



IMPORTANCE OF MUSIC IN TELUGU FILM INDUSTRY WITH SPECIAL REFERENCE TO PROMINENT MUSIC DIRECTORS AND PLAYBACK SINGERS

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Films are an integral component of leisure and relaxation. Entertainment is increasingly becoming the largest industry and spending area of human life. In the USA, entertainment ranks ahead of clothing and healthcare as a percentage of domestic spending: 5.4 per cent on entertainment, 5.2 per cent on healthcare and 5.2 per cent on clothes. Film culture is more than just the film. It is a large system of printed, staged, spoken and visual representations. It is the merger of reel and real life as the film star steps out of the screen onto a stage, road or public meeting. Everything here is part of the entertainment industry.

Theories that have dealt with spectatorship, ideology, and issues of gender/sexuality have much relevance for Cultural Studies because they foreground the power relations at work in cultural representations. Thus feminist theories of film provide insights into the way cinematic representation informs and distorts unequal social relations between men and women. For Cultural Studies, any analysis must take into account the ways in which the dominated/dominating peoples/ ideologies are portrayed in film. Contemporary work in Cultural and Film Studies has increasingly turned to an analysis of the cultural and economic contexts of texts and audiences. Audience studies today take into account

spectatorship and the historical conditions of film reception. The new frameworks of Cultural Studies move beyond mere interpretation of film narratives into areas of cultural consumption, meaning-dissemination apparatuses, and the media-technology interface. They move, therefore, from the production of screen representations to the consumption of these representations, locating both within the prevalent cultural politics.

Cinema has emerged as a very powerful means of popular entertainment in this century. As a mass medium, it has a great potential to transmit value-based ideologies to the society. In course of time, it also grew as an industry providing livelihood for lakhs of people but essentially it is a technical.

Gradually, theatres came to be constructed all over Andhra, the first of its kind being the Maruthi Cinema of Potina Srinivasa Rao at Vijayawada (1921). It was followed by other theatres in quick succession. P.V.Das (Machilipatnam), Mote Krishna Rao (Eluru), G.K.Manga Raju (Visakhapatnam), C.Pullaiah (Kakinada) and Nidamarti Suraiah (Rajahmundry) were the early exhibitors of the silent films. Among others who produced silent films were C.Pullaiah who made 'Markandeya' (1926) using indigenous techniques both in production and projection, and H.M.Reddy, in whose



'Vijayakumar' Prithviraj Kapur made his debut. L.V.Prasad, who was associated with the production of silent films in Bombay since 1930 also acted in them.

Paidi Jairaj of Hyderabad and P.V.Rao of Tenali acted in the hero roles in silent films.

Emergence of 'Talkies'

The first Indian talkie 'Alam Ara' was produced at Bombay by A.Irani and was exhibited on the 14th of March, 1931. H.M. Reddy and L.V.Prasad were associated with it. H.M.Reddy (1892-1960) made the first Telugu talkie, 'Bhakta Pahlada ' at Bombay and released it on the 15th of September, 1931. It was a screen version of the play of the same name, popularised by the Surabhi Theatres. Muniipalle Subbaiah and Surabhi Kamalabai acted in it. H.M.Reddy also directed the first Tamil film 'Kalidas', which had dialogue in Tamil and songs in Telugu. L.V.Prasad acted in bit roles in all these three pictures.

Telugu films were shot at Madras (Chennai), Bombay, Calcutta, Pune and Kolhapur in the early years. P.V.Das (1870-1936) was the first Andhra to construct a well-equipped film studio in Madras (Vel Pictures Studios: 1934) and to shoot his 'Sita Kalyanam' totally in it. It was directed by Chitrapu Narasimha Rao. Studios came up in the Andhra region also. Nidamarti Suraiah established 'Durga Cine Tone' at Rajahmundry (1936) and made his film 'Sampurna Ramayanam' there. Similarly, G.K.Manga Raju constructed 'Andhra Cine Tone' at Visakhapatnam and produced 'Bhakta Jayadeva' (1937). Both these studios, however, faced closure within a couple of years.

The following period of nine years (1938-46) signifies the emergence of socially conscious Telugu Cinema. An understanding of the new medium and its

potential impact on the society were duly recognised during this period. This could be seen in preparing carefully wrought out screen-plays in the place of adopting, almost in toto, the stage plays.

This also led to the emergence of director-oriented films. The most noted among such directors was Gudavalli Ramabrahmam (1898-1946), a freedom fighter and journalist. He founded 'Sarathi Films'. His picture, 'Mala Pilla' (1938), in which a brahmin youth weds an 'untouchable' girl, created a sensation. Kanchanamala played the title role. A veteran stage actor, Dr.Govindarajula Subba Rao, donned the role of the young man's father and gave a memorable performance. Kanchanamala became a glamorous star overnight. Ramabrahmam, known for his aesthetic sensibility, incorporated some of the lyrics of Basavaraju Appa Rao, a well-known romantic poet, at appropriate places in the film. Bhimavarapu Narasimha Rao (popular as BNR) scored music for the film.

Of equal significance is H.M.Reddy's 'Grihalakshmi' produced in the same year (1938) under his banner 'Rohini films' with the social evil of drinking as its major theme. B.N.Reddy and KV.Reddy who were to become major directors in later years worked as assistants to H.M.Reddy in the making of this film. It is through this successful film, that Chittoor V. Nagaiah, the veteran singer-music director, actor, director and producer was introduced to the field.

Films made by B.N.Reddy and KV.Reddy have become milestones in the industry. When the situation with the World War II became grave, the then. Government imposed a limit of 11,000 feet on the length of any film. This was a blessing in disguise as it held a challenge for the directors to produce well-knit and



compact films within the limit. B.N. Reddy's 'Swarga Seema'; was one of the best pictures made within the limit and was the first Telugu film to be screened at a foreign festival (Vietnam). B.N.Reddy carved for himself a niche with his long list of successful and artistic endeavours during this period and also later. KV.Reddy established himself as a competent director with 'Bhakta Potana' and gave a new aesthetic dimension to Telugu film.

As film-making was seen as a money-spinning proposition also, more and more concerns came up during this time. However, the artistic interests were sustained with great care and sensibility-'Sri Raja Rajeswari (Kannamba and K.Nagabhusanam), 'Bharani (P.Bhanumati and Ramakrishna Rao) and 'Pratibha' (Ghantasala Balaramaiah) were some of them. Similarly, new studios and theatres also were constructed. The war and the resultant rocketing of costs had their adverse effect on the films between 1943 and 49. But the industry soon revived itself.

During the next 22 years (1947-68), entertainment of masses became the key note of industry, though brilliant creative ventures that combined entertainment with healthy artistic excellence appeared almost every year. There was a spurt of fantasies and folk legends which presented a make-believe world taking the audiences into a flight of imagination. 'Gollabhama', 'Jayasimha', etc., were some of the more prominent ones. Vauhini's 'Gunasundari Katha' and Vijaya's 'Patala Bhairavi' were the 'greats' belonging to this genre combining fantasy with human drama through powerful characterisation.

B.N.Reddy's 'Malliswari' (1951) featuring N.T. Rama Rao and P.Bhanumathi is considered an all-time classic. The story was set in the times of

Sri Krishnadeva Raya and presented as a period film. B.N.Reddy's superb aesthetic sensibility was ably reinforced by the lyrics of Krishna Sastry, the doyen of romantic poetry and music scored by S.Rajeswara Rao.

B.N. Reddy's other classics that came out during this period are 'Bangaru papa' (1954), 'Bhagyarekha' (1957), 'Pujaphalam' (1964) and 'Rangula ratnam' (1966).

Several films of KV.Reddy which appeared during this period, were great box-office hits in addition to their being aesthetically satisfactory. 'Yogi Vemana' (1947) 'Guna Sundari katha' (1949); 'Patala bhairavi' (1951), 'Pedda manushulu' (1954), 'Donga Ramudu' (1955) and 'Maya bazar' (1957) brought him unprecedented acclaim.

B.Nagi Reddy and Chakrapani came together to launch 'Vijaya Productions' and took over the Vauhini studios on lease(1950). Like 'Vauhini', 'Vijaya' also came to stand for excellence. Their first picture, 'Shavukaru' (1950), directed by L.V.Prasad, is a classic in its own right. It depicted two neighbouring families in rural setting in a realistic vein. All the characters in the film are strong, powerful and individualistic, which is the strength of the film. The story is narrated without any exaggeration and without the director taking sides in the unfortunate conflict between the families and its resolution.

K S.Prakash Rao, Tapi Chanakya, Kamalakara Kameswara Rao, KB.Tilak, Tatineni Prakash Rao, V.Madhusudan Rao, B.A. Subba Rao, Vithalacharya, P.S. Ramakrishna Rao and Vedantam Raghavayya are some of the new directors that came into prominence during this period.

The major and successful pictures of the 'Vijaya' include 'Pathala bhairavi' (1951), 'Pelli chesi chudu' (1952),



'Missamma' (1955) and 'Maya bazar' (1957).

S.V.Ranga Rao emerged as a major character-actor through Vijaya's successive films. He continued to enjoy a dominating position donning a variety of roles, both serious and comic. N.T.Rama Rao, who joined the films with 'Manadesam' (1940), established himself as a major, popular actor showing his capabilities in social, folk as well as mythological films, initially through the Vauhini and Vijaya productions. Both A.Nageswara Rao and N.T.Rama Rao occupied a dominant position and continue to exercise gripping influence on the industry till date.

'Bharani' was another successful concern which produced pictures like 'Laila Majnu' (1949), 'Chakrapani' (1954), 'Vipra Narayana' (1954) and 'Batasari' (1961). The last two pictures- presented both Bhanumati and Nageswara Rao in stellar roles bringing out their fine histrionic talents. 'Devadas' (1953) directed by Vedantam Raghavayya for Vinoda films was another milestone in several ways. Savitri and Nageswara Rao in the lead roles were at their inimitable best. Music scored by Subbaraman for Samudrala's lyrics made them immortal. The success of this film prompted the Telugu producers to search for their material from Bengali literature. Many films based on Bengali novels and stories were produced for about a decade - 'Arthangi' (1955) 'Muddu Biddu' (1956), 'Todi Kodallu' (1957) and 'Batasari' (1961) were of the same vein. These stories, in turn, influenced the emergence of family stories from native Telugu and as themes. Films based on family sentiments have been aplenty and such films are still considered 'safe'.

Annapura films (A.Nageswara Rao

and D.Madhusudana Rao) and National Art Theatres (N.T.Rama Rao and Trivikrama Rao) are two other production concerns that emerged during this period and produced good pictures with taste.

After the formation of Andhra Pradesh in 1956, Y.Ramakrishna Prasad constructed Sarathi Studios in Hyderabad and produced 'Ma Inti Mahalakshmi'. Adurti Subba Rao, an established director, advertised for new talent and made his 'Tene Manasulu' (1965) which introduced among others G.Krishna, who in later years, grew as a popular hero, producer and studio owner.

Music and spectacle gained prominence in films during this period. The films came to be marked by technical excellence, as more and more directors came out of noted technicians. Mature comedy became an essential part of every successful film. Kasturi Siva Rao, Relangi Venkatramaiah, Nalla Rama Murthy, B.Sitaram, Chadalawada Kutumba Rao, Balakrishna, Padmanabham, Vangara Venkata Subbaiah, Ramana Reddy, Allu Ramalingaiah, Raja Babu, Surya Kantam, Surabhi Bala Saraswathi, Girija and others have provided a rich comic fare to successive generations of film-goers. Each of them had an individual style of his or her own and has become a household name.

The next decade, until 1978, witnessed mostly social themes with protest as the major concern. The society's frustration on account of belied hopes for not having received the full benefits of freedom, on account of the widening social inequalities between the rich and the poor and on account of corruption at various levels reflected in the films of this period. The heroes of the stories were champions of the underdog and were men of action. This resulted in a shift from 'performance roles' to 'image roles' for the heroes. This



also led to weave a story around a demi-god figure who happens to represent all the virtues and is a formidable man. He is, thus, a counterpart of the earlier folk hero.

Though the basic qualities of the hero remained the same, there had been a variation in some stories in which the hero is called upon to avenge a crime committed against his family in his childhood. Themes based on heroes or heroines in double roles (usually as twins separated earlier) were many. 'Manushulu Marali' (1969), showing what bitter poverty can drive people to, was a departure from the routine.

Akkineni Nageswara Rao and Adurti Subba Rao who produced an experimental film 'Sudigundalu' (1967) in which a frank portrayal of growing criminality among children due to indifference and disharmony in families came out with 'Maro Prapancham' stressing on the need to rear children in an atmosphere unpolluted by divisive inhibitions of caste, creed and religion.

Bapu, a well known artist, who entered the film field with his experimental film 'Sakshi' (1967) came up with 'Mutyalu Muggu' in 1975, which was a run-away success. It presented Rao Gopala Rao in a 'soft villain's role'-markedly individualistic. Mullapudi Venkata Ramana, noted fiction writer and humourist teamed with Bapu in almost all his ventures.

Similarly K.Viswanath entered the film field as a technician and worked as an assistant to Adurti Subba Rao in the earlier phase of his career. Viswanath started directing films with 'Atmabandham'. In 'O Sita Katha' (1974) he had shown a rare skill of narration as a director and the film was a successful experiment. Both Bapu and Viswanath emerged as major directors with a vision of their own and made classics later.

A good number of new directors came to the fore and proved their mettle. Dasari Narayana Rao came to prominence with 'Tata-Manamadu'(1972) and has been enjoying a very successful career as director, writer and actor till date. Other important directors include Tatineni Rama Rao, P. Chandrasekhara Reddy, K.Raghavendra Rao, T.Lenin Babu, K.Vasu, Vijaya Nirmala, Singitam Srinivasa Rao and the like.

From 1979 onwards, there seem to be three different streams of films. One discernible trend is that of neo-classicism laying stress on old and traditional cultural values and why they should be revived. K. Viswanath is the leader of this trend with his 'Sankarabharanam with J.V.Somayajulu in the lead role' (1979), which won them national acclaim and 'Sagara sangamam' (1982), 'Sruti layalu' (1987) and 'Swarna kamalam'(1988). In 'Saptapadi' (1981) and 'Mangalyaniki maro mudi' Viswanath advocated reforms in favour of the 'untouchables' and the helpless women. Bapu's 'Sampurna Ramanayam' and 'Sita Kalyanam' were good expressions of his artistic sensibility. 'Sita Kalyanam' was a poem on the celluloid and won international acclaim. Jandhyala's 'Ananda Bhairavi' (1983) with Girish Karnad in the lead was another neo-classic touching on the glory of Kuchipudi tradition of dance.

The second trend included 'realistic' pictures like 'Cali ceemalu' (1978), 'Marpu', 'Tirpu', 'Ma bhumi' (1979), 'Rangula kala' (1984), 'Kallu' (1988), 'Dasi' (1989) and 'Bhadram koduko'. Most of these were "essentially low-budget films produced without star-cast. They were also films with purposeful themes.

The third and the largest group comprises mostly 'revenge and protest' films with over violence as the dominant factor.



Neti Bharatam' (1983), 'Pratighatana' (1985), 'Siva' (1989), 'Ankusam', etc. were however commercially successful.

Romances like 'Prema', 'Abhinandana', 'Pelli Pustakam', and humorous farces like 'Srivariki Premalekha' (1984), 'Aha, Na Pellanta'(1987), and 'Chitram Bhalare Vichitram' (1991) mark the last one decade as entertainers.

Barring a few directors like Bapu, Viswanath and Singitam Srinivasa Rao, most of the others either came to depend on spectacle or on excessive violence and sex for success of their films. Stories for films are being written keeping in view the successful actors and popular gimmicks. Among those, who experimented boldly with themes, narration and presentation technics, mention must be made of Singitam Srinivasa Rao ('Pushpaka Vimanam' 1987), B.Narsinga Rao ('Rangula Kala' 1984, 'Dasi') and Kutumba Rao ('Bhadram Koduko').

When compared to the earlier films, the films commencing from the late '70s, are leaning towards excess of violence, fights, sex, break-dances, etc. for their success, at the cost of sane, aesthetic experience. Technically, however, they have achieved an excellence that can be favourably compared to those produced elsewhere.

There are at least three generations of heroes still active in the field. While A.Nageswara Rao and N.T.Rama Rao, of the first generation, Sobhana Babu, Krishna, Chiranjeevi, Krishnam Raju, Chandra Mohan and Kamal Hasan of the second generation still continue to don lead roles, heroes like Balakrishna, Suman, Naresh, Rajendra Prasad, Rajasekhar and more recently Nagarjuna, Venkatesh, Ramesh, Suresh and Jagapati Babu have also come to prominence. Kanta Rao, Balaiah and some others who

appeared in 'hero' roles in yester years have emerged as successful character actors. Gummadi Venkateswara Rao, Rao Gopala Rao, C.Nagabhushanam, Rajanala, P.L. Narayana, Gollapudi Maruti Rao, Dasari Narayana Rao and many others have excelled as character actors.

Among the actresses, who became famous as the leading women of the screen during the fifties and sixties for their scintillating performances, Bhanumathi, Anjali, G.Varalakshmi, S.Vara Lakshmi, Savitri, Jamuna and Janaki are the most prominent. Later came, Sarada, Vanisri, Kanchana, Lakshmi, Vijaya Nirmala, Krishna Kumari, B.Saroja Devi, Devika and Jayalalita who established themselves as fine performers. Sarada gave memorable performances in a variety of characters and had the distinction of receiving national award of 'Urvasi' twice in succession.

Vanisri also excelled in a wide range of characters, especially, those of emotional nature. During the last ten years, Vijaya Santi, Bhanu Priya, Suhasini and many other gifted youngsters are dominating the scene. Among those who play supporting roles and have accredited themselves with fine performances are Santa Kumari, Pandaribai, Janaki, Nirmala, Annapurna and others. Suryakantham excelled in Comic roles, especially those of the nagging wife or mother-in-law.

Since cinema is a collaborative art, the contribution made by various creative artists and technicians need to be taken into consideration. In the first decade of film production, only plays successful on the stage were filmed and there seemed to be no conscious attempt made to write screen plays specially. During the early days of such attempts, scholar-writers were associated with screen-writing. Tapi Dharma Rao, Samudrala Raghavacharya,



Balijepalli Laxmikantham and Pingali Nagendra Rao were among the early writers. Samudrala (Senior, as he was popularly known) Raghavacharyulu contributed dialogues and lyrics for nearly three decades and stood as the foremost among them. Such established writers like Malladi Ramakrishna Sastry, Maharadhi, Arudra, Atreya, D.V.Narasa Raju, Palagummi Padmaraju, Piniseti, Aniseti, Bhamidipati Radhakrishna, Modukuri Johnson, Dasari Narayana Rao and Ganesh Patro came to the field and established themselves as capable writers in the new medium. Only Atreya among these had equal facility in writing both dialogues and songs. In recent times, many successful playwrights became successful writers of cinema stories. Mention may be made of Mullapudi Venkata Ramana, Gollapudi Maruti Rao, N.R.Nandi, Tanikella Bharani and Paruchuri Brothers who made a name as dialogue writers.

Accomplished poets also were attracted towards this new medium and earned reputation as lyricists. Samudrala (Sr.), Malladi Ramakrishna Sastry, Arudra, Sri Sri, Devulapalli Krishna Sastry, Sadasivabrahmam, C.Narayana Reddy and Dasarathi began writing film songs after they had established themselves as poets. More recently Veturi Sundararama Murty and 'Sirivennela' Seetharama Sastry have become popular lyricists. Screen-play-writing, an important ingredient in film making, cannot be said to have developed as it should though some directors like KV.Reddy, B.N.Reddy and Nagireddy-Chakrapani, Viswanath and Bapu are meticulously careful about the preparation of the screen-play.

Music has always been an essential feature of Telugu cinema, just as in the films of other regions. During the early

days, cinema music was akin to stage music with minimum orchestra accompanying it. The literary idea of the song was well projected.

B.N.R. (S.Narasimha Rao), Galipenchala Narasimha Rao and Chittoor V. Nagaiah were among the early music directors. Saluri Rajeswara Rao, who started his career as an actor, settled down as a music director and has to his credit a good number of films with tilting music. Pendyala Nageswara Rao, Susarla Dakshina Murty and other music directors of the day relied on semi-classical base for their compositions. In course of time, orchestration has become an important component of film music. During the 50's and 60's films made use of several classical forms of music as well as folk tunes as occasion demanded. With the emergence of Ghantasala Venkateswara Rao, light classical music became popular in films. This was further accentuated by Subbaraman and K.V.Mahadevan. Among the famous music directors are Chakravarti, Venu, Satyam, Ramesh Naidu and T.Chalapathi Rao. Bhanumati has scored music for some of her films. During the 80's and 90's film music has undergone a sea-change. Use of electronic instruments with 'beat' as the main attraction brought a fast pace into music. Some such songs now and then reveal an experiment at combining the nuances of Indian ragas with western beat. Ilaya Raja, Kira Vani and others have come out with some popular songs based on this model.

In the early days when there was no play-back singing, actors themselves used to sing their own songs. Nagaiah, Santha Kumari, Kannamba and even Nageswara Rao rendered their own songs. After the play-back system was introduced, M.S.Rama Rao, Ghantasala, Madhavapeddi Satyam, Pithapuram Nageswara Rao, P.B.Srinivas, A.M.Raja



and S.P. Balasubrahmanyam among male voices and P.Leela, Kamala, Bala Saraswathi, Jikki, P.Suseela, S.Janaki and Chitra among the female voices are the most noteworthy.

Mythologicals or historicals needed the introduction of situations for dance on a classical pattern. Pasumarti Krishnamurti, Vedantam Raghavaiah and Vempati Satyam were the earliest who came from a classical Kuchipudi background and earned fame as dance directors. In order to perform these dances, artists with classical background were assigned roles in the earlier films. But when every hero and heroine in a film was expected to dance, as it is in the present situation, dances are more beat-based. Imitation of the western dances like rock n'roll and break dances, became popular in course of time. However, when films bearing the stamp of neo-classicism reintroduced classical dances, they have become equally popular.

The recent trends in Telugu Cinema, inspite of such occasional experiments in classicism, remain much to be desired. The fantasy-ridden dances of the hero and the heroine, always surrounded by a group of people with inexplicable costume and locale, the proliferation of meaningless violence resulting more out of private revenge, and inept humour produced for its own sake are the ailments that make today's Telugu Cinema a lay-man's delight and a discriminating viewer's agony. This trend can be reversed only if the industry imposes upon itself a self-discipline which curbs unwanted violence and obscenity. The Government, in its turn, can help the industry in producing socially-relevant films or providing healthy entertainment by offering additional incentives, besides those general subsidies it is extending to the industry right now.

Some kind of a palliative is to be

administered immediately to make this great industry and powerful medium to be in tune with society's aspirations and the common man's desires.

Now it is not out of place to discuss the important music composers from beginning to the present day.

Some of the important music directors who also played different roles like Playback Singer, Actors, Director, and Producers and their profiles are given below.

**1. Sri Galipenchela Narasimha Rao
(1903 - 1964)**

Carnatic Music Exponent, First generation Film Music Composer, Author of books based on Carnatic Music Ganavaridhi, Ganakala

**2. Padmasri Chittor V Nagaiah
(28.03.1904 to 30.12.1973)**

Actor, Playback Singer, Music Director, Writer, Producer, Director

**3. Sri P Adinarayana Rao
(21.08.1915 - 19.08.1991)**

Playright, Classical Musician, Multi-Instrumentalist, Award Winning Film Producer-Director, Music Composer, Lyricist

**4. Sri Pendyala Nageswara Rao
(06.03.1917 - 31.08.1984)**

Telugu Theatre Personality, Musician, Music Composer, Multi-instrumentalist, Singer

**5. Sri Susarla Dakshinamurthy
(11.11.1921 - 9.02.2012)**

Carnatic Musician, Playback Singer, Violinist, Music Director, Record Producer, Conductor and Arranger, Film Producer.

**6. Kalaprapoorna Sri Saluri
Rajeshwara Rao (11.02.1922 -
25.10.1999)**



Child prodigy, Award winning Music
Composer, Multi-instrumentalist, Singer

**7. Padmasri Sri Ghantasala
Venkateswara Rao (04.12.1922 -
11.02.1974)**

Carnatic Musician, Playback Singer,
Music Composer

**8. Sri K V Mahadevan (14.03.1918 -
21.06.2001)**

Award Winning Film Music Composer

**9. Sri S P Kodandapani (1932 -
5.04.1974)**

Singer, Music Composer

**10. Sri Chakravarthy (K Appa
Rao) (08.09.1936 - 03.02.2002)**

Actor, Singer, Music Composer, Dubbing
Artist, Lyricist

**11. Padmavibhushan Sri Iyayaraja
(02.06.1943)**

Music Composer, Singer, Lyricist, Multi
Instrumentalist, Music Conductor

12. A. R. Rehman

Music Composer, Singer, Lyricist, Multi
Instrumentalist, Music Conductor

13 S.P. Balasubrahmanyam

Music Composer, Play Back Singer and
Dubbing Artist

14. Sri M M Keeravani (04.07.1961)

Violinist, Singer, Music Composer,
Lyricist

The above discussion shows that with out
music, there is no Cinema. The music
plays an important role in film making.
Even though various musicians play back
singers have different approaches in
providing music, the efforts of different
music directors, playback singers
enhanced the value of cinema.

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