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Abstract

As India's popular music, Bollywood has been used to discuss cultural representation and diffusion of ideas throughout India and the world. Musical, video, and pop culture analysis have widely been conducted but far less research has been done on the recording methods applied. Studio "magic" has been credited for the correction and production of modern music but editing decisions and mixing techniques are consciously chosen by an engineer and thus can be studied as an artistic endeavor. How are recording and mixing methods influenced and reflective of the cultural audience? While many techniques of music production originated in the West, the choice to apply a studio technique and the resulting sonic aesthetic is a decision made by an engineer, working with their own stylistic and cultural beliefs. This annotated bibliography analyzes literature regarding early Bollywood culture, the introduction of recording technology in India, and Bollywood songs and movies.

Articles

1. Cottrell, Stephen. "Ethnomusicology and the Music Industries: An Overview."
Ethnomusicology Forum 19, no. 1 (June 2021): 3-25.
<https://www.jstor.org/stable/27895848>.

Stephen Cottrell discusses the history and interaction of ethnomusicologists and the recording industry through analysis of the gramophone and capitalism on early studies. Rather than Farrell and Joshi, Cottrell's analysis pertains more towards the effect of records on academia and less on the standardization created by the Gramophone Company. The paper offers the perspective that academia is as guilty as the recording industry on monetizing and territorializing music. The article raises the idea that many of the songs first recorded and studied were songs that could be recorded in 2-3 minutes, essentially excluding the lengthy recordings of Hindustani classical music. Stephen Cottrell is a professor at the University of London and mostly publishes articles on Western Art music but has also analyzed the early years of ethnomusicology. Although the article describes the monopoly which early recording companies held, it does not discuss the impact of native workers and their beliefs on the companies' decisions.

2. Farrell, Gerry." The Early Days of the Gramophone Industry in India: Historical, Social and Musical Perspectives." *British Journal of Ethnomusicology* 2 (1993): 31-53.
<https://www.jstor.org/stable/3060749>.

Farrell and Cottrell both discuss the early history of the Gramophone, utilizing many of the same sources and quotations. Farrell analyzes Indian history in particular and how the gramophone altered the music, was represented as a commodity and the business practices of the Gramophone Company. Farrell takes an outsider approach to describing the company rather than Joshi's personal and internal descriptions. This article approaches the study based

off of existent recordings and images in order to describe, not the technical, but rather the artistic influence of this new technology. Gerry Farrell was lecturer at the University of London who published many works regarding Indian music, especially in regard to the interactions between the East and the West. The issue of who was recorded in the early history is discussed in detail, noting that at the time, it was not common for respectable women to be recorded. However, the question regarding the influence of the Gramophone company on the dichotomy of respectable vs non-respectable women remains unanswered.

3. Greene, Paul D. "Nepal's 'Lok Pop' Music: Representations of the Folk, Tropes of Memory, and Studio Technologies." *Asian Music* 34, no. 1 (Autumn 2002- Winter 2003): 43-65. <https://www.jstor.org/stable/834421>.

This is the first source to directly deal with studio production techniques and their application within a specific music culture. While the other articles provide background on the acceptance of technology, this article presents the analysis of one style of music and the many aesthetic expressions of the music and audio. The article claims that delay is used with the intent on evoking a mountainous location in *lok pop*. Paul Greene has published regarding engineering and culture and is a professor at Penn State Brandywine, he has also co-edited a book on the cross section between sound studies and ethnomusicology. This article mentions that there is a difference between Nepali and Indian delay but does not provide any tangible examples or general characteristics of Indian studio effects.

4. Joshi, G. N. "A Concise History of the Phonograph Industry in India." *Popular Music* 7, no. 2 (May 1988): 147-156. <https://www.jstor.org/stable/853533>.

Similar to Cottrell and Farrell, this article discusses the early stage of recording in India and the advent of gramophone. Joshi presents the timeline through the lens of his lived experience and describes the monopoly, power, and prestige that the Gramophone Company held in India. The Indian market typically lagged behind Western markets and engineers were forced to record on outdated technology, including the wax cylinder until 1948. G. N. Joshi was a recording executive for His Majesties Voice (Indian Gramophone Company) and became a writer, who wrote mainly regarding Indian classical music. How did the reliance on Western equipment effect the music and production techniques employed by early engineers? The article introduces the idea that all of the technology is imported but fails discuss how engineers were trained.

Encyclopedias

5. Arnold, Alison E. "Bollywood." *Grove Music Online*. Edited by Deane Root. Published online: 2015. <https://doi-org.du.idm.oclc.org/10.1093/gmo/9781561592630.article.A2282235>.

This source discusses Bollywood and its cultural ties to the diaspora rather than technology. The source presents the perspective that the word Bollywood is both a pejorative term and also mistakenly used more generally to include all of North Indian popular culture.

Alison Arnold is a teaching assistant professor at North Carolina State University and specializes in Asian and Celtic music. This entry in the *New Grove* raises the issue of globalization in 1990s Bollywood and also the rise of diasporic and NRI (non-resident Indian) films. However, no examination of the syncretism of cultural practices and studio techniques of the NRI films occurs.

Essays

6. Natalie Sarrazin. "The Female Voice in Hindi Cinema: Agency, Representation, and Change." In *Music and Dance as Everyday South Asia*, edited by Sarah Morelli and Zoe Sherinian. Oxford: Oxford University Press, forthcoming.

This source analyzes three stages of Bollywood and how they each represent femininity through vocal production. Sarrazin describes how the vocal production change from low and reedy to high and nasal. At the same time, women are depicted as childlike in the pre-partition era to strong and independent in the post-liberalized era. Sarrazin claims that changes in vocal production over time indicate concurrent changes in cultural values. Unlike the Arnold entry, Sarrazin briefly mentions the influence of a globalized world and diasporic community on the music of modern Bollywood. Natalie Sarrazin is an associate professor at the University of Maryland and has written extensively about Indian popular music. The article does not however address differing possibilities for the shifts in vocal production except for training differences.

Monographs

7. Chakravarty, Sumita S. "Culture/Nation: Reclaiming the Past." In *National Identity in Indian Popular Cinema, 1947-1987*, edited by Thomas Schatz. 18-53. Austin: University of Texas Press, 1993.

This book addresses early Bollywood films and the history of the early industry studios and producers. The chapter on culture and nation discusses more closely the eras that Sarrazin defines as pre-partition and nation-building but was written during the beginning of the post-liberalization era. Chakravarty approaches the early developments with a unique perspective on history, drawing from Jawaharlal Nehru's book *The Discovery*. Approaching history and the beginnings of Bollywood in this manner, the author argues, is representative of how Indian people at the time viewed their history. Sumita Chakravarty holds a Ph.D. in Communications and also a Ph.D. in English. She has written extensively about Indian popular culture especially Bollywood. This source raises issues about the early introduction of film equipment and the later halt during WW2, but it does not discuss how this effected the films being made.

8. Manuel, Peter. "Introduction: Theoretical Principles." In *Cassette Culture: Popular Music and Technology in North India*. Edited by Philip Bohlman and Bruno Nettl. 1-21. Chicago: University of Chicago Press, 1993.

This source approaches Indian music studies with a theoretical frame work that positions music as a commodity rather than an artwork. This redirection of the essence of Hindi film songs can help explain Sarrazin's argument by emphasizing the function of the songs over the expression. The book is written in an overtly neo-Marxists perspective of music, that is shaped by globalization and technology. Peter Manuel is a professor at John Jay College and has written on a wide range of music cultures with an emphasis on Indian classical and Cuban music. Peter Manuel discusses the power that the has audience to reinterpret the meaning of film songs but does not explain to what extent that this reimagining changes the popularly understood connotations of the film itself.

Recordings

9. Begum, Shamshad, and Motilal Rajvansh. "O Janewale." Composed by Rafique Gaznavi. Recorded 1943. Track 1 on *Taqdeer*. Saregama. Gaana streaming audio. <https://gaana.com/album/taqdeer-hindi-1958>.

"O Janewale" is an example of a pre-partition film. During this era, Sarrazin explains that women were represented as playful and childlike. This representation could be emphasized by the way in which the female voice was mixed further back and the male vocalist is more present. The composer Rafiq Ghaznavi was an actor, singer, and director who later relocated to Pakistan after the partition. The recording techniques in this song could be examined through the view that the sonic quality is a result of technology. However, the decision of placing the male vocalist closer to the microphone than the female raises the question of whether or not this was an artistic decision.

10. Bhosle, Asha, vocalist. "Dum Maro Dum." Composed by R. D. Burman. Recorded 1971. Track 1 on *Hare Rama Hare Krishna*. Saregama. Gaana streaming audio. <https://gaana.com/album/hare-rama-hare-krishna>.

This recording was produced later than "Teri Mehfil Mein Kismat Azmakar" but surprisingly has more distortion and a narrower frequency range than its predecessor. The introduction of rock instruments is typical of the era leading up to the post-liberalized era as described by Sarrazin. R. D. Burnman, the composer, was one of Bollywood's most famous composers and was praised for modernizing film music by introducing Western and modern instruments. Is the distortion and narrow frequency range an influence from earlier Bollywood music, from rock and fusion tracks or a combination of both? The existence of earlier songs featuring clear and clean mixes raises the question of why this decision was made.

11. Mangeshkar, Lata, Meena Mangeshkar, and Usha Mangeshkar. "Duniya Mein Hum Aaye Hain." Composed by Naushad. Recorded 1957. Track 3 on *Mother India*. Saregama. Gaana streaming audio. <https://gaana.com/album/mother-india>.

This film is from the early stage of the golden age of Hindi films and is one of many recordings of the famous Lata Mangeshkar. The vocals are dynamic and shift between being

mixed further back, to the point where they can be overpowered by the violin, to moments where the vocals are the loudest part of the recording. This song was also composed by Naushad which explains the use of Eastern classical instruments. The clarity of the tablā raises the question of whether this was recorded with a single mic or where the instruments close mic'ed?

12. — and Shamshad Begum, vocalists. “Teri Mehfil Mein Kismat Azmakar.” Composed by Naushad. Recorded 1960. Track 2 on *Mughal-E-Azam*. Saregama. Gaana streaming audio. <https://gaana.com/album/mughal-e-azam-hindi>.

This recording is also from the golden age of Hindi cinema and features a lyrical dialogue between Lata Mangeshkar and Shamshad Begum. According to Sarrazin, women were depicted in this era as being devoted to their family and nation. Since the vocals are mixed forward but are not overpowering, a parallel can be drawn to the forced subserviency of women during the golden era. The recording is incredibly well balanced compared to other recordings from this time. The composer Naushad was highly regarded for his use of Hindustani classical music in his film compositions. The clarity and lack of distortion on this recording raises the question of whether the distortion on other tracks from this film was intentional.

13. — — —. “Haa Jab Tak Hai Jaan.” Composed by R.D. Burman. Recorded 1975. Track 5 on *Sholay*. Universal Music India, 2008. Spotify streaming audio. <https://open.spotify.com/track/5n4U9MzOchgcyouhWWWsgD?si=66c7e683836a4dc0>.

“Haa Jab Tak Hai Jaan” is a recording from the mid to late golden age of Hindi cinema. Unlike “Hare Rama Hare Krishna,” this recording features mostly Indian instruments and extreme panning and volume automation. This song was composed by R. D. Burman, whose music draws on a variety of diverse musical styles around the world. Is the wide panning a result of R. D. Burman’s interest in different music styles or is it a result of a new technology, applied to impress listeners?

14. Mishra, Meghna. “Nachdi Phira.” Composed by Amit Trivedi. Recorded 2017. Track 5 on *Secret Superstar*. Zee Music Company. Spotify streaming audio. <https://open.spotify.com/album/09x7TmgTujwGzuZBcl1ryA?si=IK5cjHv4Qtu4vu8OibL9PA>.

“Nachdi Phira” is a very recent release and is characteristic of a globalized world as described by Sarrazin. The song features many pop recording techniques such as long reverb on the violin, compressed drums and bass, and clear piano and vocal production. This is a stark contrast to all of the distorted and lightly mixed music before it. Amit Trivedi is a modern composer who has worked with electronic music and wrote jingles for large companies before working in the film industry. Are the pop techniques indicative of a globalized world mixing with inherently Indian sounds and values? This recording raises the question of whether Western music and Western-style production techniques navigated into Bollywood music at the same time or were they incorporated separately.

Videos

15. *Mother India*. Directed by Mehboob Khan. Mehboob Productions, 1957. 2 hrs., 52min.
Streaming video. <https://www.amazon.com/Mother-India-Nargis/dp/B08CRR4CLD>.

This is an example of an early film featuring songs with sounds with distortion and narrow bandwidth. It may be easy to explain this as being a result of the technology, but this sound is referred back to in later Bollywood movies as reminiscent of this era. This movie is representative of what Sarrazin describes as the Nation Building era where women were represented as motherly and nationalistic. The producer was Mehboob Khan, a very famous early producer. The music director was Naushad, famous for using Western Classical instruments in the score for this film. This film raises questions of whether audio effects were a result of technology or a deliberate decision made by the engineers to present a particular idea.