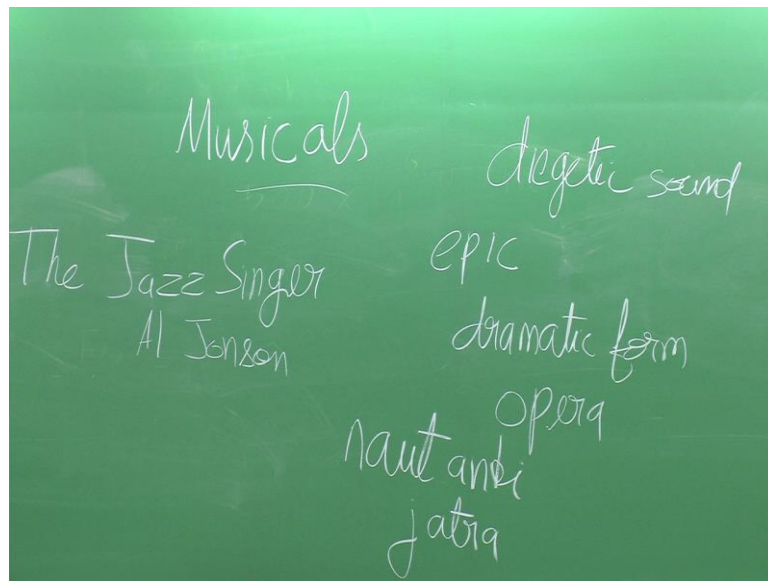


**Film Appreciation**  
**Prof. Aysha Iqbal**  
**Department of Humanities and Social Science**  
**Indian Institute of Technology, Madras**

**Lecture - 33**  
**Hindi Film Music**

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Good morning. So, today's lecture is about very popular and very interesting general the musical. Now I am going to talk about music for two reasons; one is because music all over the world, speaks universal language, we all know that. Also musicals as genres were; one of the foremost genres that gained enormous popularity especially when early cinema was on during the inception of cinema. So, beat Hollywood or Indian films cinema there is no getting away with musicals, and music songs, and dance and music in cinema. Now my lecture today is going to be divided into certain parts, I will be talking about the musical as genre generally speaking, I will also touch upon very briefly on what is sound, and its importance in the overall thematic structure of cinema.

Then I will talk about development of an growth of music and musicals of course, but also music and dance, song and dance situations in Hindi films. My lecture will be continued in the second part as Hollywood musicals, because that is how it all started its Hollywood musicals as you know influence, the way we perceived situations on screen. Or Indian screen of course, you know actors still sing and dance, we still have sound

tracks of films released and actors still lips sink to cinema to songs whether our cinema is still can we still be called musical genre or whether it is just song in dance situation. We are going to talk about all this the musical film is film genre in which songs sung by the characters are inter over into the narrative, this is what we have to remember in musical genre songs are inter oven into the narrative unlike the situations that we often find in our cinema were songs.

Just stick out they may be very popular they may be extremely harmable, but they rarely carry the narrative forward strictly speaking musical is genre, where songs take and dance situations take the narrative forward. This is the major difference that you should understand between musicals, and just song and dance routine, we have to also know that musical as generic is strictly speaking with consist of plot that integrates that necessitates musical numbers the songs usually advance the plot or develop the films characters some time they may also serve to break to cause break in the story line.

And then that is called production numbers although usually consider an American genre on Hollywood genre musical films from Japan, Italy, France, Great Britain, And Germany also have contributed to the development of the type, but of course, these are the not as influential or as well known as the great Hollywood musicals. The first musical was also the first talking picture the 1927 the Jazz singer, and it introduced the sound era of motion pictures the Jash singers was followed by series of musicals as it usually happens in the film industry to capitalize on the novelty of sound, when are the few exceptional films of the early period was the broad way melody released in 1929. We 1929 which also won the academy award for the best picture the musical film was natural development of this stage musical, because on broad way musicals were an established in very popular genre.

So, in films musicals were natural development after the emergence of sound film technology typically the biggest difference between film, and is stage musicals is there use of lavage back ground scenery and locations that would be not possible or hard to create or recreate on theater or in a theater musical films generally contain elements, which remind us of theater of performance often treat their song in dance numbers. Ss if there is live audience watching innocence the viewers become the audience, as the performance look directly into the camera and performed to it music. As we know stands from the very basic in stings of human beings and is one of the simplest forms of entertainment before cinema before theater, there was music in whatever form in folk

form in other any kind of popular form, but it was there, but it was very much part of our cultural heritage universal cultural heritage. Therefore, as an earlier form of entertainment film was heavily influenced by music, as we know the early film was characterized by number of theatrical tropes, and once sound was introduced it was, but natural that it had to be musical.

So, therefore, the Jazz singer was musical and very popular musical like that with the passage of time there has emerged an internal contradiction in the idea of the movie musical stylistically movies are made to resemble reality. We have been talking various forms of realistic cinema the British new wave working class cinema, we have been talking about Italian new realism, we have also talked about you know some of the earliest attempts made at realism in India also and in France in Germany. So, where is the question of people breaking into song and dance ritual. So, when the focus started shifting on depiction of reality as far as possible the position of musicals also started doing Italy musicals, we know they really resemble reality given that they largely depict characters who express themselves through song and dance, this is not very accurate picture of reality.

Now in this situation we will talk about our cinema Indian cinema largely, but Bollywood or Hindi cinema in particular, I am not mixing Bollywood in Hindi cinema there are settle distinctions. We will be talking about that also we know that there is something called middle of the road cinema, and also parallel cinema which is not strictly speaking Bollywood. So, let us talk about in two terms Indian cinema which has always been very musical as well as Hindi film cinema, now with not as much as editors to realistic port trail in Hollywood music achieves much more acceptable, and even our critical role in creating archive types in Hollywood film, when we talk about archi types you have already then plots you have already, then characters you know what are archi types, now you know that there are certain kinds of archive types.

So, it is usually the heroine that gets to sing the songs and also the hero, but rarely available comedian or an helper may be, but rarely Villon its rare movie where you will find the Villon's breaking into song. So, we have to understand that music and dance in our films they also re in force archive types. So, therefore, Hindi cinema remains an exception to the decline of the musical genre, and still in India and in Hindi cinema most of the film that are made they may not be categorized us musicals, but there is an over dose of song and dance situation even. Today we are not again please remember, we are

not talking about the middle of the road or the Avagadh experimental cinema or independent cinema. Again let us consider how the majority of films produced in the Tamil industry based in Chennai or Telugu industries based in Hyderabad; they are also musicals and have very generous doses of song and dances. Some experts may feel that musicals in Hindi films cinema, I have inspired revival of the musical movie genre in the west, and we will talk about this.

Let me discuss Hollywood musicals settle in the song in dance sequence have now become the dynamic essence or defining characteristic for Hindi films, I talked about digests few moments ago. So, the use of sound and music in film relates to the concept of digests, and my messes digests is the telling of story by narrator as opposed to the enacting of story through action, which is my messes the classical distinctions between the digests, and my messes, my matic mode is the difference between the epic poetry form and the dramatic form. So, the epic relates to stories by telling them through narration while drama enacts stories through direct showing or in enactment or embodiment in terms of classical politics. The cinema is an epic form that utilizes dramatic elements.

Therefore, this is determined by the technologies of cinematography camera angles, and editing even in his specially and temporarily continue scenes the camera chooses for us where should be looking at who we should be looking at in similar way editing causes us to move from one place to another, whether it is same space same room or across time across ah time or across cities even our across countries. So, editing decides where we should be taken. So, this cut is form of narration it is as if narrative narrator tells us that mean while you know we are in the other side or other place of the town or country.

Now it is for this reason that the story world in cinema is called digetic elements that belong to the films narrative world digetic elements thus, we refer two films digetic world sound in films is digetic, if it is part of the narrative relm or schema of the film for instance if character in the film is playing guitar or turns on song and dance situation on television. Then the resulting sound is digetic it belongs to the film. So, this is what we understand by digetic on the other hand, if there is a music playing in the background and the characters are not expected to be part of it or they are not, we are not told that they are also listening to it is termed as non digetic or even extra digetic.

So, digetic in other words belongs non-digetic does not belong in the sense the characters

are not aware of that sound. So, that is the difference between digetic and non digetic songs are digetic. Let us again remember that songs are also used to link scenes in the story when character progresses through the film through various stages for example, lets recall the famous song gonna fly, now that is from rocky.

Now this is played non-digetically as rocky makes his way through his training regiment on the top steps of the Philadelphia museum of art. So, this is scene that has remain in our collective consciousness; however, this is an example of a non digetic movement coming to Hindi films songs and music. So, I am talking about musicals where the story moves through songs and dance situation or through music, I am also going to talk about the major land marks in the world of Hindi cinema musical land marks. Now Hindi film music is as we always melting pot of influences from fork classical Jash rock and various global influences Hindi film music has always been situational, and it is rightly said that there is song for every situation falling in love or having your heart broken waiting for someone you love or the birth or death, there is song for every occasion of late. We have been also having films that function or almost appear to be, as if they are wedding videos, but this another story all together. So, there is song for every situation in Hindi films, now history of songs and music in cinema is started with our first talkie we have talked about this Almara which was 1932, and again hold your breath I am taking about movie called Indrasabha it had no less than 69 songs.

So, yes 69 songs in one film Indrasabha the music company attempt, we cut out the first film disk in 1932 for the film Madhuri. This was the era when music directors came into or came from rather the classical tradition, they were trained in classical music; for example, people such as Govind Rao Temme who start Jendekhan whose soon to be famous assistant was the great music director Naushad and also master in. So, these people were trained in the tradition of classical music, it was also period of star singers see when new films became talk, it was necessary to have those people who could also sing their songs. So, we are not in the era of play back singing as of now. So, at that even we did not have the culture of having play back singers star sung their own songs.

So, there are people like Nashing Banu Bahari Sanyal Durga Koote along with the greatest name of our kl sagar the great directors of this kind, I am talking with the late thirty. And then early forties and they were Mabuccan V. Shantaram, Gurudutt, Kamalam Rohi Vimal Roy Raj Kapoor all these people had a cane here for music Gurudutt of course, is little later. Then all these grades, but now we are in the era of play back singer

singing, now their films are noted for the excellence of the music apart from other qualities. Also the classical semi classical and folk music from the north, and the north west specially found place in the Hindi film music.

Now we are talking about the late forties early fifties, and one singer who stands tall among all these genres of cinema of play back singing is Latha Mangeshkar who became the voice of all the prominent hero in that times, such as Nargis, Geeta Bali, Meena Kumari and Madhubala with Kamala Murohiths Mahel and Raj Kapoor's Barsath, she consolidated her position as India's premier female singer. Now here is popular song from Albeli which is picturized on Bhagwan and Geeta Bali film; that is extremely unique in history of Hindi cinema. Even Indian cinema is Kalpana, its 1948 film, it was made by master the dance master Uday Shankar, it is unique an outstanding attempt to synthesis voice music dance and performance in films, it is it functions as musical metaphor and is noted for the use of lighting and the sets. And also the brilliant expression is stick camera work Kalpana's opening titles assert that all the musical instruments used on the sound track are Indian, and it is hope full of being worthy of India's cultural heritage, there was motive behind that film the emphasis on synthesizing modern and Indian attitudes and behaviors as well as taking pride in local traditions.

Today Kalpana is land mark film and was recently it is stored by Martinus Schortsusy who we have been talking about who is extremely interested in preserving cinematic heritage the film was also screened at khans recently. So, here is wonderful clipping from Kalpana Uday Shankar's Kalpana the dancing in 1953 Indian government created the Sangeeth Natak academy, where the main objective was to promote theater arts in India particularly theaters, such as Marathi Thamasha the Nautanky and the Bengali Jathra the fifties was momentous period, you know we are talking about the golden age of Hindi films, and it was period when color was introduced some remarkable movies are mother India [FL], and leader and also Ganga, Jamuna.

We have been talking about these films all along, these films were known for their high production values performances as well as music Mehubkhans, aunt was an all color romantic drama with Dilip Kumar playing Hollywood style swash buckling hero. So, the music was by Naushad, and here is song from Khan music of this period is also noted for the high quality of its lyrics see generally we talk about the lining quality of lyrics in Hindi films. This was not always the case once upon a time the greatest mines collaborated on cinema, because cinema was considered high form of art. We still have

certain film makers who are making excellent films, and not just massive entertainers although as cine enthusiast.

We should have nothing against massive entertainers also, but if you are talking right about massive and very high broth and there was time when the greatest of all poets were penning Hindi film lyrics as well. So, one such great was poet Sahil Ludhian who wrote some of the most memorable songs for Gurudutt especially for his film Pyasa which was 1957 film and then we had other re noun lyrics such as Shailender, and also Shakil Badiany, Majrooh Sultanpuri who all did excellent work at that time the fifties is also time. So, we have been talking about that the great stars of that period Dilip Kumar Raj Kapoor Dev Anand all their films are unique for their music also apart from other factors as well. Now I am talking about the fifties and great rebel star Shammi Kapoor whose arrival on scene rolled the emergence of new kind of hero, Shammi modeled himself after teddy boy image along with this new kind of hero made it important to introduce new kind of music.

So, here is very interesting song from one of Shammi Kapoors earlier hits [fl], the great composers of his time. We were talking about Naushad, but then there were also greats like sham as debar man Gopi Ayyar and Shankar Jaikishen short to fame with Raj Kapoors Barsath and revolutionized the Hindi film music, there film for their song and music for Barsath was ground breaking work music is started breaking away from classical tradition and became more excessable and suited for the taste of the masses, here is song from Barsath Shankar Jaikishen. The other great of this period was as debar man whose compositions were often influenced by his huge repertoire of folk tunes from north east, he is now mostly remember for the compositions he did for Vimal Roy Dev Anand and also Gurudutt. Here is remarkable song and dance situation from jewel thief; jewel thief directed by Vijaya Anand and his starring Viayanthimala, and Dev Anand and music by S D Burman what this brilliant seen brilliant sequence, and see how performance dance music rhythm choreography and sets all gets synthesized into something.

So, wonderful O P Nayyar is another great name from that period, he is star composer in the truest sense of the world is often called the rhythm king of Hindi cinema. So, before R D Burman, there was a O P Nayyar hone in a year regularly teamed up with Rafi, Shamsad Begum, and Asha Bhosle and successfully composed for actors, such as Dev Anand Gurudutt Shammi Kapoor Joy Mukherji, and is remembered for his folks song

although he did try his hand with classical music as well, but that was not to frequent although he did everything most brilliantly.

So, here is song from [FL] 1965 movie. We are in the mid sixties now and this period saw the emergence of music composers, such as Kalyanji, Anandji and also Laxmi Kanth Pyarelal. Laxmi Kanth Pyarelal has struck gold with films, such as Paras Meetha and though he then continued the success straight with films, such as Amara Goranahy, Bobby, Rotti [FL] Sargam, Karam and Karz. They were constant favorite of directors, such as Manmohan Desai, Manoj Kumar and Subhash Ghai, Laxmi Kanth Pyarelal are credited with giving us the maximum number of hit songs during the seventies, and also the eighties.

And then I come to one of the most beloved and popular music director of all times, the great R D Burman; R D Burman influences included Jazz, Latin folk, and several others. He was an avid absorber of cinema of global cinema global music though, he started off with film [FL], which did not do well how although his music was noted his groundbreaking work came with Dev Anand's Hare Rama Hare Krishna, he introduced new kind of sound to Hindi screen with new sensibility, and also new musical instruments. He also gave importance to sound and orchestra including background music watch his [FL] as well as Sholay, and you will find that he worked magic with the background scoring as well the seventies was also the period when Amitabh Bachchan dominated the scene with his intense brooding image of angry young man music and romance took back seat in cinema. However we have memorable music in Bachchan films also such as Kabhi Kabhi, Don, Mukhadhar Ka Sikandar, Yeh Dillagi and Silsila, I like to end with this memorable song by R D Burman with the two greatest super stars of Hindi films Rajesh Khanna and Amitabh Bachchan in Namakaram, this is Rishikesh Mukherji Film Rishikesh Mukherji, the great director who often collaborated with R D Burman in several films.

So, thank you very much. We will continue with our next class on Hollywood musicals.