

Music: An Investigation into Maestro Illyaraja's Telugu Film Music as a Medium of the Mind in Mastering Emotions

Dr. Suman K Kasturi*

"Music shouldn't be just a tune, it should be a touch."

- Amit Kalantri

Abstract

A film is a timed sequence of photographs, projected in order to convey the illusion of motion - often added with sound and/or music. The film is aptly known as the art of arts. Thus, it is a mixed medium of entertainment. Films directly affect two human senses simultaneously - seeing and hearing. The audio-visual elements of a film cause the viewers a thrilling experience of 'realism', where 'realism' can be described as an evaluative feeling based on perception, cognition and habituation. Definitely, Indian Films are typically very different from the films across the rest of the world, in terms of the screenplay and story plotting. In convinced terms, music plays a vital role in Indian films. Existing research on the subject matter brings out the very fact that music as a form of communication. However, so far there is no extensive study on the role played by the BGMs. This chapter aims to analyse the importance of the Background Music (BGM) scores in conveying the precise meaning as desired by the director, the captain of the ship. With the help of a select Tollywood Films, this chapter elucidates the objectives of the study.

Keywords: *Realism, Tollywood, Bharata Muni, Natyashstra, Communication, Emotions, Telangana Movement, Cultural Variability, Phatic Communion, Musical Imagination, Aesthetics.*

* An air veteran & former senior sub editor of the Hans India, Hyderabad.

Introduction

Certainly, music should not be just a tune rather it should be a trace - for the reason that music is one of the central conduits of human communication. It functions as a means by which people can stake each other's emotions, intents, and meanings. As an excellent form of human communication, music can put forth the influential physical and behavioural paraphernalia of human beings. Thus, music can harvest profound and reflective emotions within the people. It can also be used by expert music composers and performers to produce infinitely refined variations of poignant emotions for the folks - intending to exceedingly communicate highly complex informational structures and contents.

In keeping with the conviction, even without the help of words, music can signify aspects of human life and experience - something I denote with the catchphrase 'beyond the music'. This argument can be defensible well by considering the Background Music Scores in a film while considering the basic definition of a film as a timed sequence of photographs, projected in order to convey the illusion of motion, often added with sound and/or music.

The film is aptly known as the art of arts. Thus, it is a mixed medium of entertainment. Films directly affect two human senses simultaneously - seeing and hearing. The audio-visual elements of a film cause the viewers with a thrilling experience of realism. Definitely, Indian Films are typically very different from the films across the rest of the world, in terms of their screenplay and story plotting. In convinced terms, music plays a vital role in Indian films.

Existing research on music as a form of communication indubitably establishes the very fact that music is one of the accepted forms of human communication. Nonetheless, so far there is no extensive study on the communicative role played by the Background Music Scores (BGMs). The aim of this chapter, with the help of a select BGMs of Ilayaraja from Tollywood Films, is to analyze the importance of the Background Music Scores in conveying the aesthetics of human communication.

Before taking up the actual subject for discussion, it is considered apposite to deal with various interconnected elements of

the study. Thus, discussion about different features akin to the actual subject is taken up for the discussion, beginning with the definition of the term music.

Definition of Music

It is a matter of fact that defining the term music is not that easy - because - it involves a wholesome process to give a precise and concise explanation of basic attributes and crucial nature of the music. Most of the definitions of music consider the concept of music as an organized sound. However, if we think through the influence of culture in understanding the music, the phrase organized sound loses its significance to a greater extent.

According to the Concise Oxford Dictionary, music can be defined as:

The art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion (Concise Oxford Dictionary 1992).

However, according to Eldritch Priest (2013), some of such music genres as noise music and musique concrète encounter the aforesaid philosophies by using sounds not widely considered as musical, beautiful or harmonious, like randomly produced electronic distortion, feedback, static, cacophony, and sounds produced using compositional processes which utilise indeterminacy (Eldritch Priest, 2013:132).

Strictly, the more we go deep into the analyses of defining the music, the more complex the matter would become. So, in a nutshell, music can be defined as a means of communication that provides vital sustenance of human interaction when explicit needs make other forms of communication difficult. Similar to the case of semantic and non-verbal communication, music is also a universal form of communication. Thus, the operational definition of music that I define for this chapter is:

Music is a means of communication that provides vital sustenance of human interaction when explicit needs make other forms of communication difficult.

The Nine Indian Aesthetics (Navarasa)

Bharata Muni, in his *Natyashstra*, had alluded to the following:

“यथो हस्त तथो दृष्टि
यथो दृष्टि तथो मनः
यथो मनः तथो भावः
यथो भावः तथो रसः”

The aforementioned verse scripted in Devanagari, when literally translated means:

"When your eyes follow the movement of your hands, your mind follows the movement of your eyes. So, there will be an expression of inner feeling in accordance with the movement of your mind. Thus, the sentiment will be evoked where there is an exhibition of expression"

Taking the aforesaid doggerel as its basis, Bharata Muni presents the aesthetic concepts of rasas and their associated bhavas in chapters six and seven respectively of his *Natyashstra*. This sole independent work of Bharata Muni is considered as the fifth Veda (Panchama Veda). In this work, Nava (nine) rasas (aesthetics) and associated bhavas are named and their gratification is likened to savouring a meal. The 9 Rasas or Emotional Essences that humans show according to the situations are as appended below in the same order as that of their significance as mentioned in *Natyashstra*:

- ◆ Shringara (Love/Beauty);
- ◆ Hasya (Laughter/Joy);
- ◆ Karuna (Compassion);
- ◆ Raudra (Anger);
- ◆ Veera (Heroism/Courage);
- ◆ Bhayanaka (Terror/Fear);
- ◆ Bibhatsya (Disgust);
- ◆ Adbhutha (Surprise/Wonder); and
- ◆ Shantha (Peace or Tranquility).

Shringara (Love /Beauty)

According to Natyashstra, Shrinaga rasa is the ultimate rasa among the nine emotional essences - the crest feeling that settles almost everything. As supposed by many, Shringara rasa does not alone relate to an emotion of lust for sex; but, this rasa liberates the ego in a person and connects him to devotional love. As cited in *Natyashstra*, when we admire beauty, it links us to the cradle of love.

Hasya (Laughter/Joy)

Next to shringara rasa is hasya rasa. Hasya rasa, according to Natyashstra, links us to our nous of humour through the three components namely: happiness, laughter and contentment.

Karuna (Compassion)

The third significant emotion is Karuna. It means compassion, an experience by an individual when we feel empathetic about another's sadness and reflect it back to the outer space. Definitely, compassion connects individuals through which we can relate deeply and honestly with each other. Simply put, compassion is the bridge between individuals that empathizes with the patrons.

Raudra (Anger)

The next critical rasa that follows Karuna rasa is raudra rasa. Raudra means anger - one of the powerful emotions. Indubitably, one moment of anger can spoil the entire scenario for the reason that people inclines to get into the fervour when in angry. There should be some means to pulverize anger otherwise it would breed violence hatred and irritation. Thus, one needs to feel the anger, without taking any action - letting it move through you rather than getting stuck.

Vira (Heroism/Courage)

Vira is the strong and effervescent rasa that asserts itself when the warrior inside a person is invoked. Here vira signifies bravery, determination, self-assurance confidence, and valour.

Bhayanaka (Terror/Fear)

Bhayanaka means fear or terror. It also includes such personality traits as diffidence, worry, qualm, etc. It is obvious that a person living in fear would brownout completely. Thus, one needs to overcome this rasa with inner strength, love, and truth alone.

Bibhatsya (Disgust)

The bibhatsya rasa implies self-pity, repugnance, self animosity. It symbolizes the hypercritical mind. The healing measure of bibhatsya can be achieved by cultivating and conciliating kind-heartedness.

Adbhuta (Surprise/Wonder)

The aesthetic that entails the inquisitiveness, enigmatic and awe that occur when we become spellbound with the very idea of life is nothing but Adbhuta rasa - our bounciness and virtuousness. By virtue of this rasa, a person enters into wide-ranging appreciation and thus turns out to be an adventurer.

Shanta (Peace/Tranquility)

The word shanta means peace or tranquillity, which is echoed in unfathomable serenity and slackening. Quietness is the root cause of peace for the mind without any adverse feelings that would lead to peace. Of course, peace emanates within and not without!

In the next session let us examine music as a form of universal communication.

Music as a form of Universal Communication

Indubitably, music is a form of more eternal communication than that of the written word. It is a fact known to all that many centuries before people across the countries used to communicate without even having a common language or even when there were no formal languages.

History reveals the fact that in the early stages of human life, music was used as a form of communication. For example, the usage of drums, horns and other instruments like bells were meant to convey some or other information which would have created a shared meaning among the masses - the basic objective of communication would have thus been achieved.

Leaving the primitive days of human beings aside, palpably, even in this age and era, without any language barriers, the music turns out to be one of the few ways in which people can connect with each other. Thus, music could be considered as the universal

Music: An Investigation into Maestro Illayaraja's Telugu Film

way of communication, wherein individuals find common ground and their discrete cultures would have not developed into a barrier. In a true sense, there is always a meaning associated with sounds and music. Of course, it is true even if we do not always reconnoitre the delicacies of the music of various cultures.

The message conveyed through music may be as simple as a word and as complex as that of the emotion of the whole nation. The best example that could be cited here is the national anthems that are intoned before international sports events. The music associated with national anthems would carry a meaning out of sight and present the culture of the nations.

Music, when used as a form of communication, can convey any aesthetic of human emotions. For example, music played a huge role as a way of expressing protest, insofar as the anti-Vietnam war movement and Telangana movement are concerned.

Not far from the characteristics of any given language, music plays a critical role in development aspects. Let us study this topic in succeeding paragraphs.

Music and Language in Progression

To the extent that music and language are taken into reflexion, both of them share more parallels than the differences. This statement holds good in the social context - both language and music are causative in achieving social goals - with the only difference that music consolidates sociality while language establishes social action. Music lacks the exclusives of any language viz. the ability to express clear-cut and semantically decomposable offers.

However, both language and music exemplify symbolic behaviours that are most evident in music in the culturally-enactive dimension, which in turn is linked to the concept of dimensions of cultural variability. Here it should be made a note that the 'dimensions of cultural variability' is a concept that was developed by Geert Hofstede, a Dutch Social Psychologist (William B. Gudykunst, 2003: 156) It refers to the dominant values, principles, beliefs, attitudes, and ethics that are shared by a perceptible group of people that institute a particular culture.

Both music and language count on encryptions that relate the arrangements of the sounds that they employ to both physical and biological reasons. Music symbolizes features that are shared with other forms of animal communication in the arrangement of principles of motivational structure, whereas language's prosodic codes are best regarded as processes precise to human communication and positioned in the socio-intentional domain. In fact, both music and language exhibit periodicity. Nonetheless, while music's periodicities enable collective synchronous engagement, language's periodicities have a tendency of the irregularity; and in interaction, it affords reciprocity of engagement. Besides, music has a tough adjacent role in the management of social relationships in situations of social uncertainty.

Music adjoins language when it has a phatic function -just similar to the case of the interchange of conservative bywords of welcoming that are basically part and parcel to begin social interactions. Thus, music represents the phatic dimension of social interaction that organizes an introductory medium for phatic communion (C. David Mortensen, 2008: 165).

No different from the communication process that has given rise to many communication models, the musical communication process has also been swayed by certain communication models.

Models of Musical Communication

Most current models of musical communication have been influenced by the information transmission model of communication, which was initially formulated by Shannon and Weaver in 1949. Let us begin our discussion with the elaboration of the Transmission Model of Communication.

Transmission Model of Communication

Communication is a linear and one-way process, according to the transmission model of communication. In this model of communication, a sender transmits a message on purpose to a receiver. In other words, this model could be viewed as a sender oriented model for the reason that the transmission model of communication emphasizes on the sender and message within a

Music: An Investigation into Maestro Illayaraja's Telugu Film

communication process. It does not mean that the receiver has no role to play in this model of communication - even though the receiver is a constituent, its role is regarded as more of an endpoint rather than a key element in an on-going process. Simply put, in this model of communication, the observer has to merely deduce whether the receiver effectively receives and appreciates the message or not.

Claude Shannon and Warren Weaver, the scholars who premeditated this model (Fig 1 pictorially represents the Shannon and Weaver model of communication), basically extended on a linear model proposed by Aristotle, spans before. Even Aristotle's model includes the three basic elements - speaker, message, and hearer. The advent and spread of such technologies of that time as telegraphy and radio have influenced the duo to frame this model of communication.

In our context of music as effective communication, this argument holds good that a musical message conveyed to a person has the similar impact as that of a radio message sent from a person sitting in the radio station to a person sitting in the home. The entire process of musical communication is similar to that of radio communication wherein the sender is the located in the radio station and encodes a verbal message, which is then transmitted by a radio transmitter to be decoded by the radio receiver to convey the same message to the listener as transmitted by the sender. In this whole process, the sender and receiver are not in direct contact and even not known to each other. Nonetheless, the whole process of information sharing is undertaken by electronic equipment. The entire process would turn to be fruitful only if the equipment functions effectually and the channel of the medium is free of static. In the case of film Background scores also, the same impact is realized.

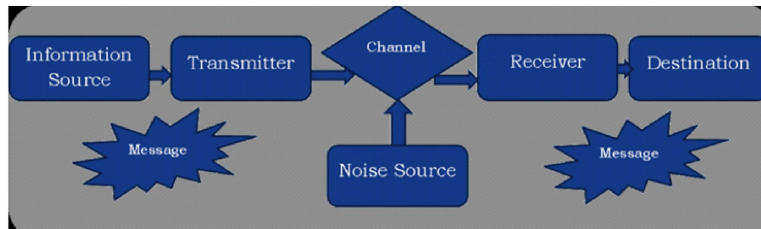


Fig 1. Shannon and Weaver Model of Communication

Despite the fact that musical communication models inherit the basic features from the Shannon and Weaver model of communication, it should be agreed that in most of the cases, the listeners of music are envisioned to play an active role as opposed to that of listeners in case of radio communication, who are chastely passive recipients. In the case of musical communication, the listener might also take an active part in shaping the whole content and meaning of the message. For this very reason, 'Reciprocal Feedback Model of Music Responses' becomes an apposite model of musical communication.

Reciprocal Feedback Model of Musical Responses

According to Hargreaves, North and Tarrant (2000), the reciprocal feedback relationship between situations and contexts and the listeners denotes the communication between the effects of music on a listener in a definite situation and the ways in which individuals in present-day society use music as a resource. For example, the aforementioned statement holds good in handling emotional states or moods of music listeners.

Hargreaves (2012) in recent times has proposed a revised reciprocal feedback model of the musical process (See Fig 2). In this brushed up model, he used the term musical imagination to label the type of cognitive activity foundational to musical production i.e. performances and musical perception i.e. aesthetic preferences and psychological, cognitive, and activeresponses (Vicki R. Lind & Constance L. McKoy, 2016: 54).

The key elements in this model of musical communication are music, situations and contexts, and listener/composer/improviser/performer. All these elements are thematically entwined. Besides, these key elements are interlinked with each other to three important entities viz. production, imagination and perception. Production, in turn, has interpretation, expression, composition and improvisation as its performance attributes. Similarly, while imagination has internal mental representations, schemes and cultural frames, scripts, and neural basis as its attributes, the perception has psychological, cognitive, affective responses and aesthetic preferences as its attributes.

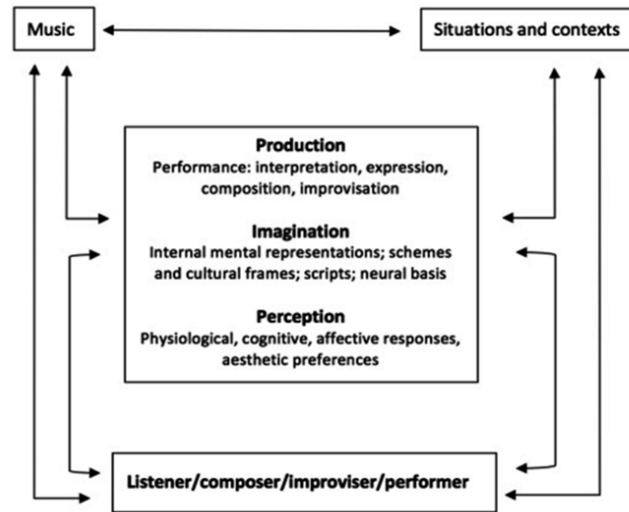


Fig 2. Hargreaves' (2012) Revised Reciprocal Feedback Model of Music Processing (Source: Personal Files of Author)

This communication model emphasises that musical communication has a universal human capacity. This model apparently proves that music is a specialised medium for the communication of emotions, just similar to any semantic language and gesture that provide extremely potent media for the communication of emotions. Nonetheless, insofar as research on musical communication is concerned, it appears to be reasonably redundant.

Having discussed the nine aesthetics and music as a form of human communication, and also having examined the models of musical communication, let us take up the case study of Illayaraja's famous Tollywood BGMs in the ensuing section.

A STUDY OF ILLAYARAJA'S TOLLYWOOD BGMs

In order to understand our subject i.e. communicating emotions through music, a study of Illayaraja's famous Tollywood BGMs has been undertaken in the succeeding section. For the same, it is imperative to have a brief introduction about Illayaraja, the music maestro. So, before getting into the case study, let us have a brief bio about Illayaraja.

Illyaraja - TheMusic Maestro

To the degree that the South Indian cinema music is concerned, the word 'Illyaraja' itself is indistinguishable as a mastermind of music. Illyaraja (See Fig 3) is a renowned and much-admired Indian film composer, singer, and lyricist. He holds the record of being the first Asian composer to score a Symphony. Having been a gold medallist from the Trinity College of Music, London, he has composed more than five thousand songs and delivered film scores for about one thousand Indian films in various languages in his career span.



Fig 3. Illyaraja (Source: Personal Files of Author)

Though Illyaraja is a native of Tamil Nadu in India, he has been one of the unsurpassed favourite music composers in all the four languages spoken in South India, namely: Telugu, Tamil, Kannada and Malayalam. He has been a composer of film music from the late 1970s to till date. To be very precise, his work combined Tamil folk lyricism and familiarised comprehensive Western musical susceptibilities into the South Indian musical mainstream. He has won many awards from various state governments and Indian National Film Awards for the best film scorings. At the beginning of this Millenium, Illyaraja has composed a range of non-film music - including religious and devotional songs, an oratorio, and world music.

It is true that Indian films are unique in a sense that they include songs in the storyline, which is not orthodoxly true in any other

Music: An Investigation into Maestro Illyaraja's Telugu Film

language films around the world. Attributable to this reason, a music composer plays a crucial role in Indian films. Besides, background scores turn out to be very critical insofar as the storyline in Indian films is concerned. Illyaraja is not only famous for his melodious composing of songs but also celebrated for his everlasting background scores. In the milieu of our subject i.e. communicating emotions through music, Illyaraja's famous Tollywood BGMs can best serve as an indispensable substantiation to the ongoing discussion.

The Nine Indian Aesthetics Vis-à-Vis Illyaraja's Tollywood BGMs

At the beginning of this chapter, all the nine Indian aesthetics known as navarasas are comprehensively discussed. This part of the chapter is envisioned to relate the nine aesthetics with famous Tollywood BGMs of Illyaraja, to establish the convivial relationship between music and communication of emotions.

Illyaraja's Tollywood BGMs Denoting Shringara Rasa: In order to convey the emotion of shringara rasa, the crest feeling that settles almost everything, Illyaraja has explored his quest exceptionally well in a fighting fit manner with Nuruti, Saveri, Bhairavi, Kalyani and Khamas ragas in his many of Tollywood BGMs (all the aforesaid ragas and other ragas that are taken reference in this chapter are the ragas based on Carnatic music). For example, in the movie Amavasya Chandrudu, in order to deliver the romantic plot between the protagonist and female lead, the film director has at length rested on the background scorings offered by Illyaraja, the music composer. It is palpable throughout the movie that the background scores based on the aforementioned ragas have not only represented shringara rasa but also made it possible to plot the theme in a healthy depictable manner. It is worth mentioning here once again that shringara rasa does not alone relate to an emotion of lust for sex; but, this rasa liberates the ego in a person and connects him to devotional love. In the same movie, in order to convey the central character's love and devotion for music, Illyaraja has efficaciously scored BGMs, using the same ragas.

Illyaraja's Tollywood BGMs Denoting Hasya Rasa: The Carnatic ragas, Mohana, Bilahari, Hamsadhvani and Hindolam, are meritoriously used by Illyaraja in his Tollywood BGMs to deliver hasya rasa, which links us to our nous of humour through happiness,

laughter and contentment. For example, in the movie *Swarnakalam*, with the aim of unveiling the *hasya rasa* between the middle-aged couple, who are the house-owners of the lead role, Illayaraja has effectively used the aforesaid ragas in his BGMs.

Illayaraja's Tollywood BGMs Denoting Karuna Rasa: By the same token, Illayaraja has trialled very well with *Kanada*, *Nadanamakriya*, *Gowrimanohari* and *Shahanaragas* to express the third significant emotion, *karuna rasa*. It is very difficult to express the experience of an individual feeling empathetic about another's sadness and reflect it back to the outer space through mere background scorings. Nonetheless, Illayaraja has made it promising in his Tollywood BGMs. For example, in the movie *SagaraSangamam*, Illayaraja has brilliantly composed BGMs to convey *karuna rasa* to express the bereavement when the lead's beloved mother breathes her last. Also, Illayaraja is intensely popular with his legendary *Sagarasangamam* BGMs that form the bridge between individuals that empathizes with the patrons.

Illayaraja's Tollywood BGMs Denoting Raudra Rasa: As viewed by many scholars, *raudra rasa* is the most critical *rasa* to be expressed in the form of music. *Raudra* means anger - one of the powerful emotions. Illayaraja has effectively used *Nata*, *Athana*, and *Aarabhi* ragas to convey this emotion, capably. For example, in the movie *Marana Mrudangam*, Illayaraja has been successful through his BGMs in passing the message to the audience that one moment of anger can spoil the entire scenario as people incline to get into the fervour when in angry. With his comforting and melodious BGMs, Illayaraja provided a means to pulverize anger in this movie, to let it move through rather than getting stuck with the same emotion.

Illayaraja's Tollywood BGMs Denoting Vira Rasa: As it is evident, *vira* is the strong and effervescent *rasa* that asserts itself when the warrior inside a person is invoked. Illayaraja has taken *Devagandhari*, *Shanmukhapriya*, and *Begada* ragas into consideration for composing Tollywood BGMs to denote *vira rasa*. For example, in the movie *Rakshasudu*, Illayaraja has experimented with these ragas alone to depict the invincible bravery of the protagonist. Beyond doubt, in this film, the BGMs that was meant to convey the *vira rasa* has ended the scenes in a more brilliant manner.

Music: An Investigation into Maestro Illayaraja's Telugu Film

Illayaraja's Tollywood BGMs Denoting Bhayanaka Rasa: With the intention of expressing such personality traits as diffidence, worry, qualm, etc, which are the constituents of bhayanaka rasa, Illayaraja has effectually used Punnagamali and Ranjani ragas in his BGMs. For example, with the intention of depicting a person living in fear that would brown out completely, in the movie Kokila, Illayaraja has wisely used the aforesaid ragas to brilliantly compose the BGMs. Truly, Illayaraja has established the fact through these BGMs in the movie Kokila that one needs to overcome bhayanaka rasa with inner strength, love, and truth alone.

Illayaraja's Tollywood BGMs Denoting Bibhatsya Rasa: Yes, it is true that Illayaraja meritoriously used certain Carnatic ragas in a persuasively better manner to express different aesthetics of human communication. Insofar as bibhatsya rasa is taken into account, Illayaraja has used Athana and Revathi ragas in his famous Tollywood BGMs. It is worth mentioning here that Illayaraja has used Athana raga to express Raudra rasa as well. In order to express such attributes as self-pity, repugnance, self animosity, which are the constituents of bibhatsya rasa, Illayaraja has composed various BGMs for Telugu movies. For example, in the movie Jwala, Illayaraja has experimented with the said ragas to convey this aesthetic in an effectual manner to symbolize the hypercritical mind. Thus, through the BGMs, Illayaraja has established the fact that healing measure of bibhatsya can be achieved by cultivating and conciliating kind-heartedness.

Illayaraja's Tollywood BGMs Denoting Adbhuta Rasa: Illayaraja has been correspondingly efficient in portraying all the nine aesthetics of human communication through his famous BGMs in Telugu cinema. He used the ragas: Saranga, Shuddhatarangini and Brundavanasaranga, to express the aesthetic that entails the inquisitiveness, enigmatic and awe that occur when we become spellbound with the very idea of life. Our bounciness and virtuousness are seen through his BGMs. For example, Illayaraja used captioned ragas in the movie Aditya 369 to convey adbhuta rasa. By virtue of this rasa, he allowed us (the audience) to enter into wide-ranging appreciation and thus established a feeling of an adventurer in the audience.

Illyaraja's Tollywood BGMs Denoting ShantaRasa: As mentioned previously, Illyaraja is known for his soothing melodies. When it comes to the expression of peace, he is the master of composing the BGMs to express shanta rasa, using such ragas as Malayamarutam, Sindhubhairavi, Vasanta and Bhowli. Illyaraja has been successful through his Tollywood BGMs to convey the aesthetic of peace or tranquillity, which is echoed in unfathomable serenity and slackening. In the movie Rudraveena, the BGMs intended to express the quietness become the cause of peace for the mind without making a room for any adverse feelings. Of course, these BGMs establish the fact that peace emanates within and not without!

An Outcome of the Study

Aforesaid discussion establishes one significant fact that the music without the help of the words can signify aspects of human life and experience. Here the background scorings that we have talked about can be considered as one of the forms of music without words.

Man is a social animal, who indulges in some or other forms of the four established types of communication, at any given point of time. Despite the fact that man has invented languages to converse with each other, in some instances, words fail to describe the actual meaning intended to be conveyed. However, there are no such barriers to music.

It is an established fact that music could have control over certain situations of social uncertainty with its human dimensions. It is worth mentioning here that the three magnitudes of musical connotation are the motivational-structural, culturally-enactive, and socio-intentional. All of them are likely to be co-present in any involvement of music or arrangement in musical behaviour. The socio-intentional aspect of music can be thought of as essentially sensible in relying on gestural and acoustical signals to link a sense of communicative intent.

Conclusion

Certainly, music should not be just a tune rather it should be a trace - for the reason that music is one of the central conduits of human communication. In keeping with the conviction, even without

Music: An Investigation into Maestro Illayaraja's Telugu Film

the help of words, music can signify aspects of human life and experience - something I denote with the catchphrase 'beyond the music'.

Music, according to me, is a means of communication that provides vital sustenance of human interaction when explicit needs make other forms of communication difficult. Indubitably, music is a form of more eternal communication than that of the written word. It is a fact known to all that many centuries before people across the countries used to communicate without even having a common language or even when there were no formal languages.

Indian films are unique in a sense that they include songs in the storyline, which is not orthodoxly true in any other films around the world. Attributable to this reason, a music composer plays a crucial role in Indian films. Besides, background scores turn out to be very critical insofar as the storyline in Indian films is concerned. Illayaraja is not only famous for his melodious composing of songs but also celebrated for his everlasting background scores.

This chapter establishes one significant fact that music without the help of the words can signify aspects of human life and experience. Here the background scorings of Illayarajathat we have talked about can be considered as one of the forms of music without words. Thus, with the help of a study of Illayaraja's famous Tollywood BGMs, it has been established that emotions can be effectively communicated through music, a universal form of communication.

REFERENCES

- Allen, R.E. (1992). *The Concise Oxford Dictionary*.ed. 1992. Oxford: Clarendon Press.
- GudyKunst,William B (2003). *Cross-Cultural and Intercultural Communication*. California: Sage Publications, Inc.
- Lind, Vicki R., McKoy, Constance L (2016). *Culturally Responsive Teaching in Music Education: From Understanding to Application*. New York: Routledge Inc.
- Mortensen, David C. (2008). *Communication Theory*. New Brunswick: Transaction Publishers.
- Priest, Eldritch (2013). *Boring Formless Nonsense: Experimental Music and The Aesthetics of Failure*. New York: Bloomsbury Publishing.

