UNIVERSITI PUTRA MALAYSIA

HARMONIC PROGRESSIONS OF HINDI FILM SONGS BASED ON NORTH INDIAN RAGAS

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December 2015

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Hindi film music directors have been composing raga based Hindi film songs applying harmonic progressions as experienced through various contacts with western music. This beginning of hybridization reached different levels in the past nine decades in which Hindi films were produced. Early Hindi film music used mostly musical genres of urban theatre traditions due to the fact that many musicians and music directors came to the early film music industry from urban theatre companies. Their music education included to a great part western music transmitted through colonial formal education. Moreover, Hindi film music directors use unique methods apart from average western harmonization while blending North Indian ragas with harmonic progressions. The pre-electronic music production period is in this regard the most interesting since in this time period many compositions were successively elaborated by learning film music composers. Special attention is, therefore, given to the time between the 1960s and 1970s. There is a sufficient amount of samples to choose from composed by Hindi film music directors, who composed raga based Hindi film songs that they were hybridizing with harmonic progressions. However, this 'learning' period paved the way for further applications of harmonic progressions in Hindi film music generally and deserves therefore a close look in order to understand current developments.

Three composers and composer duos selected show remarkable differences in their approaches and seem to represent the diversity of raga based film songs with harmonic progressions. The selected Hindi film music directors are the composer duo Shankar and Jaikishan, the composer Rahul Dev Burman, and the composer duo Laxmikant and Pyarelal.

Musical analysis is conducted using spectral analysis, simplified analysis of harmonic progressions, and a thorough raga analysis. Personal

communications with music directors and related literature are elaborated to support the analysis. This study is to answer the question: how and why North Indian ragas are hybridized with Western harmonic progressions in Hindi film songs. This question is followed by sub questions: Did Hindi film music directors apply harmonic progressions on a raga based Hindi film song purposely or by chance? If they applied harmonic progressions purposely, is it to increase the attractiveness of the song, or did they just make use of their educational advantages? How other music composers' creations influenced Hindi film music directors and how are music directors perceived by the audience? How diverse and how complex are harmonic progressions used in Hindi film songs? How are different ragas linked in Hindi film songs using harmonic progressions? Are there any possibilities to shift tonics in ragas through harmonic progressions, which may definitely modify the perception of ragas? These questions are discussed in this study.

This study is to stimulate discussion on the understanding of hybridization methods used in the pre electronic era of Hindi film songs and to lead to a higher awareness of current developments in Hindi film music, including the phenomenon of its high popularity in cultural exchange with cultures outside India. Methodically, this study allows analyzing Hindi film songs in a broader sense to scrutinize North Indian ragas and harmonic progressions in their immediate cultural environment. It is important to the community of present musicians that are interested in hybridizing music of diverse cultural origin.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

PROGRESI HARMONIK LAGU FILEM HINDI BERDASARKAN RAGA-RAGA INDIA UTARA

Oleh

WAJJAKKARA KANKANAMALAGE RUWIN RANGEETH DIAS

Disember 2015

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Pengarah muzik filem Hindi telah mengarang raga berasaskan lagu-lagu filem
Hindi dengan menguna pakai progresi harmonik yang dialami melalui
pelbagai hubungan dengan muzik barat. Ini merupakan permulaan
penghibridan yang telah mencapai perbezaan tahap dalam tempoh sembilan
dekad yang lalu di mana filem-filem Hindi dihasilkan. Pada awalnya, muzik
yang digunakan di dalam filem Hindi kebanyakannya dari genre muzik tradisi
teater bandar disebabkan oleh hakikat bahawa ramai pemuzik dan pengarah
muzik datang kepada industri muzik filem awal adalah mereka yang berasal
dari syarikat teater bandar. Sebahagian besar pendidikan muzik mereka adalah
muzik barat yang dipengaruhi melalui pendidikan formal dizaman
penjajah.Sehubungan dengan itu, pengarah muzik filem Hindi turut
menggunakan kaedah unik selain daripada pengharmonian barat yang lazim
ia digabung jalin bersama raga progresi harmonik dari India utara. Dizaman
produksi muzik pra-elektronik dalam hal ini merupakan zaman yang paling
menarik kerana dalam tempoh ini banyak komposisi telah berturut-turut
dihuraikan dengan mempelajari melalui komposer muzik filem. Perhatian
khusus kepada masa diantara sekitar tahun 1960-an dan 1970-an. Terdapat
jumlah yang mencukupi daripada sampel untuk dipilih dimana penghibridan
raga dengan progresi harmonik berasaskan lagu filem Hindi dihasilkan oleh
pengarah muzik filem Hindi. Walau bagaimanapun, tempoh 'pembelajaran' ini
membuka jalan kepada penggunaan lanjut progresi harmonik dalam muzik
filem Hindi amnya dan ianya wajar dilihat dengan lebih dekat demi
memahami perkembangan semasa.

Ketiga-tiga lagu dan komposer bersama dipilih untuk menunjukkan perbezaan
yang luar biasa dalam pendekatan mereka dan seolah-olah mewakili
kepelbagaian raga berdasarkan lagu-lagu filem dengan pengunaan progresi
harmonik. Pengarah muzik filem Hindi serta komposer yang dipilih adalah

komposer bersama Shankar dan Jaikishan, komposer Rahul Dev Burman, serta komposer bersama Laxmikant dan Pyarelal.

Analisis muzik dijalankan adalah melalui analisis spektrum yang menganalisa progresi harmonik, dan analisis raga secara menyeluruh. Komunikasi peribadi bersama pengarah muzik dan sastera berkaitan, dihuraikan untuk menyokong analisis ini. Kajian ini bertujuan untuk menjawab soalan: mengapa dan bagaimana penghibridan raga India utara India raga dengan progresi harmonik Barat dalam lagu-lagu filem Hindi. Soalan ini diikuti oleh sub soalan: Adakah pengarah muzik filem Hindi mengunakan progresi harmonik pada raga yang berdasarkan lagu Hindi filem secara sengaja atau kebetulan? Jika mereka mengunakan progresi harmonik dengan sengaja, adakah hal ini bertujuan untuk meningkatkan daya tarikan lagu itu atau mereka yang hanya menggunakan kelebihan ilmu mereka? Bagaimana pula dengan ciptaan komposer muzik lain mempengaruhi pengarah muzik filem Hindi dan bagaimana pengarah muzik ini dilihat dari kaca mata penonton? Bagaimana kepelbagaian serta rumitnya progresi harmonik yang digunakan dalam lagu-lagu filem Hindi? Apa perbezaanya raga-raga yang menggunakan progresi harmonik dan kaitannya dalam lagu-lagu filem Hindi? Adakah terdapat sebarang kemungkinan untuk beralih tonik atau nota pertama didalam sesebuah tangga nada pada raga-raga menerusi progresi harmonik, yang boleh mengubah persepsi raga? Soalan-soalan ini akan dibincangkan dalam kajian ini.

Kajian ini adalah untuk merangsang perbincangan mengenai pemahaman kaedah penghibridan yang digunakan dalam lagu filem Hindi pada era pra elektronik yang membawa kepada kesedaran yang lebih tinggi perihal perkembangan terkini muzik filem Hindi. Ini termasuk fenomena popularitinya yang tinggi dalam pertukaran budaya didalam dan di luar India. Methodologinya, kajian ini membolehkan penganalisaan yang lebih luas keatas lagu filem Hindi bagi meneliti progresi harmonik raga-raga India utara dalam persekitaran budaya mereka dengan lebih. Ia adalah penting kepada masyarakat pemuzik semasa yang berminat untuk menguna pakai muzik penghibridan dari budaya yang pelbagai.

I certify that a Thesis Examination Committee has met on 9 December 2015 to conduct the final examination of Wajjakkara Kankanamalage Ruwin Rangeeth Dias on his thesis entitled "Harmonic Progressions of Hindi Film Songs based on North Indian Ragas" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U. (A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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Date:

Declaration by Graduate Student

I hereby confirm that:

- this thesis is my original work;
- quotations, illustrations and citations have been duly referenced;
- this thesis has not been submitted previously or concurrently for any other degree at any other institutions;
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Declaration by Members of Supervisory Committee

This is to confirm that:

- the research conducted and the writing of this thesis was under our supervision;
- supervision responsibilities as stated in the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) are adhered to.

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Supervisory Committee:

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CHAPTER 1

INTRODUCTION

1.1   Background of the Study

Hindi film music composers have been composing raga based Hindi film songs applying harmonic progressions as they became experienced through various contacts with western music. This beginning of hybridization reached different levels in the past nine decades in which Hindi films were produced. Early Hindi film music used mostly musical genres of urban theatre traditions due to the fact that many musicians and music composers came to the early film music industry from urban theatre companies. Their music education included to a great part western music transmitted through colonial formal education. Moreover, Hindi film music composers use unique methods apart from average western harmonization while blending North Indian ragas with harmonic progressions. The pre-electronic music production period is in this regard the most interesting since in this time period many compositions were successively elaborated by learning film music composers. Special attention is, therefore, given to the time between the 1960s and 1970s. There is a sufficient amount of samples to choose from composed by Hindi film music composers, who compose raga based Hindi film songs hybridizing with harmonic progressions. In later times, harmonic progressions were used mainly as self-generating outcomes from synthesizers or digital devices, so, it can hardly be compared with the achievements done in the period mentioned. However, this 'learning' period paved the way for further applications of harmonic progressions in Hindi film music generally and deserves therefore a close look in order to understand current developments.

1.2   Statement of Problem and Research Questions

As a result of globalization, harmonic progressions are distributed in many types of music productions, among them in film music, especially in songs, that carry an important meaning for the identity of the film, the idealisation of its heros and the world wide distributed story plot. Nevertheless, there are so far no reliable studies on hybridization methods used in Hindi film songs before globally distributed studio software and electronic music instruments connected to it emerged in Bollywood. The most interesting part is, therefore, how these harmonic progressions applied came into being through individual efforts and beginnings of self-imposed Western dominance in music production that was once strongly related to a well studied and highly

regarded local music practice such as raga-based music used in dramatic context.

The following problems have to be solved in the context of this study using mainly musical analysis in its broad sense:

- How and why North Indian ragas are hybridized with Western harmonic progressions in Hindi film songs.
- How diverse and how complex are harmonic progressions used in Hindi film songs?
- How are different ragas linked in Hindi film songs using harmonic progressions?
- How do shifted tonics caused through harmonic progressions in Hindi film songs modify the perception of ragas?
- Did Hindi film music composers apply harmonic progressions on a raga based Hindi film song purposely or by chance? If they applied harmonic progressions purposely, is it to increase the attractiveness of the song, or did they just make use of their educational advantages in their creations?
- How are music directors perceived by the audience?
- What is genuineness in Hindi film songs?
- How other music composers' creations influenced Hindi film music composers?

1.3   Objectives of the Study

The main objective of this study is to identify how North Indian ragas were hybridized with harmonic progressions in selected Hindi film songs. The selection is based on the pre-electronic music production period of the 1960s and 1970s and considers Hindi film music composers that represent this period in a typical yet diverse and individual way. First, the real extent of ragas applied in selected Hindi film songs has to be determined followed by the identification of diversity in harmonic progressions used in these Hindi film songs. In detail, there is to scrutinize whether the Hindi film music composers apply harmonic progressions on a raga based Hindi film song purposely or by chance. It is to look at how Hindi film music composers adopted and made use of compositions of others. Another important question is to be answered through analysing how different ragas are linked in Hindi film songs using harmonic progressions. An analysis of the complexity in harmonic progressions applied on raga-based Hindi film songs can help to understand the development of certain aesthetic standard in applying harmonic progressions. The possibility of shifting tonics in ragas through harmonic progressions modifies the perception of the ragas that appear in result of it as well as the typology of harmonic progressions within raga-based Hindi film

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songs. Finally, this study contributes to a better understanding of musical methods and composition techniques applied by Hindi film music composers in a time preceding electronic applications of harmonic programming.

1.4   Significance of the Study

Though globalization and a growing interest in hybridization, regarding music practices such as jazz or fusion music can be observed, there are so far no publications available which focus on these hybridization methods in Hindi film songs. There were several researchers working on different areas of Hindi film songs like, utility of North Indian music in Hindi film songs, and others related to visual contexts, political issues, and commercialization of Hindi film music done. This study may serve as a pioneering contribution to hybridization methods of raga based Hindi film songs that apply harmonic progressions.

Furthermore, this study will stimulate discussion on the understanding of hybridization methods used in the pre electronic era of the Hindi film songs and lead to a higher awareness of current developments in Hindi film music, including the phenomenon of its high popularity in cultural exchange with cultures outside India. Methodically, this study allows analyzing Hindi film songs in a broader sense to scrutinize North Indian ragas and harmonic progressions respectively. This musicological research outcome will enhance the quantity of researches on Hindi film music, especially on its musical aspects, and provide research outcomes that can be applied in related topics. It is important to the community of present musicians that are interested in Hybridizing music of diverse cultural origin. Therefore, this study can serve as a contribution pioneering in identifying unique hybridization methods used in raga based Hindi film songs that apply harmonic progressions, and also to identify the notch of cosmopolitan exchange between India and Europe.

1.5   Limitation of the Study

The discussion of selected phenomena among Hindi film songs does not cover the aspects of musical practices related to computerized music, which incorporates digital technology. This study is not supposed to analyze Hindi film songs created by all music composers in the chosen time period from 1960s to 1970s. Lyrics and meanings of songs will only be addressed in the discussion as far as important for the choice of musical elements in the respective compositions, as these musical practices would deserve a different kind of attention and other detailed research. Musical analysis applies only on methods and techniques used in the selected composition of selected music composers and cannot be seen as a comprehensive investigation into Hindi

Film music in general or in the composition style of one of the composers over his/their eintire life time.

1.6   Methodology and Organization of the Thesis

This study applies predominantly qualitative research methods. It is mainly a musicological research which is dominated by musical analysis modified according to the actual necessities. Further, descriptive historical methods and narrative analysis are applied in this study.

The data for this study are collected from diverse sources. Primary data in this research are materials collected through interviews. Semi structured interviews were to gather data from Hindi film music directors and other orchestra musicians who provided useful information related to social situation, cultural environment and details of the creative process. Mumbai is the capital of Hindi films. Hindi film music directors, all the orchestra musicians, singers and all production studios are situated in this city. Therefore, Mumbai is selected as the main place for the field work. Since the beginning of sound films produced in India many music directors and musicians hired staff from India, Sri Lanka and Malaysia. Therefore, apart from Indian film musicians, Sri Lankan and Malaysian musicians are interviewed to gather data for this research being conducted from March 2012 to January 2015. The interviews and other personal communications took place during this period in India, Sri Lanka and Malaysia. The overview of interviews and personal communications during this period is shown in Table 1.

Audio recordings of interviews have been done with a 'Kingston K-PEX 100 - Portable Media Recorder'.

Musical sources were obtained through downloads of streamed music and through extracting audio from DVDs. The quality of these audio files is not always of high standard but sufficient for the purpose of this study. Music Time Deluxe and Adobe Audition software are used to transcribe music and to get spectral view pictures.

Other important sources of information are both written and audiovisual materials. Written materials include monographies, research papers, theses, news paper articles and magazines.

Audiovisual materials contain further Hindi film DVD's, audio compact discs of Hindi film documentaries, and interviews conducted by television and radio stations with the selected music composers. These audiovisuals were collected

in archives and libraries, or were bought on the market. The overview of data collection is included in the Table 2.

Table 1: Interviews done during fieldwork, and other personal communication.

Name	Identity	Venue	Date of Interview or Personal Communication
Pyarelal Sharma	Music director- Hindi film music industry	Mumbai	8 January 2014
Sanjeev Kohil	Music director- Hindi film music industry	Mumbai	21 January 2015
Homi Mullan	'Sitting musician'	Mumbai	22 January 2015
Kersi Lord	Music arranger- Hindi film music industry	Mumbai	20 January 2015
V.S.Narasimhan	Violinist/composer/ arranger in Hindi and Tamil film music industry	Ram Nagar Fort, Varanasi	Group discussion (2002)
Krishna Murali	Violinist in Hindi and Tamil film music industry		
V.R.Sekar	Cellist in Hindi and Tamil film music industry		
B.J.Chandran	Violist in Hindi and Tamil film music industry		
Sunila Sharma	Wife of the Hindi film music director Pyarelal Sharma	Mumbai	14 January 2014
Manek Premchand	Hindi film music critic and author of	Mumbai	8 January 2014
Dhammika Dissanayake	Lecturer in film studies/ Filmmaker	Colombo	28 August 2012
Hemapala Perera	Sri Lankan musician/North Indian classical instrumental soloist (flute, guitar, and mandolin)/ music composer/music arranger (including harmonic progressions)	Nugegoda	28 August 2012
Buddhika Perera	Sri Lankan musician	Colombo	19 January 2015
Ishani Ranganath	Lecturer in dance/ Sri Lankan dancer and music director	Kelaniya	18 January 2015

Name	Identity	Venue	Date of Interview or Personal Communication
Ahmad Fauzi Muzib	Lecturer and researcher in sound studies/sound engineer/Jazz musician (violin, guitar)	Serdang	15 January 2015
Asith Atapattu	Lecturer and researcher of in musicology/North Indian classical vocalist/have personal attachments with Indian audience (Hindi films)	Calcutta	22 January 2015
Rusiru Chitrasena	Lecturer in English/ have personal attachments with Indian and Sri Lankan audience (Hindi films)	Kelaniya	18 January 2015
Chinthaka Prageeth Meddegoda	Lecturer and researcher in musicology/ North Indian classical vocalist/ personally attached to Indian audience (Hindi films)	Serdang	15 January 2015
Sownak Roy	Hindi film audience	Manchester	22 January 2015
Sukanya Bhattacharya	Self-employed Indian musician	Calcutta	22 January 2015
Vineesh Vedson	Hindi film audience	Bangalore	21 January 2015

Table 2: Overview on data collection.

Types of Research Data	Collected from	Subject Oriented	Collected data	Date and Place
Literature: Dissertations, Books, Journals, Magazines, written notes, Websites, and Photo copies of		Main research subject oriented	Academic litrature (7)	
		Interdisciplinary	Academic litrature[1] (30)	
		Methodology	Academic litrature (4)	
		Biographical articals	Magazines/Newspapers (3)	

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[1] Interdisciplinary writings inclusive historical aspects, sociological aspects, and musicological aspects.

Types of Research Data	Collected from	Subject Oriented	Collected data	Date and Place
Various Literatures	Libraries (including online sources)	Film Music	ASWARA Library – General literature regarding film music (Scanned copies of pages from books)	21 May, 2012, ASWARA, Kuala Lumpur
	Book sellers		Arnold Allison's thesis	28 July, 2013
			Pavitra Sundar's thesis	16 October, 2013
			Ashok Da Ranade- Hindi Film Songs	
Interviews/Personal Communications	List of interviews and personal communications with music directors and musicians are listed in Table 1.			
Audio-visual Recordings	Market		Hindi films (6) Hindi film song audio CD (6)	16 October, 2013, Kuala Lumpur
	Websites		Documentaries- music directors (3) Interdisciplinary recordings (15)	
Transcriptions	Scores		Hindi film song transcriptions (6)	
	Recorded interviews		Transcribed interviews of Hemapala Perera and Dammika Dissanayake(2) Transcribed documentaries(3)	

The music directors to be investigated for this study are selected according to chosen Hindi film songs that are part of different Hindi film musics. The choice went to three different music directors and music director duos purposefully selected from the pre-electronic music production period of the 1960s and 1970s and considered being Hindi film music composers that represent this period in a typical yet diverse and individual way. From each music director or music director duo two Hindi film songs were selected for analysis.

The literature review follows main keywords and objectives of the thesis. From the findings in literature, a typology was derived that put studied literature into topical categories though none of them was directly related to the study. Another important aspect is the serious knowledge of audiovisual materials in order to identify the domain of Hindi film music composers who hybridize North Indian ragas with harmonic progressions in their Hindi film songs.

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Personal interviews and interviews with the respective music composers available in public media is analyzed and translated so far. All recordings are archived at ARCPA Universiti Putra Malaysia, Music Department of the Faculty of Human Ecology.

Transcriptions of music are done in a modified Western notation since this is a comprehensive format most easily to read by many musicologists in and outside India. Its weak points are some incorrect pitch depictions which, in this study, do not play an outstanding role for the understanding of the matter. Additional explanations are given, where exact pitch measurements are necessary. Another weakness of Western notation is the framing of metric units in bars which do not always correspond to phrasings. Therefore, here are special phrase divisions according to musical meanings applied that may also divide bars in different musical lines. This approach is helpful in detecting structural consistencies and in explaining variabilities and derivations.

All six selected songs are transcribed according to hearing since scores do not exist.

These transcriptions help to follow the musical development easily in text and signs that enables later to scrutinize and recognize harmonic progressions in a conservative way though the music composers investigated may not have used this type of visualisation or any visualisation at all.

Biographical information and professional achievements of all the three music directors and music director duos are elaborated before approaching the musical analysis. This information is helpful in understanding the cultural and educational background of Hindi film music directors who are portrayed in Chapter 4.

Before analyzing each song, the contextual meaning must be explained to give a clear picture on the Hindi film and the environment of the song appearing within the film.

The core part of the thesis is the detailed musical analysis which had to be done in a broader sense analysing harmonic progressions and North Indian ragas. A number of typological processes lead to an overview of raga-based elements and the different ways of applying harmonic progressions.

For analysis purposes, as North Indian classical musicians always consider 'Sa' (C) as main reference tone, to ease the analysis of the melodic line that carries a harmonic progression pattern is transposed to C. Another analytical tool is the use of spectral views and schemes.

The discussion is mainly dived into three subchapters: hybridization in Hindi film songs; music directors in cultural discourse; genuineness in Hindi film songs. In the first subchapter 'hybridization in Hindi film songs', different harmonic progression patterns appear in each song transposed into 'C' and summarized to a scheme identifying the core harmonic progressions and modified harmonic progressions of each song. In this section selected Hindi film songs based on similar ragas are discussed first. To ease the discussion, all the song names are abbreviated with three characters (ex: Baharon Phool Barsavo' is abbreviated as BPB) and harmonic progression patterns named together with the song abbreviations (ex: BPB1). Here, the diversity of harmonic progression patterns appearing in stanzas, interludes, and introductions is discussed. Possible reasons for the identified diversities are discussed in the last sub chapter 'Genuineness in Hindi Film Songs'. Moreover, the reasons for applying harmonic progression in Hindi film songs are discussed here supported by literature. Also linkage of ragas within hybridized Hindi film songs, shifting tonics through harmonic progressions and changing perception of ragas are examined supporting by the analytical outcomes of the Chapter 3. Some aspects of the historical background of Hindi film music industry as well as the cultural and educational background of music directors and musicians are further elaborated and supported by literature. It is further discussed how Hindi film songs are accidentally showing some elements of ragas.

In the second subchapter 'Music Directors in Cultural Discourse', the various perceptions of a 'music director' and his responsibilities are discussed here supported by interviews with music composers, musicians and singers in the Hindi film music industry in and outside India. In this mainly narrative analysis of interview parts, views of outsiders expressed by musicians and music directors in Sri Lanka and Malaysia are important to see how the meanings and responsibilities of a 'music directors' are perceived and interpreted.

The last subchapter, 'Genuineness in Hindi Film Songs' is categorized into three sections. First, the contributions of music arrangers and other orchestra musicians in Hindi film songs are discussed supported by literature and field notes. Also, this section is looking into how music arrangers and other orchestra musicians outside India deal with discussed issues in their countries. Further, Anthony Gonsalves' impact on the music director duo Laxmikant & Pyarelal's music is discussed as an example of genuineness. Finally, in the sub chapter 'Ethical Issues and Modernity', plagiarism in Hindi film music is discussed through an example within the selected songs for this study.

Conclusions from the discussion draw mainly on observation and outcomes that have to be set into relation to each other.

Supporting literature for methodology are parellel studies on comparable phenomena. Morcom (2003) and Booth (2008) studies provide an amount of interviews and discourses that help the discussion in this study. Atkinson, Okada, & Talmy (2011) deliver interesting approaches to discourses as well that were used. Reed says that information accumulated utilizing narrative methodology requires not only analysis, but also interpretation in order for analysis to be meaningful (Reed, 2008: 102). In terms of applying typology that is crucial in determining musical structures and ideas, some other literature is helpful, especially Johnson & Christensen (2010) and Patton (1980). Some researchers use term 'phenomenology' to describe the researcher's experience (Lofland and Lofland, 1995: 14). However, since any type of field work involves personal experiences, this study is in general based on a mixture of all the named qualitative methods.

However, several studies are written in other areas of Hindi film music that are indirectly connected with this study.

Dudrah (2006) has employed qualitative research methods in his study 'Bollywood: Sociology Goes to the Movies'. Qualitative interviews including participatory observations used in his work are to elaborate socio-cultural and aesthetic analysis in some aspects of Bollywood cinema. He discusses how qualitative approaches of research are appropriate with researches on aesthetic subject matters.

Cooley and Barz express their opinion that ethnographic fieldwork requires meaningful face-to-face interaction with other individuals. This is, how they say, 'both the promise and challenge of our endeavors' (Cooley and Barz 2008: 3).

Hansen's study (2006) explores layers of musical meanings. It is also described how hermeneutical analysis can be applied in a harmonic progression analysis. This approach was partly followed in the musical analysis of this study.

Jähnichen (2011) provides a compilation of methodologically important approaches to musical analysis using mostly examples from Asia. In a recent study, she drafts methodological approaches to classification of music in social communication.

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1.7   Definitions and Terminology

1.7.1   Terms used in North Indian Music

Raga: The core of Indian classical music is the raga. Raga is consists of five to seven tones in peculiar ascending (arohana) and descending (avarohana) movement. There should be at-least five tones in each ascent and in descent to be a raga. The reference tone is always the first tone 'S' and it cannot be omitted in any raga. Even five tones can be constructing a raga fourth and fifth tones cannot be omitted at the same time in a raga. The intervals of ragas are diverse from each other and it is different from the diatonic understanding. There are prominent tones which should be frequently used in every raga. There are also essential North Indian music shapes to incorporate in some ragas. North Indian classical musicians learn this diversity by practicing with their gurus for years.

Vadi: both in North Indian classical music (Hindustani music) and in South Indian classical music (Carnatic music), the main tone (Swara) of a raga denote as a 'Vadi Swara'. 'Vadi' is the most significant tone or sonant tone of a particular Raga (Bhatkhande, 1921: 20; Ranade, 2006: 277). It is regularly the tone which is repeated the maximum number of times, and often it is the tone on which the singer can pause for a significant time.

Samvadi: the Samavadi is the second-most prominent tone of a raga in Indian classical music (Ranade, 2006: 277). In most cases the Vadi and Samvadi are in fourth or fifth at a distance (Widdess, 1995: 250). Samvadi swara is not located in the same half of the octave to which Vadi Swara belongs (Ranade, 2006: 276). An Indian classical performer naturally tries to accentuate the Samvadi along with the Vadi when improvising on a certain raga. The Vadi and Samvadi could be essential in characterizing the raga, and in a few cases two ragas with the same ascending and descending might be recognized just by the prominence of the sonant and consonant tones.

Anuvadi: Assonant   tone.   The   tones   used   in   a raga that   are either Vadi or Samvadi are called its Anuvadi notes (Narayan, 2004: 116). They are often addressed as attendant or companion tones.

Vivadi: Vivadi tones are often addressed as enemy tone or dissonant tone (Ganguly, 1979: 45). It is a tone which should not be used in a raga. However in order to enhance the beauty of the Raga, Vivadi tone is used by master musicians in an indirect form.

Murchana: Murchana is to produce a number of other scales by simply shifting the tonic of a scale. While using the same set of tones only the tonic is changed.

However, the sequence of intervals between tones is changing because of the shifted tonic. "The western concept of key-modulation may come nearest to murchana" (Ranade, 2006: 230).

Table 3: Murchana.

Raga	Intervals																						
	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb
Bilawal	1		2		3	4		5		6		7	1										
Kafi			1		2	3		4		5		6	7		1								
Bhairavi					1	2		3		4		5	6		7		1						
Kalyan						1		2		3		4	5		6		7	1					
Khamaj								1		2		3	4		5		6	7		1			
Asavari										1		2	3		4		5	6		7		1	

Table 4: Intervals between tones.

Raga	Interval between tones (in semi tones)	Interval between tones (Tone=T /Semitone =S)
Bilawal	2+2+1+2+2+2+1	T+T+S+T+T+T+S
Kafi	2+1+2+2+2+1+2	T+S+T+T+T+S+T
Bhairavi	1+2+2+2+1+2+2	S+T+T+T+S+T+T
Kalyan	2+2+2+1+2+2+1	T+T+T+S+T+T+S
Khamaj	2+2+1+2+2+1+2	T+T+S+T+T+S+T
Asavari	2+1+2+2+1+2+2	T+S+T+T+S+T+T

Table 5: Similar ragas and modes.

North Indian Raga	Similar South Indian Raga	'Translated' into similar intervals of ecclesiastical modi[2]
Bilawal	Dhirashankarabaranam	Ionian
Kafi	Kharaharapriya	Dorian
Bhairavi	Hanumantodi	Phrygian
Kalyan	Mechakalyani	Lydian
Khamaj	Harikamboji	Mixolydian
Asavari	Natabhairavi	Aeolian

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[2] This option is purely hypothetical as the intervals alone do not imply certain ragas. However, it may help to identify ragas by those who are familiar with ecclesiastical modi.

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1.7.2   Different Melodic Shapes Used in North Indian Music

Other terms relate to different terms and melodic shapes that are frequently used in North Indian classical music namely Kan, Meend, Ghaseet, Soont, Andolan, Gamak, Khatka, Murkhi and Zamzama. Since each of these elements demand a detailed explanation, here are only given some very simple definitions in a comparative way that may help the readers who are not familiar with North Indian classical music. The definitions are not comprehensive or entirely balanced.

Kan: Kan or 'kan swara' is similar to an acciaccatura or grace note in western art music. They are usually applied to link different tones while performing.

Meend*:* Meend is one of the most important musical shapes used in North Indian classical music. It is similar to the glissando (Mutatkar, 1987: 21) of western art music. This is a glide from one note to another. A meend has some sub-classifications as listed below.

Ghaseet: when the meend is performed on a string instrument in such a way that the tone glides just after plucking, it is called ghaseet.

Soont: It is a fast paced meend performed by vocalists.

Andolan: Andolan is an oscillation (M. Sharma, 2006: 14) or swing that starts from a fixed tone and touches the margin of a different tone. It touches the various microtones that are present between the tones during these oscillations.

Gamak: Gamak is a fast pace oscillation between two tones repeated twice or more at a moderately faster tempo. Gamak is different from the andolan considering its faster speed, and its clearly audible starting and ending points. Despite the oscillations in andolan are just thought as 'vibratos', the oscillations of a gamak have to keep to the exact tones of a raga.

Khatka*:* A cluster of tones played or sung very fast to decorate another note, it is called khatka or gitkari, for an example, Ri Sa Ni Sa, Ri where the cluster, Ri Sa Ni Sa embellishes Ri.
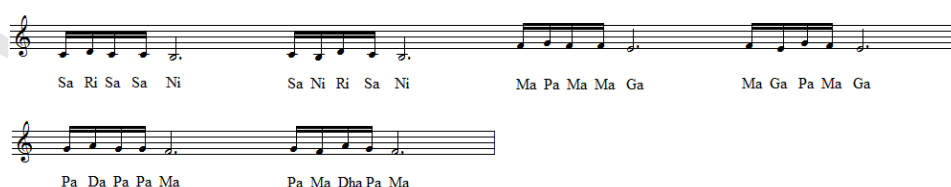
Figure 1: Possible melodic shapes in khatka.

Khatka is "a melodic embellishment in which a cluster of notes is quickly and forcefully produced prior to the note projected as the important note in the

particular cluster of notes. According to some, two synonymous terms are gittakadi and murki. A minority holds that khatka is gamak, which has only two component notes" (Ranade: 2006:222).

Murki*:* "Murki is a short sharp figure of two or three notes so uttered that it occurs within a short span of time wrapping around the central tone" (M. Sharma, 2006: 18). Murki is group of tones that sounds like a short, delicate taan (see below). It can also consist of a progression of short clusters. Murki is less forceful compared to khatka

Taan: Taan(s) or tan(s) are fast tonal patterns used in ragas. "The term taan, derived from Sanskrit root 'tan', means stretch or expand" (M. Sharma, 2006: 16).

1.7.3   Terms Used in Hindi Film Music

Music Director: In Hindi films 'music director' denotes the 'music composer'. Generally Hindi film music directors' responsibility is to compose the melodic line of the songs according to the demands of the film director. Composing Introductions, interludes and accompaniments are the responsibility of music assistants or music arrangers. In rare cases, music directors do all the things despite leaving things to a separate arranger. There are few possible reasons why music directors employing music assistants or music arrangers. One reason is that music directors sometimes have to compose for more than one film in a given time frame and just to fulfill all the requirements in time, they employ music assistants or music arrangers. Secondly, some Hindi film music directors do not know much about arranging and orchestrating music. Therefore they cannot sustain without employing a music assistant or music arranger. "Service of a music arranger to help music director in composing background music and other things became a permanent feature in Hindi film music industry" (Ranade, 2006: 125).

Music Assistant/Music Arranger: The main responsibility of a music assistant or music arranger is to compose introductions, interludes, and accompaniments. Separating melodic lines for music instruments, selecting musicians for the recordings, writing notations, orchestrating and finally directing the orchestra is the responsibility of the music assistant or music arranger.

All transcriptions and schemes used in this thesis are by the author if not noted otherwise. Titles of film songs are put in italic letters, while terms explained here and titles of Hindi films are written as usual.

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