

THE MUSICAL LANGUAGE OF INDIAN FILM SONG IN THE 1940S

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ABSTRACT

John Caldwell: The Musical Language of Indian Film Song in the 1940s
(Under the direction of Philip Vandermeer)

This study examines the musical language of Indian film songs in the 1940s, through the last years of British colonial rule and into the early years of national independence. I analyze a small set of film song exemplars to explore how the Indian classical and folk traditions provided cultural capital for the nationalist project even while the values of the film song industry included an omnivorous cosmopolitanism, a love of novelty, and a playful experimentation with genres, forms, instruments, and other musical parameters. I trace the discursive tension between film composers' anti-colonial stances and their experimentation with Western orchestration and harmonization, operatic idioms, Latin rhythms, Arabic intonation, and other non-Indian musical resources. India's struggle for independence thus brought the freedom both to repudiate and to re-inscribe the past, while drawing from a global lexicon of musical symbols.

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Introduction

This study examines the musical language of Indian film songs in the 1940s, particularly across the period of Partition. The 1947 Partition of colonial India into the modern republics of India and Pakistan was a period of enormous upheaval in all sectors of society. Almost a century of struggle for independence from British rule culminated in bloody riots, pogroms, and the largest migration in human history. Although the causes and narratives of Partition have been studied in depth, the relationship between popular film music and anti-colonial and post-colonial discourses during this era has not been much explored. I approached this study assuming that film songs would somehow change over this period, i.e. that film songs written during the twilight of colonial rule would differ in significant ways from film songs written after the violence of Partition had ebbed and India celebrated its new independence. I also assumed that I would detect the impact of the decolonization project in the music and in discourse about music; in particular I expected to discover that the Indian classical and folk traditions, as sources of cultural capital, would be explicitly re-inscribed by film song. The classical and folk musics of India, I reasoned, would serve as wellsprings of resistance toward Western cultural imperialism before 1947, and as key resources for the nationalist project after independence.

I sought evidence for my hypothesis in a small set of film song exemplars, taken from four film soundtracks. These films were chosen for their popularity in terms of commercial success, and as generally musically representative of their time (Ranade p. 121 ff.). I limited my study to two films each by two different music directors¹: Naushad Ali (1919-2006) and

¹ The term “composer” is rarely encountered in Indian cinematic discourse; although the creators of film music were certainly composers as well, the title “music director” is used preferentially to capture the broader range of duties and tasks they performed as well as the notion that they were an integral part of the larger production team. For the purposes of this study I will use the terms “composer” and “music director” interchangeably. In Hollywood, the term “music director” or “music supervisor” connotes a

Khemchand Prakash (1907-1950). For each music director, I chose two films that bracket 1947. For Khemchand Prakash I selected *Tansen* (1943) and *Mahal* (1949); for Naushad Ali I chose *Rattan* (1944) and *Dillagi* (1949). In part I chose these particular composers because they were equally successful – in commercial terms – before and after Partition. Despite Khemchand Prakash's premature demise in 1950, his post-Independence films experienced high levels of popularity; Naushad Ali remained one of the most acclaimed film composers until well into the 1980's. In other words, *ceteris paribus*, if similar changes could be discovered in the music of both composers spanning the years around Partition, these changes might be attributed to shifts in film song styles and the public taste, rather than the individual musical development of the composers themselves.

I chose to limit myself to four films as a way of controlling the scope of this project, but I also draw upon extensive research on the entire trajectory of Indian film music from 1931 to the present. I have listened extensively to other songs from the 1940s as well as the adjacent decades, and I have watched and studied many other films from this era.² In this way I can be reasonably confident that the films and songs chosen are representative of their era and typical in style, even while being salient in terms of popularity.

As I began listening to the music of these four films, I quickly discovered that many of my assumptions were called into question. First, there was a surprising degree of continuity across the span of Partition; both composers seemed essentially unaffected by historical events at least with respect to their musical production. Although migrations to and from Pakistan resulted in some personnel changes in the Bombay studios, it wasn't until later in the 1950s that vocal styles changed noticeably. More specifically, the musical values of the film song industry

more specific set of job descriptions, e.g. serving as a liaison between the creative and business departments of film music production.

² Much of my knowledge is derived from the fact that I have co-hosted a Bollywood radio show for the past 18 years, I have an extensive personal collection of recordings, and I interact regularly with amateur and professional singers of this repertory in the South Asian communities of the United States.

remained essentially constant and these values include an omnivorous cosmopolitanism, a love of novelty, and a playful experimentation with genres, forms, instruments, and other musical parameters. Despite the undeniable presence of anti-colonial discourses in statements by Naushad himself, both composers experimented with Western orchestration and harmonization, operatic idioms, Latin rhythms, Arabic intonation, and a host of other non-Indian musical resources that complemented and complicated their use of Indian classical and folk material.

How could I best interpret the dual themes of continuity and diversity informing Indian film music in this period? While the pundits were nurturing the post-independence renaissance of Indian social and cultural values and attempting to re-create “native” art forms, the wayward film industry continued to undermine the nationalist project with its aggressive cosmopolitanism. Was this more than just the quotidian conflict between classical and popular musics, the former invested with cultural capital while the latter captures lucrative market share? I will demonstrate how my analysis of the music itself led me to a new hypothesis: that Naushad, Khemchand Prakash, and many of their colleagues espoused musical globalization not as a concession to colonialism, but as a post-colonial assertion of compositional virtuosity. They proved again and again that they could write *rāgas*, arias, *ghazals*, jazz, *qawwalis*, tangos, etc. with equal facility and inspiration. If anything, independence gave these composers new freedom to experiment with “world musics.”

Throughout this study I will use the shorthand term “Bollywood” to refer to the Hindi-Urdu language Indian Cinema, although many object to this term because it implies that Bollywood is derivative of Hollywood. I will also employ the term Indian Cinema although this is even more problematic and misleading. Slightly more than one third of Indian films are produced in Mumbai but not all of these are in Hindi-Urdu. To complicate matters further, many Hindi-Urdu films are produced elsewhere in India, and it is not uncommon for a Tamil or

Telugu film to be produced in a Hindi-Urdu version as well in a studio in Chennai (Madras) or Hyderabad.³

In approaching this study of Hindi-Urdu film song during the 1940s, I use a combination of several theoretical approaches. I explore both the historical context of these songs, and look closely at the music itself, analyzing it from a number of angles. My objective is to address the following questions: What was the position of film songs in Indian musical discourse in the 1940s? What can we say about these songs in terms of melody, rhythm, harmony, orchestration, form, etc.? What are the characteristics and values found in popular film song? Did these characteristics and values change during the course of the decade? What is the role of Hindustani classical music in the development of film songs? Do the songs incorporate subtexts, symbols, or resources from non-Indian musical traditions? How are Western common practice notions of harmony incorporated into these songs, if at all? How do we approach the composite nature of film songs in terms of musical points of reference? How are the melodies constructed? Does the analysis of rhythm, melodic shape, harmonization, etc. help us interpret meanings, and how do musical meanings and textual meanings interact? Do the songs of this period contain examples of “stylistic mediation” or “cosmopolitan mediation” as defined by Jayson Beaster-Jones?

³ The term “Hindi film industry” is often used by convention when referring to films whose language is actually Urdu, i.e. depending largely on a Persian and Arabic lexicon. In this study I will continue to use the term “Hindi-Urdu films” as an assertion of historical and cultural reality. The application of the term “Hindi” to Urdu was a relatively late intervention; Hindu religio-cultural revivalists in the late 19th century strove to replace the Perso-Arabic script and vocabulary of Urdu with the “indigenous” Devanagari script and a Sanskrit-derived lexicon. These revivalists were partially successful: upon gaining independence, Urdu was officially rechristened “Hindi” in India and the Devanagari script was promoted in preference to the Urdu script in government schools and educational institutions. I say “partially successful” because the Sanskrit-based lexicon never really caught on outside official government contexts, and the film and popular music industries have continued to use the Perso-Arabic vocabulary of Urdu to the present day.

Discourses

Several scholars have explored the concepts of decolonization and national identity in Indian popular cinema (e.g. Chakravarty 1993, Hogan 2008, Sundar 2008). In general, the cinema contributed to the nationalist discourse through several avenues: recasting of “national” myths, most often the Hindu epics, idealization of the peasants and workers in opposition to corrupt industrialists, promotion of unity in ethnic and religious diversity, and suspicion toward modernism and globalization. Studies of Indian cinema, however, largely ignore film music considered as music, focusing only on its role within the cinematic narrative. The present study attempts to address this lacuna in the scholarship by reading the discourse of Indian film song on its own terms, looking for the deployment of styles, genres, idioms, and symbols and the meanings they construct.

A close study of film song must confront at the outset several difficult questions. Can a film song, or a set of songs from a particular film, be said to constitute a unitary “work” of art with an internally consistent constellation of meanings (Goehr 2007)? Film soundtracks, like musical theater and opera, are almost never the work of a single creator; many people are involved in the creation and production of these performances, including audiences whose reception participates in production through a series of feedback loops. Film songs in India were until recently consumed primarily in the form of commercial recordings, adding further complexity as the work of a relatively small group of individuals is produced, packaged, and marketed by an exponentially increasing number of participants. In the Bombay film industry, the studios, directors, editors, and producers make creative decisions that often have enormous impact on the songs as audiences eventually hear them. Although one might think that the participation of so many creative individuals in the production of mainstream film songs makes it more likely that these songs will somehow capture the tenor of the time, it seems rather that the arbiters of mass media largely gloss over historical and topical references in the pursuit of profits and market penetration.

This may explain in part why the film songs of the 1940s remained so consistent through the decade with respect to style and musical language. Despite the upheavals of Partition on the borders the film industry didn't fundamentally change and the successful formulas, even liberally spiced with novelty, continued to translate into commercial success. But the climate in which profit-seeking film producers operated was, by the late 1940s, increasingly modulated by a left-progressive aesthetic inspired by emergent Nehruvian socialism. While national leaders like Jawaharlal Nehru and Mahatma Gandhi had mixed feelings about popular film, they both recognized its enormous capacity to reinforce or undermine the project of nation-building.

Nehru and Gandhi were not the sole arbiters of Indian taste, however. As Independence from colonial rule approached, we can identify the presence of three differentiable discourses vying for dominance in public debates on the desired direction for Indian culture:

(A) Revivalism/Nationalism: Proponents of Indian nationalism imagined India as a homogeneous nation with a glorious classical past and a long, continuous history. According to nationalist ideology, periods of Muslim and British rule were aberrations to be deplored. Nationalists called for the rejection of foreign cultures and the revival of ancient indigenous religious cultural traditions including music and dance. Examples of this school of thought include activist Bal Gangadhar Tilak, novelist Bankim Chandra Chatterjee (Chattopadhyay), Swami Vivekananda, and Swami Dayanand Saraswati. Largely from Brahmin, or upper caste families, these leaders sought to create a universalized Indian culture based on Hindu ideals (McDermott 2014).

(B) Reformism/Modernism: Reformers saw India as a diverse community bound by a shared past and a common struggle along the path to modernity. They called for a rethinking of tradition in light of Enlightenment values of social justice and equity, while acknowledging that these notions were imported in part from the West. Sir Sayyid Ahmed Khan, a late-19th century Muslim reformer, and literary icon Rabindranath Tagore sought greater collaboration with the British intelligentsia. After the turn of the century, the Reformers' approach became

increasingly populist and internationalist: the influence of Marxism is clearly evident. Mahatma Gandhi and Jawaharlal Nehru, who were both educated to some extent in England, used the discourse of reform and social justice effectively to confront the British on their own terms (McDermott 2014). The core leadership of the Indian National Congress likewise espoused and propagated this discourse. After Independence the modernist vision of Art for the transformation of society – as opposed to Art for Art’s sake – impinged upon the film industry and writers, film-makers, and visual artists formed groups with the word “progressive” or “people’s” in the title.

(C) Cosmopolitanism: This discourse was not articulated as explicitly as the previous two; rather it becomes apparent in retrospect that at least with regard to cultural products like films and popular music India was a heterogeneous construct held together weakly by a lingua franca (Urdu-Hindi) and a shared albeit diverse set of traditions. The colonial period witnessed an increase in cultural flows not only between India and Britain but between India and the rest of the world, and these were embraced by film composers as a refreshing invigoration of what was perceived as a stagnant Indian tradition. The composers that are the subjects of this study, Naushad Ali and Khemchand Prakash participated extensively in this discourse. Naushad, in his autobiographical writings, equated his brand of cosmopolitanism with populism: in his view neither the revival of classical traditions nor aesthetic progressivism could succeed if they flouted popular appeal (Naushad 2004).

The Life of Indian Films

The Indian film industry remained surprisingly free of colonial intervention from its inception in 1913 through the rambunctious years of the freedom struggle. The studios and production companies were always owned and operated by Indians, although there were several German and Austrian émigrés who worked on Indian films. There is insufficient space here to recount the early history of the Indian film industry, but it is important to note that Indians

made film-making their own within a few years of the first Lumiere Brothers demonstrations, often positioning Indian film as an assertion of native culture against British colonial cultural imperialism. The first Indian feature film, Dadasaheb Phalke's silent *Raja Harishchandra* (1913) was said to have been inspired by an early British film on the life of Christ; already the oppositional stance of Indian film-making is evident. British and other foreign films were circulated in India, but more sparsely during World War II, and the Indian response seems to have been more oriented toward competition than emulation. By the 1940s it is safe to say that Indian film audiences had well defined expectations, expectations that foreign films could rarely meet having not been produced for the Indian market.

In the 1940s film song lyrics were often progressive, and even obliquely revolutionary (Mir 2006), but the colonial censor board often remained oblivious (Kaul 1998). Regional censor boards had been set up by the Indian Cinematograph Act in 1920; after Independence these were combined into the Central Board of Film Certification which continues to operate today in the same way the Motion Picture Association of America functions although the latter is self-regulating and the former is a statutory government body. In any case, throughout the 1940s the Indian Censor board in Bombay was on the alert for films with rebellious content, but film-makers were creative in smuggling resistant messages into films without being overtly anti-British (Jaikumar 2006; Kaul 1998).

It should be recalled here that Britain and colonial India were embroiled in World War II and its aftermath for most of the 1940s, and for this reason the British may even have fostered the notion that cinema was escapist, lowbrow, and a handy way of distracting the masses. Films were certainly populist: many films were "mythologicals," based on the Hindu epics or historical legends of India and Persia; others were simple love stories set in generic villages where the villains were lecherous money-lenders or scorned lovers. Some films, however, portrayed tyrannical – if mythical – regimes against which the heroes and heroines struggled for the people's freedom.

The film industry itself had grown out of the 19th century musical theater tradition, and inherited many of its conventions and source material. Shakespeare and later British novelists were drawn upon for stories, but not as much as the Hindu epics and the Persian *Shahnameh* and the *Arabian Nights*. By the 1940s Mughal and ancient Indian history had become a major source of cinematic material, as had the novels of early 20th century Indian writers. We will see how the Western genre of gothic horror, appeared at the end of the decade; the “curry western,” adventure, and fantasy genres had emerged somewhat earlier.

Every small town had at least one cinema hall, while larger cities had many. The main floor “orchestra” seating was cheap enough for almost anyone to afford; the mezzanines and balconies featured private stalls and boxes for more wealthy patrons. Smaller villages attracted touring film companies with portable projection equipment: the whole village would turn out to sit on the ground in the public square and watch movies on large white sheets. Film magazines like *Shama* began circulation in the early 1940s, and subscribers could read the latest gossip from Bombay along with film summaries and reviews. In short, the cinema pervaded cultural life at all levels of society and only the rare purist disdained to watch the latest releases.

After their public run was completed, many films sank into obscurity; many original prints had been lost or destroyed before the founding of the National Film Archive in 1964. For example, of the films in the present study, *Mahal* and *Dillagi* are preserved in the Archive, but *Rattan* and *Tansen* are not. We are fortunate, however, that prints of these and many other 1930s and 40s films survived elsewhere, in private collections or libraries. Celluloid has a relatively short shelf-life, but many older films were transferred to videotape in the 1980s. Occasionally cable TV channels would broadcast older films and it was from these videocassettes that films were then digitized and made available on data-CD, then DVD, and now on YouTube. All four films in this study are available complete on YouTube in relatively good quality reproductions (see References).

How, then, did knowledge of these films survive across the decades? It was primarily the songs that kept these films alive in the public memory, or rather the songs assumed a life of their own beyond their parent films. I have anecdotal evidence that many film-goers would memorize a song on one hearing in the cinema hall, and regale family and friends with re-performances at home. The songs were sold on 78rpm discs too, and these were kept in private collections and played at public tea-houses on ubiquitous Gramophones. Eventually the songs were played on Indian radio and broadcast (with their film picturizations) on Indian cable television. While many people have never seen *Tansen* or *Rattan*, most have heard the hit songs from these films. Later artists often recorded covers of these songs as well, keeping them alive in newer incarnations. It is amazing what long-lost films and songs are appearing on YouTube: often the intellectual property rights are of dubious ownership and this makes it nearly impossible to trace the ultimate source or location of these items.

Antecedents

The only in-depth study of the early history of Indian film music is an unpublished dissertation by Alison Arnold (1991). Based upon exhaustive interviews with composers, music directors, and others who had worked in the film music industry in its early years, many of whom have since passed away, Arnold was able to construct a detailed narrative of the origins and development of the Bollywood song. I here summarize Arnold's discussion of the important trends of the 1940s.

This period saw changes in technology that enabled the playback singer mode largely to replace the actor-singer mode of the 1930s. With a few exceptions, actors no longer recorded their own songs, but different singers recorded the songs and the actors lip-synched on screen. This transition was slow and sporadic, but it paved the way for the advent of the great playback singers who emerged in the late 1940s: Lata Mangeshkar and Mohammed Rafi. Through this process the qualities desirable in a singer began to diverge from the qualities desirable in an

actor. It is tempting to assume that the songs themselves thus became more autonomous as commodities, but thanks to Gramophone technology, recorded songs by the great actor-singers, like K.L. Saigal were already extensively commodified in 78rpm form and in live concert performances (Arnold 1991).

The most significant change that coincided with Partition was the change in vocal style driven by the appearance of young playback artists like Lata Mangeshkar and Mohammed Rafi, who replaced K.L. Saigal and Noor Jahan at the top of the “charts.” But rather than a clear break with the past, the new singers began their careers by imitating the older singers: Rafi, Mukesh, and even Kishore Kumar imitated Saigal while Lata was a musical disciple of Noor Jahan before perfecting her trademark vocal persona.

It is tempting to trace a causal connection between the departure of Muslim singers like Noor Jahan and Khursheed for Pakistan and the Hindu singer Lata’s rise to fame, but this hypothesis breaks down quickly: some Muslim singers may have been driven away by Partition-related religious tensions but many remained and held fast to their career popularity. Prime examples of the latter are Mohammed Rafi and Naushad Ali who dominated Bollywood film song for many decades after Partition.

Arnold likewise describes how the 1940s Bombay film orchestra was expanded and composers took an increasingly “eclectic approach” while retaining the centrality of vocal melody. Stage and early film musical was traditionally accompanied by harmonium and tabla, with the addition of sitar or *sarangi* for added effect. The first expansion of the orchestra included both Western and Indian instruments: strings, clarinet and piano on the one hand, and *jaltarang* (tuned water bowls) on the other (Arnold 1991, 43). This process was abetted by the decline of the studio system and the rise of independent producers; now individual musicians and vocalists had to compete for work on a largely free-lance basis (Arnold 1991). This development is clearly audible in my musical exemplars and I will refer to a number of orchestration effects in my analyses below.

Arnold attributes the earliest introduction of Western idioms to the composers in the employ of New Theaters in Calcutta in the 1930s. In turn, she asserts, these composers drew upon the songs of Rabindranath Tagore (1861-1941) who himself was influenced by European art song. This tenuous lineage is evident, according to Arnold, in the “somewhat unembellished singing style” and the audible influence of Western orchestration techniques (Arnold 1991, 46). This argument is unconvincing: although Tagore was undoubtedly inspired by his trips to Europe, western music had long been heard in the colonial towns of South Asia and well before the 1940s a combination of western and Indian instruments were used to accompany silent films. The unembellished, “crooning” vocal style is less reminiscent of western art song, and more akin to the global popular sound enabled by microphone technologies. Whatever the sources, film song from its earliest moments was a cosmopolitan medium, and already by 1943 its music reflected the influence of multiple sources, both Indian and foreign.

Let us look now at the song soundtracks from four films of the 1940s:

Composer:	Khemchand Prakash	Naushad Ali
Early 1940s	<i>Tansen</i> (1943)	<i>Rattan</i> (1944)
Late 1940s	<i>Mahal</i> (1949)	<i>Dillagi</i> (1949)

For each film I discuss the soundtrack as a whole, and then focus on one song that I have chosen as being representative in some way and as suggesting fruitful comparisons with the other selected songs.

Khemchand Prakash (1907-1950) and Naushad Ali (1919-2006) worked together briefly in the early 1940s in Bombay as music director and assistant respectively before Naushad became a music director in his own right. The sources for Khemchand Prakash’s life and career are few, although he has an entry in Wikipedia. He was from a performing family in Rajasthan, specifically of the Kathak (dance-storytelling) lineage, and he was attached for a time to the royal court at Bikaner (Jha 2007). In contrast, Naushad Ali’s much longer career facilitated not

only the writing of his own autobiography, but also the appearance of many books and articles about him, as well as several films about his life. Khemchand's formal musical training was imbibed from his family, while Naushad learned informally after running away from home, his family being staunchly opposed to music as a career (Argali 2006; Bharatan 2013). We begin by looking at two films with music composed by Khemchand Prakash: *Tansen* and *Mahal*.

TANSEN (1943)

Ranjit Movietones' *Tansen* was a milestone of 1940s film soundtracks. It is cited as one of the earliest films in which classical Indian music serves as a primary resource for the song composer, in this case Khemchand Prakash (Ranade 121). The incorporation of classical music into the score is fitting since the film is based on the life of the 16th century Mughal court musician Mian Tansen. The basic plot is as follows: Tansen, possessed of remarkable musical talents, returns to his native village after studying music with Swami Haridas; there he falls in love with the village maiden Tani, herself a superb singer. As their courtship progresses, Tansen is inspired to greater and greater feats of musical achievement; one day as he causes the jungle to burst forth into bloom through his song, travelers from the imperial court happen by, and resolve to take Tansen to the court of Akbar in Agra. He finally agrees to go, leaving Tani behind in the village. He becomes a star at the Mughal court, but increasingly misses Tani and his music and health begin to suffer. Finally he breaks away from the court and stumbles back to the village, on the brink of death, burning with the internal fire of longing. Tani finds him and sings a song to bring rain to quench Tansen's fire and save his life.

The film portrays to full advantage Tansen's legendary power to work miracles through his music: he tames a mad elephant (as shown in the song "Rumajhum"), causes flowers to bloom ("Baagh laga doon"), instruments to play themselves ("Sapt suran") and lamps to light ("Diya jalao"). Tani likewise has the power to bring rain through music ("Barso re"). This theme is an important one, running through Indian musicological lore: music has "extra-musical"

powers, powers that operate on the physical world as well as the spiritual one. Music can influence animals and nature, just as it influences affect and emotion in the human soul. This notion originates in the classical period, but it is applied generally across eras and genres as a fundamental property of musical sound.

We will see how tension between the Indian classical tradition and popular film song comes into play in the *Tansen* soundtrack: classical music was deployed by cultural revivalists in opposition to popular film song, considered to be corrupted by Western influences (Naushad 25). In particular, the link between classical music and its folk origins is explicitly drawn in the film as the singing of the village maiden Tani serves as the inspiration for Tansen's spectacular achievements in music. *Tansen* thus fits into the discourse of decolonization by linking India's classical cultural heritage to its modern populist roots. It is all the more ironic then that Khemchand Prakash was one of the first to use western instruments like the piano and clarinet in his song settings (Ranade 2006).

TANSEN (Ranjit Movitone, 1943) – Music: Khemchand Prakash - Lyrics: D.N. Madhok, Pandit Indra - Dir. Jayant Desai			
	Song opening lyrics (with translation)	Singer/Actor	Lyricist
1.	Ghata ghan ghor ghor (Dark black clouds)	Khursheed Bano	D.N. Madhok
2.	Aao Gori Aao Shyama (Come Gori, come Shyama)	Khursheed Bano	P. Indra
3.	Kahe Guman Kare Re Gori (Why so proud, fair one)	Kundan Lal Saigal	P. Indra
4.	Rumajhum Rumajhum Chaal Tihaari (Your gait is like gentle rain)	Kundan Lal Saigal	P. Indra
5.	Baagh Laga Dun Sajani (Shall I arrange a garden, darling)	Kundan Lal Saigal	P. Indra
6.	More Balapan Ke Sathi Chhaila Bhul Jaio Na (Don't forget, my teasing childhood companion)	Kundan Lal Saigal, Khursheed Bano	P. Indra

7.	Sapt Suran Tin Graam (Seven notes and three modes)	Kundan Lal Saigal	D.N. Madhok
8.	Ho Dukhiya Jiyara Rote Naina (O wounded soul, crying eyes)	Khursheed Bano	D.N. Madhok
9.	Ab Raja Bhaye More Balam (My beloved has become a king)	Khursheed Bano	D.N. Madhok
10.	Bina Pankh Panchhi Hun Main (I am a wingless bird)	Kundan Lal Saigal	D.N. Madhok
11.	Din Soona Sooraj Bina ... Diya Jalao (The day is dull without the sun ... light the lamp)	Kundan Lal Saigal	P. Indra
12.	Barso Re (Let it rain)	Khursheed Bano	P. Indra

(Hamraz 1986)

Coming near the end of the actor-singer era, *Tansen* features Kundan Lal Saigal and Khursheed Bano singing their own songs, i.e. lip-synching to their own recorded voices rather than to the voices of an independent playback singer. This soundtrack was one of Saigal's last triumphs before he succumbed to alcoholism in 1947. Khursheed Bano also left the industry soon after this film, and migrated to Pakistan after Independence.

Naushad may have learned an important lesson from this film with regard to his music for *Baiju Bawra* (1952). He stated in an interview (Kabir 1987) that he saved the heavy classical song in that film for the end, fearing that audiences weren't ready for a "heavy dose" toward the beginning. The director of *Tansen*, Jayant Desai, placed the song "Sapt suran" relatively early in the film; although a tour de force of Saigal's classical skill, it failed to achieve as much popularity as "Diya jalao," likewise a classical number, which is placed much later. Naushad's strategy, of easing the listening public into the classical idiom, is evidence that film composers generally catered to the lighter tastes of their customers, but with an underlying respect for the classical traditions.

There are twelve songs in the soundtrack (see table below), five solo numbers for Khursheed Bano, six solo numbers for Saigal, and one duet. The film divides roughly into two “acts”: the first segment is set in the village where Tansen’s love for Tani develops, and the second segment is set at the Mughal court where Tansen makes his name as the world’s greatest musician, albeit in Tani’s absence. The five songs in the first section are in the filmy-folk style reflecting the village setting.

I use the term “filmy-folk” because in most cases such songs are either newly composed in a folk style or adapted from pre-existing folk melodies for the feature film. In many instances it is impossible to determine whether a film song is based on an authentic pre-existing folk tune or not because there is a well-established cycle of cross-borrowing between folk traditions and film song in South Asia, i.e. film tunes have a way of making their way into living folk traditions as well. In general we can characterize these folk-style song melodies as being constructed of short, repeated modular phrases; see my analysis of “Ghata ghan ghor ghor” below. These phrases generally orbit around the tonic in the *mukhdā* (chorus) sections. The *antarā* (verse) sections, which normally venture into the upper tetrachord, are freer but still modular in structure and likewise employ repeated phrases. While these tunes may be based on classical *rāgas*, they do not explore the full range of the *rāga*’s inherent possibilities. Passages that pretend to be improvisatory, i.e. that venture into totally new melodic territory, are extremely rare, but not non-existent. When they appear, they often take the form of brief, exclamatory gestures rather than longer *tāns* (extended phrases).

Another rationale for using the term “filmy-folk” is that the lyrics of such songs are often written in a dialect that borrows elements from regional idioms, however with very little attempt at linguistic authenticity. Over the decades a sort of generic folk dialect developed in the Hindi-Urdu cinema; this dialect was used in hundreds of films where the actual geographical setting was unimportant. This “filmy-dialect” was marked by certain linguistic conventions as being different both from literary Urdu and from Sanskritized “official” Hindi. It shared certain

elements with Braj Bhasha, spoken in the areas south of Delhi, or with Awadhi, spoken in the regions around Lucknow. For the amateur linguist, common dialect markers include the use of “mora” for “mera” (the first person possessive) and “mohe” for “mujhe” (the first person dative).⁴

Song no. 6 serves as the pivot of the soundtrack. In the song, “Mere balapan ke saathi (My childhood companion)” the lovers pledge never to forget one another as Tansen departs for Agra. Ironically, this, the only duet in the film, is a song of parting, albeit in the love-duet genre, but this act of separation drives the plot of the film from this point until the end. “Act II” begins with song no. 7, Tansen’s first tour de force performance at court: “Sapt suran teen gram” in the pure classical style. The song itself is self-referential; i.e. the lyrics describe the seven notes and three scales⁵ and twenty-one micro-intervals upon which all music is based. In the picturization of the song, we see Tansen earning his place as one of the nine jewels of Akbar’s cabinet – Minister of Music as it were – by singing so expertly that all of the musical instruments begin accompanying him of their own accord, without human assistance.

The next four songs (nos. 8-11) are in the “separation” genre: Tani and Tansen take turns expressing their unhappiness at being apart. Tani’s songs remain in the folk idiom while Tansen’s are couched in classical virtuosity. No. 11, “Din soona suraj bina...diya jalao (Day is dull without the sun...light the lamp),” is both another display of Tansen’s magical virtuosity, as well as an outpouring of his internal suffering. The ignition of the lamps is an external representation of the inferno raging within his heart. There is an interesting musicological footnote to this song: Tansen was supposed to have been able to light lamps by singing *rāga* Deepak, but modern musicians and scholars disagree about what *rāga* Deepak actually sounded

⁴ This phenomenon extends even to the semi-classical form “*thumri*” which also used lyrics in various dialects, both authentic and artificial (du Perron).

⁵ These “grama” or “scales” are distinct from *rāgas*, but the scholarly interpretation of the historical sources beginning with Bharata Muni’s *Natyashastra* does not agree on either the number or definition of these scales.

like. The fact that this *rāga* has fallen into obscurity is attributed to its dangerous incendiary powers (Wikipedia: Tansen).

The final song, “Barso re (Let it rain)” shows Tani finding Tansen unconscious by the village well. As she sings we see dark clouds gather on screen in time-lapse photography, and finally a musically evoked deluge revives Tansen as the lovers are reunited. The last song thus nicely answers the first song, “Ghata ghan ghor ghor (Dark black clouds),” to which we now turn.

Although *Tansen* is distinctive for its classically-derived numbers, I have chosen to analyze “Ghata ghan ghor ghor” because its filmy-folk genre is a much more representative of this era than is the classical genre, and thus more comparable to Naushad’s songs in *Rattan* and *Dillagi*. Also in this song Khemchand introduces the classical-folk tension that informs the rest of the film. Transcriptions of the songs analyzed in detail are included in the Appendix; the lyrics are given below.

“Ghata ghan ghor” – <i>Tansen</i> (1943)	“Dark Black Clouds”
[Instrumental intro]	[Instrumental intro]
[Chorus] Ghata ghan ghor ghor Mor machave shor More sajan aa jaa Aa jaa more sajan aa jaa	[Chorus] Dark black clouds Peacocks calling Come, my beloved Come, my beloved, come
[Verse 1] Ek mauj ka naam javani Ith aaye uth jaave Mauj mein mauj na li jisne Woh phir paache pachtaave Bada dukh de gaye piya [or jiya] Maane na haaye piya (haaye) Inhein samjha jaa Aa jaa inhein samjha jaa	[Verse 1] Youth is but a passing wave It comes hither and goes yon Whoever doesn’t enjoy it Will regret it My beloved gave me great pain He refuses to come, alas Please convince him Convince him to come
[Chorus]	[Chorus]
[Instrumental interlude]	[Instrumental interlude]
[Verse 2] Kab lag phiroon khoj mein teri Piya khoye khoye Jo laagi na jaane mori Unka bhal na hove Phiroon main dware dware Do naina vaqai maare	[Verse 2] How long will I wander seeking you My lost beloved Whoever doesn’t understand my love Will experience misfortune I shall wander door to door My eyes dying for you

Mukh dikh laa jaa Aa jaa mukh dikh laa jaa	Show me your face Come, show me your face
[Chorus]	[Chorus]

“Ghata ghan ghor ghor (dark black clouds)” is in the filmy-folk genre: sung by the archetypical village maiden, the lyrics concern longing for an absent beloved, foreshadowing one of the main themes of the film. Tani is in the forest, cutting branches for her goats. Although the song she sings refers to a desperate longing, she has a mischievous smile throughout. She is singing to herself, but Tansen, riding through the forest on a horse, hears her and stops, captivated. The emotional state of the song protagonist is clearly different from that of the film protagonist; this is an interesting instance of the layering of personas that occurs in film song. Tani, the character who is shown singing the song, knows little of the love she has yet to experience, and assumes the lovelorn persona only to while away the time while she feeds her goats. In this case the singing voice and the actress are the same, Khursheed Bano, but the actor-singer paradigm was already in its twilight. One might argue that even actor-singers like Khursheed had a double persona, one corresponding to her life as an actress, and the other to her career as a singer. Thus we find at least four personas operating in one song: the un-named song protagonist, the heroine Tani, Khursheed the singer, and Khursheed the actress. A fifth, faceless persona is present as well: that of the composer, Khemchand Prakash.

As the opening song in the film, “Ghata ghan ghor ghor” is the first song Tansen hears Tani sing, and it is this encounter that inspires him to offer to teach her about *rāgas*. The folk-classical tension is made explicit in the dialogue following the song when Tansen has searched out the singer: he sings a phrase of the song for Tani to show her how the *rāga* should be interpreted, which only provokes her laughter.

As a piece in the folk genre, the vocal melody is relatively simple and constructed of short phrases, often repeated.⁶ The song opens with an ostinato figure played by sitar and *jaltarag* (pitched water bowls), with tabla accompaniment. After a few bars, a solo flute enters with an instrumental intro similar to a classical *ālāp*, but with the ostinato figure continuing as accompaniment. We immediately notice how composer Khemchand Prakash uses his instrumental palette: as the song progresses the flute and *jaltarang* are used for the many short instrumental punctuating figures in the interstices between the vocal lines, establishing a timbral dialogue with the singer.

Just after two minutes into the song, there is the obligatory instrumental interlude between the *mukhdā* and the second verse. Rather than having the instruments recapitulate the main tune, as was often done at this time, Khemchand composed a new sequence of short phrases for flute and sitar in unison. The composition of new and varied melodic material for the interludes between verses does not originate here, but this is one of the earliest extended examples I have encountered in my extensive listening; as Hindi-Urdu film songs continued to evolve, the instrumental interludes acquire greater length, complexity, and sophistication in terms of instrumental palette, harmony, and melodic inventiveness.

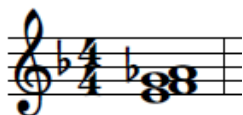
Before we analyze the song in more detail, we must recall that in this period, and throughout much of the history of Hindi-Urdu film song, melodic pitches and intervals serve no harmonic function, even when the accompaniment begins to employ Western-style harmonic progressions in the 1950s. Thus a natural seventh does not function as a leading tone, nor does a flat seventh imply a secondary dominant. Rather the function of these pitches derives from their horizontal context and their relationship to the tonic drone. A natural seventh or a raised fourth introduce a sense of restlessness not because these notes demand upward resolution but

⁶ It is often the case that there are minor differences between a song as it appeared in the film and the song as it appeared on the commercial recording. In this song the flute *ālāp* is different and the lyrics differ occasionally, c.f. “ise samjha” and “inhein samjha” in Verse 1.

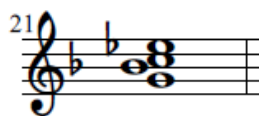
rather because of their relative dissonance with the tonic drone. They may just as easily “resolve” downwards, depending on the motivic structure of the *rāga* in question.⁷

Rāgas consist both of motivic structures and of pitch class sets, and each individual motive constitutes a pitch class subset which we might call a motivic chord. The pitch subset functions like a chord because its notes are usually heard in close proximity; as the note-rate accelerates in performance particular subsets of notes are heard in increasingly rapid succession. Resonance in the performance space and in the bodies of instruments with sympathetic strings further contributes to the chordal effect. Such motivic chords are not used functionally in a Western common practice sense, but they do lend each *rāga* a specific sound, a distinctive flavor, and contribute to its extra-musical connotations.

Looking at the motivic chords in “Ghata ghan ghor ghor,” we see that the vocal melody largely employs what we will call MC-A:



The instrumental interjections and interludes, as well as the first motive of the *antarā* (verse) exclusively use a different chord, MC-B:



The technique of using contrasting motivic chords for different formal sections is derived from the classical tradition, in which – to grossly oversimplify – the *asthāyī* is based on the lower tetrachord and the *antarā* is based on the upper tetrachord of a given *rāga*. This division of the *rāga* into lower and upper segments is more obvious in the semi-classical forms like *thumri* and

⁷ In Indian music theory there is no concept of enharmonic equivalence: certain scale degrees can only be natural or lowered (2, 3, 6, 7) and one scale degree (4) can only be natural or raised. The tonic and the fifth can neither be raised or lowered.

ghazal, in which the chorus and verse structure is more clearly defined. But in general, the use of different pitch class sets to articulate formal structure is a phenomenon found in many different genres of South Asian music, including film song.

When we identify the emphasized notes within our motivic chords, we often find that they constitute trichords or other interval sets, and that these sets create a unique musical tension when superimposed on the tonic drone. For example, the accompaniment melodies in “Ghata ghan ghor ghor” are all derived from a single motivic chord/pitch class set:



This chord is in fact a subset of the Mian Malhar *rāga* without the natural seventh or either form of third. The emphasized notes are the second, fourth, fifth, and flat-seventh scale degrees, i.e. G, B-flat, C, and E-flat. This is essentially the same motivic chord that forms the basis of the first motive of the verse (*antarā*) melody, and it contrasts distinctly with the pitch subset of the opening ostinato figure and chorus: F with neighbor notes E and G and the transient A-flat. These two different motivic chords operate in contrasting fashion within the song to enhance the meaning of the lyrics, as we will see below.

These motives and their motivic chords may be either indexical or iconic or both, according to the definitions derived by Thomas Turino from the semiotic work of Charles Peirce (Turino 195). *Rāgas* in general are indexical: the associations between a *rāga* and a season, time of day, emotion, etc. are derived from long association and tradition rather than any readily apparent resemblance. Some musical symbols are iconic, however, like the sound of a flute symbolizing the god Krishna, or a rising and falling melody representing a wave. But how precisely does the *rāga*, in this case Mian ki Malhar⁸, evoke the extra-musical associations with

⁸ The attachment of “Miyān” to a *rāga*’s name indicates it is believed to have been composed by the historical Tansen, one of the very rare instances in Hindustani music of composer attribution.

which it is traditionally associated? In the Indian calendar the hot, dry period before the onset of the monsoon rains, when dark clouds gather tantalizingly, is evocative of both romantic longing and pent-up sexual energy, and the *rāgas* in the Malhar family attempt to capture this mood. The most distinctive feature of this *rāga* is the use of both the flat and natural seventh; these pitches occur in different micro-contexts but often close enough in time to create an evocative horizontal dissonance. This is illustrated in the opening flute *ālāp* (film version):



While both sevenths are transient in this example, their occurrence in close proximity prepares the ear for this source of ongoing tension in the song.

While the vocal melody uses the natural seventh often, it never once uses the flat seventh. This is in contrast to the flute/*jaltarang* accompaniment, which uses the flat seventh exclusively in all of its brief interjections, as well as in the longer inter-verse interlude. Thus in the main body of the song both sevenths never occur in the same voice but they do occur in proximity throughout.

The first motive of the *mukhdā* (chorus) is rooted on the tonic, with very limited motion around it, encompassing the natural seventh and natural second (MC-A):



A parallel motive follows, centered on the second scale degree:

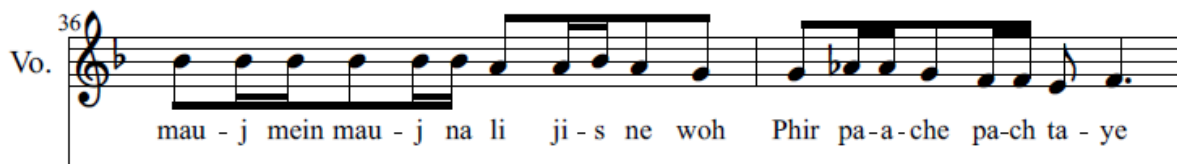


The consequent phrase returns to the tonic. The entire *mukhdā* thus expresses melodically the frustration and fixedness of the protagonist, while the rhythms capture her restlessness as they dance around the *sam* (downbeat). Her world is circumscribed as she contemplates the hovering black clouds and the onset of rain without her beloved. Her melody hovers fretfully around the home-base, not able to expand. In the *antarā* (verse) however, her longing propels her out of her stasis briefly with a leap up to the fifth scale degree (outlining MC-B) with transient sixth as an echappée tone.



The lyrics here are portrayed iconically by the music: youth is a passing wave that comes and goes all too quickly. The rising and falling melodic shape capture the wave's motion and its sexual affect, and the wave motive is repeated twice.

This is followed by a passage where the horizontal dissonance between the flat and natural third is exploited, both pitches occurring in the same voice in close succession:⁹



Here, the natural third functions as a neighbor note to the fourth, while the flat third is a neighbor to the second scale degree. Without reference to Western notions of major and minor modes, the melodic contexts here are revealing. The protagonist is warning those – including her absent lover – who fail to “catch the wave” of youth. But this melodic motive, again repeated twice, expresses the ebbing of the wave, the slow return to the tonic and to the MC-A sonic space. In the first bar of the example (m.36), the raised third added to MC-B preserves some

⁹ It should be noted that film composers often took minor liberties with the rules of the *ragas* they employed.

hope of renewed upward motion, but in the second bar (m.37) we are back in the tonic-centered pitch-scape of the *mukhdā* with the flat third pulling us back down toward the second and ultimately first scale degree, i.e. MC-A. The lyrics express the same idea: (m.36:) “whoever doesn’t enjoy the wave [of youth], (m.37:) will always regret it.”

The presence of these horizontal dissonances and the conflict between MC-A and MC-B in “Ghata ghan ghor ghor” add to the overall restlessness embodied in this song. Yet another horizontal dissonance involves the tonic and the natural seventh (in this case F and E respectively). The natural seventh is rhythmically emphasized in the accompaniment figure from the opening:



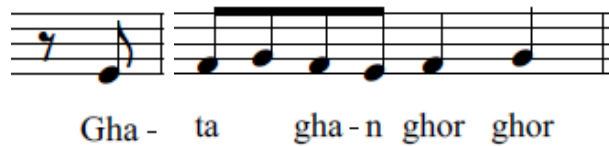
The effect is not one of leading-tone resolution, but rather of dissonant appoggiatura.

In this song then, the motivic chords and melodic lines fall into two iconic categories: MC-A associated with rootedness, routine, and stasis, and MC-B expressive of youth, sexuality, and freedom. Tani, as the protagonist, sings to her as yet hypothetical beloved, as a force that can take her out of her drab life of goat-herding and sexual frustration. Tansen hears and heeds her call. He is musically represented by the instrumental interludes, with their particular motivic chord, that is echoed in the *antarā* wave motive.

One of the rhythmic techniques used in this song was also used to great effect elsewhere by Khemchand Prakash. The first time the *antarā* melody occurs, the *sam* (downbeat of the *tāla*) aligns with the syllable “ghor”; i.e. the words “ghata ghan” occur as an anacrusis:



The second time through, the pattern is shifted, placing the metrical emphasis on the “-ta” of “ghata”:



One result of this phase shift is that on the second repetition the melody avoids placing any stressed word on the *sam* until the very last word-note falls squarely on the *sam*: a cadential necessity in the classical tradition (m.30). A second result is that the performer gets to play with the tensions between metrical stress in the text and rhythmic stress in the music, a technique derived ultimately from the classical tradition. We will see a similar effect in Khemchand’s song “Ayega anewala” from *Mahal*.

It is no accident that Khemchand Prakash chose the flute to represent Tansen’s musical persona in this song. The flute is associated in Indian musical culture with Krishna, the divine lover. In the legends of Krishna’s love play with the cow-herd maidens it is his flute that calls out to them from the forest groves. The opening section of the song may thus be interpreted as follows: the monotonous ostinato motive represents Tani’s workaday existence, as she cuts leafy branches for her goats. The flute *ālāp*, in a more classical style, is the iconic harbinger of Tansen, who is riding through the forest nearby. The flute timbre evokes Krishna and his role as the erotic awakener. The flute also mimics the call of the peacocks, to be mentioned in the opening *mukhdā* lyrics, and peacocks are also associated with Krishna.

In “Ghata ghan ghor ghor” and the *Tansen* soundtrack we thus see Khemchand Prakash employing the following elements: (1) different motivic chords to define expressive iconic spaces and articulate formal divisions; (2) melodic word-painting; (3) tension between musical and text-based rhythms; (4) competing classical and folk musical subtexts; (5) expanded orchestral palette; (6) semantic dialogue between vocal line and instrumental accompaniment; and (7)

leitmotif seemingly derived from Western operatic convention. The variety of techniques and idioms already present in 1943, and the mastery with which diverse elements are combined, indicates that Khemchand Prakash, from the very beginning of his career in Bombay, had fully embraced the cosmopolitan approach to film song composition.

MAHAL (1949)

Less than a year before he died, Khemchand Prakash completed the musical score for the Bombay Talkies film *Mahal*. One of the first Indian films in the supernatural genre, *Mahal* is the story of a man and wife who move into an ancient mansion (“mahal”) only to find that it seems to be haunted by a young woman’s ghost. The hero, Hari Shankar, discovers that he may have lived in this same mansion in a previous life, in which he was the lover of the ghostly woman.

The soundtrack consists of seven songs (see table below). All of the songs are for female voice. This film, and particularly the first song, “Ayega anewala (The awaited one will come),” launched the career of 20-year old Lata Mangeshkar (Mangeshkar 2009). The other voices in the film, those of Rajkumari and Zohrabai Ambalawali, represent the old-guard; the distinct difference in Lata’s vocal timbre and tessitura in comparison to that of the elder singers is striking. Lata’s voice is high, clear, and very much controlled, while Zohrabai’s is somewhat lower, more nasal, and more “natural.” Rajkumari’s voice is somewhere in between but Lata, whose voice shows both training and confidence, is raising the bar of vocal virtuosity. In the film, Lata is the playback voice of the ghost, while Rajkumari is the voice of the suffering wife whose husband is increasingly distracted by the spirit of his long-dead lover.

Occasionally the silver screen symbolically captures an extra-cinematic trend; in *Mahal* the transition between the old guard of female singers and the new guard, represented solely by Lata Mangeshkar, is mirrored by the moral contest between three feminine forces in the film.

One force is the spirit of Kamini, voiced by Lata (with one interesting exception); another is Ranjana, the suffering and ultimately suicidal wife, voiced by Rajkumari; and the third is the courtesan, voiced by Zohrabai Ambalewali. Although Rajkumari, like Lata, sang in a relatively high tessitura, her voice lacks the purity and control of Lata's, and she was quickly eclipsed. *Mahal* was essentially her swan song (Hamraz 1986). Zohrabai Ambalewali had the richer, lower, throatier voice of the first generation of Hindi-Urdu film singers, although she herself was a relative latecomer to the industry. The on-screen association of the voice of the courtesans with Zohrabai parallels the off-screen taint that before Lata was applied to most female film singers, many of whom did indeed come from courtesan families or communities of professional entertainers.

Lata Mangeshkar's father was a musician in the Marathi musical theater, but his early death, coinciding with the slow demise of the musical theater industry itself, forced Lata, the eldest of five children, to take on the role of the breadwinner (Mangeshkar). Lata worked tirelessly not only eventually to monopolize the film industry, but to distance herself from the stigmas of the previous generation of film singers. She had been working in Mumbai for a few years already when Khemchand Prakash recognized her potential, and made her the voice of 16-year old actress Madhubala in *Mahal*. When the songs of *Mahal* were released on 78rpm disc, the song "Ayega anewala" was credited to Kamini, the name of Madhubala's character in the film, as was the practice at the time (International Film Festival of India 2007).¹⁰ According to the legend, when the song was debuted on All India Radio, thousands of fans called in to ask who the singer was, and thus Lata's star soared high.

The transition from the "courtesan" sound to Lata's "pure" sound participates in the tortured twin discourses of decolonization and Partition. The first generation of female singers,

¹⁰ This is another example of the layering of personas mentioned above: Lata, Kamini, Madhubala, Khemchand Prakash – all are present in this song in various ways. The persona-gestalt of the song becomes even more complex when we discover later that Kamini is not actually a ghost, but a real woman who claims to be herself possessed by the ghost.

from Zubeida (*Alam Ara* 1931) to Zohrabai, was comprised mostly of Muslims coming out of the “professional” entertainment industry. Partition removed many – but by no means all – Muslims from the film industry, while the architects of decolonization sought to rehabilitate the performing arts by washing away the taint of courtesan-ship. Unfortunately by the early 20th century the Muslim artistic community had become associated with the decadence of obsolescent courtly culture, a heritage which was being systematically excluded from the vision of modernizing, independent India (Sundar 2008). The cinema kept this culture alive for decades, but only by exoticizing it or emphasizing its negative aspects: prostitution, alcohol, and home-wrecking. Only Lata, as a Hindu from a good family, could and did come to represent the voice of New India. In the beginning, the 20-year old Lata was a novelty, but the “branding” of her voice, the way she quickly eclipsed her rivals, and the way her voice literally inscribed the nation building project indicate that she came to represent a cultural more. Perhaps Kamini, who is revealed not actually to be a ghost, but rather a real young woman possessed by the ghost of the past, can be read as an allegory for the Indian nation itself (Sundar).

Mahal contains no songs in male voice, despite the fact that Ashok Kumar, the lead actor, was one of the pioneer singer-actors whose songs had been widely popular since the mid-1930s. As a result, we have a set of women’s songs, falling along a spectrum from the older courtesan style to the newer style championed by Lata. We will further explore how this vocal spectrum comprises one of the subtexts of *Mahal* as we consider the individual songs.

MAHAL (Bombay Talkies, 1949) – Music: Khemchand Prakash - Lyrics: Nakhshab Jarchvi - Dir. Kamal Amrohi		
	Song opening lyrics (with translation)	Singer (no singer-actors)
1.	Aayega Aanevala (The awaited one will come)	Lata Mangeshkar
2.	Chun Chun Ghunghurva Baje (The ankle bells jingle)	Rajkumari, Zohrabai Ambalawali

3.	Mushkil Hai Bahut Mushkil (It is difficult, very difficult)	Lata Mangeshkar
4.	Ghabrake Jo Hum Sir Ko Takrayen (I strike my head in anxiety)	Rajkumari
5.	Dil Ne Phir Yaad Kiya (The heart recalled again)	Lata Mangeshkar
6.	Main Wo Hansi Hun Lab Pe Jo Aane Se Rah Gayi (I am that smile that failed to reach the lips)	Rajkumari
7.	Ek Teer Chala Dil Pe Laga (An arrow flew, it struck the heart)	Rajkumari

(Hamraz 1986)

The title music of *Mahal* is remarkable in its own right. The title music of *Tansen*, appropriately, had been in Hindustani classical style scored for unison high strings and *jaltarang*, with *pakhawaj* accompaniment; the use of Western violins did not detract from the classical effect. The title music of *Mahal*, on the other hand, uses a fuller string orchestra, with harmonization in thirds, accompanied by what sounds like rolled timpani. The music toys with functional harmony, and we even hear I-IV-V-I chord progressions. In some ways this is the opposite of what one might expect, that a post-Independence film would show more evidence of Western influence than a film produced in the colonial period. On the other hand, the *Mahal* title music is evidence that Khemchand Prakash had access to multiple musical resources, and that after Indian Independence he felt no compulsion to reject Western sounds.

Indeed, *Mahal* falls into the Western film noir/gothic horror genre, and proves that the rigors of decolonization had small effect on the film industry, which was eager to adapt genres, styles, and technology from foreign sources, as long as the industry itself and its markets remained firmly in Indian control.

Both the individual songs of *Mahal* and the incidental music in the film uses a varied palette of instruments. The Hawaiian guitar with its haunting slides is employed, as well as a

grand piano, which at one point hero Hari Shankar plays diegetically on screen. The soundtrack also includes a number that is an early example of the tribal dance genre in Hindi-Urdu films. The newlyweds are taken to see a tribal ceremony in which knife-throwing will determine a young woman's guilt or innocence.¹¹ The music employs a full Western symphonic orchestra, including strings, woodwinds, and various types of percussion. Clarinet in its low register and even bassoon are prominently featured. As the tension mounts, a mixed-voice chorus chants nonsense syllables. The melodies are sinuous, modal, and varied. I cite this example to demonstrate again that Khemchand Prakash had enormous instrumental resources at his disposal, and used them when appropriate with no holds barred.

The first song, "Ayega anewala (The awaited one will come)" occurs early in the film, at the moment when Hari Shankar confronts "his own" portrait and realizes he is the reincarnation of the mansion's builder and former owner. The song begins with the clock striking 2:00 A.M., played by low octaves on the piano, and this sound is a leitmotif that recurs throughout the film. Through the song, the high, clear voice of Lata alerts the hero to the presence of the ghost and eventually he catches a glimpse of Kamini on a swing, but she vanishes when he approaches. Overall the song, which I will analyze in more depth below, contributes to the Gothic atmosphere of the film and evokes a haunting that is just as much aural as visual.

The second song, "Chun chun ghunghurwa baja (The ankle-bells jingle)" is a stark contrast to the first song. Afraid for Hari Shankar's sanity, his friend hires a group of courtesans to distract him from the spirit of Kamini. They perform for him in traditional *mujra-kathak* style, doing their best to seduce him. Unfortunately for the courtesans, just as their spell begins to take effect, the clock strikes two and Hari Shankar is pulled back toward Kamini. On screen we see both a Western classical harp and a *tanpura*; when we see a musician play the harp we

¹¹ As with folk music, filmy tribal music is anything but authentic: the tribal people are dressed in bones, feathers, animal skins and war paint. They don't sing in words, but rather in "primitive" syllables. While a number of so-called tribal communities (adivasis or forest-dwellers) exist in India, film composers rarely feel the compunction to portray them accurately. A study of this sort of "internal orientalism" is beyond the scope of this paper.

actually hear the tanpura. A large duff (frame drum) is also seen and heard in the background, and the sound of the ankle-bells is heard on each beat. A violin ensemble accompanies the voices, while piano provides very faint arpeggios to enrich the texture. A sitar plays the first instrumental interlude; in later interludes we hear a muted trumpet. The main voice is that of Zohrabai, picturized on the courtesan playing the *tanpura*, while Rajkumar sings for the dancer. The sound of Zohrabai's voice is here tailored to the voice of the courtesan: slightly nasal and seductive. The contrast to Lata's high, pure tone is marked.

In the third song, "Mushkil hai (It is difficult)," Kamini sings with Lata's voice about the difficulty of forgetting love. Hari Shankar has been taken away from the mansion by his friends and convinced to marry as a way of freeing himself from his obsession for Kamini. The picturization of the song is remarkable in that it consists of only one shot: Kamini, dressed in black, rises from behind the gazebo against the sky, slowly walks to the foreground as the camera zooms in, and then as the song ends, she retraces her steps, sinking mysteriously into the distance as the camera zooms back. Musically, "Mushkil hai" is in a contrasting style from "Chun chun." The earlier song is more or less traditional: even the violins use the slides and other melodic nuances of Hindustani classical technique. In "Mushkil hai," on the other hand, Khemchand Prakash uses all of his instrumental resources. The strings play harmonies in the background, while Hawaiian guitar is used for punctuation, and the piano arpeggios are more prominent. In both songs, through-composed instrumental interludes occur between vocal phrases, and longer interludes happen between verses. Both songs are in Bilaval *that*, the melodic mode essentially identical with the Western major scale, and both songs take advantage of motion between the tonic, the third, and the fifth. However "Mushkil hai" uses more prominent harmonization to back Lata's voice as well as to enrich the interludes. The *tāla* here, as in "Ayega," is *kehrvā* (4/4) with a decidedly *habanera* feel, an example of Khemchand Prakash's international borrowings. Rather than an indexical reference to Bizet's Spain, it is more likely that the use of the *habanera* rhythm indexes either *Carmen* as the epitome of

Western opera, or the Cuban popular dance form. Khemchand Prakash left no clues to help us read this.

After the hero's wedding, his unfortunate wife Ranjana (played by Vijayalaxmi) discovers that her husband is mentally unstable; he inflicts a series of humiliations on her that drive her into depression. She sings two songs, both in the voice of Rajkumari (nos. 4 and 6) while nos. 5 is another song for Kamini in the voice of Lata. The four last songs (nos. 4-7) are all in what we might call the tragedy genre: both women think they have lost Hari Shankar. The songs are generally in the same style: a brief *ālāp* leads into the metered section. High strings accompany the voice in heterophony, while various solo instruments play the interludes. Each song features a slightly different instrumental palette. No. 4 "Ghabra ke" is a *ghazal*¹² and uses sarangi rather than violin as the vocal accompaniment, thus evoking an older, semi-classical style. The only point of innovation in this number is the use of clarinet; in the instrumental interludes the clarinet is used in unison with sarangi and sitar respectively, creating an unusual timbral fusion.

Number 5 "Dil ne phir" is another Lata showpiece: the exquisite delicacy of her opening notes contrasts sharply with Rajkumari's more rough-and-ready enunciation. The *rāga* in no.5 contains both the natural and lowered thirds, giving Lata a chance to show off her classical training. This song and indeed all of Lata's songs except no.3 begin with the piano octaves symbolizing the clock chiming 2:00. A short introduction on the *shahnai* follows with piano arpeggios outlining chords. Lata sings the first few words, and then the rhythm begins in relatively fast *kehrvā*. Although this song's text is in stanza-refrain form, it uses a common *ghazal* setting technique: each refrain is followed by an instrumental interlude, which in turn is followed by a rhythm break, i.e. the percussion drops out, and the vocalist sings the opening lines of the next verse *ad libitum*. The rhythmic accompaniment only resumes on the penultimate line of the stanza, just before the last-line refrain.

¹² *Ghazal* is a strict poetic form consisting of monorhymed couplets (AA BA CA DA...); in a musical setting the first couplet forms the text of the *mukhdā* and the subsequent couplets constitute the *antarās*.

The last song, number 7 “Ek teer chala” is peculiar in one important way: it is the only song in the film sung by Rajkumari but picturized on Madhubala/Kamini. Is this a hint that Kamini wants to replace Ranjana as Hari Shankar’s wife? Or that the identities of the two women have begun to merge as they both love and have been spurned by the hero? Rather the explanation for this might be merely practical: Lata might not have been available to sing on the day this song was due to be recorded. In any case, the song is an anomaly. The musical setting is similar to the preceding songs: piano chords and strings provide an intro, and violins accompany the vocal *ālāp* heterophonically. The rhythm stops and starts, like a faltering heartbeat. At one point the song breaks off and we hear the sound of the wind blowing dead leaves through the deserted mansion. This is also a *ghazal*, and there are the requisite rhythm breaks before each new couplet. Solo *shahnai* provides the brief instrumental interludes. There

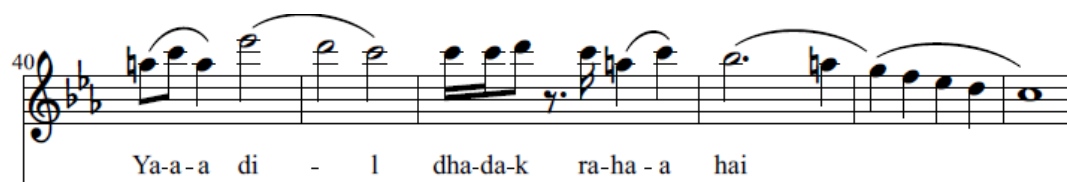
is no harmonization in the strings, but the sparse piano arpeggios hint at a harmonic sequence. Thus the song is a blend of old and new styles, by which I mean that the string-vocal heterophony, *ghazal* form, and rhythm breaks all hark back to the 1930s, while the piano harmonization and *habanera* meter hint at a newer, more cosmopolitan sound.

Let us look more closely at “Ayega anewala.” Nearly half the song consists of an extended introduction, essentially a through-composed recitative. The influence of Western recitative style is unmistakable in the piano arpeggios and orchestral punctuation. In total, the song runs almost seven minutes, requiring two sides of a 78 rpm disc. The song was released in this format by HMV Records, as N36030 (Hamraz 1986 505), and on modern digital recordings we can still hear the brief pause midway through the song (after m.62) when the disc had to be turned over.

“Ayega anewala” – <i>Mahal</i> (1949)	“The longed-for one will come”
[Clock chimes - Instrumental intro]	[Clock chimes - Instrumental intro]
[Vocal Introduction - <i>Ālāp</i>] Khaamosh hai zamaanaa, chup chaap hain sitaare Aaraam se hai duniyaa, bekal hain dil ke maare Aise mein koi aahat is tarah aa rahi hai Jaise ki keh rahaa ho man mein koi hamaare Yaa dil dhadak rahaa hai is aas ke sahaare	[Vocal Introduction - <i>Ālāp</i>] The world is silent, the stars are still The world is at ease, I am restless, heart-struck Into this comes a faint sound As if someone is speaking in my heart Or is it my heart beating in anticipation
[Pre-Chorus] Aayegaa, aayegaa, aayegaa, Aayegaa, aayegaa aanewaala Aayegaa, aayegaa aanewaala	[Pre-Chorus] He will come, he will come, he will come He will come, the longed-for one, He will come, he will come, he will come.
[Instrumental interlude]	[Instrumental interlude]
[Chorus] Aayegaa, aayegaa, aayegaa Aayegaa aanewaala, aayegaa, aayegaa, aayegaa	[Chorus] He will come, he will come, he will come The longed-for one will come, will come...
[Instrumental interlude]	[Instrumental interlude]
[Verse 1] Deepak baghair kaise parwaane jal rahe hain Koi nahin chalaataa aur teer chal rahe hain Tadpegaa koi kab tak be aas be sahaare Lekin yeh keh rahe hain dil ke mere ishaare	[Verse 1] How are moths burning without a lamp Arrows are flying without anyone shooting How long can one suffer without hope, without solace But my heart is hinting that
[Chorus] Aayegaa, aayegaa, aayegaa Aayegaa aanewaala, aayegaa aayegaa, aayegaa	[Chorus] He will come, he will come, he will come The longed-for one will come, will come...
[Instrumental interlude]	[Instrumental interlude]

[Verse 2] Bhatki hui jawaani manzil ko dhoondhti hai Maajhi baghair naiyaa saahil ko dhoondhti hai Kyaa jaane dil ki kashti kab tak lage kinaare Lekin yeh keh rahe hain dil ke mere ishaare	[Verse 2] Lost youth seeks its destination The vessel without a pilot seeks the shore Who knows when the heart's boat will find the bank But my heart is hinting that
[Chorus] Aayegaa, aayegaa, aayegaa, Aayegaa aanewaala, ayegaa, aayegaa, aayegaa, aayegaa...	[Chorus] He will come, he will come, he will come The longed-for one will come, will come... He will come....

The mood of the recitative is haunting, and after the two piano-clock chimes, Lata's voice enters on a high B-flat. A faint violin shadows her voice, and the piano plays an E-flat major arpeggio under Lata's high C. The voice is *ad libitum* rhythmically, with pauses between phrases. After the first line of text, the full orchestra plays a descending scale, forte, perhaps representing the profound silence of the cosmos mentioned in the lyrics. Lata continues with an octave upward leap, singing of how the world is at rest, but those who love are restless, and this is followed by a restless, almost taunting motive played on *shahnai*. The *shahnai* is traditionally associated with weddings, and this sharpens the irony, since Lata's voice is that of a ghostly victim of unrequited love. As the recitative proceeds, it is clear that this song was written to showcase Lata's high register, and her sensitivity of text interpretation. My transcription (see Appendix) fails to capture the many melodic nuances¹³ demonstrating Lata's virtuosic breath and pitch control. Word painting is also present, for example in the line "Ya dil dhadak raha hai (Or the heart is beating...)":



¹³ The Indian tradition differs somewhat from the Western classical tradition in its conception of "ornamentation." To oversimplify, in the Indian tradition "microtonal" glides, shakes, etc. are considered inherent to the melody, while in the West trills, etc. are often thought of as additive "ornaments." For this reason in this study I will use the term "melodic nuance," rather than "ornamentation." In both traditions the application of specific nuances to and between notes is left to the discretion of the performer, but within the context of style and period dictates.

Lata soars up to the high E-flat, and slowly descends, then on the word “dhadak (beat)” the descending line is temporarily interrupted by a sixteenth-note figure mimicking a palpitating heart. After this the line resumes its descent down to C, a minor tenth below the high E-flat. The “walk-down” is underscored by octaves in the orchestra including a bass pizzicato.

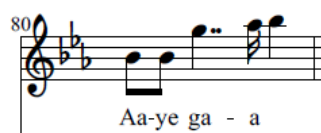
Throughout the recitative section, the piano arpeggios outline Western common practice harmonic progressions. In the passage referenced above (m. 40 ff.) we find a clearly audible secondary dominant: the A-natural in combination with the E-flat yields F7 (V7 of B-flat), and the line does cadence briefly on B-flat in m.43. The harmony moves through C-minor, then back through B-flat to E-flat. In E-flat tonality, this gives us the following progression: V7/V, V, vi, V, I.

I cite this progression to illustrate that Khemchand Prakash had acquired a relatively sophisticated understanding of Western harmony, as found in this song and elsewhere in the *Mahal* soundtrack. He certainly retained, however, his grounding in the Indian classical tradition, and as we saw with *Tansen*, he could write convincingly in folk idioms as well. To these three – Indian classical, Indian folk, and Western classical – I will add global popular music, as represented by the *habanera* rhythms we have already remarked. Of course none of these “resources” are uniform or monolithic in and of themselves, but the presence of elements of all four in the scores of Khemchand Prakash demonstrate his cosmopolitan and omnivorous approach. This composite sonic universe contrasts markedly with the classically derived idiom of *Tansen*, but rather than interpret this as Khemchand moving away from his classical roots, I understand this as evidence of the composer’s versatility. In any case, we cannot make the case that 1940s Bollywood music directors consistently incorporated the revivalist discourse of decolonization into their music. Both Khemchand and Naushad apparently felt pressure to prove that they had the training and talent required to produce at least one classically inspired soundtrack, but they were never limited to this idiom; indeed they simultaneously promoted in their music the value of experimentation with non-Indian sounds as well as folk genres.

The long opening of “Ayega anewala” also serves a cinematic purpose: in Indian films it was a common director’s conceit to tantalize the audience by delaying the revelation of the star’s face on screen. Here, we hear the voice of Kamini long before we see her. The actress Madhubala had been a child star, but *Mahal* was her first major role as a 16-year old “adult.” Kamal Amrohi, the director, knew that he had a major star in the making, and thus used this song to introduce her, giving the audience only brief glimpses of her until several minutes after the end of the song. Even then, the audience sees her face in close-up, but the hero still has not seen her at close range. It is the spell of her voice that captivates him.

After the recitative cadences in bar 49, the song appears to begin, but it fades out after nine measures. The final F-E-flat in the vocal melody is taken up by the *shahnai* as a kind of echo, but with added nuances. This fades away by bar 61 and there is a final piano arpeggio on the tonic. This is where home listeners would have had to turn over the record. The music continues with an instrumental interlude featuring a mysterious clarinet ostinato figure that is repeated fifteen times. Over this we first hear a syncopated violin melody, then a sequence of piano chords, followed by a low string line that outlines an E-flat major chord beginning with low B-flat and rising an octave and a sixth to high G. At this point, in measure 78, the 4/4 *kehrvā*-habanera rhythm starts, with a I-V-I-V bass motion. After a two-bar vamp, the voice enters again with the true beginning of the song.

In this song too, Khemchand Prakash plays with rhythmic dislocation. The opening motive is heard with the following rhythm:



The rhythmic emphasis is on the first syllable “Aa” but the metric emphasis falls on the long note on the syllable “ga.” In the next three measures, the same stress pattern is repeated. There is a semantic effect in this conflict of stress: with the emphasis on the first syllable “AAyega” the

aa-ye ga-a-a aa-ye ga-a-a aa-ye ga-a-a

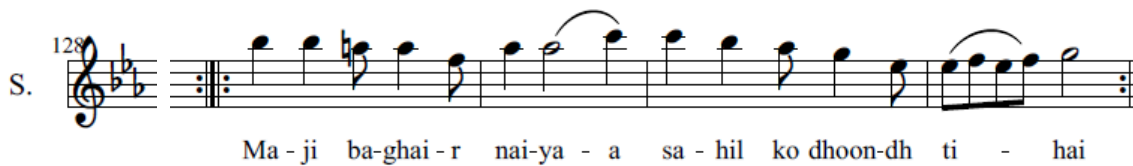
Musically, the syncopated rhythms and shifted stresses in the vocal line and the instrumental interludes add to the Latin feel that the underlying accompaniment rhythm evokes:



The melody of both the chorus (*mukhdā*) and verses (*antarā*) outlines clear harmonic progressions using essentially two chords: the tonic E-flat major, and the dominant, B-flat (7). Simple harmonization in thirds is faintly heard in the violins accompanying the vocal line. We are worlds away from the Indian classical *rāgas* of *Tansen* here, but Khemchand's deployment of Western functional tonality and Latin rhythms is justified by the genre: whereas *Tansen* glorified the Indian classical tradition, *Mahal* participates in the globalized discourse of film noir and gothic horror.

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second *antarā* (m.129), Khemchand Prakash uses an A-natural (raised fourth), although A-flat is restored a bar later.



When the Western ear has been lulled into expecting the A-flat as the flat seventh of V7, the A-natural is particularly jarring. For the Indian ear, the occasional use of non-*rāga* tones is an accepted effect, especially in the *antarā*. At this point on screen we see that Kamini has mysteriously appeared alone in a boat on the river, and the lyrics here mix image and icon: “The vessel without a pilot seeks the shore; who knows when the heart’s boat will find the bank.” The A-natural occurs on the words “without a pilot,” deftly illustrating musically the implied loss of control and direction.

We thus find Khemchand Prakash equally at home in the Indian universe of *rāgas* and contrasting motivic chords, and the Western universe of common practice harmony; moreover he is able to allow the two universes to interact, occasionally impinging on each other. For Khemchand, there is no concern about purity of tradition: different musical universes are resources pools to be drawn from at will.

In contrast, Naushad Ali asserted in several interviews (e.g. Kabir 1987 part 3: 24:00) that given the richness of the Indian folk and classical traditions, there was no need to go elsewhere for musical inspiration. While this may have been true in terms of melody, we will discover that Naushad had also absorbed some knowledge of Western harmony, and the demands of novelty often worked against his rhetoric about the purity of tradition.

RATTAN (1944)

After a brief apprenticeship with Khemchand Prakash, Naushad’s first big hit soundtrack as music director was *Rattan* (1944). With its village setting, it is not surprising that the film’s

music was designed to evoke a folk idiom. Naushad claimed he was the first to incorporate folk song melodies from his native state of Uttar Pradesh and to employ the *dholak* drum in a film song (Kabir 1987 part 3: 9:00). The use of folk music for a film with a rural setting plays into the “rediscovery of roots” decolonization paradigm, although we should keep in mind that this film predates Independence by three years. The film itself, with its plot concerning the perpetual conflict between love and arranged marriage, walks the precarious line between social reform and reinforcement of social norms. This was a common dilemma in Indian film throughout most of its history: arranging a girl’s marriage against her will, especially with a much older man, was clearly an evil to be eschewed, but love – and especially love marriage – without regard to parental wishes or caste compatibility was potentially even more socially disruptive. In *Rattan*, Gauri’s family marries her off to prevent her from meeting Govind, who is of another caste, and the lovers are almost ready to accept this as Fate, but this same Fate draws them together again and destroys them both. We feel sorry for Gauri but her aged husband is not portrayed as cruel or evil, and in fact he is rather likeable. Can we interpret this as a reformist film? Only at a stretch: this sort of tragedy narrative tends to show Fate as the culprit, rather than the caste system or social rigidity. Again, popular films of the 1940s by and large were not pushing a decolonization agenda, but rather re-inscribing the tried and true plot formulas of previous decades in the name of commercial success.

RATTAN (Jaimani Dewan Productions, 1944) – Music: Naushad Ali - Lyrics: D.N. Madhok - Dir. M. Sadiq		
	Song opening lyrics (with translation)	Singer (*same as actor)
1.	Rumjhum barse badarva (Let the clouds rain)	Zohrabai and chorus
2.	Ankhiyan mila ke, jiya bharma ke chale nahin jana (Having met my glance and trapped my heart, don’t go)	Zohrabai
3.	Pardesi balama	Zohrabai

	(Beloved stranger)	
4.	Jab tum hi chale pardes (When you go away)	Karan Divan*
5.	Angdai teri hai bahana (Your languor is but an excuse)	Manju*
6.	Savan ke badlo (O monsoon clouds)	Zohrabai, Karan Divan*
7.	Aai divali (Diwali has come)	Zohrabai
8.	O janevale balamwa (O departing beloved)	Amirbai, Shyam Kumar
9.	Mil ke bichhad gayi ankhiyan (Our glances met and were sundered)	Amirbai
10.	Jhuthe hain sab sapne suhane (All beautiful dreams are lies)	Manju*

(Hamraz 1986)

The *Rattan* soundtrack includes ten songs (see table above): two male-female duets, one male solo, and seven female solos. Zohrabai Ambalewali is featured most prominently, singing four of the solos and the duet with Karan Divan, the lead actor. Amirbai Karnataki sings the other duet with Shyam Kumar, and one additional solo, while Manju who also acted in the film sings two solos. The single male solo number is sung by Karan Divan. All the songs are in the filmy-folk style, with lyrics to match.

The opening title music segues directly into the first song, “Rumjhum barse badarwa,” a pre-rain/absent beloved song by Zohrabai in the genre of “Ghata ghan ghor ghor.” Naushad’s use of the female chorus is creative: the soloist is joined by the women’s chorus at unexpected points. Likewise the overall use of rhythm and specifically the constant variation in phrase length and metrical emphasis lend the song a lively and flirtatious feel. For example, as in

“Ghata ghan ghor ghor,” the chorus of “Rumjhum” contains several measures where the *sam* is empty and the rest of the bar is syncopated.

The *dholak* drum is clearly audible, but the rest of the orchestra stays well under Zohrabai’s vocal line. In the instrumental interludes, however, we hear the timbres of flute, clarinet, and maybe even *shahnai*, i.e. the full complement of woodwinds in the typical Bollywood orchestra. The melody is in Bilaval *thāt*, the major scale, and although no chords are provided per se, the harmonium drone of Sa-Pa implies simple tonic-dominant sequences.

The second and third numbers, “Ankhiyan milake” and “Pardesi balama” both also sung by Zohrabai, are very similar in construction and orchestration to “Rumjhum.” All songs have in common another technique by which caesurae are inserted into the vocal line, and these are filled with short orchestral riffs; these both help the soloist to breathe and keep the phrases from falling into four-square patterns. “Pardesi balma” uses a non-*rāga* note in the verses, specifically the lowered third.

Number 4, “Jab tum hi chale pardes (When you go far away),” sung by hero Karan Divan, is the first sad song in the set. Although the mood is tragic, the tempo is relatively fast. While Hindi-Urdu film music never adopted the Western major-minor dichotomy, it is still relatively common to find sad songs using flat thirds, and “Jab tum” is a typical example. Karan Divan was one of the few singer-actors remaining in the 1940’s: his youth and handsomeness contrasted with the relative age and appearance of his rivals K.L. Saigal and Ashok Kumar. Karan Divan’s voice isn’t strong in the higher range, but he has sound that feels more natural than Saigal’s affected nasal timbre. The notion of “naturalness” in the playback singer’s voice was always in tension with the notion of virtuosity, the former personified by Mukesh, Noor Jahan, and Kishore Kumar, and the latter exemplified by Saigal, Lata, and Rafi. In *Rattan*, naturalness prevails, but from the 1950s onward, virtuosity would be the vogue.

The fifth number, “Angdai” finally gets away from Bilaval *thāt* to explore Kafi *thāt*, with its lowered seventh and third and natural sixth. The motivic chords inherent in this that create

an interesting contrast between the chorus and verse: in Western terms we would label them tonic minor and subdominant major respectively. The modal ambivalence thus generated between the chorus and verse melodies captures the emotional conflict between Gauri's unspoken heartbreak and her new sister-in-law's friendly teasing on the wedding night. In this song, heroine Gauri has been married against her will to a much older man. Her sister-in-law, not knowing that she is in love with someone else, teases her that her drowsiness is just an excuse to hasten the nuptial night. The singer-actor playing the sister-in-law is Manju, whose young voice contrasts nicely with the more mature voice of Zohrabai used for Gauri in the earlier songs.

The film continues its trajectory through all of the scenarios of thwarted love. After the nuptial night has passed uneventfully, the heroine Gauri begins the duet "Sawan ke badalo...": "O monsoon clouds, go and tell him that this was our fate, don't cry" (no.6). The hero Govind (Karan Divan) answers in turn. The idea of the "cloud messenger" is an ancient one in Indian culture, dating back at least as far as the *Meghaduta* of Kalidasa (5th century). "Sawan ke badalo" contains several interesting effects, including the sound of the monsoon *koyal* bird, represented by the flute, inserted into the instrumental introduction. The meter is 6/8 or double *dadra*. The violin unison accompanying the voice also uses the glissandi evocative of the *sarangi*, reminiscent of the older style of film song, but the instrumental interludes are unmistakably waltz-inspired:



There are a number of things about this interlude that betray its Western subtexts. The use of melodic sequences and harmonization with harmonic accidentals contribute to the waltz feel, not to mention the 1.5-bar phrase length, which temporarily takes us out of the world of 6/8 into the world of 3/8 in one. We might question Naushad's claim, then, that he had no use for Western music; this piece of evidence demonstrates that he not only used a modified Western

orchestra, but that he, like his “guru” Khemchand Prakash, had a fair understanding of Western harmonic conventions and genre markers. Although he may have derived most of the inspiration for his vocal melodies and rhythms from Uttar Pradesh folk songs, his accompaniment music shows that he was equally comfortable drawing upon Western styles as well.

Jason Beaster-Jones has applied two terms to this phenomenon: cosmopolitan mediation and stylistic mediation (Beaster-Jones 2015). By the former term he means both the creative juxtaposition of musical elements from different world traditions and the process of moving between different forms of media. He defines the second term as: “the production of a musical representation in which material from one set of conventions is framed according to the values of a different set of conventions, even as this material retains some aspects of its original content that point back to (index) its previous usages” (Beaster-Jones 2015, 16). We have already seen this practice in the music of Khemchand Prakash; it seems to have been more or less endemic among Indian film music composers. However Beaster-Jones’s conception of stylistic mediation depends on our accepting his prior assertion that there is something that can be identified as “filmi style” (Beaster-Jones 2015, 14-15). His attempt to describe “filmi style” is somewhat tautological, although he acknowledges that whatever it is, it presents a moving target. I would short-circuit his argument by asserting that one of the defining characteristics of “filmi style” is its very cosmopolitanism. As we have seen, the composers, in their search for novelty and innovation, made eclecticism their guiding principle. Their style is a collage, or bricolage of diverse styles: the only unifying element is the use of Urdu-Hindi in the lyrics and the consistent voices of the playback singers.

Another instance of cosmopolitan mediation may be found in the next number (no.7): “Aayi Diwali (Diwali has come).” The scenario is ironic: the new bride is expected to celebrate the Hindu holiday Diwali, a joyous occasion with fireworks and all-night revelries, but due to her broken heart, she cannot enjoy herself. Among other things Diwali marks the return of Rama

from exile and the happiness of his subjects; this sharpens the irony since Gauri's beloved "king" is forbidden to come to her. The lyrics highlight the contrast between public joy and private grief: "The moth dances with the lamp, tell me, with whom shall I dance?" The orchestral intro draws upon Arab popular music, another fertile source for Indian film music. The *rāga* is Bhairavi (with flatted 2, 3, 6 and 7), a *rāga* that to both Indian and Western ears sounds stereotypically "Middle-Eastern." The use of a frame drum (*daf*) adds to the Arab flavor.

The last three songs in the film are unusual in that they are not sung by the main characters. In fact, for the last third of the film, Gauri and Govind are essentially mute. They weep and suffer in silence. Govind arrives at Gauri's husband's house but when they meet they are unable to speak to each other; the family has meanwhile arranged for the gardener and his wife to entertain them with a song and dance. The song (no.8) "O janevale balamva (O departing beloved)" is playful and humorous but for the hero and heroine it is sheer torture since it reminds them of their own separation. I will analyze no.8 in more detail below.

As we have seen, film-makers and music directors were generally consistent in assigning particular playback voices to particular characters, with the odd exception of the last song in *Mahal*. Naushad follows form in *Rattan*: the playback singers for no.8 are Amirbai Karnataki and Shyam Kumar. No.9 is likewise picturized on the gardener's wife with the voice of Amirbai: after Govind leaves, Gauri is desolate, but her emotions are expressed vicariously in the gardener's wife's song "Mil ke bichhad gayi ankhiyan (Our glances met and were sundered)." The final song in the film, no.10, is sung by and picturized on Manju, the sister-in-law, who innocently teases Gauri about the futility of dreams, not realizing the tragedy that has befallen her brother's wife: "Jhuthe hain sab sapne suhane (All beautiful dreams are lies)."

Musically, no. 9 is relatively unremarkable: in Khamaj *thāt*, it uses both the natural and flat seventh. A shadow passes over the second strain of the intro when Naushad uses both the flat seventh and sixth, the latter never occurring again in the song. One of the beauties of Khamaj lies in its "plagal" feel: the natural fourth "Ma" has a particular poignancy in the context

of the head-motive of the *mukhdā*. Because of the strong presence of the flat seventh, one feels that the fourth degree is a secondary tonic, a point of arrival; but the resolution is only transient like the doomed love of the protagonists.

Number 10 combines the melancholy of *rāga* Bhairavi (four flatted pitches) with an almost manic tempo and tune. Naushad's particular skill at writing musical irony is in evidence here: Manju is teasing, but Gauri's pain permeates the music.

As mentioned, Number 8, "O janevale balamva" is picturized on the gardener and his wife. They sing humorously about parting and the husband's doubts about the wife's faithfulness during his absence. This recapitulates the central plot of the film, as Gauri was forced to marry someone else during Govind's absence. In the cinematic narrative, shots of the dancers are intercut with shots of Govind and Gauri looking unhappily at each other. During the extended instrumental interludes the characters dance; the sound of *ghunghuru* (ankle-bells) underscores the entire song.

"O jaanewale balamwa" – <i>Rattan</i> (1944)	"O departing beloved"
[Instrumental intro]	[Instrumental intro]
[Chorus] F: O jaanewale balamwa lautke aa, lautke aa M: Jaa, main na tera balamwa, bewafa bewafa	[Chorus] O departing beloved come back, come back Go, I'm not your beloved unfaithful one, unfaithful one
[Verse 1: Female] Tere bina mera jiya laage na kahin bhi piya haye laage na Yaad nahin chhodi teri duniya andheri meri ab jaaon kahan O dil ko lekar kahe dard piya, lautke aa lautke aa	[Verse 1] Without you my heart doesn't find rest dear alas, doesn't rest I can't forget you my world is dark where shall I go now? You took my heart, why are you giving pain dear come back, come back
[Chorus]	[Chorus]
[Instrumental interlude]	[Instrumental interlude]
[Verse 2: Male] Ghadi ghadi panghat pe aana, jhooth mooth ki preet jathana mujhe yaad hai Phir aur kisi se aankh milana mujhse aankh churakar jana	[Verse 2] Coming to the well all the time Expressing fake love I remember Then flirting with someone else And avoiding my eyes

mujhe yaad hai Jhoothon se kahe boloon jaa re jaa Bewafa bewafa	I remember Why should I speak to liars Unfaithful one, unfaithful one
[Chorus]	[Chorus]

We should not be surprised by now to find functional harmony operating in Naushad's music. The opening instrumental tune outlines a clear V-I-V-I progression:



The *mukhdā* and *antarās* also follow this pattern. The melodic prominence of the fourth, second, and seventh degrees of the scale conjures a diminished vii chord which is heard as a V7. Each phrase cadences on the tonic E-flat. The *antarā* melody includes the lower B-flat as well, producing a full-fledged V7 chord.

One of the prominent features of this song is the use of caesurae and melodic interjections. The opening vocal phrase contains caesurae setting off syncopated figures:

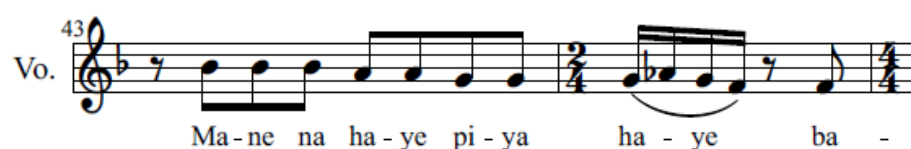


If the rests were removed, the line would finish neatly on the downbeat of third bar, but with the caesura, it ends on the third beat of the third bar, creating a 2.5-bar phrase (with pickup). As written, the syncopated tag phrase “laut ke aa (come back)” gets more emphasis. An additional advantage of this configuration is that the male voice can enter right on the tail of the female phrase at the end of bar three. A third advantage is that the singers get two breaths to finish the phrase. Note also that the tag ending contains the tonic resolution.

There is another caesura on the downbeat of the third measure of the *antarā* (m.21), and the *sam* is thus unstressed:

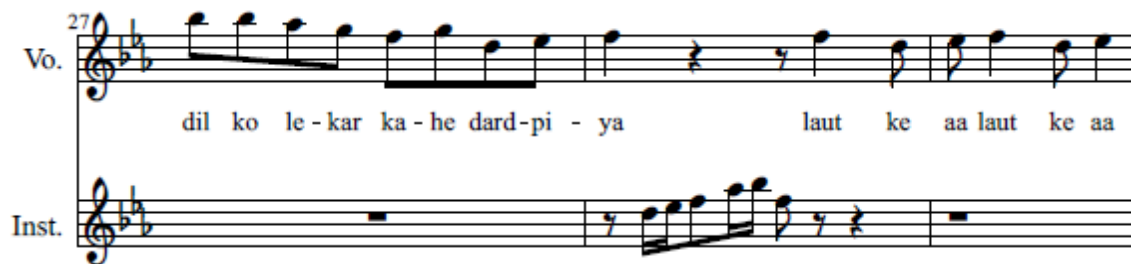


This sort of interjection is common in the older film song style. “Haye (Alas!)” serves both as a musical sigh and an emphasis applying to the surrounding lyrics. We saw a similar technique used by Khemchand Prakash in “Ghata ghan ghor ghor” where the interjection actually interrupts both the vocal line and the *tāla*:



The interjection thus divides the *antarā* melody of “O janevale balamva” as follows: First line of text (2 bars) | Interjection (1 bar) | Instrumental Interlude (1 bar). This creates a 4-bar phrase, but a strangely unbalanced one. The interjection does however serve a harmonic function, again containing the resolution to the tonic.

It should also be remarked that on the melodic recapitulation leading into the refrain, the orchestra now fills the caesurae with sprightly riffs:



The orchestra slowly increases in prominence until it leaps fully armed into its first interlude (m.39 ff.): the rhythmic variation in this 8½-bar passage is remarkable:





The use of melodic sequences is notable, as is the occurrence of the flat seventh which does not appear at all in the vocal line. The latter's harmonic function is ambiguous (minor v?) but it adds new flavor. We might also note that the recurring syncopated sixteenth-eighth motive echoes at double speed the tag ending of the *mukhdā*. The full orchestra plays in unison with only the *ghunghuru* for counterpoint.

The outro is another full-fledged instrumental interlude; in this passage Naushad begins to experiment with orchestration effects. While most of the passage is full orchestra in unison, bars 51-53 feature alternations between staccato wind and legato string sections. In my reductive transcription the string passages are distinguished by slurred octaves:



These instrumental interludes are additional evidence that Naushad Ali was experimenting all along with Western orchestral techniques, harmonization, and even motivic variation.

DILLAGI (1949)

The plot of *Dillagi* parallels that of *Rattan*: village lovers Mala and Swaroop face the approbation of society and particularly the enmity of a self-styled “Mama (maternal uncle)” who himself has designs on Mala. Mala’s girl-friends conspire to teach the villain a series of lessons, including tricking him into marrying an old, mute woman instead of Mala. But Mama’s malice

knows no bounds: he gets Swaroop jailed, and Mala, distraught by her lover's absence, runs away from home, only to be rescued by a young stranger who coerces her into marriage. The “frying pan to fire” narrative cannot end happily, but the lovers, as usual, are reunited just in time to die in each other's arms.

Dillagi contains one theme that was absent in *Rattan*: the women in *Dillagi* are what might be described as spunky: they play a series of pranks, tease the men in the village, and generally assert their power. This is why Mala's fate is all the more tragic: she is largely in control of her own destiny until fate intervenes. The actress Suraiya generally preferred such roles in contrast to her submissive, swooning peers. It is important to note that strong female characters, often played by Suraiya or Noor Jahan, were a significant feature of pre-independence Indian film; if anything they receded in prominence after Independence. But here, in 1949, Suraiya is not as easily resigned to her fate as was her counterpart Gauri in *Rattan*. This is reflected in the music: after the “tragic turn” half-way through the film, the voices of the heroine and hero alternate with their respective complaints. In other words, Mala is still very much a vocal presence in the film.

DILLAGI (Kardar Productions, 1949) – Music: Naushad Ali - Lyrics: Shakeel Badayuni - Dir. A.R. Kardar		
	Song opening lyrics (with translation)	Singer (*same as actor)
1.	Murliwale Murli Baja (Flutist play the flute)	Suraiya*
2.	Le Ke Dil Chupke Se Kiya Majboor (He stealthily stole my heart and made me helpless)	Suraiya*
3.	Meri pyari patang (My lovely kite)	Uma Devi, Shamshad Begum
4.	Duniya Kya Jaane (What does the world know)	Suraiya*

5.	Tu Mera Chand, Main Teri Chandni (You are my moon, I am your moonlight)	Shyam Kumar, Suraiya*
6.	Tera Khayal Dil Se Bhulaya Na Jayega (The thought of you cannot be forgotten)	Suraiya*
7.	Char Din Ki Chandni Thi Phir Andheri Raat Hai (Four days of moonlight, then darkest night)	Suraiya*
8.	Is Duniya Mein (In this world)	Mohammed Rafi
9.	Nirala Mohabbat Kaa Dastur Dekha (I've seen the strange custom of love)	Suraiya*
10.	Tere kuche mein (In your lane)	Mohammed Rafi
11.	Zalim zamana (Cruel world)	Suraiya*, Shyam Kumar

(Hamraz 1986)

Naushad's soundtrack for *Dillagi*, like that for *Rattan*, is full of memorable songs. Somewhat unusually, there is no opening vocal number. The title music fades out as the opening scene commences: the hero Swaroop runs afoul of his brother's wife and is thrown out of the house. The scene then shifts to the village where heroine Mala and her friends are playing Blind Man's Bluff. The game is choreographed as a dance sequence, and the instrumental dance music is one of Naushad's strangest musical adventures (7:25). Naushad, who claims to have made North Indian folk music his staple source for film song, here composes a full-fledged tango instead. The presence of this sort of cosmopolitan mediation only two years after Partition, just where we would expect something "authentically" folkish, forces us to re-evaluate yet again both Naushad's claims about the supremacy of Indian culture in his music, and broader notions of decolonization.

It is not as if Naushad couldn't write folk-style songs when he liked. Number 3 ("Meri pyari patang") in this same film is an interesting example. So we can only speculate about why he would choose the tango to set the stage for his village love story. Perhaps, as we have seen

before, he merely wanted to show off his compositional versatility. Yet this instance of musical cosmopolitanism in the late 1940s is one more piece of evidence that film song composers and film producers as a whole did not subscribe to the purist notion that all film music should derive from India's glorious past or its authentic, rural present.

The first actual song in *Dillagi* is “Murliwale murli baja (Flutist play the flute).” Here the implicit association between the hero and the sound of the flute that we found in *Tansen* becomes explicit. Swaroop has left home with only one possession: his flute. The flute of course identifies the mortal hero with the amorous god Krishna, although its high, breathy timbre sounds anything but virile. The symbolic mileage that derives from the phallic flute imagery is modulated by India's peculiar brand of epicene machismo. Swaroop is mild, sensitive, and delicately handsome; Mala is immediately enchanted by his playing and sings “Murliwale” to encourage him to play more. He obliges such that the diegetic flute dominates the non-diegetic texture of the song. His flute imitates the vocal line of Suraiya's *mukhdā*, but with more “ornamentation,” i.e. in the flute idiom rather than the vocal idiom. Naushad's complex instrumental interludes are very much in evidence: the interludes in this number feature a fast, syncopated melody in the clarinets and lower winds with a high countermelody in the violins. A transitional flute phrase follows and is then imitated by Suraiya as a segue to the first *antarā*.

It is worth noting here that *Dillagi* stars one of the great singer-actors, Suraiya, who had a nuanced and trained singing voice. The hero, Shyam, on the other hand, does not sing; in the two duets (5 and 11) his voice is provided by a less well-known singer-actor with the same first name, Shyam Kumar, who happens to play the anti-hero in this film. Two of the hero's vocal numbers (8 and 10) feature the playback voice of Mohammed Rafi, who had already begun his prodigious rise: he would dominate the industry for decades to come.

The second number in the film, “Leke dil chupke se,” is likewise a flute/vocal duet, with Mala singing about how Swaroop has stolen her heart, and he responds with flirtatious flute interludes. We don't hear the hero's playback voice until number 5; the flute is his expressive

synecdoche. This song is rhythmically quite interesting, with each vocal phrase beginning on a weak beat: the meter is alternating segments of single and double *dādrā* (3/4 and 6/8) and Suraiya enters on the second beat of the 3/4 sections and the third beat of the 6/8 sections. The metrical instability of the vocal line expresses Mala's romantic restlessness, underscoring the lyrics. In contrast, the flute melodies and the instrumental interludes began on the *sam* every time; the flute, and by extension, the hero Swaroop, is still in control of its/his emotions at this point.

Number 3, "Meri pyari patang (My lovely kite)" is one of the more remarkable songs in the soundtrack. As Mala pines for Swaroop, having been warned against their risky jungle rendez-vous, the village girls gather to fly kites. In India kite-flying is a competitive sport: players rub ground glass into the strings to better sever the strings of their opponents. The kite song is a well-established sub-genre of Indian folk music, associated with various kite festivals celebrated throughout India. Lest anyone accuse Naushad and the film producers of inserting a gratuitous – if delightful – musical number into the story, let us look briefly at how "Meri pyari patang" fits into the narrative. The villain (the nefarious Mama) has witnessed a night-time tryst between Mala and Swaroop, and has gone to warn her father that Mala is on the road to ruin. Mama warns him to keep Mala under control, and not let her out of his sight. Mala has overheard this conversation and we see a close-up of her anxious face which quickly fades into the song.

Patrick Hogan has written about the function of Hindi-Urdu film songs within the narrative structure; he asserts that songs are generally used at certain crucial plot junctures (Hogan 161 ff). This approach depends a great deal on what we define as a "juncture," but in any case "Meri pyari patang" serves an important dual plot function: it both relieves the building tension and foreshadows Mala's fate. The lyrics of the song, using the kite as a metaphor for the heroine, are as follows:

<i>KEY: Chorus in Italics</i> (2x) = the line is sung twice	Duple meter bold (otherwise triple meter) (2x2) = the two previous lines are sung twice as a unit
Instrumental Intro	Instrumental Intro
[Mukhdā (A)] Merī Pyārī Patang, Chalī Bādal Ke Sang (2x) Zarā Dhīre Dhīre O Zarā Haule Haule, De Dhīl De Dhīl , O Rī Sakhī <i>Hāe Woh Kātā Woh Kātā Woh Kātā</i> <i>Dekho Jī Dekho Jī,</i> <i>Merī Pyārī Patang, Chalī Bādal Ke Sang</i>	[Mukhdā (A)] My dear kite, soaring with the clouds (2x) Go softly, go gently, Give slack, give slack, O my girlfriends <i>Oh it was cut, it was cut, it was cut</i> <i>Look, look,</i> <i>My dear kite, soaring with the clouds</i>
[Mukhdā (A')] Mere Dil Mein Umang, Bharā Ulfat Kā Rang (2x) Zarā Dhīre Dhīre O Zarā Haule Haule De Dhīl De Dhīl O Rī Sakhī <i>Hāe Woh Kātā Woh Kātā Woh Kātā</i> <i>Dekho Jī Dekho Jī,</i> <i>Mere Dil Mein Umang, Bharā Ulfat Kā Rang</i>	[Mukhdā (A')] My heart leaps, full of the color of love (2x) Go softly, go gently, Give slack, give slack, O my girlfriends <i>It was cut, it was cut, it was cut</i> <i>Look, look,</i> <i>My heart leaps, full of the color of love</i>
Instrumental interlude (in duple meter)	Instrumental interlude (in duple meter)
[Antarā (B)] Mast Jawānī Dekh Pukāre Do Nainā Matwāle <i>Do Nainā Matwāle</i> (2x2) Hai Koi Aisā Dilwālā Jo Hamse Pench Ladā Le <i>Hamse Pench Ladā Le</i> (2x2) Dekho Patang Morī, Gangā Ke Pār Chalī <i>Gangā ke pār chalī</i> Le Ke Sandesā Mora, Sājan Ke Dwār Chalī <i>Sājan ke dwār chalī</i> Panchhī Se Chhīn Liyā Udne Kā Dhang (2x) [Mukhdā (A)] Zarā Dhīre Dhīre O Zarā Haule Haule De Dhīl De Dhīl O Rī Sakhī <i>Hāi Woh Kātā Woh Kātā Woh Kātā</i> <i>Dekho Jī Dekho Jī,</i> <i>Merī Pyārī Patang, Chalī Bādal Ke Sang</i>	[Antarā (B)] Seeing my carefree youth two charming eyes beckon <i>Two charming eyes</i> (2x2) Is there any brave youth who will challenge us? <i>Will challenge us?</i> (2x2) Look at my kite, it's gone across the Ganges <i>Across the Ganges</i> Carrying my message to the door of my sweetheart <i>To the door of my sweetheart</i> It's stolen its style of flight from the birds (2x) [Mukhdā (A)] Go softly, go gently, Give slack, give slack, O my girlfriends <i>It was cut, it was cut, it was cut</i> <i>Look, look,</i> <i>My dear kite, soaring with the clouds</i>
Instrumental interlude (in duple meter)	Instrumental interlude (in duple meter)
[Antarā (B')] Do Nainon Ke Pench Lade, Ek Jītā Aur Ek Hārā <i>Ek jīta ek hārā</i> (2x2) Pyār Ne Jis Dam Lī Angdāyī, Dil Ne Kahā Woh Mārā <i>Dil ne kahā woh mārā</i> (2x2) Kaisā Yeh Pench Padā, Manjhe Kī Dhār Gai <i>Mānjhe Kī Dhār Gai</i> Aise Mein Ā Ja More Sājan Main Hār Gai <i>Sājan Main Hār Gai</i>	[Antarā (B')] When two eyes battle, one wins and one loses <i>One wins, one loses</i> (2x2) As soon as love showed eagerness, the heart claimed victory <i>The heart said it won</i> (2x2) How did the string get twisted, its cutting edge is lost <i>Its cutting edge is lost</i> The same way I was defeated, darling <i>Darling I have lost</i>

Tūte Na Dor Kahīn, Kahīn Chhūte Na Sang (2x) [Mukhdā (A)] <i>Zarā Dhīre Dhīre O Zarā Haule Haule</i> <i>De Dhīl De Dhīl O Rī Sakhī</i> <i>Haī Woh Kātā Woh Kātā Woh Kātā</i> <i>Dekho Jī Dekho Jī,</i> <i>Mere Dīl Mein Umang, Bharā Ulfat Kā Rang</i> <i>De Dhīl De Dhīl</i> <i>Le Dhīl Le Dhīl !</i> <i>Woh Kātā Woh Kātā , Woh Mārā</i>	I hope the string doesn't break and we drift apart (2x) [Mukhdā (A)] <i>Go softly, go gently,</i> <i>Give slack, give slack, O my girlfriends</i> <i>It was cut, it was cut, it was cut</i> <i>Look, look,</i> <i>My heart leaps, full of the color of love</i> <i>Give slack, give slack</i> <i>Take up slack take up slack!</i> <i>It was cut, it was cut, we won!</i>
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The song portrays the contest between two teams of kite-flying women, each trying to cut the other's string. When under attack, one gives slack to drop one's string away from the opponent's string. When attacking in turn, one pulls sharply on one's own string to pull it across – and hopefully cut – the opponent's string. The lyrics can be interpreted to apply to many different situations, but at this juncture in the film, we understand that Mala's friends are both teasing her and warning her that if she engages in the battle of love, she risks losing everything. A “kati patang (cut kite)” is a powerful metaphor for a girl ruined by pre-marital sex: all of her familial ties are severed, and she wanders at the whims of the breezes before falling to the ground.

The *mukhdā* lyrics speak only in kite terms, but the verses begin to transform the kites into symbolic “eyes” of two lovers. The singer then wishes for a handsome lad, “dilwala,” who might challenge the girls in the kite contest. Thus the metaphor of the kite is extended to include the complications of love, in which one party loses, i.e. surrenders to the lover. There is a tried and true tradition in love song lyrics of portraying eyes as weapons that wound and even kill their love-targets. This song cleverly conflates the tropes of eye-weapons and kite-flying.

The musical setting for this song is remarkable for its complexity in several dimensions. First, the song uses two different meters (*tālas*): the chorus is in the triple meter *dādrā* (3/4 or 6/8) but the two verses begin in a fast *kehrvā* (2/4) and modulate back to *dādrā* halfway through. Metrical modulation, especially in the middle of a formal section, is highly unusual for an Indian film song of any period.

Second, the alternation between the two soloists and ensemble is varied and complex: in addition to repeating the last portion of each line of each verse, the ensemble interjects an ongoing “kite commentary” directing the flyer to “give slack” and “go gently.” Toward the end of each refrain, as the girls cut down their opponents’ kites, the chorus uses a vocal style resembling “Sprechstimme.”

16 Vo. ba - dal ke sa - ng za-ra dhi - re dhi - re o za-ra hau - le hau -

22 Vo. le de dhi - l de dhi - l o ri sa - khi hae woh ka-ta woh ka - ta

29 Vo. woh ka - ta de - kho j - i de - kho ji

In the above example also we note that the melodic range in the chorus section spans an octave, and is thus much wider than usual for a folk-style song.

Third, this is a relatively rare example of a song with a “pre-chorus,” in this case a line sung twice by the soloist at the end of the verse, before the ensemble joins in with “zara dhire dhire...”

65 Vo. de - kho pa -

71 Vo. ta - ng mo-ri Gan - ga ke paa - r cha-li Gan - ga ke paa - r cha-li

Vo. 76 2. solo 1.

Pan-chhi se chhi - n li ya ud - ne ka dhang

Orch.

Vo. 82 chorus

dhang za - ra dhi - re dhi - re o za-ra hau - le hau - le

Melodically, this phrase (m. 78) descends from the upper to the lower tetrachord, serving as the formal link between the *antarā* and the *mukhdā*. Both times it occurs it reintroduces the rhyme of the first line of the *mukhdā*, closing the poetic “circuit” as it were, just as the musical line returns to the melodic space of the *mukhdā*. The odd thing here is that the head rhyme (“patang,” “sang,” “dhang” etc.) occurs at wide separate intervals, with many other lines of text in between. There are many other ways in which Naushad’s musical setting reflects the irregular structure of the lyrics. For example the lines within the *mukhdā* are of unequal length and rhymes are more likely to occur internally than at the lines’ end. The internal rhymes and odd-length lines evoke melodic repetition and odd-length musical phrases respectively.

“Meri pyari patang” is picturized on the heroine’s friends, so Suraiya’s voice is not heard. Consistent with vocal characterization, the song is sung as a duet by playback stalwarts of the time, Uma Devi and Shamshad Begum, both of whom have the “pre-Lata” voice quality: a slightly nasal tone and evidence of vocal strain in the high register.

Number 4 is in the “first love” genre: Mala sings of her blossoming love on the moonlit terrace of her house while her father sleeps and Mama eavesdrops below. Her song summons Swaroop and he plays his flute to summon her into the forest for a moonlight tryst. It is during this tryst that the lovers sing the centerpiece duet of the film, “Tu mera chand main teri

chandni” (Number 5). The lyrics of the song foreshadow the tragedy of the film as it unfolds from this point: the lovers sing about how true love is not a joke or amusing pastime (“dillagi”), but rather something that must be taken very seriously. The *mukhdā* repeats the metaphor of moonlight: Mala-Suraiya sings “you are my moon, I am your moonlight,” and Swaroop responds “I am your *rāga*, you are my *rāgini*.” The musical terminology here refers to the traditional pairing of anthropomorphized male and female modes (*rāgas* and *rāginis* respectively) that is manifest in Indian painting traditions rather more than in Indian music theory. While many a *rāga* and *rāgini* pair share important notes and motives, some differ significantly and the pairing is a matter of tradition. *Rāga* theory aside, the lyrics of this song emphasize the essential spiritual union of the lovers.

“Tu mera chand” – <i>Dillagi</i> (1949)	“You are my moon”
[Instrumental intro]	[Instrumental intro]
[Chorus] F: Tu mera chand, main teri chandni M: Main tera raag, tu meri raagni M&F: O-o-o-oh Nahin dil ka lagana koi dillagi, koi dillagi	[Chorus] You are my moon, I am your moonlight I am your mode, you are my melody O-o-o-oh Falling in love is no joke, no joke
[Verse 1] F: Saath hi jeena saath hi marna Ulfat ki hai reet, haan ulfat ki hai reet M: Pyar ki murli har dum gaaye Teri lagan ke geet	[Verse 1] To live together and die together Is the law of love, yes, is the law of love The flute of love shall ever sing Songs of my bond with you
[Instrumental interlude]	[Instrumental interlude]
[Chorus] M: Main tera raag, tu meri raagni F: Tu mera chand, main teri chandni M&F: O-o-o-oh Nahin dil ka lagana koi dillagi, koi dillagi	[Chorus] I am your mode, you are my melody You are my moon, I am your moonlight O-o-o-oh Falling in love is no joke, no joke
[Instrumental interlude]	[Instrumental interlude]
[Verse 2] M: Bhool na jana rut yeh suhaani Yeh din aur yeh raat, haan, yeh din aur yeh raat F: Jab tak chamke chand sitare Dekho chhute na saath	[Verse 2] Never forget this lovely season This day and this night, yes, this day and this night As long as the moon and stars shine Beware that we not part
[Chorus] F: Tu mera chand, main teri chandni M: Main tera raag, tu meri raagni M&F: O-o-o-oh Nahin dil ka lagana koi dillagi, koi dillagi	[Chorus] You are my moon, I am your moonlight I am your mode, you are my melody O-o-o-oh Falling in love is no joke, no joke

The lyrics of the *antarās* reinforce the lovers' mutual commitment, and they caution each other not to forget the seriousness of the romantic undertaking. Of course when the machinations of Mama drive them apart, each accuses the other of faithlessness.

Naushad's trademark orchestration characterizes this song as well. In the instrumental introduction we hear piano arpeggios under the flute melody; the tabla plays simple *kehrvā*, and there is another percussion instrument playing that is difficult to identify. It sounds like a *shekere*, but it may be a particularly dry *ghunghuru* or some kind of rattle. There are essentially four musical characters represented in this song: the female voice, the male voice, the flute as an extension of the hero, and the orchestra. The orchestra "comments" on the vocal interaction like a Greek chorus. Clarinet and sitar are used as punctuation, while the flute has a more prominent role. A demure string section shadows the voices in the verses. At the melodic apex of each *antarā* (e.g. m. 49) the instrumental punctuation includes some sixteenth notes, elevating the rhythmic tension along with the raised tessitura.

Naushad introduces a device here that would become a staple of future Bollywood duets. The *mukhdā* is bipartite: in the first section the male and female voices take turns singing the same melodic material, and the melody winds around the tonic, venturing only one step on either side. There is a short transition motif into the second sections consisting of a wordless vocalization, "O-o-o-oh," sung by both voices to a simple descending scale from the fourth scale degree to the tonic. As such it serves as a preparation for the second part of the *mukhdā* which will elaborate the same pitches and contour, contrasting with the pitch set of the first part. It is the second part of the *mukhdā* that contains the melodic climax as well as the "punch line" of the lyrics and the reference to the film title itself:

(In octaves): "O-o-o-oh, Nahin dil ka lagana koi dillagi, koi dillagi
O-o-o-oh, Falling in love is no joke, no joke

12
Vo. Main te - ra raag tu me - ri raa - g - ni
Inst.

16
Vo. 1. Tu O - o - o - oh 2. na-hin di - l ka la - ga - na
Inst.

20
Vo. ko - i dil - la - gi ko - i dil - la - gi
Inst.

The remainder of the soundtrack is relatively conventional by Naushad's standards, although there is some interesting instrumental music for the eerie scene in which Mala's friends dress as ghosts and come in the middle of the night to beat Mama. A bass clarinet and oboe are used here to spooky effect.¹⁴ Number 6, the first of the solos in which the lovers lament the interventions of destiny, is an example of a sad song in an incongruously fast tempo. Hearing this song we believe that Mala-Suraiya still has some fight left in her: the lyrics express her complaint with an unsympathetic world. Number 7 is slightly unusual in its use of the 7-beat *rupak tāla*. The entire song references an Arabic popular idiom, especially in its Bhairvi-*ish rāga* and orchestral exclamations featuring glissandi, "lifts," and non-*rāga* pitches.

¹⁴ One wonders how many accomplished bass clarinet session players were available in 1940s Bombay. How such musicians ended up in Bombay, who they were, and where they trained would be another interesting research project.

Number 8 “Is duniya mein” is an early Rafi song in the “*firaq*” (separation) genre. The *rāga* is Malhar and the motivic chords are reminiscent of Khemchand Prakash’s “Ghata ghan ghor ghor.” This is a species of double *ghazal* with rhyme scheme “aa, bba aa, cca aa, etc. There is extensive use of sarod and mandolin. Number 9 is another fast sad song: the heroine sings about succumbing to the collusion of adverse circumstances, i.e. marrying her rescuer. The sudden appearance of the major third in a minor context reflects, perhaps, a glimmer of hope, either in the heroine’s mind, or for the film audience which can see that the hero, released from captivity, is coming to find her.

Rafi appears again as the playback singer for Number 10. In 1949 Rafi was still channeling K.L. Saigal; his remarkable vocal agility, high range, and capacity for comedy and ecstasy had yet to be tapped. After a brief, melancholy reprise of “Tu mera chand,” the soundtrack – and film – concludes with a “love-death” duet, again with Suraiya and Shyam Kumar singing. The tempo is a slow waltz, and major and minor modes alternate as the lovers sing of what is and what might have been. At moments the modal shifts, especially in the orchestral transitions, are disturbing to the Western ear; Naushad’s harmonic effects here demonstrate his independence from Western harmonic convention:



The overall “key” is C# minor, but E# occurs just as often as E-natural. The avoidance of the raised seventh scale degree, “Ni,” as a leading tone and the prevalence of A# as the major sixth make the tonality even more ambiguous. The natural B in the third bar of the excerpt sounds especially odd to the Western ear, which can make sense of the juxtaposition of a lowered sixth and raised seventh as an artefact of harmonic minor, but not of the converse situation.

Consequences

Indian film retained its roots in Indian classical, folk, and *ghazal* idioms even while pursuing the innovative use of Western classical and world music resources. The 1940s, rather than being a period of consolidation and standardization, was a decade of experimentation and diversification. Discourses of decolonization and nationalism had minimal impact on the film industry and were largely upstaged by discourses of globalization and cosmopolitanism. Evidence for these conclusions may be found at many different levels of analysis.

My analysis has shown the multiplicity, diversity of subtexts, symbols, and resources used by 1940s film composers. Film music followed its own trajectory, regardless of political upheavals and post-colonial transformations. Once it had become cosmopolitan, which it had already done by the early 1940s, it was impossible to squeeze it back into a classical mold. Meanwhile, composers like Naushad gave lip-service to the position that folk music, the music of the people, was another worthy resource to be drawn upon, but their music reveals that they had already imbibed a good deal of music from around the world, including the Western classical tradition as well as American, Latin, and Middle Eastern popular music.

Thus there does not seem to be detectable “sea-change” in film music around the time of Partition. Instead, we see a remarkable consistency in style between pre-Independence and post-Independence film songs. One might make the argument that decolonization did drive a move toward glorification of workers and peasants in film with an accompanying emphasis on folk music, while the adaptation of American swing and rock idioms was associated with decadent western on-screen venues like clubs and cabarets. However we have seen that this did not significantly curtail the eclecticism of style espoused by the majority of film composers.

We might claim that one of the primary characteristics of popular music is novelty: producers are always looking for newness at both the micro level (sounds, instruments, lyrics) and the macro level (artists, lyricists, styles). Composers like Naushad and Khemchand Prakash walked the line between re-using successful formulas and innovating. One type of innovation

consisted of incorporating classical music into film song, but other types of innovation appear as well. For example we observe the enriching of the orchestral palette: the increasing use of Western instruments like the clarinet, piano, and string orchestra. Yet another type of innovation was the ability to use rhythmic idioms like the *habanera* or the waltz in conjunction with native Indian forms, *rāgas*, and melodic nuances.

More broadly, we might observe that Indian film song taken as a whole demonstrates the deep affinities between post-colonialism and post-modernism. The age of modernism was also the age of colonialism, and the totalizing narratives (Lyotard) that drove European hegemony were the same narratives that newly liberated nations felt compelled to reject. Often, however, decolonization was mediated by post-colonial urges toward the emulation of evicted colonial powers, even while it pursued the rehabilitation of indigenous classical and folk forms. Ironically this centrifugal force meant that the discourses of decolonization, including its notions of nationalism, cultural revival and cultural purification, were from the outset mistrusted by both the creators and consumers of popular and film song. Thus both the negative face of post-colonialism – the distrust of national cultural agendas – and the positive face – the urge toward cosmopolitanism and eclecticism – are found in Bollywood song.

Indian independence then brought the freedom both to repudiate and to incorporate the past, to draw from a global pool of musical symbols, and to delight in odd juxtapositions and ironic disjunctures. Composers like Naushad participated in the project of provincializing Europe (Chakraborty) by treating multiple styles of Western music as just another set of resources to be drawn from.

In contrast, the discourse of decolonization was invoked by B.V. Keskar, India's Minister for Information and Broadcasting from 1952 to 1962. In Keskar's view, film music was incompatible with Indian national identity, presumably because of its cosmopolitan composition, and under his tenure, film music was banned from All India Radio. Ironically, it was Keskar's rigidity that opened up space for Radio Ceylon's broadcasts of Hindi-Urdu film

music back into India, serving an enormous public demand. It is refreshing, more than half a century later, to hear representatives of Indian nationalism like Shashi Tharoor speak of Bollywood as the main weapon in India's "soft power" arsenal (TEDtalk Nov 2009). But in the years after Independence, the nationalist pundits like Keskar were attempting to establish India's traditional classical arts as flagships of national culture. They refused to countenance the notion that Indian classical music is just one of many genres in an extremely rich and varied multicultural matrix. Film composers had already embraced this notion, treating Indian classical music as an important but not exclusive resource. Indeed, while composers like Naushad and Khemchand Prakash often felt the necessity to prove their mastery of classical *rāgas*, they also did not hesitate to absorb other sounds and idioms from around the world. It is precisely these "cosmopolitan mediations" that define Indian film song during the 1940s.

APPENDIX: SONG TRANSCRIPTIONS¹⁵

Ghata Ghan Ghor (*Tansen* 1943)

Lyrics: D.N. Madhok

Voice: Khurshid Bano

Music: Khemchand Prakash

The musical score is presented in four systems. The first system shows the Flute and Harmonium parts. The second system continues the instrumental accompaniment. The third system features a vocal entry marked '9' and 'gliss' on the Flute staff, with the Harmonium continuing. The fourth system shows the vocal line with lyrics 'Gha-ta gha-na ghor ghor' and continues the instrumental accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4.

¹⁵ These are partial transcriptions for the purposes of illustration. I have transcribed the complete vocal line for the chorus/refrain and one verse, while indicating how the verse tune is repeated but without attaching lyrics for subsequent verses. Generally I have only transcribed the instrumental accompaniment for the interlude passages and intros. I have not indicated instrumentation, but in general taken a “piano reduction” approach.

16

Vo.

Gha - ta gha - na

Fl.

Harm.

19

Vo.

ghor ghor mo - r ma - cha - ve shor mo-re sa - jan aa ja - a aa

22

Vo.

aa jaa mo - re sa - jan aa ja - a aa Gha -

Fl.

Harm.

25

Vo.

ta gha - n ghor ghor Mo - r ma - cha - ve shor mo-re sa - jan aa - ja - a

28

Vo. aa Aa - jaa mo-re sa-jan aa ja - a aa

Fl.

Harm.

32

Vo. E - k mauj ka naam ja - va - ni i - th aa - jaye u - th ja - ye

Fl.

34

Vo. E - k mauj ka naam ja - va - ni i - th aa jaye u - th ja - ye

Fl.

36

Vo. mau - j mein mau - j na li ji - s ne woh Phir pa-a-che pa-ch ta - ye

Fl.


38

Vo. Mau - j mein mau - j na li ji - s ne woh phir pa che pa-ch-ta - ye ba -

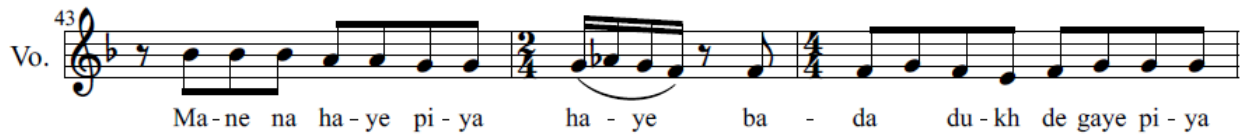
40

Vo. 

da du - kh de-gaye pi - ya ba - da du - kh degaye pi - ya

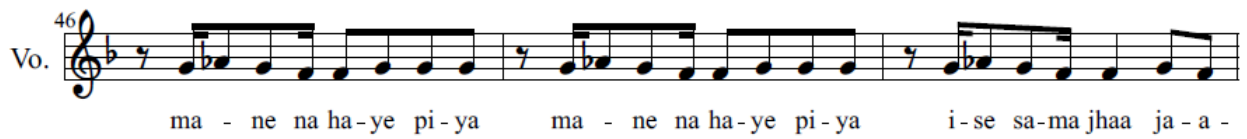
Fl. 

43

Vo. 

Ma - ne na ha - ye pi - ya ha - ye ba - da du - kh de gaye pi - ya

46

Vo. 

ma - ne na ha - ye pi - ya ma - ne na ha - ye pi - ya i - se sa - ma jhaa ja - a -

49

Vo. 

aa aa jaa i - se sa - ma - jha ja - a - aa

Fl. 

Harm. 

52

Vo. 

Gha - ta gha - na ghor ghor mo - r ma - cha - ve shor mo - re sa - jan

Fl. 

Harm. 

Fine

55

Vo. aa ja-a aa aa jaa mo-re sa-jan aa ja-a aa

Fl.

Harm.

59

Fl. D.S.

Harm.

Aayega anewala (*Mahal* 1949)

Lyrics: Nakshab Jarchvi

Voice: Lata Mangeshkar

Music: Khemchand Prakash

Ad lib.

Soprano

Kha - mo - sh hai za - ma - na chu-p cha - p hai -

Piano

8

S.

si - ta - a - re - Aa-raa-m se hai -

Pno.


18


S.

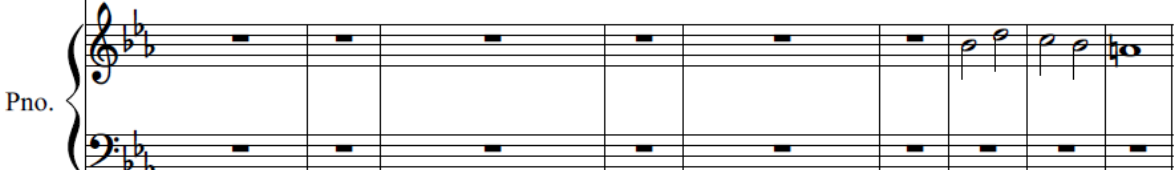
du-ni-ya - a be - ka l hain dil ke maa - re

Pno.

The musical score is written for Soprano and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The lyrics are in Hindi. The score is divided into three systems. The first system starts with 'Ad lib.' and the lyrics 'Kha - mo - sh hai za - ma - na chu-p cha - p hai -'. The second system starts at measure 8 with the lyrics 'si - ta - a - re - Aa-raa-m se hai -'. The third system starts at measure 18 with the lyrics 'du-ni-ya - a be - ka l hain dil ke maa - re'. The Piano accompaniment includes chords and melodic lines that support the vocal melody.

24
S. 
Ai - se mein ko - i aa - hat is ta-rah aa ra-hi ha - i jai - se ki

31
S. 
keh ra-ha hai Ma-n me-i - n ko - i ha-ma-a re

Pno. 

40
S. 
Ya-a-a di - l dha-da-k ra-ha - a hai Is a - a -

Pno. 

47

S.

s ke - sa - ha - re Aa-ye ga - a aa-ye ga - a aa-ye -

Pno.

53

S.

Pno.

60

Pno.

67

Pno.

73

Pno.

80

S.

Aa-ye ga - a aa-ye ga - a aa-ye-ga aa-ye-ga-a a - a - n - e wa - la aa-ye

Pno.

85

S.

ga-a - a aa-ye ga-a - a aa-ye ga-a - a

Pno.

91

S. 

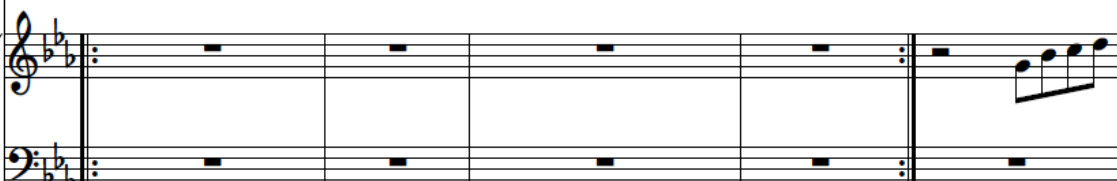
Dee - pak ba-ghai - r ka - i - se pa - r - wa - ne jal ra - he hain

Pno. 


96

S. 

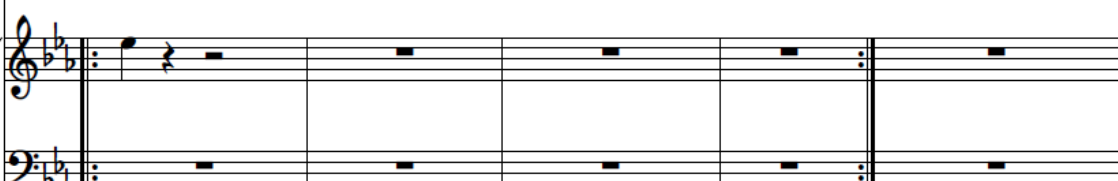
Ko - i na-hin cha - la - ta pa - r tee - r chal ra - he hain hehain

Pno. 

101

S. 


Tad-pe - ga ko - i kab ta - k be - aa - s be - sa - ha - re Le - kin ye keh ra -

Pno. 

106
S. 
he hain di-l ke me-re i - sha-re Aa-ye ga - a aa-ye ga - a aa-ye gaa

112
S. 
aa-ye-ga-a a - a - n - e wa - la aa-ye ga-a-a aa-ye ga-a-a aa-ye ga-a-a

Pno. 

Pno. 

122
S. 
Bha-ta-ke hu-i ja - wa - ni man - zil ko dhoon-dh -

Pno. 

128
S. 
ti hai Ma - ji ba-ghai - r nai-ya - a sa - hil ko dhoon-dh ti - hai

133
S. 
Kya jaa - ne dil ki kash-ti - kab tak la-ge ki - Le - kin ye keh ra -

138
S. 
he hain di-l ke me-re i - sha-re Aa-ye ga - a aa-ye ga - a

143
S. 
aa-ye gaa aa-ye-ga-a a - a - n - e wa - la aa-ye ga-a - a aa-ye ga-a - a aa-ye

148
S. 
ga - a - a aa - ye ga - a - a

O Janevale Balamva (*Rattan* 1944)

Lyrics: D.N. Madhok

Singers: Amirbai & Shyam Kumar

Music: Naushad Ali

Instrumental introduction:

8

Vo. O ja-ne-wa-le ba - la m wa laut ke

Inst.

12

Vo. aa laut ke aa jaa main na te - ra ba - la - m - wa be - wa -

1. 2. %

15

Vo. fa be - wa - fa Aa - vo fa be - wa - fa

Inst.

18

Vo. Te - re bi - na me - ra ji - ya la - ge na ka - hin bhi pi - ya

Inst.

21

Vo. haye la - ge na yaa - d na - hin chho-di te - ri

Inst.

24

Vo. du-ni - ya an-dhe - ri me - ri ab jaoon ka-haan? O

Inst.

27

Vo. dil ko le - kar ka - he dard-pi - ya laut ke aa laut ke aa o

Inst.


30


Vo. dil ko le - kar ka - he dard pi - ya laut ke aa laut ke aa o

Inst.

33

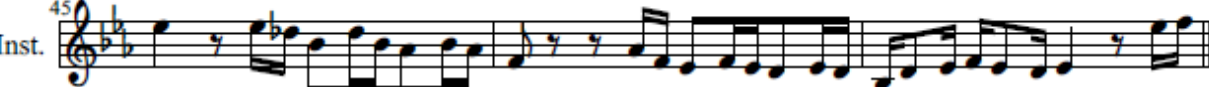
Vo. jaa - ne wa - le ba - la - m wa laut ke aa laut ke aa Jaa

36 Vo. 
 main na te - ra ba - la - m wa be - wa - fa be - wa - fa

Inst. 

39 Inst. 

42 Inst. 

45 Inst. 

48 Vo. 
 fa be - wa - fa

Inst. 

51 Inst. 

55 Inst. 

Meri Pyari Patang (*Dillagi* 1949)

Lyrics: Shakeel Badayuni

(Singers: Uma Devi & Shamshad Begum)

Music: Naushad Ali

Orchestra

6

Vo.

Orch.

solo

Me - ri
Me - re

Vo.

The musical notation for the vocal part consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins on a whole note D5 (F#), followed by quarter notes E5 (G#) and F#5 (C#), then a half note G#5 (D#). This is followed by a quarter rest, then quarter notes A5 (B) and B5 (C#), and finally a half note C#6 (F#). Below the staff, the lyrics are written in two lines: "pya - ri pa - ta - ng cha-li ba - dal ke sang Me-ri" on the top line and "dil mein u - ma - ng bha-ra ul - fat ka rang Me-re dil mein u -" on the bottom line. The syllables are aligned under their respective notes.

pya - ri pa - ta - ng cha-li ba - dal ke sang Me-ri
dil mein u - ma - ng bha-ra ul - fat ka rang Me-re dil mein u -

Vo. 

Vo. ²² 

29
Vo.

35 1. 2. % Andante
Vo. ba - dal ke sang sang
Orch.

42
Orch. Ma - st ja-wa - ni de - kh pu-ka - re

48 solo
Vo. Ma - st ja-wa - ni de - kh pu-ka - re
Orch.

54 chorus 1.
Vo. do nai - na mat - wa - le do nai - na mat - wa - le
Orch.

60 solo chorus
Vo. Hai koi ai - sa dil - wa - la jo hum se pench la - da le hum se pench la -
Orch.

Allegro

65 Vo. 
da le de - kho pa -
Le - ke san -

Orch. 

71 Vo. 
ta - ng mo-ri Gan - ga ke paa - r cha-li Gan - ga ke paa - r cha-li
de - sa mo-ra saa - jan ke dwaa - r cha-li saa - jan ke dwaa - r cha-li

76 Vo. 
Pan-chhi se chhi - n li ya ud - ne ka dhang

Orch. 

82 Vo. 
dhang za - ra dhi - re dhi - re o za - ra hau - le hau - le de dhi - l de dhi - l

89 Vo. 
o - ri sa - khi hai woh ka - ta woh ka - ta woh ka - ta de - kho

95 Vo. 
ji - de - kho ji me - ri pyaa - ri pa - tan - g cha - li ba - dal ka sang

101 Vo. 
de dhil de dhil le dhil le dhil woh ka - ta woh ka - ta woh ma - ra

Tu Mera Chand (*Dillagi* 1949)

Lyrics: Shakeel Badayuni

Singers: Suraiya & Shyam Kumar

Music: Naushad Ali

Instruments

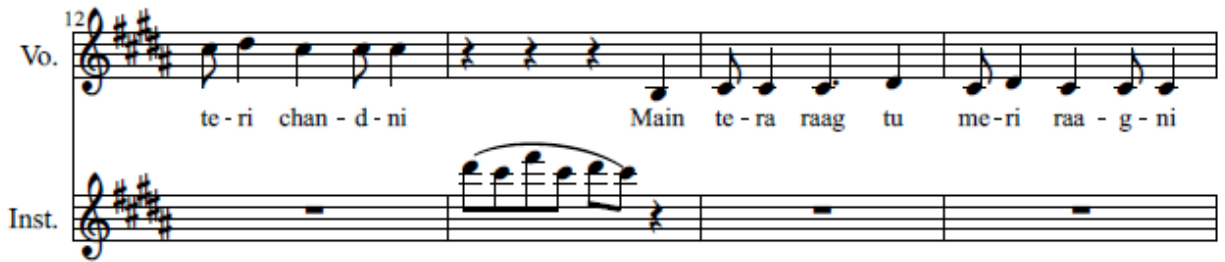


Vo. ⁷



Tu me-ra chand main

Vo. ¹²



te - ri chan - d - ni Main te - ra raag tu me - ri raa - g - ni

Vo. ¹⁶



1. Tu O - o - o - oh 2. na-hin di - l ka la - ga - na

Vo. ²⁰



ko - i dil - la - gi ko - i dil - la - gi Na-hin di - l ka la - ga - na

24

Vo. 


ko - i dil - la - gi ko - i dil - la - gi

Inst. 

29

Inst. 

34

Vo. 

1. Saa - th hi jee - na Saa - th hi ma - r - na ul - fat ki - hai ree - t ha - an


38

Vo. 


ul - fat ki - hai reet Saa - th hi jee - na saa - th hi ma - r - na

Inst. 

42

Vo. 

ul - fat ki hai ree - t ha - an ul - fat ki hai reet

Inst. 

46

Vo. 

Pya - r ki mu - r - li har dum gaa - ye te - ri la - gan ke

49

Vo.

geet Pya - r ki mu-r li ha-r du-m gaa - ye te - ri la - gan ke

Inst.

53

Vo.

geet Main te - ra raag tu me-ri raa - g - ni Tu

Inst.

57

Vo.

me - ra chand main te - ri chan - d - ni O - o - o - oh na-hin

Inst.

61

Vo.

di - i ka la - ga - na ko - i dil - la - gi ko - i dil - la - gi

D.S.

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