

Chitra+Pata+Sangeet*

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To judge cinema music it is necessary to go out of the immediate frame of reference. The living cinematic experience is to be linked to abstract philosophical notions as well as to preceding *avatars* that had the same or similar sensory packaging, leading to perhaps similar audio-visual experiences. India certainly enjoyed this luxury in its long cultural march. The larger framework of human audio-visual experience, relevant cultural practices in India, and finally the specific phenomenon of Indian cinematic music, therefore, demand a connected examination. An attempt to establish a linkage is in order.

1. Human auditory and visual organs differ in construction, location and inherent mobility. This fact has an inevitable influence on the respective perceptions.
2. In the brain, audio-visual centres are adjacent. This is important to note because synaesthetic experiences are normally received through synaesthetically paired senses.
3. Every culture does not accord equal status to audio and visual senses. In fact, the same culture may value them in varying degrees in different historical periods.
4. Cinema is an audio-visual communication in which the concerned channels receive and process stimuli in a particular manner. However, audio-visual senses or the audio-visual elements are also actively engaged in thousands of other life-acts. Inevitably, mutual influencing of cinema and life takes place—and this too would provide some important clues to cinema music.
5. To discuss cinema and music as art-manifestations is also to distance them from life in the raw. In other words, though life-related, they are not life! Further, it is important to note that cinema was silent before it became a 'talkie'.
6. As suggested elsewhere, the musical chain we have to keep in mind is: Indian music→popular music→film music→film song.

At this point, it would help to get some terminological insights.

Many Indian languages would easily accept the term *chitra-pata-sangeet* चित्र.पट संगीत as the Indian equivalent of the term film music. This means that the phenomenon is understood to have three basic elements represented by the three constituent terms. What are the original thrusts of these three terms?

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Take the first term *chitra* (चित्र). It means: (1) a picture, painting, delineation; (2) surprise, wonder.

A related term is *pratima* (प्रतिमा), i.e., image, a term used in cinematic discussions often and meaningfully. *Pratima* means an image, likeness, statue, figure or idol.

Some auxiliary terms are also worth noting.

Pratiman (प्रतिमान) = resemblance, similitude — often in composition, in the sense of the like, similar, or equal to.

The second term is *pata* (पट). As a noun it means: (1) a tablet, plate, or a piece of cloth for writing or painting upon; (2) anything well made or polished. As a verb it means: 'to go or move, to string or weave'.

The third term *sangeet* (संगीत) is basically defined as 'that which is sung, played (on instruments) and danced'.

What is my intention in drawing attention to terms and terminological clusters? I want to suggest that even when the original thrust of the meaning has undergone changes, it is helpful to remember the original because it provides clues to the dynamics of terms and concepts related to it. Especially, 'performing terms' are comparable to instruments with sympathetic strings. Therefore, a term in actual use at a particular point in time causes reverberations in other terms related to it! Thus, these terms acting together create a total semantic field which should be 'heard' in order to get to the heart of the situation.

In the present context, the terms suggest that *pratima*, i.e., image that is created through *chitra* is not merely visual. Hence cinema cannot be reduced to a medium explored to offer visual aesthetic experience alone. Indian tradition chooses to also rely on the aural in order to create images. That has been one of the reasons for the strong and pervasive oral tradition. The terminological cluster thus testifies to the process initiated, creating imagery through audio-visual combinations. Consequently, to create *chitra-pata* we bring together pictures, pictorial series, movement, verbalisation (i.e., comment) and employment of music in order to evoke non-verbal significance. In *sangeet*, three separable entities, namely, the sung, the played, and the danced are welded together. Further, primacy of human voice in India is an accepted premise. Due to its capacity to produce sustained sound, the human voice creates a model which even instruments try to follow.

Fundamental thinking about cinema therefore requires that *chitra* as distinguished from picture is kept at the centre. As already noted, *chitra* is not mere delineation of lines, and/or colours but a completed visual experience evoking effects of surprise and wonder. It is thought-provoking to learn that Jean Cocteau used to appeal to any cinematic venture by saying, "Astonish me", while Eisenstein reputedly exclaimed in a similar vein with the words, "Shock through attraction".

The next point is to remember that *pata* is not merely bringing together of isolated pictures. In a *pata*, isolated pictures are comparable to individual flowers woven together in a garland. Consequently, seminal aesthetic concepts of sequence, internal dynamics and movement enter the field. Of no less importance is the virtual quality of the image! These remarks

would hopefully help us understand the cinematic contexts of music as well as the cultural framework of Indian cinema as a totality.

When considered in this perspective, the act of combining picture-play and music need not, and does not, appear to be the exclusive and sudden accomplishment of the twentieth century! This is not surprising, because bringing together different media in quest of an arresting, total and qualitative experience has an aesthetic inevitability. All cultures stumble on this aesthetic truth, at one time or the other. In the process, they give rise to many different combinations and sometimes also generate stable forms or genres. Naturally, some such forms are strong enough to create a tradition while others may be shortlived. India provides interesting examples.

The *avatara* of cinematic music has at least five clearly distinguished phases as its antecedents. In what follows, these phases and their specific Indian manifestations are briefly described.

1. During the first phase, 'still' delineations are in such a form made that viewers get a sense of movement through a series of stills. There is no insistence on an accompanying narration. The combining of the audio and visual is also optional.

This phase is well brought out by the delineations of Shubhrai Maharaj (1750–1820). Born in Malur (Madras), he held high posts in Tipu Sultan's court before retiring in 1785 to settle in Solapur (Maharashtra). Well versed in music, dance and literature, Shubhrai was deeply interested in *adhyatma* (spirituality, metaphysics). During his Solapur days, he prepared picture-frames of 6"×14" (or sometimes 18") on paper strips. The drawing suggested movement when frames were successively looked at. In some frames, he appears to have gone a step further by creating an illusion. In such frames, human figures, etc., are apparently pasted later on a natural background drawn earlier. This technique results in creating a three-dimensionality of figures in relief. For his themes, Shubhrai tapped the perennial sources of *Ramayana*, *Mahabharata*, *Gitagovinda*, etc. For the reds, blues and yellows, he used herbal dyes.

2. In the second phase, the still delineations, pictures, or their series were moved manually or mechanically. The presentation included narration as well as singing to accompany visuals.

Pata traditions current in different parts of the country exemplify the second phase. *Yamapata*, *Jadupata*, *Pabuji ka Phad*, *Chitrakathi*, etc., have a common core. For example, take the *chitrakathis* of Maharashtra. It is instructive to note the meaning of the terms *chitra* = pictures, etc., *kathi* = storyteller. Obvious inheritors to an ancient craft, these storytellers find mention in King Someshwara's *Manasollasa* (dated 1131 AD)! As professional storytellers, *chitrakathi* operate with the help of picture-sets and they often boast of a family tradition. Each storyteller is expected to maintain his picture-set. The pictures in the set depict mythological tales and such sets are often bound together. During presentations, the storyteller draws the viewers' attention to a relevant picture with a peacock feather. Two accompanists—one on *dholki* (a drum) and the

other on *ektari* (a one-string instrument)—also participate in the narration. Versification, recitation, singing, dialogue and narration are employed in presentations that display elements of both stylisation and improvisation.

Yet another *pata* tradition relevant in the present context is from Andhra Pradesh. It confirms the pattern described with reference to *chitrakathi* with some additions. In this case, pictures are depicted on vertical or horizontal scrolls, though the former are in greater vogue. The scrolls are very large, often three feet wide and thirty feet long! The delineations are in a downward sequence and each frame is separated by a decorative border. In the horizontal format, the depiction is on horizontal panels. The scroll is hung either on the wall or on two bamboos. Taking care to keep the relevant picture-frame in the spectator's field of vision, the scroll is rolled downwards. All members of the narrator's family are involved in the presentation. Prose, verse, recitation and singing are all pressed into service to tell the story. A team of four or five performers provide vocal or instrumental support. Female members, if they participate, usually sing. Reportedly, the earliest extant *pata* dates back to 1625 AD. In this particular *pata*, the story of sage Markandeya forms the theme. Noticeable is the slant purposefully introduced in the presentation to elevate certain castes and personalities. Some authorities have suggested that the right to offer patronage to these shows was also restricted to certain castes.

Another major *pata* tradition is the *Phad* (the word is derived from the verb *padh* = to read, to recite loudly) practised in Rajasthan. Various *phad* such as *Pabuji ka* (पाबुजी का), *Devnarayanji ka* (देवनायणजी का), *Ramdevji ka* (रामदेवजी का), *Ramdala ki* (रामदला की), *Krishnadala ki* (कृष्णदला की), *Mataji ki* (माताजी की) are well known. Recitation of heroic stories to the accompaniment of pictures, lighting and narration combined with singing constitutes the core of all such *phad* manifestations.

For the actual performance, the scroll is hung on bamboos. The entire scroll is filled with depictions, and the *Bhopan* (भोपन), the wife of the narrator, *Bhopa* (भोपा), points to the relevant pictures with a metal rod that has a lamp attached to it. The rod is called *pali* (पाली). The *Bhopa* sings and plays instruments such as *jhanj* (झंज), *jantar* (जंतर), or *thali* (थाली). The pictures are replete with colour symbolism, e.g., red for the hero, green for the villain, etc.

It is worth noting that the *chitrakathi* performance highlights the frame and movement aspect while the vogue in Andhra Pradesh brings to notice the frame, rolling down, and the movement aspect. Needless to say, the cinematic mode includes all this plus projection.

3. The third phase is attained when still pictures are sequentially and consecutively projected to the accompanying fixed or pre-composed narration and singing.

The phase of combining the projected image and music was attained through an imaginative use of the once-popular projecting mechanism known as 'magic lantern'. The pioneering attempts of Madhavrao Patwardhan (of Kalyan near Mumbai) are noteworthy.

It was around 1890 that Madhavrao began making slides. By 1894 he had perfected the technique of multiple and simultaneous projection of slide-strips! Patwardhan employed three separate projectors—one to project the background scenery, etc., while the other two concentrated on the main event. He travelled with his shows all over Maharashtra and Gujarat and attracted full houses. Patwardhan himself was the producer as well as the projectionist. He had a number of mythological tales in his repertoire and had prepared about a thousand slides! His presentations also included commentary, dialogue and 'live' music. The Patwardhans performed such shows till 1910. Madhavrao described his apparatus and the programme as *Shambarik Kharolika*.

4. In the fourth phase, events recorded on processed films are later projected along with a controlled accompaniment of audio material presented 'live' by performers engaged for the purpose.

In this phase, musicians supplied 'live' music while sitting in front of the projection screen during the cinematic era known all over as the era of the silent films.

In this context, it is interesting to add a piece of information from another Asian culture, namely the Japanese. What the Japanese Benshi-Kabuki-Bunraku tradition formed was a performing spectrum to relate music to visual images and experience. A nearly similar phenomenon operated in India during the silent era.

In Bombay, one Mr Seymour conducted an orchestra to carry out the musical duties (1896 AD). In 1920, Devaki Bose conducted music for silent films of the British Dominion Company.

5. Finally comes the phase when images, the intra-image movements and the acoustic material, are recorded separately and earlier. Synchronisation and later projection follow. This phase began in India in 1931 with the film *Alam Ara*.

Perhaps one clarification is necessary. Procedures, conventions, norms, and finally codes count in all cultural perception. Codes are the largest network of rules controlling the behaviour. In their turn codes are norms collectively operating in various walks of life which lead to a larger code, identified as cultural. The next in line, i.e., norms, are existing practices considered obligatory within a culture as also within a specific area of operation. While operating in one specific field one may bring in norms operative in another area—provided the code permits. This is relevant to understand how viewing and music are related in India.

This discussion of *chitra + pata + sangeet* in India does not advocate necessity of knowledge of the viewing protocol during historical times. But it certainly argues that we acknowledge the existing norms so that conformity as well as deviations are duly registered and properly appreciated. In cultural traditions with a long past, there are bound to be codes of viewing, hearing, showing and perceiving in active existence. They would inevitably influence the proposed and attempted practices. As experts are likely to point out, preponderance of lateral movement of characters in picture scrolls, or audio registration of visually

absent characters, are likely to have influenced camera-movement, talking-styles, etc., in later cinematic phases in India. As far as music is concerned, it is safe to suggest that many audio-functions from the *pata* phase were taken up by theatre, silent films and talkies, not mechanically but creatively. Controlled recreation and not imitation was the process apparent in these endeavours. It is necessary to appreciate that cultures tend to respond to technical devices, technological innovations or even to scientific discoveries from within their respective total cultural perspectives. Enough ground has now been covered to make some general observations about the image-music relationship in India.

- (a) The later the phase, less virtual is the movement of images. The earlier the phase, the more deliberate are the efforts to convey visual movement through non-visual ways and means.
- (b) Live audio was greater in proportion and meaningful in function to the extent image-movement was sought to be created through illusion. In other words, the inherent absence of movement in the virtual image was intended to be offset by tempo and dynamics of sound. Obviously, the attempt was to achieve an interchange of experience at the sensory level.
- (c) One of the virtues of any communicative medium is its capacity for experiential continuity. Preference for a continuous sound was for this reason. When other means became available to introduce movement in images, the role of sound inevitably underwent qualitative changes. From then on, a more purposeful arrangement of musical sound—as contrasted with sound—was expected to reinforce the meaning /significance of images or to put forward alternative interpretations.
- (d) It is clear that some patterns of combining music with moving images were already established and stabilized during the pre-talkie days. Indian cinematic culture exhibits far-reaching influence of these 'reverberating' patterns. It is as if the patterns were received, respected and employed as *sutras* and commentaries were later added to facilitate further development. What is not to be overlooked is the fact that all *sutras* do not (and they should not!) remain constant because they usually emerge as collective responses to the related total socio-cultural reality. Consequently, if any of the three components—namely image, movements, and sound—undergo a qualitative change, the remaining two partners in the venture would also display a corresponding or correlated change. If these responses are not forthcoming, the medium in question suffers a functional failure. Applying the observation specifically to the theme under discussion, one gets a clue. The general truth in this context indicates that the connotation of the term music continued to suggest production of a sustained sound while the movement of the image remained virtual. However, when the said image-movement became more 'real', music began becoming more and more 'musical', though the sustained production of tone remained influential. Perhaps it could be said that the promise a sustained production of sound held was actually fulfilled when internal tonal movement, dynam-

ics and language joined forces to enhance potency of the fundamental continuity.

Thus, the ultimate aim of cinematic music becomes clear through the evolution process it adopted: it wanted to create parallel, autonomous and correlated structures of sound, silence and performance in response to structures set up through image, movement and projection.

At this juncture, it is advisable to turn a more attentive ear to elements of music because they are to be in action as correlates to the visual fundamentals (namely, image, movement and projection). In this context, sound and silence must be considered first. How does Indian musicology understand and value these? The following points are worth noting.

1. Silence is an important musicological entity. It plays an aesthetico-grammatical role which is both positive and significant. For example, the concept of *tala* (ताल) (fundamental to all categories of Indian music) includes a procedure called *kriya* (क्रिया) as one of the ten important characteristics (meaningfully described as *dashaprana* [दशप्राण] = ten vital principles or 'lives'!). It is significant that this *kriya* procedure brings into operation four kinds of silences.
2. And yet, it is revealing and provoking to note that *Amarakosha*—perhaps the earliest thesaurus in world literature—has four stanzas devoted to sound while silence does not find a place in it! Silence undoubtedly carries out aesthetic functions as important as sound and yet Indian languages have to depend on a composite word (formed with a negative prefix to the word denoting sound) to connote silence! Do we owe this to our cultural preference for sound over silence? (Is that why Indians are noisy?)

A more charitable explanation is that Indian philosophy and metaphysics have regarded silence as minimum/minimal sound and hence there is no separate word for it. However, very logically, gradations of sound as well as qualitative distinctions between different sounds are neatly and imaginatively noted.

3. Generally speaking, Indian culture pays minute attention to the principle/phenomenon of sound.

In brief, it can be stated that the fundamental manifestation of sound is indicated by the term *shabda* (शब्द) defined as 'that which is the experience of the sense of hearing and the property of the *akasha* (आकाश)'. From *shabda* we get the first differentiation called *nada* (नाद). *Nada* is of two types: *ahata* (आहत) and *anahata* (अनाहत). The first kind is produced when something strikes on something else while the second kind (*anahata*) is producible without this process. It is added that this is perceivable only to the yogis, probably leaving musicians out of its purview! From the *ahata nada* we get *dhvani* (ध्वनि) defined specifically as 'produced by instruments such as *mridang* (मृदंग)'. (It is instructive to note that human vocal mechanism is treated as an instrument.) From *dhvani* we get *varna* (वर्ण). At this stage, there is a bifurcation of the manifestation into two streams—one of music and the other of language. In music, *varna* is of three types, namely, *sthayi* (स्थायी), *arohi* (अरोही) and *avarohi* (अवरोही), i.e.,

stationary, ascending and descending, respectively. In language, it develops into *swara* (स्वर) and *vyanjana* (व्यंजन), i.e., vowels and consonants. The same bifurcation continues at the next level of *swara* which has in music *udatta* (उदात्त), *anudatta* (अनुदात्त) and *swarita* (स्वरित) varieties and in language it has voiced (सघोष) and unvoiced (अघोष) vowels as well as consonants, etc. Ashraf Aziz (writing in 1985) in *Screen*, a weekly publication on films, has put forward another interesting hypothesis about the abundance of sound and hence music in Indian films. He said that pure cinema, i.e., cinema without sound, etc., would be ghostly silence, and silence is essentially associated with extinction, death, and void. Hindu doctrines of transmigration of soul, reincarnation, joint family, extended family, etc., are all denials of extinction, death and loneliness. Film music and its abundance emanates from the same framework of beliefs.

It is significant that Sanskrit poetics developed an important aesthetic theory based on the principle of suggestivity and identified it as *dhvani* theory. Add to this, the primacy accorded to vocal expression in India and the stage is prepared for song functioning as an aesthetic monad!

Indian cultural patterns as well as the musicological position seem especially conducive to the emergence and propagation of *geet* (गीत), i.e., song.

4. In India, we should also not lose sight of one more factor. Music constitutes only one stream of the comprehensive oral tradition. Multiple streams in the oral tradition inevitably influence each other, often introducing qualitative changes.

Enter Music ...

When two arts come together, two possibilities emerge: either both arts hold each other in balance or one of the arts rules over the other. When music is used in cinema, the latter controls the former. So far no cases are reported in which cinema is used in music. However, when music is the theme of a cinematic venture, it may be expected to control the proceedings. This basic premise must be remembered whenever questions are raised about cinematic functions of music.

We are told that music was initially employed to mask the unwanted whirring sound of the projector when the chief and much-valued cinematic function was to create a convincing illusion. A little later, when the 'silent' cinema attempted projection of sequential events or narration of story, music was employed to convey/place events on the temporal dimension. Soon, yet another function was tagged on—to reinforce the mood created through visuals. Music used to create a mood of anticipation is also similar in intent and content. In any case, an event is intrinsically connected to music—the use of music is inevitable—unless the creator subscribes to different and mainly non-realistic criteria or tenets.

Serious thought given to film music, its nature, its role and its scope, is not exactly massive but it is thought-provoking.

For example, as early as 1949, a serious and significant composer such as Aaron Copland

had noted five functions that film music discharges: They are: (1) Film music establishes a convincing atmosphere of time and place; (2) it underlines unspoken feelings or psychological states of characters; (3) it serves as a neutral background filler for action; (4) it provides a sense of continuity to editing; (5) it accentuates the dramatic build-up of a scene and rounds it off to finality. It can be said that Copland's five principles essentially point to the multiple functions of film music and rightly so.

The Psychoanalytical Argument

However, there have been more forceful and thought-provoking arguments about the nature and function of film music. Some of them are often based on psychoanalytical principles. Some others are pitched on a more aesthetic turf arguing about the necessity of film music, which is so merged with the film as to deny itself a separate impression. The principle fondly quoted has been of 'the organic unity' of a work of art in which parts are not registered as separate entities in the experiential field of the receiver. The effort to explain and/or justify the place of music in films and its hold on spectators has been based on psychoanalytic as well as cognitive grounds.

For example, psychoanalytically-oriented arguments about the desirability and functioning of film music noted the following basic positions: (1) Enveloping music allowed filmic communication to reach the unconscious as music lulls the 'censors'. (2) To this end this music is described as unheard melody, as it works and affects spectators without their becoming aware of the 'music-ness' of music. (3) Music is necessary for a successful film. (4) Music takes the subject back to a pre-oedipal, pre-linguistic state and restages the primordial childhood experience of maternal loss. (5) Music has a direct access to spectators' psyche. This is because of the human attraction for sound, especially the craving for returning to the envelope and the related auditory imagery of the primordial, pre-linguistic phase. Rosalato even argued that Western musical harmony, movements away and back to a tonal centre replay a child's nostalgia for the maternal body. Music fosters viewer's regression, to backtracking to psychic traces of subjects' fusion with the mother's body—and hence the subject is bound to the film. (6) Music ensures that the subject continues to be absorbed in the diegesis and the censorship of the preconscious is dulled.

The Unheard Melody Position

The concept that film music is an unheard melody (and therefore, sweeter!) has been put forward with some conviction. According to this view, music should be appropriate but unobtrusive and should not distract viewer's attention from the visual image. It is pointed out that towards this end, certain strategies were developed. With a slight shift of emphasis, the essential inaudibility of music is put forward as a part of the general philosophy of realistic film-making. For instance: (1) Sneaking music is employed, i.e., low volume music-entry underneath dialogues, etc., being the rule. (2) It is often attempted that instrumental tonal colour match the speaker's voice. (3) Musical sequences are carefully timed to match

action, etc. (4) Precision in music and image is achieved by synchronizing with the help of the click-track.

However, it appears that the view identifying film music as unheard melody may apply only in case of background music and some musical elements in dialogues, etc. The concept cannot obviously be expected to cover song situations. Further, the act of receiving music cannot be confined to the aspect of 'hearing' it merely as an aural stimulus. Ways of receiving music are more varied. In addition, film songs certainly enjoy 'extra-textual' autonomy and this challenges the idea of spectatorial absorption. (It may be interesting to remember Bharata's concept of *bahirgeet* [बहिर्गीत] in this context!)

The Suture Theory

Yet another argument put forward with great intellectual sophistication is described as the suture theory. It holds that music effaces all marks of cinematic construction. As a result, the suturing process produces a seamless and transparent 'text', thus making the filmic discourse effective. The theory maintains that processes such as editing, cutting, etc., inevitably create gaps that are and ought to be covered by music! However, this theory is, in reality, only an advanced version of the earlier whirr-concealment theory! As we know, early explanations advanced to justify the presence of music held that cinematic music was needed to drown the whirring sound made by the projector!

Actually, film music has two functions to carry out: semiotic and psychological. The first function is carried out by using the existing cultural codes, current musicological equations, etc., in order to effectively bring together image and meaning or for securing their continued connected status. Secondly, music seals constructional joints that are likely to prove disruptive in the narrative process and distract the spectator away from the image flow.

It must be admitted that at one point in time, the major function of film music was supposed to be its capacity to further the interests of the filmic narrative. Some criteria were also mentioned in this respect.

- (a) It was argued that music must issue out of agencies from which other filmic manifestations also issued.
- (b) The question to be asked was: Is the intelligence conveying the story and conveying music the same?
- (c) If the music strengthens the fictional truth of the film, it is to be judged valid.
- (d) It is possible that soundtrack and sound effects are likely to be more directly narrative as they can convey information and identifiable facts.
- (e) Music employed as 'clue' to somebody or something is inherently narrative.
- (f) On a higher level, if character and music are so identified that the latter stands for the former—music would become narrative (logically from the second time of its use in the progression!).

Objections to the Position

- (1) Composers deny this belief.
- (2) It fails to distinguish between varied modes of receiving and interpreting music available to, and employed by, spectators.
- (3) It does not account for effectiveness of filmic sections that do not have music or the generally interrupted *avatar* of film music.
- (4) It takes no cognizance of song as a major musical contribution and a culturally meaningful expression.
- (5) It overlooks the fact that on numerous occasions, music is clearly heard and effectively received and thus its reliance on the 'unheard melody' position proves unconvincing.
- (6) It appears to concentrate on achievements of aesthetically successful cinema of a kind. If the position has really theoretical ambitions it is also expected to explain the unaesthetic.

What Does Film Music Achieve or Can Accomplish?

Against the background of this discussion it may be more instructive to list possible/potential achievements of film music in general.

1. It may indicate or provide a clue to a character's general psychological make-up, or his/her mental condition or emotional state at a specific juncture.
2. It may point to the degree of intensity of emotion depicted in a scene, etc.
3. It can underline or emphasise emotion, etc., independently indicated by other filmic elements.
4. It may serve as a pointer to some off-screen happening.
5. It can create an anticipation (apprehension or otherwise) about something in (the filmic) future.
6. It may generate a general or overall mood for an entire scene.
7. It may invest an ordinary-looking event with importance and convey this weightage to the viewer. It may also do the opposite!
8. It may convey the presenter's pro/contra view on what is happening in the film.
9. It may try to persuade the viewer to adopt a certain attitude towards what is being shown.
10. It may take up the responsibility of connecting filmic sections, covering cinematic gaps, creating constructional pauses, or effect closures to ensure that logical sequence, movements of the filmic plot, etc., are allowed smooth progression. It may even carry out a kind of lubricant function!
11. It may create somewhat gross affective states such as fear, terror, and grief among viewers.

12. It may try to lull the viewers into easy acceptance of filmic happenings. It attempts to do so by weakening their logical resistance by melodically tempting them and rhythmically overwhelming them into submission. One may remember the ethnomusicological dictum with benefit here: 'tones persuade and rhythms compel'.
13. It may make a social or political, i.e., extra-musical comment.
14. It might be able to make known the filmmaker's own attitude to the film itself!
15. It may aim at just enriching the film as a product, increasing its marketability.
16. It may make allusions to other musical or filmic events in other films, etc., thus discharging a function comparable to a literary quotation.
17. It often sets the tempo for a scene to be later reflected in cutting, editing, etc.
18. Background music may create a general, anticipatory or backward-looking/nostalgic mood without specifically referring to the psychological state of a character.
19. It is generally overlooked that music/background may also achieve inter-character communication. For example, A communicates to B through music to which we are also listening to as music.
20. As in case of many cinematic aspects, film music may also be partially universal and partially culture-specific in conveying its content.
21. Hindi film music as a sub-stream of Indian popular music has been in the forefront of musical experimentation with good, bad, and indifferent musical results. The most notable borrowing that has formed part of this modernity has been the use of musical instruments (largely Western), chordal harmony since the late 1940s and some dance rhythms. Use of contrasting or juxtaposing tonal colours in instrumentation has also probably arrived from the same source. However, whether Indian ears receive all these new strategies or usages is a moot point!