

The melody of duets composed by O. P. Nayyar



Dr. Alankar Singh

Assistant Professor, Department of Music,
Punjabi University, Patiala, Punjab



Kamaljit Kaur

Research Scholar, Department of Music,
Punjabi University, Patiala, Punjab

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Abstract

Hindi film music is a rich genre of Indian Music. The present research paper deals with duet songs composed by the versatile Hindi film music director O. P. Nayyar. These duet songs exhibit various emotions of the hero and heroine like conjunction-separation, happiness-sadness, nick-picking and teasing through melodious singing, orchestration and picturization. An effort has been made to collect, discuss and analyze the evergreen and melodious duet songs of O. P. Nayyar. He is the only music director who did not use Lata's voice and focussed mainly on Asha Bhosle. Most of his duet songs are in the voice of Asha-Rafi. He also composed duets for Geeta-Rafi, Suraiya-Rafi, Shamshad-Kishore, Shamshad-Talat, Asha-Talat, Shamshad- Rafi, Asha-Manna Dey, Asha-Kishore and Asha-Mahendra Kapoor. O. P. Nayyar was not a classically trained composer, still many of his songs are based on Raags. Some of his duets are based on Punjabi folk tunes and rhythms. He deftly amalgamated Western instruments with Indian rhythms. He fused Punjabi Folk styles with Western Rock 'n' Roll in his duet songs. He also introduced a blend of music which was racy and rhythmic. His songs are easily recognizable as compared to other Music Directors. Besides rhythm, the unique throw of words with full expressions is also a rare quality of his compositions. This paper is written with the help of secondary and tertiary sources.

Key words : Duet songs, Music Directors, Compositions, Instruments, Hindi film music

Research Paper

O. P. Nayyar is considered one of the very famous music directors of Indian film industry. He was born in Lahore (Western Punjab, Pakistan) on January 16, 1926.[¹] O. P. Nayyar was recognized early, having become an All India Radio artist in Lahore when he was just eleven. By the time he was fifteen, he was composing songs on All India Radio. After that, O. P. Nayyar composed a song 'Pritam Aan Milo' in 1945 and recorded it in the voice of the top singer of that time C. H. Atma for a private album. In 1955, this song was sung by Geeta Dutt in the movie, *Mr. & Mrs. 55* for music direction of O. P. Nayyar.[²] This song became very-very popular and O. P. Nayyar got much fame in the field of music.

O. P. Nayyar is the only music director in Indian cinema who never used the voice of Lata Mangeshkar in his

songs.[³] Instead, he groomed Lata's younger sister, Asha Bhosle who later became celebrity playback singer, as we all know. He also composed his songs for Shamshad Begum, Geeta Dutt, Kishore Kumar, Talat Mehmood, Mohammed Rafi etc. O. P. Nayyar had optimum accompaniment with Asha Bhosle and Rafi in his duet songs.

Nayyar is remembered for many of his songs like 'Udein Jab Jab Zulfein Teri', 'Yeh Desh Hai Veer Jawanon Ka', 'Maang Ke Saath Tumhara', 'Sathi Haath Badhana', all songs of *Naya Daur*, 1957; 'Tum Rooth Ke Mat Jaana', 'Ik Pardesi Mera Dil Le Gya', 'Main Soya Akhiyan' of *Phagun*, 1958; 'Banda Parwar Thaam Lo Jigar', 'Humdum Mere Khel Na Jano', 'Zulf Ki Chhaon Mein', of *Phir Wohi Dil Laya Hoon*, 1963, 'Isharon Isharon Mein

Dil Lene Wale', 'Haye Re Haye Ye Mere', 'Deewana Hua Badal' of *Kashmir Ki Kali*, 1964; 'Leke Pehla Pehla Pyaar' of *C. I. D.*, 1956; 'Aye Hain Door Se', 'Dekho Kasam Se', 'Sar Par Topi Laal' of *Tumsa Nahin Dekha*, 1957; 'Bahut Shukriya Badhi Meherbani', 'Main Pyar Ka Raahi Hoon', 'Aap Yoon Hi Agar', 'Zuban-e-Yaar Man Turki' of *Ek Musafir Ek Haseena*, 1962 etc.

O. P. Nayyar's musical career

O. P. Nayyar came to Bombay after partition and started his struggle in Hindi film industry. He started his professional career by giving background score for the film *Kaneez* (1949). His debut film as a music director was *Aasmaan* (1952). One of its songs 'Dekho Jadoo Bhare More Naina' got very popular and after that he reached the peak of his career and never looked back. [4] He also composed music for movies like *Baaz* (1953), *Aar Paar* (1954), *Mr. & Mrs. 55* (1955), *C. I. D* (1956), *Naya Daur* (1957), *Tumsa Nahi Dekha* (1957), *Ek Musafir Ek Haseena* (1962), *Phir Wohi Dil Laaya Hoon* (1963), *Sawan Ki Ghata* (1966) etc. Nayyar commanded 1, 00, 000 rupees per movie and other music directors had to settle for a far lesser amount. [5]

O. P. Nayyar mainly composed the songs written by Majrooh Sultanpuri and Sahir Ludhianvi. Other than that he also worked with Jaan Nisar Akhtar, Qamar Jalalabadi, S. H. Bihari and Ahmed Wasi. O. P. Nayyar also won Filmfare Award for the best Music Director for the movie *Naya Daur* in 1958.

O. P. Nayyar never believed in following the Raag frames. He denied to accept any limits to create melody in his songs. Rhythms employed have short and easily repeatable cycles. The skillful use of bright timbres along with playful way of pronouncing the lyrics shape up enchanting and tantalizing songs. His compositions are drenched with music for seduction, passionate desires and most importantly reflection against platonic love.

Definition and concept of duet singing

The word duet has its origin from the 18th century. This word is derived from Italian word *Duetto*. *Duetto* is the diminutive of the duo, from Latin which indicates 'two'. According to the Oxford Dictionary, duet means 'any piece of music performed by two people'. [6] This performance may be between two males, two females, male-female singers or two instrumentalists.

In other words a duet is a composition of two singers in which male and female express their emotions with the help of various musical elements like harmony, melody,

rhythm and orchestration etc. Hindi films are full of many unforgettable, melodious and memorable duet songs because every Hindi film is incomplete without the presence of a hero and heroine. Love is the prime substratum of male and female relationship. Therefore, the songs related to love cover countless aspects. Music directors express various aspects and emotions of the hero and heroine through these duet songs, may it be their manifestation of love, attraction, conjunction-separation, happiness-sadness, nick-picking and teasing each other. O. P. Nayyar composed many memorable duet songs.

O. P. Nayyar's contribution towards duet songs

O. P. Nayyar had a lot of duet songs in his hit list. He was one of those music directors who gave copious super hit duets mostly with Asha-Rafi. Majority of his duets were romantic and he was a master of composing them. His duets were full of creative rhythms and were based on simple folk based compositions which are easily admissible by the audiences. He also composed duet songs based on different genres like Punjabi Folk, Classical, Semi-Classical, Western Music etc.

In his early years, he made a mark by composing duet songs for Geeta-Rafi like 'Sun Sun Sun Sun Zalima', 'Mohabbat Karlo Jee Bhar Ke', 'Udhar Tum Hasin Ho Idhar Dil Jawan', 'Jane Kahan Mera Jigar Gya Ji', 'Chal Diye Banda Nawaaz' which are songs from the movies *Aar Paar* and *Mr. and Mrs. 55*. O. P. Nayyar got fame by composing such westernized music for these movies. He introduced openness by using oscillating rhythms and western instruments and heavy orchestration. [7]

He also composed many duet songs for Geeta-Rafi, Suraiya-Rafi, Shamshad-Kishore, Shamshad-Talat, Shamshad-Rafi, Asha-Manna Dey, Asha-Kishore, Asha-Mahendra Kapoor and Asha-Talat. He mainly merged the voices of Asha-Rafi in his maximum duet songs which were instant hits.

O. P. Nayyar's folk based duet songs

O. P. Nayyar's music had a lot of qualities related to Punjabi folk music as he belonged to the Punjab region. His film songs are basically correlated with Raag 'Peelu'. He created songs which became a part of folk culture, for example 'Meri Jaan Balle Balle' in movie *Kashmir Ki Kali* (Asha-Rafi) is similar to the composition of a Punjabi folk song 'Sui Ve Sui' sung by Surinder Kaur and Parkash Kaur. According to Dr. Amritpal Singh, "The song 'Sui

‘Ve Sui’ was recorded in the voices of Surinder Kaur-Prakash Kaur in early 50s and O. P. Nayyar used this tune in ‘Meri Jaan Balle Balle’ in 1964.”[8]

‘Roka Kayi Baar Maine Dil Ki Umang Ko’ in movie *Mere Sanam*, 1965 (Asha-Rafi) is also inspired by Punjabi Song ‘Kurti Meri Cheet Di’. The Mukhda is same but afterwards the tune changes. Similarly ‘Tum Rooth Ke Mat Jana’ of *Phagun* (Asha-Rafi) is also composed in Raag ‘Peelu’. This song has an essence of Punjabi *Tappe* ‘Kothe Te Aa Mahiya’. One of his most memorable duets is based on tune of *Boliyan* i. e. ‘Udein Jab Jab Zulfein Teri’ in *Naya Daur* (Asha-Rafi) which has all the elements of Punjabi Culture. O. P. Nayyar’s Punjabi based numbers are formulated with the effect of clapping.

All of the above mentioned songs are having huge fragrance of Punjabi folk music. These songs are also having effective usage of Punjabi vocabulary, for example he used many Punjabi words like ‘Balle Balle’, ‘Jinde meriye’, ‘Oye Tera Kya Kehna’ in his songs. ‘Chana Jor Garam Babu’ is one of his such songs which has got Punjabi words in the last stanza.

‘Ik Pardesi Mera Dil Le Gya’ of *Phagun* (Asha-Rafi) had a bedrock of a tune ‘Satnam Satnam Satnam Ji Waheguru Waheguru Waheguru Ji’ which is commonly listened in many Gurdwaras.[9]

O. P. Nayyar’s raag based duet compositions

O. P. Nayyar was not a Classically trained music director but still he composed songs based on Raags like ‘Yaman’, ‘Kirwani’, ‘Kedar’, ‘Lalit’, ‘Peelu’, ‘Bhairavi’, ‘Pahadi’ etc. He made Raag based songs only on the basis of lyrics and song type.[10] Usually he mixed two Raags unintentionally in his songs like ‘Pyar Par Bas To Nahin Hai’ (*Sone ki Chidiya*, 1958) sung by Asha-Talat. He mixed Raags Yaman and Kedar very astutely in this song which became one of his ten best career defining songs.[11] He didn’t use Raags in pure forms. Many of his compositions are based on Semi-Classical styles due to which his songs are accommodated with the musical elements like *Khatka*, *Murki*, *Kan* etc.

According to Pankaj Raag, “Amir Khan congratulated him for movie *Phagun* as he composed all the songs in Raag ‘Peelu’. He was astonished by listening these words because he had not composed it intentionally.”[12]

O. P. Nayyar’s songs mainly explain Raags in an effortless and general circulation in Hindi Film Music. Some of his

Raag based songs are ‘Isharon Isharon Mein Dil Lene Wale’ (*Kashmir Ki Kali*, Asha-Rafi) based on Raag ‘Pahadi’, ‘Bahut Shukriya Badi Meherbani’ (*Ek Musafir Ek Hasina*, Asha-Rafi) based on Raag ‘Madhmad Sarang’, ‘Aap Yun Hi Agar Hamse Milte Rahe’ (*Ek Musafir Ek Hasina*, Asha-Rafi) based on Raag ‘Kedar’, ‘Phir Miloge Kabhi Is Baat Ka Waada Karlo’ (*Yeh Raat Phir Na Ayegi*, Asha-Rafi) based on Raag ‘Hansdhwani’ etc.

Although, Nayyar was not mainly related to classical music field but still he worked with a number of classical maestros like Shiv Kumar Sharma (Santoor), Hariprasad Chaurasiya (Flute), Rais Khan (Sitar), Abdul Sattaar (Dholak), Babbu Singh (Harmonium) etc.[13] The *Jugalbandi* between Sitar and Sarod by Ustad Rayees Khan and Zarid Darwala is outstanding in his duet ‘Phir Miloge Kabhi’. These songs show his natural understanding and liking for Indian classical instruments. Although not trained in Classical Music, he had a natural aptitude for it.

Amalgamating Indian and Western music

O. P. Nayyar also introduced Western Music in Indian film music. He deftly amalgamated Western instruments with Indian rhythms. He fused Punjabi folk styles with Western Rock ‘n’ Roll. He introduced a blend of music which was racy and rhythmic. Songs like ‘Naazni Bada Rangeen Hai Waada Tera’ (*Phir Wohi Dil Laaya Hoon*, Asha-Rafi) starts with a traditional folk sequence, whereas the *Antra* ‘Humdum Mere Khel Na Jano’ has a Western influence with notes of guitar. One of his songs (*Pyar Par Bas To Nahin Hai*, Asha-Talat) has collaborative use of Indian instrument Sitar and Western instrument Mendolin in *Antra* which has created beautiful effect in that song. His songs with Geeta and Rafi are full of Rock ‘n’ Roll rhythms like ‘Udhar Tum Hasin Ho, Idhar Dil Jawan Hai’, ‘Jane Kahan Mera Jigar Gaya Ji’, ‘Chal Diye Bandanawaz’ (all songs of *Mr. & Mrs. 55*, 1955); ‘Ankhon Hi Akhon Mein’ (*C. I. D.*, 1956) etc.

People blamed him for pilfering the Western compositions but he used to say that it is difficult task to copy and compose a song that is easily understandable and entertaining for Indian audience.[14] ‘Ae Dil Hai Mushkil Jeena Yahan’ (*C. I. D.*, Geeta-Rafi) is one such song based on a Western song ‘Oh My Darling Clementine.’ [15]

Rhythms and Orchestration of O. P. Nayyar

O. P. Nayyar used 70 piece orchestra for many of his songs. Minimum 30 musicians were always there in his

songs.[16] His orchestration was based upon the combination of Clarinet, Flute, Violins, Mandolin, Electric Guitar, Double base, Cello, Harmonium, Sarangi and various rhythm instruments like Dholak, Tabla, Castanet, Bongo, Chinese box etc.

O. P. Nayyar was one such music director who used Castanet instruments in his songs. Castanets are called ‘Side Percussions’. These are relatively tiny instruments that fit in the palms of the two hands and were originally used in European Music.[17] Castanets were an integral and unique part of his rhythms. He used this instrument in many of his duets like ‘Udhar Tum Haseen Ho, Idher Dil Jawan Hai’ (*Mr. and Mrs. 55*, 1955), ‘Ankhon Hi Ankhon Mein’ (*C. I. D.*, 1956), ‘Baahon Ko Zara Lehra De’ (*Kabhi Andhera Kabhi Ujala*, 1958) etc.

Most of his songs are prepared with the combination of Violins, Mandolin, Clarinet and Flute. The *Sthaais* of the songs have Western beats. The *Antras* have Dholak beats, again shifting to Western beats on returning to *Mukhda*. He also transformed his orchestration style by making the use of Sitar, Sarod and Taar Shehnai along with Sarangi. The Western style based rhythms have guitar chords, drum beats and Spanish brush.[18]

O. P. Nayyar mostly used ‘Dadra’ and ‘Keharwa’ *Taals* in his duet numbers but he incorporated differentiation in his rhythms because of that he is also referred to as the ‘King of Rhythm.’ [19]

O. P. Nayyar was also specialist in composing songs based on ‘Trot Beat’ (*Ghora Chaal*). His super hit songs ‘Maang Ke Saath Tumhara’ (*Naya Daur*, 1957) sung by Asha-Rafi, ‘Piya Piya Piya’ (*Baap Re Baap*, 1955) sung by Asha-Kishore and ‘Bahon Ko Zara Lehra De’ (*Kabhi Andhera Kabhi Ujala*, 1958) sung by Asha-Talat are some examples of having this beat pattern.

Other characteristics of duet songs of O. P. Nayyar

Nayyar’s duet songs have a unique feature that he used single beat in the first line of song and *Drut Laya* in second line. Sometimes with the change of voice, he doubled the beat of his song. Many of his songs expressed the same style like the line ‘Udein Jab Jab Zulfein Teri’ was formed of single beat but the successive line ‘Kuwariyon Ka Dil Machle Jinde Meriye’ converts the beat into double *Laya*. This brings a thrill and excitement in the songs. Many of his songs like ‘Udein Jab Jab Zulfein Teri’ are formulated with clapping effect also. ‘Ik Pardesi Mera Dil Le Gaya’ is another example of this characteristic.

O. P. Nayyar’s compositions have rare beauty especially his duets numbers. His songs are easily recognizable as compared to other music directors. He made ultimate romantic songs with Asha-Rafi. His compositions used to play rhythm effectively and unique throw of words with full of expressions is also a unique quality of his style. Many of his duets have another important characteristic, where the male voice or female voice enters later and converts the song into a duet one. For example in the song ‘Ae Dil Hai Mushkil Jeena Yahan’ (*C. I. D.*, 1956) he paves the way for Geeta’s voice at the end of the song. In the same way songs like ‘Deewana Hua Baadal’ (*Kashmir Ki Kali*, 1964) and ‘Honthon Pe Hasi’ (*Saawan Ki Ghata*, 1966) are some other examples of this unique characteristic. He understood the lure between male and female voices. A lot of his work seems to be inspired from his propensity towards romanticism. Many of his songs like ‘Isharon Isharon Mein Dil Lene Wale’ (*Kashmir Ki Kali*, 1964), ‘Udhar Tum Hasin Ho’ (*Mr. and Mrs. 55*, 1955), ‘Ankhon Hi Ankhon Mein Ishara Ho Gaya’ (*C. I. D.*, 1956), ‘Deewana Hua Baadal’ (*Kashmir Ki Kali*, 1964), ‘Mohabbat Karlo Jee Bhar Ke Aaj’ (*Aar Paar*, 1954), ‘Wo Haseen Dard Dedo’ (*Humsaya*, 1968), ‘Maang Ke Saath Tumhara’ (*Naya Daur*, 1957) etc. are in the list of his super hit romantic numbers.

The Romanticism in O. P. Nayyar’s duets was a reflection of his fascination with women. O. P. Nayyar was one of the best Music directors in composing duets. The quality of his romantic duets is a result of his romantic personality. Regarding this O. P. Nayyar himself said, “I am not a trained musician. I needed inspiration to compose which came always from Women, women singers.”[20]

List of the Duet Songs of O. P. Nayyar

S. N.	Year	Movie	Song	Singers
1	1952	Chham Chhama Chham	Kismat Ke Khel	Asha-Jagmohan Bakshi
2	”	”	Naina Mila Zara	Asha-Kishore
3	”	”	Taraste Hain Tadapte Hain	Shamshad-Kishore
4	”	”	Tumhari Duniya Se	Asha-Kishore
5	”	”	Tumse Nahin Kam	”
6	”	”	Ye Duniya Hai	”
7	1954	Aar Paar	Are Na Na Na Na Na Tauba Tauba	Geeta-Rafi
8	”	”	Sun Sun Sun Sun Zaalima	”
9	1954	Mangu	Mohabbat Dil Ke Bas Itne Se Afsaane	Shamshad-Talat
10	1954	Mehbooba	Aate Jaate Aankh Bachana	Shamshad-Rafi
11	1955	Baap Re Baap	Phool Se Gaalon Pe	Asha-Kishore
12	”	”	Piya Piya Piya Mera Jiya Pukare	”
13	1955	Miss Coca Cola	Jhukaa Jhukaa Ke Nigaahein Milae Jaate Hain	Asha-Mukesh
14	”	”	Koi Jab Dard Ka Mara Kabhi Ansu Bahata Hai	Shamshad-Rafi
15	1955	Mr. and Mrs. 55	Chal Diye Banda Nawaz	Geeta-Rafi
16	”	”	Jaane Kahan Mera Jigar Gaya Ji	”
17	”	”	Udher Tum Haseen Ho	”
18	1955	Musafir Khana	Achha Ji Maaf Kar Do	”
19	”	”	Agar Babu Dil Hai Kabu	Asha-Rafi
20	”	”	Jhoothe Zamane BharKe	Nirmala-Rafi
21	”	”	Thoda Sa Dil Lagaa Ke Dekh	Shamshad-Rafi
22	1956	Bhagam Bhaag	Chali Ho Kahan Karke Ji Bekraar	Asha-Rafi
23	”	”	Hamein Koi Gham Hai	”
24	”	”	Tere Teer-e-Nazar Ka Balam	”
25	1956	Chhoo Mantar	Gareeb Jaan Ke Hum Ko	Geeta-Rafi
26	”	”	Gham Nahi Kar Muskura Jeene Ka Le Le Maza	”
27	”	”	Hamne Jab Dil Tha Diya Koi Vaada Tha Kiya	Shamshad-Rafi
28	”	”	Mai Banke Naino Wali Meri Baat Hai Nirali	Asha-Rafi
29	1956	CID	Aankhon Hi Aankhon Mein Ishara	Geeta-Rafi
30	”	”	Leke Pehla Pehla Pyaar	Asha-Rafi
31	”	”	Yeh Hai Bombay Meri Jaan	Geeta-Rafi
32	1956	Hum Sab Chor Hain	O Mr. Benjo	Asha-Rafi
33	1956	Mr. Lambu	Aa Dildar Kar Le Humse Naina Char	Geeta-Rafi
34	”	”	Tu Zara Si Baat Par	Suraiya-Rafi
35	1956	Naya Andaz	Chana Jor Garam Babu	Shamshad-Kishore

36	”	”	Meri Neendon Mein Tum	”
37	”	”	Tumhi Se Pyar Tumhi Se	”
38	”	”	Ye Raat Aashiqana	Asha-Rafi
39	1956	Shrimati 420	He Bhagwan Kit Jaye Base Ho	Shamshad-Rafi
40	”	”	Humko Chhod Ke Kahan	Geeta-Rafi
41	”	”	Mai Dhoondti Hu Kahan Ho Sanam	Asha-Rafi
42	”	”	Yahan Hum Wahan Tum Mera Dil Hua Hai Gum	Geeta-Rafi
43	1957	Bade Sarkar	Jahan Jahan Khayal Jata Hai	”
44	1957	Duniya Rang Rangeeli	Saiyan Kyon Mujhe Aayi Angdayi	Asha-Rafi
45	”	”	Tujhko Na Koi Gham	”
46	”	”	Woh Jo Chahne Wala Hai	”
47	1957	Johny Walker	Bachke Balam Chal Ke Rasta Hai Mushkil	Geeta-Rafi
48	”	”	Be-Ikhtiyar Hoke Pyar	Asha-Rafi
49	1957	Mai Baap	Dhekho Ji Dekho Meeti Ada Se	Geeta-Rafi
50	”	”	Tu Dil Mera Lauta De	”
51	1957	Naya Daur	Maang Ke Saath	Asha-Rafi
52	”	”	Saathi Haath Badhana	”
53	”	”	Udein Jab Jab Zulfein Teri	”
54	1957	Tumsa Nahi Dekha	Aaye Hain Door Se	”
55	”	”	Dekho Kasam Se	”
56	”	”	Sar Par Topi Laal	”
57	1957	Ustaad	Kiske Liye Beqaraar Gori	”
58	”	”	Kya Kya Kya Kya Dil Me Chhupa	Geeta-Rafi
59	1957	Qaidi	Chhaya Hai Sama Mera Dil Hai Jawan	Asha-Rafi
60	”	”	Yun Muskura Ke Saamne Aaya Na Kijiye	”
61	1958	12’O Clock	Dekh Idhar Aei Haseena	Geeta-Rafi
62	”	”	Tum Jo Huye Mere Humsafar	”
63	1958	Farishta	Jo Waqt Pe Karam Aa Jaye	Asha-Rafi
64	1958	Hawrah Bridge	Dekh Ke Teer-e-Nazar	”
65	”	”	Gora Rang Chunariya Kaali	”
66	”	”	Mai Jaan Gayi Tujhe Saiyan	Shamshad-Rafi
67	”	”	Mohabbat Ka Haath Jawani Ka Palla	Asha-Rafi
68	1958	Kabhi Andhera Kabhi Ujala	Bahon Ko Zara Lehra De	Asha-Manna Dey
69	1958	Mr. Cartoon M. A	Mera Dil Ghabraye	Asha-Rafi
70	1958	Mujrim	Jaan-e-Jigar Yun Hi Agar	”
71	1958	Phagun	Ik Pardesi Mera Dil Le Gaya	”
72	”	”	Main Soya Ankhiyan Meeche	”
73	”	”	Meri Chhod De Kalai	”

74	”	”	Tu Bigdi Gharib Ki Bana De Prabhuji	”
75	”	”	Tum Rooth Ke Mat Jana	”
76	1958	Ragini	Mai Bangali Chhokra	Asha-Kishore
77	”	”	Mud Mud Humko Dekhta	”
78	”	”	Mujhko Baar Baar Yaad Na De	”
79	”	”	Piya Mai Hoon	”
80	1958	Sone Ki Chidiya	Pyar Par Bas To Nahin Hai	Asha-Talat
81	”	”	Raat Bhar Ka Hai Mehman	Asha-Rafi
82	”	”	Sach Bta Tu Mujh Pe Fida	Asha-Talat
83	1959	Do Ustaad	Nazron Ka Teer Mare	Asha-Rafi
84	”	”	Rik Rik Tik Tik Bum Chik	”
85	”	”	Ruk Ruk Ruk Kahan Chali	”
86	”	”	Teer-e-Dil Ka Makaan Sayian	”
87	”	”	Tu Ladki Main Ladka	”
88	1959	Basant	Chori Chori Ik Ishara Ho Gaya Hai	”
89	”	”	Dunian Pakki Char Sau Bees	”
90	”	”	Ghoom Ke Aaya Hoon	”
91	”	”	Idhar Mein Khoobsurat	”
92	”	”	Mere Dil Pe Lga De	”
93	”	”	Mere Lehnge Mein	”
94	”	”	Naino Mein Suraj Ki	”
95	”	”	O Madam Nancy	”
96	”	”	Raaste Mein Ek Haseena	”
97	1960	Jaali Note	Chaand Zard Zard Hai	”
98	”	”	Dil Hai Aapka Huzoor Lijiye Na Lijiye	”
99	”	”	Gustakh Nazar Chehre Se Hta	”
100	”	”	Nigahon Ne Phenka Hai	”
101	”	”	O Mister Dil, Badi Mushkil Mei Tu	”
102	”	”	Sach Kehta Hoon Bahut Haseen Ho	”
103	1960	Kalpana	Mai Khidki Pe Aungi	”
104	”	”	Pyara-Pyara Hai Sama	”
105	1960	Mitti Mein Sona	Aankhon Se Aankh Mili Dil Se Dil Takrane Do	”
106	”	”	Chaal Rukne Lagi	”
107	”	”	Ik Ik Akh Teri Sawa Sawa Lakh Di	”
108	”	”	Jab Is Dharti Par Dukh Pa Kar Roye Koi Insaan	”
109	”	”	Maine Kaha Miss What is This	”
110	1960	Hong Kong	Oh My God, Haseeno Ko Kyu Dedi Tune Haye Itni Beauty	”

111	”	”	Tumhari Adaon Pe Aai Husnwalo	”
112	1962	Ek Musafir Ek Haseena	Aap Yun Hi Agar Humse Milte Rahe	”
113	”	”	Bahut Shukriya Badi Meharbani	”
114	”	”	Mai Pyar Ka Raahi Hoon	”
115	”	”	Tumhen Mohabbat Hai	”
116	”	”	Zuban-e-Yaar Man Turki	”
117	1963	Phir Wohi Dil Laya Hoon	Humdum Mere Khel Na Jano	”
118	”	”	Zulf Ki Chhaon Mein	”
119	1964	Kashmir Ki Kali	Diwana Hua Baadal	”
120	”	”	Isharon Isharon Mein Dil Lene Wale	”
121	”	”	Meri Jaan Balle Balle	”
122	1965	Mere Sanam	Haaji Haaji Haaji Are Haaji Baba	”
123	”	”	Humne To Dil Ko Aapke Kadmon Mein	”
124	”	”	Roka Kayi Baar Maine Dil Ki Umang Ko	”
125	1966	Akalmand	Khoobsurat Sathi Itni Baat Bta	Asha-Kishore
126	”	”	Sach Kahoon I Love You	Asha-Rafi
127	1966	Baharen Phir Bhi Aayengi	Dil To Pehle Se Madhosh Hai	”
128	”	”	Suno Suno Miss Chatterjee	”
129	1966	Do Dilon Ki Daastan	Aji Pehli Mulakaat Mein	”
130	”	”	Hum To Lut Gaye	”
131	”	”	Milti Hai Agar Nazron Se Nazar	”
132	”	”	Mujhe Akhiyon Pe Apni	”
133	1966	Mohabbat Zindagi Hai	Mehfil Mein Dilwalon Ki Aata Hai Jo Aane Do	”
134	”	”	Tum Sabse Haseen Ho Aur Sabse Jawan Ho	Asha-Mahendra Kapoor
135	1966	Sawan Ki Ghata	Honthon Pe Hansi	Asha-Rafi
136	1966	Yeh Raat Phir Na Aayegi	Aapse Maine Meri Jaan Mohabbat Ki	”
137	”	”	Phir Miloge Kabhi Is Baat Ka vada Kar Lo	”
138	1967	CID 909	Jane Tamanna Kya Kar Dala	Asha-Mahendra Kapoor
139	1968	Dil Aur Mohabbat	Haath Aaya Hai Jabse Tera Haath	”
140	”	”	Kahan Se Laai Ho Janeman	”
141	1968	Humsaya	Badi Mushkil Se Kaabu Me Dile Diwana Aaya Hai	”
142	”	”	Mujhe Mera Pyar De Do	Asha-Rafi
143	1968	Kahin Din Kahin Raat	Tumhara Chahne Wala Khuda	Asha-Mahendra Kapoor
144	1968	Kismat	One Two Three Baby	”
145	1968	Shrimaanji	Pehlu Mein Yaar Ho to	Asha-Kishore
146	1969	The Killers	Sabse Ho Alag Meri Jaan	Asha-Mahendra Kapoor
147	1972	Ek Bar Muskura Do	Chehre Se Zra Anchal	Asha-Mukesh
148	”	”	Ek Bar Muskura Do	Asha-Kishore

149	”	”	Kitne Atal The Tere Iraade	”
150	”	”	Yeh Dil Lekar Nazrana	Asha-Mukesh
151	1973	Taxi Driver	Khakar Tu Ne Paan Kasam Se	Asha-Rafi
152	”	”	Teri Neeli Neeli Jacket	”
153	1978	Khoon Ka Badla Khoon	Saaqi Ki Nigahon Se Jee Hoga Kya	Vani Jayaram-Rafi
154	1979	Bin Maa Ke Bachche	Dil Jhoom Raha	Pushpa Pagdhare-Rafi
155	1979	Heera Moti	Haye Honth Tere Do	Dilraj Kaur-Rafi
156	1992	Mangni	Aatma Marti Na Bigadti Na To Jalti Hai	S. P. Balasubramaniam- S. Janaki
157	”	”	Dil De Diya Mene Tere Liye	”
158	1992	Nishchay	Dekho Dekho Tum Ho Gya Main Gum	Amit Kumar Kavita Krishnamurthy
159	”	”	Kisi Haseen Yaar Ki Talaash Mein	”
160	”	”	Nayi Surahi Taaza Pani	”
161	”	”	Sun Mere Sajna Sajna Bol Meri Sajni	”
162	1993	Zid	Tujhe Pyar Kar Loon	Ranjana Joglekar Mohd. Aziz
163	1995	Muqaddar Ki Baat	Hare Krishna Hare Krishna	”
164	”	”	Kya Ye Mumkin Hai	”
165	”	”	Sone Me Sugandh Milai Gai	Pushpa Pagdhare Mahendra Kapoor

Conclusion

O. P. Nayyar was a versatile composer. Many of his duet songs are based on Punjabi folk tunes. O. P. Nayyar often took inspiration from several cultures but he had an art to dress his music in such a manner that it never lost its relation with Indian audience and always struck the right chord. His choice of musical instruments, his attractive rhythms and special features like either the male or the female singer entering late in the song, giving it an effect of solo, make O. P. Nayyar unique.

We have tried hard and collected 165 male-female duets composed by O. P. Nayyar out of which 91 songs are sung by Asha-Rafi, 19 by Geeta-Rafi, 14 by Asha-Kishore, 7 by Asha-Mahendra Kapoor, 6 by Shamshad-Rafi, 4 each by Shamshad-Kishore and Kavita Krishnamurthy-Amit Kumar. The remaining songs are in other voices. It is evident that Nayyar loved the voices of Asha-Rafi very much and used these in most of his duets. The songs composed by him are not only large in quantity but are also very rich in musical quality and come under the category of unforgettable duet songs.

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