

INDIAN CLASSICAL MUSIC: BOON FOR INDIAN FILM INDUSTRY

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Abstract

Music is the supreme medium of expressing the feelings of human beings in the world. Whether we talk about India or abroad, everyone is occupied with the magic of music in its various forms. For example, if we talk about a perspective that what makes a type of music famous or catchy? Suddenly “ABC movie” comes in our mind. Or if we ask someone about what’s your favorite song then our mind directly recognizes the movie from which that song actually belongs to. Hence, this research paper reveals and explains how the Indian classical music is a boon for Indian film industry. As we know – “Old Is Gold”, therefore; Indian classical music also has sprinkled its aroma and the beauty in Indian cinema. 70’s – 80’s music of Indian film industry shows higher dependency on Indian classical music. Also, paper describes the impact as well as list of few songs in details. In last, there will be the conclusion - based discussion on some real facts those easily could be seen in this 20’s century of Indian music cinema.

Keywords: Indian Cinema, Indian Classical Music, Film, Classical Vocalist

INTRODUCTION

Since the beginning of creation, men have been wondering in search of happiness and entertainment. Humans have always been thinking and doing possible efforts of making harmony with creation. Art was born to express the beauty of nature and the human emotions and music is the foremost art from other five arts. There are some words by famous poet W. Shakespeare that – “If music be the food of love, play on.”¹ Hence music never could be avoided from any side of human being. From birth to death or a human being music remains ever. Music takes us from sadness to happiness. These days, everyone is occupied with lots of work and load of business. Human feels to let’s escape at least for few moments, here music works like a medicine. Today, music is the part of everyone’s life. A day starts with devotional songs and ends with sweet and melodious Ghajals and Geet. Because of technology and its advancement from a taxi to any private BMW car everyone is fond of Radio and FM music. There are some surveys has been done over this. A report presented by “*Exchange for media*” -1Aug, 2017 in some cities like – Hyderabad, Ahmadabad, Jaipur, Bangalore, Chennai & Lucknow – the report states that more the 64% of people listen FM radio every day.² Hence radios has increased the craze of listening music and now internet is available everywhere so people now prefer YouTube, Soundcloud, wink music app etc.

OBJECTIVE OF THE STUDY

The main objective of undertaking present study is to analyses the ragas present in the songs of Indian Music Industry.

INTERPREATATION

The survey from – *Just Smart Mandate Report*, 17Aug, 2015 that – listening music over radio and internet it's the 3th most preferred activities of human being these days.³

Therefore, it could be concluded that everyone loves music with its lyrics or its movie. Even today in the era of urbanization people still prefer old songs of 70's and 80's. Everyone loves voice of Lata Mangeshkar and Muhammad Rafi. This is only because of that our Indian classical music has its own aroma and beauty as well as its wonder aesthetics. Whether it is classical music or light music the magic of ragas is there. The combinations of specific *swara* makes any tune into a beautiful melody that pleases our ear and calm our mind instantly.

If we talk about our Indian cinema we must be go through some facts in the history of Indian cinema. During old days, every singer as well as composer has their classical music background, hence that could better understand the aesthetics of Indian classical music its beauty. In past, when the classical music was hidden and occupied under the thick walls of courts, Indian cinema was the one of best way to make them popular and become earning source. Indian cinema given many lives to such immature artist as well as established artists to show their talent in cinema as well. Along with radio television given the exact way to showcase their magical voices to all the people of country and this only could be possible because of cinema.

If we talk about history of Indian film industry we must start from the beginning of its starting. There were only 'Silent movies' in past times, but first time in the history a spoken movie came into its existence and become precedential.

First Spoken Movie Indian Cinema: - *AlamAra*- the first movie in 1931 and directed by Adreshir Irani. 'Alam Ara' recorded as the first Hindi film of Bollywood. Alam Ara debuted at the Majestic Cinema in Mumbai (then Bombay) on 14 March 1931.⁴ The first Indian talkie was so popular that "police aid had to be summoned to control the crowds." The film was houseful for the next 8 weeks of its release. It was advertised with the tagline "All living: Breathing 100 per cent talking:"⁵ This movie was based on a *Parci Play* and written by Joseph David. Both the movie and its music were widely successful, including the hit song "De de Khuda ke naam per", which was also the first song of the Indian cinema. It was sung by actor Wazir Mohammed

Khan who played a fakir in the film. As playback singing had yet to start in Indian cinema, it was recorded live with musical accompaniment of a harmonium and a tabla. One major fact of this any film in the history hasn't recorded of total 78 actors for the first time recorded their voices. But unfortunately, there is no known copy of the film available today.

Hence, also the revolution started for classical music to be presented in its various forms i.e. Light classical or devotional compositions. During such films actors were the singers in the movie because initially the compositions prepared according to suitability of singer as light classical based but after such revolution of spoken movies like "Alam Ara" – new trend started of hiring singer specially. Now a new scope for singers got introduced as their career. When, there was trend of silent movies musicians with harmonium, Tabla, Violin or Flute beside the screen and plays the music as needed according to the current scene being displayed on screen. But because of such spoken movies, now there is no limitation of composing songs suitable according to actor because now singers are hired from outside. For example – for the movie such as Baiju Bawra, Ustad Amir Khan sahib and Pt. V. D. Paluskar sang the song – "Aj gawat man mero jhoom ke"⁶. But before this, songs were composed on folk tunes.

Jaddan Bai – (mother of famous actress - Nargis) was the first women in the history of Indian cinema who contributed her role in the film - 'Talish-ae- Haq' in (1936) as director of the film and also composed a thumari for this film – "Ghor ghor ghor barsat meharwa"⁷.

In 1936, movie – "Hridya-manthan" song composed on raga in Gunkali as "Damru Har kar Baje" and presented in Dhrupad Style.⁸

Such great maestros of early era of Indian cinema as – Pankaj Malik, Kanan Devi, Naushad, SD Barman, KC Day, Jaydev, Lakshmikant – Pyarelal & many more have molded such critical music-based songs into number of beautiful melodies with a touch of light classical music. Along with them, we can't forget Pt. V. N. Paluskar who contributed a major role in Indian classical music as creating 10 Thaats where all the raags comes under such system. Hence, there are some examples of Raga's based songs in Indian cinema as are following⁹:-

Sn	Geet / Thumri / Ghazal	Raga	Singer	Film
1.	Jab Dil ko Sataaye Gham	Jonpuri	Lata Mangeshkar	Sargam
2.	Tarana- Deem ta-deem	Jonpuri	Lata Mangeshkar	Shiv Bhakt

3.	Ajhun Na Aaye Balam	Sindhu Bharavi	Md. Rafi & Lata	Saanjh Aur Savera
4.	Swere Waali Gaadi se	Sindhu Bharavi	Md. Rafi	Laad- Sahab
5.	Ye Zindagi usi ki hai	Sindhu Bharavi	Lata Mangeshkar	Anaarkali
6.	Suhaani Chandani Raaten	Sindhu Bharavi	Mukesh	Mukti
7.	Tum Aa Gaye Ho	Sindhu Bharavi	Lata & Md. Rafi	Aandhi
8.	kal Naye Paaye Jiya	Addana	Lata Mangeshkar	Chhoti si Mulakaat
9.	Aaj Gawat hai Man Mero	Desi	VN Paluskar and Ustad Amir Khan	Baiju – Bawra
10.	Ud ja Bhanwar	Darbaari Kannada	Manna Day	Raani Roopmati
11.	O Duniya Ke Rakhwale	Darbaari Kannada	Md. Rafi	Baiju – Bawra
12.	Tera Man Darpan Kahlaaye	Darbaari Kannada	Asha Bhonsale	Kaajal
13.	Tumhe Hi Ghar Ghar Kahlaya	Darbaari Kannada	Mukesh	Bhaabhi ki Chhudiyan
14.	Jaane Kahaan Gaye Wo Din	Shiv Ranajni	Mukesh	Mera Naam Jokar
15.	O Saathy Re	Shiv Ranajni	Lata & Kishore Kumar	Mukkadar Ka Sikandar
16.	Kisi Najar Ko Tera	Bhairav	Bhupender & Asha Bhonsale	Aitbaar
17.	Samay Dheere Chalo	Bhimplasi	Bhupender & Hajarika	Roodali
18.	Chanda Hai Tu	Bhupali	Lata	Aradhana
19.	Ham Tere Pyar Mein Sada	Des	Lata	Dil ek Madir
20.	Ham ko Man Ki Shaanti	Kedaar	Vaani Jairaam	Guddi
21.	Prem Jogan Ban Ke	Sohni	Ustad Bade Ghulam Ali Khan	Mughle Azam
22.	Shuro Jhonkare (Bangali)	Jonpuri	Ustad Munawar Ali Khan	Jaijayanti

CONCLUSION

Along with such tracks, there are thousands of songs recorded based on other ragas like – Kalyaan, Todi, Assavari, Bageshwari, Rageshwari etc. Most of compositions based on raga – kalyaan and darbaari still are common in this era of urbanized music. Here we can conclude that people may come and go but journey of music never ends. We cannot even imagine Indian cinema without music because when there is any act in the movie there will be the music in its various forms. Without music cinema is incomplete. Due to multi linguistic indian states, we are getting entertained with number of forms of music from every corner of India whether its Hindi, Punjabi,

Rajasthani, Gujrati etc. all states are having their own aroma in the music. Today, new generation is running towards the urbanized world and electrifies music but they must understand the real aesthetics of music only lies in the its culture and classical music is our culture and traditional ethic we must not ever forget its values. We are really blessed one today because of our great India as well as its great music.

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