

Vanraj Bhatia

Interviewed by
ASHOK D. RANADE

Ashok D. Ranade: Vanraj, I would like to know about your studies in Indian as well as Western music before we begin discussing your specific contribution to film music.

Vanraj Bhatia: Well, I started learning Indian music at school because music was part of the curriculum—I was pretty good at it. I went to New Era School in Bombay where music was then compulsory for everybody. Later on it was an optional subject for students. It was a very good school and I learnt the basics of music from kindergarten onwards. At home too we had teachers who came to teach classical music to my mother and my aunt.

Our music teacher was one Dr Kulkarni. The poor man died in a car accident in '42. Around that time Singapore fell to the Japanese, many of the Chinese of Singapore fled to India, and a lady, Miss Yoe, came to teach us Western music at New Era School. This was the first time I was exposed to Western music. I was so thrilled by it that I started taking private lessons with Miss Yoe. She was only there for three months and then again we went back to Indian music at school. The Western music interregnum had only been an experiment. But the effect Western music had had on me was so strong that after Miss Yoe left, I started taking Western music lessons with various teachers. In fact, by the time I went to England to study Western music at the Royal Academy of Music, I think I had studied with every single teacher of Western music in Bombay. Everyone, even Melli. I went to these teachers not always for lessons but for discussions. My main teacher was Dr Manek Bhagat with whom I studied for nearly four years. And he was wise enough to realize that I would never be a pianist—which I wanted to be. So, instead of bothering me too much with keyboard exercises, he took me through the entire gamut of keyboard works in Western music. I went through all of Beethoven's piano sonatas, all the Mozart piano sonatas, all of Bach's keyboard works, all of Brahms, Schumann, Liszt, Chopin—though I could play none of these works perfectly! But that was not the idea—Dr Bhagat really wanted me to gain

some knowledge of Western music. So, when I went to the Royal Academy in 1950, I knew practically all the keyboard works in Western music—without being able to play them well! I had a working knowledge of the technique, which is very important for a composer, and I was already composing music.

Ranade: You were composing music?

Bhatia: I was already composing in India. I was studying at Elphinstone College, doing my honours in English, and composing at the same time—not great music, but I was composing...

Ranade: Were you interested in composing right from the beginning?

Bhatia: Yes. Right from the beginning, the very beginning.

Ranade: Were you not influenced by the opera?

Bhatia: Not so much in the beginning, but later on, yes, very much. In the beginning I also remember listening to... That was another accident! I went to see a movie called *Great Walls* and came home to play a tune from it. I used to come home and play the background music that I heard in any movie. I had that kind of memory. So I played this tune from Strauss and asked my teacher: "What is this tune?" She said it was from *La Bohème*. She didn't know. So I went and placed an order for *La Bohème* and listened to the opera at least ten times. I never found the tune, but in the process I became so fond of *La Bohème* that I ordered another Puccini opera and then a Verdi opera. And then I went to London. I remember my first visit to Covent Garden where I saw *Boris Gudunov*—Tyrone Guthrie's production. I was overwhelmed by it. I had taken up lodgings not very far from Covent Garden—as a student you could get tickets or standing room at the theatre. The days for opera were Monday, Wednesday, Thursday, and Saturday. Saturday afternoon was ballet, Saturday evening was opera, and sometimes there was opera on Sunday as well. I used to see the opera every single night! I think I have seen Strauss's *Der Rosenkavalier*, which was my favourite, at least 50 times. And so I discovered Wagner. I went to the cycle—the Ring cycle—at least four times. I saw it standing, mind you, as a student! I also went to Vienna, where I saw two operas a day: there was a special afternoon show at the Opera Comique, and in the evening there was the usual performance at the Grand Opera House. This wasn't long after the war—the main opera house hadn't come up yet.

So a passion for the opera has been with me for long. Also a passion for listening to music. I am less of a listener now because I don't have a single record at home. I have the time, but I don't have the inclination to listen to



Vanraj Bhatia

music—unless I am required to.

Ranade: After studying Western music you must have thought of your career?

Bhatia: You see, I had always imagined my career lay in the West. But I had to come home because of family reasons. Your career is actually waiting for you wherever you are, isn't it? Now I can't imagine what kind of career I would have had in the West. Perhaps I would have been composing music like many other Indians who have settled in the West. They sound like any other composer out there, you know! I have great respect, though, for Naresh Sohal and Paramveer. For that matter, many of the other Indian composers in the West also deserve appreciation for having done well there, but they don't *sound* any different from other Western composers. I wouldn't have wanted that to happen in my case. So I think it was providential that I had to return home and that the pecuniary situation prevented me from getting back to Europe. I had to stay here and make a career for myself—composing music for advertising films, documentary films, and finally for feature films. My first feature film was *Ankur*, produced in '74. Then onwards, I composed music for many films by Shyam Benegal.

Ranade: As you have been well exposed to both the traditions, which feature of the Western musical system attracts you most?

Bhatia: The dynamism. I have often compared Indian music to a lion in a cage. He paces his enclosure from one end to the other, knocks his head against the bars, and goes right back to the wall. In Western music it is as if the cage has a window and the lion jumps out! Into a territory where there are no rules except self-made rules. This freedom and dynamism are lacking in Indian music. After all, why is it that nobody uses Indian music with climax scenes in films? In the very early movies—even before Prabhat—the harmonium, Tabla, Sarangi, clarinet, and violin were the standard instruments used, with the occasional Sitar and Jaltarang thrown in. The music directors found this combination to be totally inadequate for climactic situations or fight sequences. For example, in the 'fearless Nadiya' movies, you hear the piano all the time! Not Indian music. In present-day films you never hear Indian music—except for the songs. Even the songs are now increasingly based on Western popular music. As for background music, Indian music is used only for tragic situations or family situations: a death, a birth, a son meeting his mother after years, or somebody getting back his eyesight in a hospital, etc. But otherwise you never hear an Indian instrument or a *raga* or anything else!

Ranade: As you have been commenting on music in Indian films, which Indian film-music composers would you like to describe as good?

Bhatia: Oh, so many of them. I used to love the music in the Prabhat films, especially the beautiful songs by Shanta Apte in *Duniya na Mane*. And then of course there were the songs from *Maya Machhindra*, *Amar Jyoti*, etc. I was also fond of Saraswati Devi's songs. In fact, I interviewed her just before she died, and she sang many of her old songs when I met her. I have the tape with me. I used to adore her songs in *Achhut Kanya*, *Jeevan Maya*, and so many other films.

Ranade: You have been mentioning the past masters, but what about our contemporaries?

Bhatia: I like S.D. Burman—a lot of his work, especially in Guru Dutt's films like *Kagaz ke Phool*. . . Salil Chowdhury, particularly in *Parakh*. Even R.D. Burman has done wonderful work in *Sholey* and other films. I like Naushad's songs, but not his background music.

Ranade: What about Madan Mohan?

Bhatia: Madan Mohan—yes. Laxmikant-Pyarelal too. Laxmikant is a very gifted man but Pyarelal is the man after my heart. Some of Madan Mohan's songs are exquisite. We have wonderful songs from so many composers, Ravindra Jain for example. His music for *Ram Teri Ganga Maili* is remarkable; I don't think a film-music composer has done anything like that in the past ten years. Both the words and the tunes are fantastic. But the output of a composer is seldom even. In the next film, he may not do so well. It's like that with Jaikishan. One remembers so many tunes of Jaikishan, especially the classical ones. I remember the song '*Ankhon ankon me kisi se*', a beautiful duet by Lata Mangeshkar and Asha Bhosle [Janwar, 1965].

Ranade: You have been pointedly making a distinction between what people have achieved in film song and in background music.

Bhatia: Yes. Many of the people who compose film songs can't handle background music. But then, in most of commercial cinema, not much is required of the composer of background music. The situations are stock situations, so the background music is stock music too! You can interpolate background music from one film into the other, and it will make no difference. It's different with the films I have worked for. Even a man who doesn't know music would tell you that the music of *Junoona* can't fit in, say, *Manthan* or *Mandi*! It isn't possible. You see, the music in these films has its

own character. This individuality of background music is not found in Hindi films generally, simply because the situations and the stories are not so different from each other. Chases, love scenes, family scenes—that is where background music is used. And one chase is as good as another.

Ranade: That is why perhaps you are singled out for your contribution to art-film music.

Bhatia: Well, look, I didn't come back to Bombay to do art-film music! In fact, when somebody asked me in London what I was going to do when I got home, I said my ambition was to have my songs sung at Bhandi Bazar—in every street of Bombay. Unfortunately, that didn't happen. But I also didn't seek out the directors of 'art' films. They came to me simply because they thought I could give them the tunes. And I'm proud to say I have done something more than that. Almost every international-award-winning film of the last, say, 15 years has my music. It cannot be pure accident. Among the relatively recent films, *Kasba*, *Percy*, *Pestonjee*, *Mandi*...some of the new documentaries—they have all got awards. Govind Nihalani's *Aghaat* won an award in '85, etc. etc.

Ranade: You are right in suggesting that your involvement with art films came about because of the purposeful music you composed for the films. And this includes background music as well as songs. Now, coming to songs, you have rightly said somewhere that songs are the most popular items in our films.

Bhatia: Yes of course. I do not believe in a Hindi film without songs. I think it is very stupid to condemn the songs.

Ranade: Yes, you have also written to that effect in one of your...

Bhatia: Yes. You see, I am fond of Hindi films and film songs. I see every Hindi film that is made—good ones, bad ones, I see them all. To me our Hindi film is a unique formula, a structure. It doesn't exist anywhere else in the world. It has its own set scheme that has perhaps developed from Sanskrit drama. In place of the *padas* in Sanskrit plays, we have songs in Hindi films. So the Hindi film is, in a way, a very traditional performance—or else it wouldn't have struck such deep roots. It affects everybody in India, irrespective of language, religion, or social status. That is because a Hindi film is much like our traditional plays: Marathi plays, Bhangwadi plays, the later Urdu plays, and so on... which all had songs, climaxes, comedians. So it's very much a part of our traditional heritage. Our art-filmwallas, with whom I have always quarrelled, are more interested in Coppola and Fellini and Godard! And Bergman, especially Bergman—

whose thinking is so alien to us. When our film-makers try to imitate these masters, somehow it doesn't work. *Uski Roti*, for example, was never accepted by the Indian public. The film was looking towards Sweden, towards Bergman. For that matter, even Satyajit Ray's films have not really taken root in this country.

Ranade: Would you relate this to Satyajit Ray's aversion for songs?

Bhatia: No, the difficulty is that our directors can't picturize songs. They don't know how to do it. Shyam Benegal doesn't either. They don't have situations where they can accommodate a song. Satyajit Ray did use a song well in *Charulata*—the famous song '*Ami chini go chini tomare*', sung by Amal as he plays the piano. But that is not a song in the Hindi-film sense. No action develops through the song, while in Hindi films it always does. You have what are called action songs. That kind of song would be anathema to Satyajit Ray or Shyam Benegal, even Kumar Shahani. Kumar himself is very fond of songs, very demanding too. In his film *Tarang* there's a song I composed, sung by Lata Mangeshkar. Do you know the brief I had for the song? I was told to compose the song using Jogiya, also Mand, in 12-matra vilambit. And on blank verse where not a word could be changed or shifted! Do you think any music director in commercial cinema would accept such a brief? Or follow it and achieve what I achieved? I used a third raga, Bhimpalasi. It comes in the beginning of the song and at the end. I am very satisfied with the song. For accompaniment, I used strings only—Sarangi and Tanpura in the beginning and just Tanpura at the end.

Ranade: Coming to instrumentation and orchestration—since you have a background in Western music—do you feel that Indian music, especially Indian film music today, lacks intelligent use of tonal colour?

Bhatia: Tonal colour *can* be given by our Indian instruments. The tragedy is that in Films Division, for example, they try to use Indian instruments in combination. They sound terrible! All India Radio's Vadya Vrinda orchestra is just as bad. Our instruments are solo instruments and should be treated as such. Now, what I do is this: I use a background of strings for my soloists and then tie up the various instruments harmonically so that the movement is restricted. And then I let the musicians do what they want. If you write down the notation for Indian musicians, they become far too inhibited to perform. Indian music is improvized and the musicians must have the freedom to improvize even as accompanists. So I give them the freedom but restrict the *vistar* by harmonic principles. But I always use my instruments singly—a single Sarangi, a single Indian flute, a single Sitar or Sarod... When the Sitar, Sarod, and Sarangi do combine, they can

improvise together but can't play the same melody.

Ranade: That means you have taken some freedom with the melodic element of Indian music but you have not taken similar freedom so far as rhythms are concerned. Have you?

Bhatia: Similar freedom with rhythm...how do you mean?

Ranade: For example, syncopation of rhythmic lines...

Bhatia: Yes, of course I have.

Ranade: To what extent?

Bhatia: All right. See, the Sarod, Sitar, and flute are playing together, doing what you might call a *vilambit alap*. They are not playing the same notes governed by my harmony behind the musical structure. The rhythmic possibilities here are enormous. *Tala* is not employed, but what difference does it make? The inner rhythms are there.

Ranade: Right.

Bhatia: The rhythms are there, they have to be. Otherwise there would be a stop coming on the same bar—which wouldn't accord with our Indian tradition at all.

Ranade: Let's come to the external rhythms, like those provided by our rhythm instruments. Have you taken any freedom with *talas*?

Bhatia: Freedom with a *tala* is impossible because the *tala* is a self-governing structure. In fact, whatever freedom you take with a *tala* eventually becomes the *tala* itself! If you were to put five and four *matras* together, add on another seven, and then another 12, it would become a cycle by itself.

Ranade: That is a very good point...

Bhatia: Our musical structure is such that you can take whatever freedom you want!

Ranade: Do you believe in the possibility of an instrumental song? A song without words?

Bhatia: Do you mean something orchestral?

Ranade: I mean anything! The song has been tied up with words in our tradition. But in Western music, as you know, there is something like an instrumental song...

Bhatia: There is. But let's go into more details... I will quote Vilayat Khan to start with. Vilayat Khan has always been preoccupied by the idea of an instrument sounding like a voice. Now this was the preoccupation in the West as well in the early days, when the violin was created. The violin was specially created to imitate the voice. In the early 16th century, the violin was introduced in classical music. It copied whatever the voice did—tried to sound like a voice. Then Paganini came along at the start of the 19th century, and he didn't want the violin to sound like a voice; he wanted the violin to sound like a violin. The violin can do a lot of things a voice can't—it can double-step, execute runs, the strings can be plucked, and so on. And thus slowly the violin came into its own as an instrument in its own right. This hasn't happened in India. All our instruments try to perform in a *gayaki* style—which, in many cases, is contrary to the nature of the instruments. Can you imagine the Sarod... I mean to me the Sarod has the least *gayaki* of all instruments. But they are still trying to make it do *gayaki ang!* The Surbahar is again an instrument that must perform *gayaki*... it sounds more or less like instrumental *dhrupad*. Now, have we found out what these instrument can do—without forcing them to go into *gayaki*?

Had instruments not asserted their autonomy in the West, such a thing as the orchestra—the Western orchestra—would never have come about. A horn and a trombone and a tuba—they don't play in *gayaki* style. Trumpets don't play in *gayaki* style. They perform together, and in an enormous orchestra of Wagnerian dimensions the song comes through in *gayaki* style—in Wagner's *gayaki* style, not our *gayaki* style!

Ranade: I wanted this question to be discussed because I feel—as you have rightly said—that our instruments do not behave as instruments.

Bhatia: Except the Tabla. It is the only instrument which plays as it should—simply because it can't do much else. It would be tragic if it could.

Ranade: Now, with your background and your way of looking at instrumentation as a contributory factor in film music, can you conceive of an instrumental song—a song without words? But it would have to have the element of song in it.

Bhatia: You have seen *Othello*—which I have just done. Well, it's like a huge song... melodies, with nobody singing them. Like a symphony. That is also a melodic structure. Is that what you are talking about?

Ranade: No, a symphony is different from a song. When you say a song...

Bhatia: Put then, what is a Sarangi solo? It's like a song, isn't it?

Next page: Vanraj Bhatia's score for Khaamosh.

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"KHAAMOSH" - UANRAS SHATIA

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TO BE USED FOR SUSTAINING MURDER real 7 P.I

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Ranade: It is an elaboration of a song-idea—it is not a song. A song is more structured, highly structured. You know, even today a Tabaliya will say: “*Iski kavita dekho*”. That is because by composition he means *kavya*—a *kavita*. So the composition becomes a song. But there are elements which make a song and elements which elaborate a song.

Bhatia: But, you know, I have heard these records where the musicians play our film songs on instruments. Is that what you are talking about?

Ranade: No, that is obvious imitation of a song on an instrument.

Bhatia: But the instrument does it all by itself—without the words. I think words are very important in the Indian context.

Ranade: I asked this question because in India instrumental timbres are not allowed to develop fully on account of our preoccupation with the *gayaki ang*, as you said. One way of giving our instruments the requisite freedom is to see that they develop their own language and turn out new forms.

Bhatia: But that involves revolutionizing the teaching of an instrument and its playing techniques. Abdul Halim Jaffer Khan tried to develop some kind of new style on the Sitar. He tried—whether or not he succeeded is another matter. He tried to do things with the Sitar which the voice couldn’t do. But very few have bothered to try such a thing. They always want an instrument to sound like a voice—which an instrument often can’t! It’s not in the nature of an instrument to sound like a voice. Only a voice can sound like a voice. You can approximate...but why try?

Ranade: Coming to voices now, do you feel that the voice you have used in your songs—say, in *Manthan*, or *Nishant*, or *Bhoomika*— is a voice which does justice to the song element in your music?

Bhatia: Well, one takes the voices that are available. One uses the best that is available. Now, for instance, Lata sang Kumar’s song beautifully. Asha’s songs for *Mandi* are exquisite. In *Manthan* I used Priti Sagar who was suitable for the song in the film. Rafi sang for *Junoona*. But *Nishant*... yes. I agree. Sometimes one uses what is available and can’t get what one wants. With these films there have been so many constraints. I have had to juggle around with budgets all the time—these films simply don’t have any budgets at all! But the directors don’t want thin sounds—they want full-bodied sounds. How does one achieve this? With commercial-film producers there is no question of a budget. They don’t even think about it. Money simply doesn’t matter. But here every penny counts. Everything I have done has been on a shoe-string budget. I also can’t polish a song as much as I want to because of time restrictions. So it’s “*Achchha panchva*

take *le lo*"... there is no time, nor money to pay the studio technicians. In such a situation you do what you can...

Ranade: Lastly, about your work for advertising films and jingles, which are very catchy and form an important part of the popular music developing today with the media. Do you feel you have been able to do the jingles better because of your training in Western music?

Bhatia: I'll tell you... the trend towards Westernization is extremely strong in the jingle scene. I, in fact, have tried to combine Western and Indian music in my jingles. But today, our jingle has become totally Western. The composers are looking at American and British models—and our jingles are sounding just like theirs. I'll tell you how this works with reference to voice—which we were talking about just now. Kavita Krishnamurthy had just sung, beautifully, a jingle I composed. Right afterwards, somebody in the studio says: "Now do it in a husky voice, try a husky voice..." The advertising people are simply imitating British and American singing, so our jingles are getting huskier and huskier. On the other hand, see what's happening in films. Remember Juthika Roy when she first appeared? One found her voice very shrill and high. But later, when you compared her voice with Lata's, Juthika Roy's voice seemed almost bass. Present-day composers—Laxmikant-Pyarelal, Annu Malik, Bappi Lahiri, etc.—have taken the voice higher and higher. The singers' complaint is that they can't sing at such a high pitch. The composers want the singing to be at a higher and higher pitch because, after all, the public wants it that way. The advertising people are singing their jingles for the same public but they want huskier and huskier voices. Don't you think the situation is anomalous? It makes no sense whatsoever to me.

Ranade: Is this happening because of some change in the media?

Bhatia: It's happening because the advertising profession is full of people who don't even know any of the Indian languages well. And because their eyes are turned Westward. That's the first reason. Secondly, they are catering to the teenager and urban youth. And the teenagers' eyes are similarly turned Westward. A great divide is thus taking place between the commercial-film outlook and the advertising outlook. At the same time, commercial-film people are becoming enamoured of the gloss of the advertising film. As a result many of the scenes in commercial cinema are becoming imitations, visually, of advertising films. It is a very peculiar give-and-take situation. I find it quite fascinating.

But more about jingles. The advertising jingles are in a minimum of seven or eight languages and a maximum of 13. The four Southern

languages, Bengali, Gujarati, and Marathi are the standard order for a composer. When I compose a Hindi jingle, I have to make sure that the jingles in the other languages would fit the tune. Usually the Southern languages are more difficult to handle, but I manage all the same. Having worked in Tamil, Telugu, Kannada, and Malayalam for some 30 years, I have acquired what you might call an oral working knowledge of these languages. For example, 'yappade'—I know how that word would fit in a jingle. how it would work out...

Ranade: But what about...

Bhatia: Wait, wait! My familiarity with some of the major Indian languages and the Sanskrit I had to read in college have helped me to understand the linguistic challenges that a film song must face. Consider the songs in *Mandi*. One of them is written by Insha. You know how Insha is...the Urdu in that song is obsolete. I asked Ali Sardar Jafri what it meant. Even he didn't know.

Ranade: But what about the metres? Like the metres in Telugu and Hindi...

Bhatia: I am glad you mentioned this. In the Southern languages, there is a word to every rhythmic syllable. That is to say, if you have a rhythm like *ta ki ti ta ki ti ta*, the words will also be a matching *tha ku di tha ku di tha*. This doesn't happen in the north Indian context, where the rhythm is independent of the words. This is a very basic difference which you must understand. For example, in Hindi, the words of a song might be 'Koyalīya mat pukar, mat kar pukar'; but the Tabla wouldn't play *ta tata ta ta ta...* But in the South the rhythm would follow the text in its rhythmic structure exactly.

Ranade: Do you feel that because of the metres used by the south Indian languages, the rhythms are more dynamic? In respect of tempo, would they be...

Bhatia: Yes, Southern rhythms are like that. It's like food. When you travel from the South to the North, the food starts getting less and less hot. When you reach Afghanistan, you find they practically don't eat hot food at all. It's the same with rhythm. The further North you go, the rhythm in music seems to get less and less assertive. The freedom of the voice, the flowing lines of the voice, become more and more obvious. In Kashmir, for instance, the rhythms are very basic. They don't have even an iota of the complexity of Southern rhythms. It is a standard 3-4, 3-4 rhythm, and the variations are minimal. In Kashmiri music, or Pali music for that matter, the

rhythm is there but it doesn't play such an important part. Whereas in the South, singing without a rhythm instrument is simply not possible. The minute the singing starts, the rhythm instrument starts up with it. I will give you an example of a North-western style of song—the Tappa. In Tappa the rhythm doesn't at all follow or imitate the song-syllables. It can, with *relas* and other devices, but it doesn't. It's just a steady beat. Tappa, across the border, has possibly influenced Iranian and Arabian music. I have just composed some songs in which the sponsors wanted the Jewish influence to be reflected. And I discovered how similar the Middle Eastern rhythms are to our North-western music! The rhythms are tied up. The gypsies might have taken them from here.

Ranade: Are you temperamentally attracted towards rhythm or towards a freer use of...

Bhatia: I am not temperamentally attracted towards rhythm at all. In fact, I rather prefer inner rhythms, which are more vital. The rhythms of words, the rhythms of melodic phrases—to me *those* are more vital. External rhythms are more primitive in origin...beating on some surface—stone, wood, or whatever is beatable. That is how music began—the melodic instruments came much later. First we had the voice, then the beat, and then the melodic instruments... □

Vanraj Bhatia:

Music for Feature Films & Television Serials

FEATURE FILMS

1. *Ankur*, dir. Shyam Benegal, 1974.
2. *Nishant*, dir. Shyam Benegal, 1975.
3. *Manthan*, dir. Shyam Benegal, 1976.
4. *Bhumika*, dir. Shyam Benegal, 1977.
5. *Kondura*, dir. Shyam Benegal, 1977.
6. *Junoon*, dir. Shyam Benegal, 1979.
7. *Kalyug*, dir. Shyam Benegal, 1982.
8. *Saza-e-Maut*, dir. Vinod Chopra, 1981.
9. *Khamosh*, dir. Vinod Chopra.
10. *36 Chowringhee Lane*, dir. Aparna Sen, 1982.
11. *Ek Dad Mithi* (Gujarati).
12. *Mandi*, dir. Shyam Benegal, 1983.
13. *Tarang*, dir. Kumar Shahani, 1984.

14. *Mohan Joshi Hazir Ho*, dir. Saeed Mirza, 1984.
15. *Jaane bhi do Yaaron*, dir. Kundan Shah, 1983.
16. *Hip Hip Hurray*, dir. Prakash Jha, 1984.
17. *Surkhiyaan*, dir. Ashok Tyagi, 1985.
18. *Aghaat*, dir. Govind Nihalani, 1985.
19. *Trikaal*, dir. Shyam Benegal, 1985.
20. *Sushman*, dir. Shyam Benegal.
21. *Pestonjee*, dir. Vijaya Mehta, 1988.
22. *Percy*, dir. Pervez Meherwanji.

TELEVISION SERIALS

1. *Khandaan*, dir. Shridhar Kshirsagar.
2. *Yatra*, dir. Shyam Benegal.
3. *Naqab*, dir. Amol Palekar.
4. *Tamas*, dir. Govind Nihalani.
5. *Life Line*, dir. Vijaya Mehta.
6. *Discovery of India*, dir. Shyam Benegal.
7. *Baingan Raja*, dir. Vinod Ganatra.