

Hindi Film Music: A Perspective

No student of culture in modern India can ignore Hindi films, neither can he ignore Hindi film music.

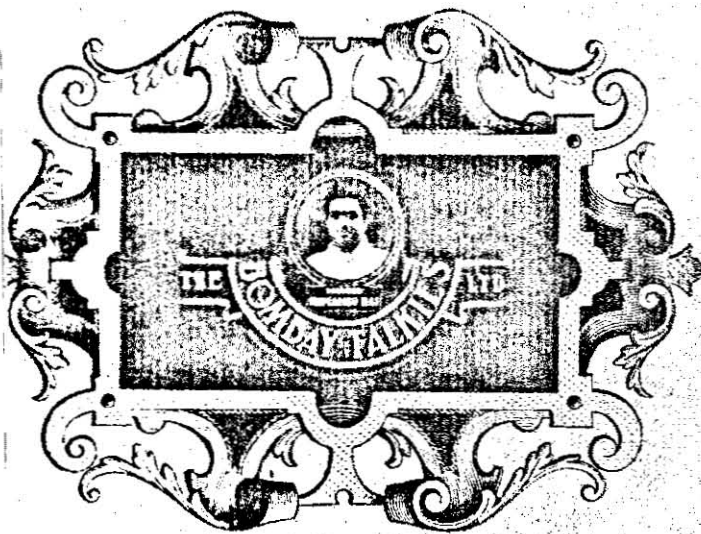
Many angles of inquiry into the phenomenon are both possible and desirable on account of the varied socio-cultural motivation that film music enjoys. However, such multi-pronged inquiries are unlikely to prove fruitful without a wider perspective on film music. In this issue of Sangeet Natak, an effort is made in this direction by concentrating on music in commercial Hindi cinema as the main stream of film music in India. The now-forgotten early composers are reconsidered, the song as an entity is given its rightful place, a cross-sectional appreciation of film

songs is presented in non-technical terms, composers with a classical background are discussed, and even an 'art-film' composer's views on film songs are noted. The lyric too is not ignored.

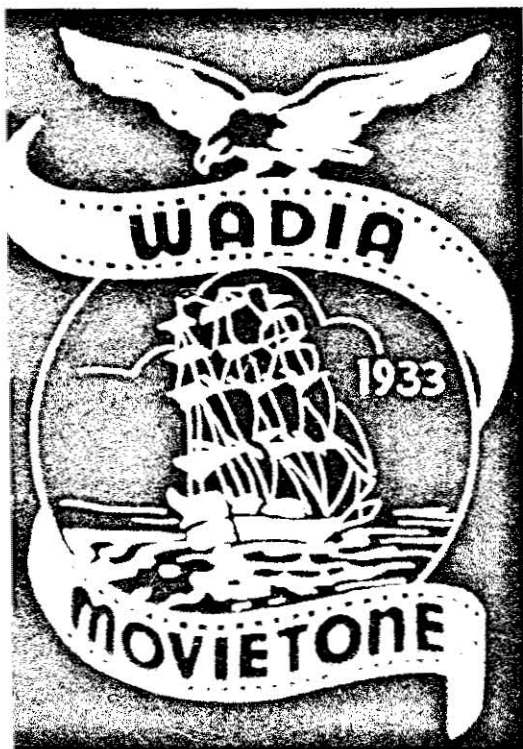
An examination of a few more composers and compositions, a look into our regional film-music traditions, and analyses of the technical and marketing aspects of film music would have made this effort more valuable. Perhaps these aspects can be looked into at a later stage.

For the photographs used in this issue, I would like to thank Shri Raju Bharatan, Shri Narayan Mulani, and Shri Suresh Chandvankar.

Ashok D. Ranade
Guest Editor



Emblem of Quality



प्रकाश चित्र

Early banners and emblems: Bombay Talkies, Minerva Movietone, Wadia Movietone, Prakash Pictures. Courtesy: Narayan Mulani.