

CLASSICAL MELODIES IN BOLLYWOOD

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India's music industry has always been dominated by the soundtracks churned out by Bollywood. Recorded by side musicians and so-called "playback singers," this bouncy, upbeat pop music is then lip-synced by the film industry's mega stars and receives nearly limitless promotion through TV trailers and the India's music video channels. But even though famous playback singers and singer-composers occasionally perform at socialite weddings and awards ceremonies, the combination of Bollywood's heavily produced studio sound and the dominant role of side musicians rather than bands has until recently prevented the evolution of any real live music scene.

Non-Bollywood pop music now accounts for as much as of the market — dramatic changes from yesterdays complete dominance of film and devotional music. Digital music will be the key driver of growth for India's music industry in the present and future. That could be the web-savvy indie bands' chance to shine. The Internet has been the biggest boon, to the people and it's become fairly easy. The Indian sub-continent, which has witnessed the flowering of art and music, dance and drama for over 3000 years of its history, had formulated norms, regulations and ground-rules for celebrating the beautiful in life — be it art, music, drama or even spiritual philosophy.

RASA THEORY IN CINEMA

The famous Theory of "rasa" propounded by Sage Bharata refers to the quintessence in all art forms--- often identified with their inherent, emotive constitutions. Besides, they are conceived to treat an emotive theme or to communicate a distinct emotional flavor or mood: joy or melancholy, anger or compassion, eroticism or devotion.

The aesthetic experience, "rasaswadana", literally means 'tasting of the flavor'. In the case of music, there is a clear emphasis on sruti (DRONE) which necessitates, the forceful adherence to drone in unison. Adherence to sruti (DRONE) involves, discipline in Indian musical experience. At the same time, there is no dearth for freedom which is available aplenty, thanks to the tonal flexibility offered by the raga system.

When we listen to a Hindustani raga, different types of Todi (Minor-2, 3, 6 and Major 4) especially Vilaskhani Todi and Durbari Kanhada, we can perceive a subtle tragic vein. Despite an emotional upheaval, offered by the meandering raga with its upward and downward swings, sruti purity is strictly maintained by the drone emanating from tanpura(A Drone instrument), which constantly reminds the artist, not to go by the ups and downs you witness around. Thus, the rasa system (emotion and intelligence) go hand to hand in Indian musical experience. This enables one to achieve a state of balanced mind, -- a mental restructuring, highly recommended by the Indian spiritual culture. It is fairly well-known that all Indian classical systems of music trace their origin to folk music, which is as old as the human history of the sub-continent.

Folk music has successfully co-existed with classical music for many centuries. Several classical ragas in Indian music such as Khamaj, Kafi, Bhairavi, Desh, Tilang, Tilak kamod, trace their roots to folk music. As we experience music, be it folk or classical, Indian or Western, we invariably recall our individual life-experience. Just like in Indian music, ascending and descending scales reflect the beautiful rasa (Feelings) of the Melody. The same way it is similar to the ups and down of human's life. Vertical structure in western music such as chord, counterpoints etc make us feel the collective support which comes to us in our lonely journey of life. Continuity of notes or phrases despite all those twists, bends or changes reminds us to be always optimistic and to look forward to life with confidence and courage.

Gamakas(shaking of the musical notes)are those delicate graces, oscillations, shakes and embellishments of notes that make the music typically Indian. Indian music system acknowledges 10 types of gamakas, called dasavitha gamakas—all of which can be seen in a single musical piece of the

18th century set in Raga Bhairavi. Sangatis, represent the pleasing twists and turns of a melody. Rendering gamakas cannot be learnt through written notations, but only through oral learning. As the gamakas define the characteristics of a particular raga, they are fiercely preserved by the traditional music systems,.

During Bhakti (Devotional) movement in India, music was taken more as a spiritual ecstasy rather than a sensory stimulation. Even shringara rasa (beauty and happiness) noticed in ragas like Khamaj came to be interpreted as the cementing force between Jivatma (microcosm) and paramatma (macrocosm). Rasa swadana can thus, lead us either to a detached state of awareness, or to the world of sensuality. It all depends on our mental make-up and the type of music we tend to choose.

The theme of classical Indian music is to give character to Music. Character has its roots deeply laid in the tonal quality of the notes with rhythmic melodic progression. The tune (Song) is the outward embodiment whereas Character is its very soul. The process of bringing out the full beauty of this soul, through melodic progression is called Aesthetic of Music. Every Classical song has a poetic theme. This is usually very simple in nature. It may be in praise of God or a mythological deity. It may concern itself with lovers with the conventional slip between the cup and the lip.

For Example, If we go through the involvement of classical music in the Bolywood (Indian Cinema), We find that a particular Indian musical Kalyan scale (Lydian) which is said to be a Shringara rasa scale(Beauty and happiness),Musician with his talent may compose different feelings of expressions in the same melodic scale.

In the year 1968 Hindi Movie SaraswatiChandra's emotional song (Chandan sa badan)was composed for a happy mood. This movie beat all the odds. The movie focused on heroine and a relatively with the hero of the film. The music maestros, Kalyanji – Anandji, provided some of the most memorable music to the songs. Saraswatichandra was the last movie to be made in black and white in India. Go to the following link and feel how the effect of emotional happiness created with Lydian scale (http://www.youtube.com/watch?v=K_dTI_GI-DE)

If we listen this melodic Lydian scale song of the 1958 Hindi movie"Parvarish"-Aansu bhari hai ye jeevan ki rahen sung by the same musician, we realize the feelings of emotional desperate packed with sorrows. Just click the link below and compare the feelings expressed. As we know music has no language. Do not go for the text. Realize the melodic pattern with rhythmic tempo. (<http://www.youtube.com/watch?v=hyK-ZNZ7T-E>)

Another movie of 1969's-"Khamoshi".The same Lydian scale used in the popular song, sung by Kishore Kumar- "Voh sham kuch ajeeb thi",gives the impact of extremely emotional affection of joy with two way feelings of love. Visit the URL and feel it the rasa of Indian impact of melodic scale. (<http://www.youtube.com/watch?v=glmRLxt48EY>)

Movie Dhadkan (2000)'s song "Tum dil ki dhadkan Mein"-The same song gives the twin impact of Emotional happiness and also desperate mood in a two different situations: The lover is sensitive to their emotions and gives their plenty of time and space. Then their lives are turned upside down. (<http://www.youtube.com/watch?v=HgGra3dWc-I>)

Same song in a desperate sad mood in a different situation. (<http://www.youtube.com/watch?v=snWIBcaG9-Q>).

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