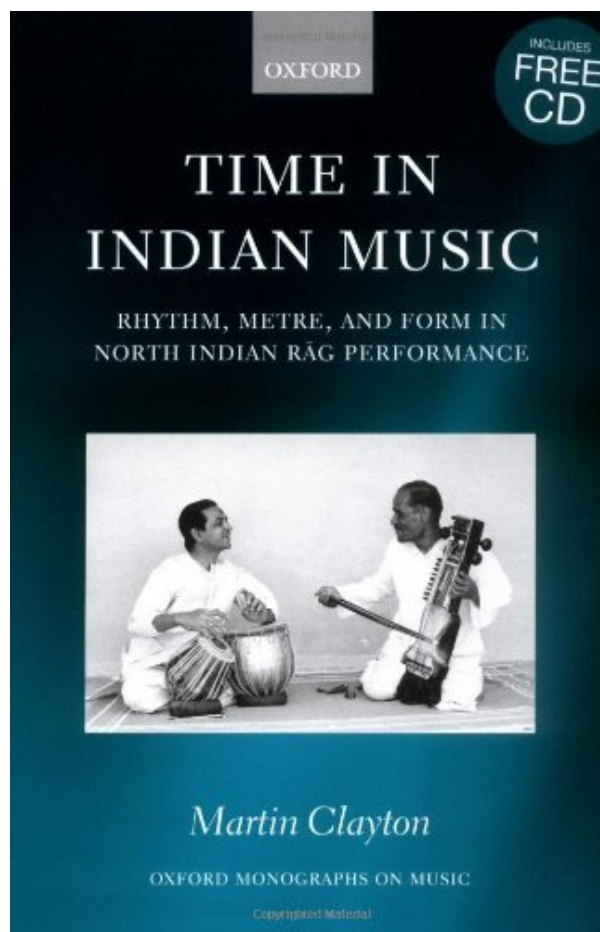


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# TIME IN INDIAN MUSIC

RHYTHM, METRE, AND FORM IN  
NORTH INDIAN RĀG PERFORMANCE



*Martin Clayton*

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## Review

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Time in Indian Music is the first major study of rhythm, metre, and form in North Indian rag, or classical, music. It presents a theoretical model for the organization of time in this repertory, elucidated and illustrated with reference to many musical examples drawn from authentic recorded performances. Written in a clear and intelligible style, it will appeal to anyone interested in Indian aesthetic forms and the study of musical time. The book includes a free CD of authentic recorded performances closely referred to in the text.

Note: The Kindle edition of this book does not include any CDs or DVDs.

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- Format: Kindle eBook

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7 of 7 people found the following review helpful.

this book is not really about Indian music....

By Bigfrog

This book sucks on so many levels but mainly because at its heart it's not truly about Indian music. The author makes observations about the music as an outsider which incidentally he probably could have made about 80s hair metal. I bought this book to supplement my knowledge of Hindusthasni music as a sitarist for almost 20 years. Rhythm has always been my weakness and I'm always looking for different ways of wrapping my head around it and also for new patterns to practice. I read half of this book before giving up and not once was there any discussion about any of the rhythmic patterns used in Indian music by the tabla player or instrumentalist. All discussion remains at the surface level of the music couched in academic double-speak. This is quite literally the first book I have purchased in ages where I want my money back.

7 of 7 people found the following review helpful.

Illuminating

By Amazon Customer

This book is an in-depth academic analysis of meter in North Indian music. Based on the author's doctoral research, the book includes theoretical perspectives, types and uses of tal, rhythm and meter in performance, and cross-culture perspectives. Clayton crafts his descriptions of meter and rhythm carefully so that they are general enough to cover all genres of North Indian music. As a result of this generality, much of the analysis can be applied to South Indian music as well. He points out that meter in North Indian music is hard to reconcile with "universal metrical" theory, such as that proposed by Lerdahl and Jackendoff, and he argues that any universal theory of meter must take into account North Indian music. Much of the book is highly technical and may only be accessible to specialists in music theory. Nevertheless, novices who are interested in Indian music will still find much of interest, as Clayton explains such topics as the sequence of events in an Indian classical concert, and the cyclic nature of Indian rhythms quite clearly. The accompanying CD contains clips that demonstrate many of the rhythms and meters discussed in the text.

1 of 1 people found the following review helpful.

Comparing Iranian Rhythm and Indian Rhythm

By Iranian Musician 01

It was 2002 that I first read the Clayton's book on Indian Rhythm. It was fascinating but I could not closely touch the rhythmic arrangements in that part of the world. Once I was introduced to a book by an Iranian scholar called Mohammad R Azadehfar on Persian rhythm entitled Rhythmic Structure in Iranian Music. The book accompanied by more than 100 audio tracks of Iranian music analyzed in the book. I had a chance of putting both books side by side and understood both books better. I recommend readers to take a comparative study on the concept of rhythm in Iran and India in order to get a full picture of musical structure in that part of the world. Rhythmic structure in Iranian music (2nd Edition)

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