

Continuum of Folk to Pop Music in Bangladesh: A Simple Analysis

Md. Anwar Hossain Mridha

Director, Transcription Service, Bangladesh Betar, Dhaka, Bangladesh

Monira Begum

Graduate Student, School of Media and Communication,
University of Southern Mississippi, USA

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Abstract

Folk music is rooted in the heart and acts as the soul of the culture in Bangladesh. It originated when civilization started in this delta land. Different genres of Bangla music originated in different periods, and Bengali music excelled in the hands of Vaishnava masters. There are various evolutions of folk music practice, but it is still alive. Modern (adhunik) music is from nearly a hundred years ago, and band music was from almost four decades ago. Modern Bengali songs have debuted in our musical theater through the hands of lyricists, music composers, singers, and poets from Rabindranath to Nazrul. Bengali songs stand out for their depth of the subject matter, blending of local and foreign tunes, and superior lyrics. Bengali melodies from the past have undergone numerous changes, but they still have their traditional grandeur. Most contemporary music's themes are based on Bangladeshi life, culture, and beliefs in use today. The tradition, character, breadth, genesis, and demise of Bangla music in Bangladesh are all evaluated in this study article. This essay also outlines Bangladesh's transition from folk to pop music, concluding with a discussion of contemporary Bangla music issues.

Keywords: Charyapada, Bhatiali, Jhumur, Kirtan, Panchakavi, Baul song, Bhawaiya, Sufism, Rock bands, Lifestyle

1. Introduction

The diverse culture of Bangladesh has evolved over the centuries. During the Bengal Renaissance of the 19th and early 20th centuries, noted Bengali litterateurs, saints, writers, scientists, investigators, geniuses, music melodists, painters, and filmmakers played a significant part in the progression of Bengali culture. The refinement of Bangladesh is compound and manifests itself in colorful, creative forms in which music is dominant.

Folk music practice has undergone numerous evolutions over its history. People are still determining exactly when folk music first arose. There is, however, some proof of the history of music. **Several** pieces of evidence of music from the Indus Civilization, which existed between 3000 and 1500 BC, have been discovered. Various kinds of leather musical instruments, strung harps, flutes, mridangas, cymbals, dance cymbals, and female figurines have all been revealed during excavations in Mohenjo-Daro and Harappa. It is interesting to observe that every musical instrument is a folk instrument if we look closely. A folk society existed even before the Indus civilization, and music was widely distributed across the folk community. Even in the present time, it remains the same. The research (Albert, 1999) finds that our planet is roaming with 195 different nations strongly connected by music (Albert, 1999, pp. 169-170).

As early as 400 BC, Indian musical treatises had drawn a clear distinction between marga sangeet (Music for the gods) and desi sangeet (Indigenous Music or Music of masses), which is the latter that evolved into what we now know as folk music. Intimate research (Siddiki, 2019) states that the Indian subcontinent is a vast and diverse area with hundreds of languages and dialects, and folk music varies significantly from region to region.

Contemporary music like modern, popular, band or pop music, all genres of music enriched our cultural and entertainment arena. Rock' n' roll is no exception; matters became equal with heavy metal and punk. Bennett believes "post-war consumerism offered young people the opportunity to break away from their traditional class-based identity and adopt new, self-constructed forms of identity" (Bennett, 2012, p. 15).

Folk music is the primary source of entertainment and the lifeblood of folk culture in Bangladesh. The pace of urbanization and civic amenities have increased manifold with the change of time. People's lifestyles and tastes changed, so new musical genres emerged to satisfy the requirements of the time. This series of changes in Bengali songs are very varied and exciting. Floods, storms, and natural disasters often hit the country and destroy homes, wealth, and many lives, but not the songs of the country. The Bangladeshi folk community has to talk about their experiences, problems, life, dreams, bad dreams, failures, cowardice, small acts of courage, fancies, imagination, love, hatred, anger, and goals for a better tomorrow. The discussion on Folk to Pop music reviews in this country is timely and very important. It is better to understand Bengali contemporary folk-popular-rock music and its historical development.

This study's primary purpose and aspects involve conducting research and analysis to understand the various elements that shape, impact, and contribute to Bangladesh's rich folk music tradition. Folk music's historical roots and evolution are investigated as unique folk music traditions and how geographical, ethnic, and cultural factors influence these variations. Conducting fieldwork, collecting oral histories, and consulting experts in folk music would be valuable approaches to gathering data and insights for such a study.

2. Materials & Method

This descriptive-qualitative research includes a historical study of folk music and contemporary music, data collection and analysis, and listening to folk and other genres of music. Several books and articles have been published in Bangladesh, mainly focused on art, music, and folk culture. However, researchers should discuss some critical contemporary issues in music more adequately. This essay evaluates the continuum of Bangla music. The research is based on secondary data collection based on different documents. Books, journal articles, records of government and non-government organizations, and media reports are the primary sources of data. As a journalism student and media personnel, one author has been working in Bangladesh Radio for three decades; in-depth observation on music production, audition and gradation among artists, and musical programs in the mainstream media in different regions of our country are another basis of prime data. The author interviewed over 200 vocal artists, instrumentalists, lyricists, and music composers. This study also evaluates the relevant literature, articles, e-journals, websites, research reports, and other documents to accomplish the research topic.

3. Description

Defining the genre of music like folk, modern, popular, pop music, and rock n roll can be challenging because they often need to be more solidified and open to interpretation. Artists often blend elements from different genres, leading to the creation of new musical styles. The boundaries among them can be indistinct, and what is considered folk music, contemporary music, popular music, pop music, and rock ‘n’ roll can vary depending on cultural, historical, and personal perspectives. Here is a brief explanation of each term.

3.1 Folk Music

The term ‘folk music’ can refer to music that evolved from a rudimentary beginning in a community uninfluenced by popular or art music. It can also refer to music that originated with a single composer and was later absorbed into a community’s unwritten living tradition. Folk music is a genre that typically consists of traditional songs and tunes passed down orally through generations within a particular community or culture. It often reflects the cultural identity and heritage of a group of people and is characterized by its authenticity and grassroots origins. It can encompass a wide range of styles and traditions, from traditional ballads to work songs to regional folk music from various parts of the world. The term does not cover composed music that has been taken over ready-made by a community and remains unchanged (Folk, 2023). The community’s refashioning and recreating of the music gives it its folk character (R. M., 1981).

After this definition of folk music was determined by an international organization, folk music experts again debated the pros and cons of it. Then, in 1975, they suggested using traditional and folk music. Given their discussion, the organization’s name was changed to the International Council for Traditional Music, abbreviated to C.T.M. This name is still used today. Following are the views expressed in favor of using traditional music. A researcher (Elbourne, 1975, p. 124) finds that tradition should be emphasized in various musical activities. According to current criteria, classifying music as ‘folk music’ based solely on form and substance is overly restrictive. The concept of traditionalists in music proves more fruitful when applied to actual societies than folk music.

‘Sangita Ratnakara’ by Sharangadeva is one of the most authoritative texts on ancient and medieval music. The book was published in 1231 AD. Folk music and Marga Sangita are also mentioned in the book. The song is sung by people from country to country, neighbor to

neighbor, and village to village. The people enjoy performing and listening to the song, and the melody, accompanied by local instruments and dance, which is called folk music. Three conditions- Continuity, Variation, and Selection are essential in folk music.

Bangladeshi Scholars (Khan, 1999; Goswami, 2005; Wahab, 2007; and Ahmed, 2011) argue that different characteristics and tonal diversity prevail in folk music. These are: 1) derived from the agricultural population and transmitted orally. 2) Folk music is sung in chorus and solo voices. 3) Illiterate folk people can become folk music composers. 4) Naturally, there is an expression of a genuine heart. 5) Practicing folk music does not require sophistication or practice. 6) Simple language, regional accents, and simple tones, spontaneous. 7) While the tune's appeal is universal, the use of vernaculars characterizes the region. 8) The pure expression of happiness, sorrow, pain, and suffering with worldly and daily life. 9) Use of simple natural rhythms. 10) The fervor of human love is the fervor of union. 11) Folk songs contain the frank expression of the village people. The appeal of this song is eternal. 12) Among the precious treasures of folk literature, country songs are the jewels. There is no mastery in the melody of folk songs. There is only simplicity and mind-blowing sweetness. 13) This regionalism originates from the folk music singer. Regional posture is not a fashionable thing. 14) The main difference between raga and folk music is the singer. 15) Its source is public life. 16) This song will be comprehensible to the public and will be able to have a universal appeal to the masses. That is, the ability of popularity is the criterion of folk song vocabulary. It will be heart-touching to the people. 17) The impression of tone is more about a difference than speech, expression, language, and terminology. Tonal characteristics are the main adjuncts of regionalism. 18) Relies on hearing and memory by adopting the vocal style. 19) Product of a musical tradition involved in oral transmission.

3.2 Modern Music

Modern music refers to music that is being created and performed in the current era. It encompasses various styles and genres. This term is often used to describe music that is not tied to a specific historical period or traditional form, allowing for a wide range of experimentation and innovation. The fierce streams of Bengali music have never been stopped. Over time, the lyric form, lyrical composition, and melodic composition have varied. Lyricists have brought the magic of their creations. Later, the field of Bengali music flourished with the combined efforts of lyricists and composers. Around 1930, Nidhu Babu created Bengali songs for men, women, and people. His songs are about different circumstances of the human heart and love. Without going into the question associated with the word 'modern,' the modern era of Bengali music begins with the establishment of people in music. Modern music evolves when lyricists, composers and singers are separate persons. Contemporary music has made a significant contribution to the modern era. Until the end of the previous century, the world of Bengali music was dominated by sitting songs, Kirtan, Shyama Sangeet, and Nidhu Babu's Toppa. They are mainly folk music. When Panchakavi (five great lyricists and poets) appeared, they composed their lyrics like their previous singers.

Composers and lyricists were different people in the 1930-the 40s. The conquest of modern music that began in the thirties continued until the seventies. Therefore, those four to five decades can be identified as the golden age of modern music. Expression, language, rhythm, and poetry or rhetoric are essential in writing modern songs.

Scholars (Khan, 1999; Siddique, 2008; and Wahab, 2008) identify the features of modern music as **i.** known as lyric songs; its expressive lyrics are short and dominant but specific. **ii.** Its tune reveals a contemporary rhythm. **iii.** The combination of vocal and melodic expression

is a unique feature. **iv.** Modern songwriting is a beautiful combination of art and music. The tune makes it adorable and juicy. In Bengal's musical environment, it emerged and developed through new thoughts and ideas and examination of these characteristics. **v.** Wars and revolutions have occurred worldwide at different times, and there have been various changes in global society. It has been reflected in contemporary art and culture; hence, music accurately reflects society and individual happiness-sorrow, laughter-cry, joy-pain, and hope. **vi.** they are composed in a new way with the new experiences, emotions, and feelings of the changed lifestyle. **vii.** Mixing local, foreign, and regional tunes, creating new themes, presenting topics through moderate sentence structure, and using local and foreign musical instruments are the main features of this song. **viii.** In the past, the main factors used to categorize Bangla music were its geographical origin and the people who created it. After the 1930s, several new, small musical ensembles appeared, mainly to provide playback music for motion pictures. **ix.** It is a separate genre, and all seemed to share the concept of "music for the masses." **x.** It tended to be popular, commercial, and voice-based, with easy-to-understand lyrics and upbeat songs substantially dissimilar from classical ragas (modes). **xi.** This music was 'new.' Even though these purportedly "contemporary" tunes have gotten somewhat older over time. It is a miscellaneous category and can include anything; this genre of songs has expanded more quickly than any other. The recurring concept still holds.

In this sub-continental context, Mukherjee (2017) says, "The popular Music that grew from these political and cultural foundations reflected its pathos and consecutively inspired its form of oral tradition. The linguistic and musical inspirations for Bangla Rock and the eventual establishment of this genre in a rigidly curated culture is not only a remarkable anthropological case study but also crucial in creating discourse on the impact of this music in the creation of oral histories" (Mukherjee, 2017). Bengali music is divided into modern and folk songs. For example, Nazrul Sangeet and Rabindra Sangeet belong to modern music, and Lalon, Hasan Majibhandari, Bhawaiya, Bhatiali, and Baul are in folk music. There is popular music or band music in Bangladesh, but even some popular music, like rock 'n' roll and jazz in the West, is elsewhere.

3.3 Popular Music

Popular music can vary over time across cultures. Its characteristics appear as **i.** "The music since industrialization in the 1800s that is most in line with the tastes and interests of the urban middle class" (Lamb, 2018; Dekkers, 2019). **ii.** The division between 'classical' or 'serious' music and popular music remains identifiable, and critical appreciation of both worlds has increasingly overlapped. ... The post-war period saw an explosion of popular music as part of expanding a consumer-oriented economy (Gloag, 2001, p. 983). **iii.** Integral to this, a specifically youth-based culture (the 'rise of the teenager') became the definitive context for what we now commonly think of as popular music. ... increased radically in the 1950s (Gloag, 2001). **iv.** The Oxford Encyclopedia of American Social History states, "Classical and folk music occasionally attract mass audiences, but genres that are more commercial in origin largely make up what is considered popular music." **v.** The United States has been a world leader in popular music innovation since 1865. John Gay's *The Beggar's Opera* (1728), which incorporated folk ballads into an opera parody, was a pioneering popular work. **vi.** Before the First World War, British music hall circuits had a strong weekly demand for new acts catered for by specialist booking agencies and theater chains, notably Moss, Stoll, and Barrasford. (Green and Lotz, 2010)". **vii.** It often functions to shore up a nation's historical sense of itself with totalizing discourses of difference and belonging; simultaneously, it would be a discredit to listeners to assume such effects are

always so tidily executed, conveyed, and maintained. Popular music constructs and reflects historical conditions and social realities (Lee, 2020).

These are features of worldwide popular music. Bengali popular music, often referred to as “Bangla Music,” is a vibrant and diverse genre of music that originates and is prevalent in Bangladesh. It has a rich cultural heritage that has evolved over the decades, incorporating various influences and styles. Here are some key characteristics and aspects of Bengali popular music: **a.** It often reflects the sentiments, traditions, and values. **b.** It encompasses various styles and genres, including classical, folk, modern, and contemporary. It can be devotional, romantic, patriotic, or socially relevant. **c.** Rabindra Sangeet and Nazrul Sangeet have had a profound inspiration on popular music. These compositions often blend classical, folk, and world music elements and remain integral to Bengali popular music. **d.** Bengali film music plays a significant role in the popular music landscape. Bengali cinema has produced many iconic songs. **e.** Folk music traditions from different regions in Bangladesh, such as Baul, Bhatiali, Marfati, Murshidi, and Bhawaya, have contributed to the rich tapestry of Bengali popular music. These folk styles often tell stories of rural life, love, and spirituality. **f.** Contemporary Bengali popular music has adapted to global musical trends and includes elements of rock, hip-hop, electronic music, and more. Younger generations of musicians continue to experiment with new sounds and styles. **g.** Bengali songs are known for their meaningful and poetic lyrics. They often explore themes of love, nature, and human emotions profoundly and artistically. **h.** Over the years, it has produced numerous iconic artists and playback singers, such as Runa Laila, Sabina Yasmin, and many others. **i.** It is integral to cultural celebrations and festivals, including Durga Puja, Kali Puja, and other traditional events. **j.** Musicians have historically used their art to express their views on issues of societal importance.

Bengali popular music continues to evolve and adapt to contemporary tastes. It plays a significant role in people’s lives, providing entertainment, emotional expression, and a sense of cultural identity.

3.4 Pop music

Pop music is a genre of popular music that emphasizes catchy melodies, simple song structures, and broad accessibility. It often focuses strongly on vocals and is known for its appeal to a broad audience. Pop music can incorporate elements from various musical styles.

Its characteristics appear as i. The term “pop music” was first used in 1926 in the sense of a piece of music “having popular appeal” (Simpson & Weiner, 1989). ii. Hatch & Millward indicate that many events in the history of recording in the 1920s can be seen as the birth of the modern pop music industry (Hatch & Millward, 1987, p.49). iii. In the mid-1950s, in the U.S.A. and U.K., pop music originated. The phrases popular and pop music are frequently used interchangeably, even though the former describes all famous tunes and consists of many disparate styles. iv. Pop music is “a body of music which is distinguishable from popular, jazz, and folk music” (Hatch & Millward, 1987, p. 49). v. Gilliland (1969) refers to Pete Seeger mentioning “professional music which draws upon both folk music and fine arts music” (Gilliland, 1969). vi. As a genre, pop music exists and develops separately. Instant singles-based music aimed at teenagers. vii. Pop became associated with music that was more commercial, temporary, and accessible. viii. The Oxford Dictionary of Music states that while pop’s “earlier meaning meant concerts appealing to a wide audience since the late 1950s, pop has had the special meaning of non-classical music, usually in songs”. ix. British musicologist Simon Frith (2004) defines pop music as a) produced as a matter of enterprise, not art; b) designed to appeal to everyone; c) does not come from any particular place or

mark off any particular taste; d) not driven by any significant ambition except profit and commercial reward, e) essentially conservative; f) provided from on high (by record companies, radio programmers, and concert promoters) rather than being made from below; g) not a do-it-yourself music but is professionally produced and packaged, pop music includes an aim of appealing to a general audience, rather than to a particular sub-culture or ideology, and an emphasis on craftsmanship rather than formal “artistic” qualities (Frith, 2004). x. Frith et al. (2001) also offer three identifying characteristics of pop music: light entertainment, commercial imperatives, and personal identification” (Frith et al., 2001, pp. 95-105). xi. Many pop songs do not contain resistance, opposition, or political themes but focus on love and relationships. xii. The main purpose of pop music is to create revenue. It is now a medium of free delivery for the mass of people. Instead, pop music seeks to supply the nature of personal desire and achieve instant empathy with cliché personalities, stereotypes, and melodrama that appeals to listeners. xiii. Music scholar Warner (2003) says pop music typically emphasizes recording, production, and technology rather than live performance, a tendency to reflect existing trends rather than progressive development, and seeks to encourage dancing or uses dance-oriented rhythms (Warner, 2003, pp. 3-4). xiv. The main medium of pop music is the song, often between two and a half and three and a half minutes in length, generally marked by a consistent and noticeable rhythmic element; xv. a mainstream style and a simple traditional structure.

Bengali pop music, often called “Bangla Pop,” emerged in Bangladesh. In the characteristics mentioned above, Bengali pop music is a fusion of traditional Bengali music with contemporary Western musical elements. Here are some other key characteristics and aspects of Bengali pop music. a. It is known for its fusion of various musical styles, which creates a unique and eclectic sound. b. It often incorporates modern instruments like electric guitars, synthesizers, and drum kits to create a contemporary sound. c. The lyrics often cover many themes, including love, relationships, social issues, and everyday life. While some songs are romantic, others address more profound and socially relevant topics. d. It tends to target a younger audience, and its catchy tunes and modern sound make it popular among the youth. It often reflects the aspirations and experiences of young people. e. Over the decades, it has produced several iconic artists and bands. Some of these artists, such as Ayub Bachchu, Fakir Alamgir, and Azam Khan, and bands such as Souls (1970), Feedback (1976), Miles (1979), Different Touch (1985), Obscure (1985), Love Runs Blind (1991), Black (1997), Chirkutt (Since 2002), many more bands have significant to the genre. f. International pop music trends have led to a more global and contemporary sound influence on Bangla pop music. Artists often draw inspiration from Western pop music while maintaining their Bengali cultural identity. g. Artists frequently perform live concerts and shows, attracting large crowds. These events are not only about the music but also serve as platforms for self-expression and youth culture. h. It is diverse and can range from soft and melodic ballads to energetic and upbeat tracks. This diversity allows for a broad appeal and caters to various musical tastes. i. It continues to evolve and adapt to changing musical trends and technology. As new artists and bands emerge, they bring fresh perspectives and innovations to the genre.

Bengali pop music has played a significant role in shaping the contemporary music scene in Bangladesh. It provides a modern and dynamic outlet for artistic expression while maintaining a connection to the region’s cultural heritage.

3.5 Rock ‘n’ Roll

Rock ‘n’ roll is a genre of popular music that originated in the United States in the 1950s. It is characterized by its energetic rhythms, use of electric guitars, and a focus on youth culture

and rebellion. Rock 'n' Roll has evolved over the years, giving rise to various subgenres, including classic, punk, and alternative rock. Bengali Rock 'n' Roll is deeply rooted in the classic Rock 'n' Roll genre, having high energy, driving rhythms, and guitar-driven sound.

This genre of music is so popular, and its characteristics look like **i)** During the 1950s and 1960s, pop music encompassed Rock 'n' Roll and the youth-oriented styles it influenced. Rock and pop music continued to be bumpily synonymous till the late 1960s. **ii.** Grove Music Online also states that "... in the early 1960s, pop music competed terminologically with beat music (in England), while in the U.S., its coverage overlapped (as it still does) with that of 'rock and roll' (Middleton et al., 2010). **iii.** From about 1967, the term "pop music" was increasingly used in opposition to rock music, a division that gave generic significance to both terms (Sullivan, 2013, pp. 101-103). **iv.** While rock aspired to authenticity and an expansion of popular music's possibilities (Everett, 2000, p. 272). **v.** It still occupies a mainstream position, and the space for music communication in radio music programs is insignificant (Johnson & Ranzini, 2018, pp. 148-158). **vii.** Rock music is album-based music for adults. **viii.** Pop music offers freedom to the artist to supply a free song. It is no longer a medium of free articulation of human beings. Instead, pop tracks seek to furnish the nature of private want. While the musical style draws inspiration from Western rock 'n' roll, the lyrics are written in Bengali, often reflecting the cultural and societal experiences of the Bengali-speaking people. **x.** The lyrics often address various themes, including love, rebellion, identity, and social issues. They can range from introspective and poetic to more direct and aggressive. **xi.** Bengali Rock 'n' Roll serves as a medium for self-expression, cultural identity, and artistic exploration within the Bengali-speaking communities. It combines the universal appeal of rock 'n' roll with the distinctive flavor of Bengali culture and language. **xii.** Renowned rock bands in Bangladesh are Warfaze, Rockstrata, Aces, Artcell, Aurthohin, Cryptic Fate, Powersurge, Mechanix, Metal Maze, Vibe, and Stentorian.

These definitions provide a basic understanding of each genre, but it is important to note that music genres can be fluid and evolve. Cultural and regional variations can influence the characteristics and interpretations of these genres. Additionally, the performance of artists often has a fusion of one more genre of music.

4. Through Back from Folk to Pop

Within the ever-evolving landscape of music exists a captivating journey, a sonic odyssey that bridges the gap between the roots of folk traditions and the glittering heights of contemporary pop. It is essential to explain how to embark on this musical voyage, tracing the intricate threads that connect the timeless melodies of folk music to the vibrant, chart-topping hits of today. To uncover the influences, the tributes, and the reinterpretations that form the bridge connecting folk's rustic authenticity to the glossy allure of pop music is needed. The acoustic ballads find new life in synthesized beats, where ancient narratives blend seamlessly with modern lyricism, and the roots of musical storytelling give rise to contemporary anthems. It celebrates the enduring power of music to transcend time and genre. The melodies of the past are, in many ways, the heartbeat of the present and set an engaging tone for what lies ahead. Exploring the connection between folk and pop music sets an engaging tone for what lies ahead.

4.1 The Traces of the Origin of Bengali Music

Although there are many differences of opinion about the origin of Bengali music and when and how it developed, it is undeniable that the tradition and history of Bengali songs are ancient. For at least a thousand years, the passage of music has grown and evolved. Bengali

songs have been created linearly by combining words and music with their characteristics and themes. Bangla songs are a combination of raga music, folk music, and Western music. Bengali lyrics and melody are equally important, identified in Kirtan and songs. Sample practices in Bengali folk music are given below.

4.1.1 Bhatiali (966 AD)

Bhatiali song is an ancient and rich form of folk music. It is usually a song by a boatman. Folk music experts have different opinions about Bhatiali and the downstream region. Scholars believe that the sailors of the downstream area sang these songs. Some sing this song while going down the boat in low tide. Before the Charyapada, Bhatiali existed not in the form of songs but in the structure of tats and ragas. The use of Bengal raga is seen in various verses of Charyapada and in a slightly modified form. Hence, this Bhatiali is a version of the Bengal raga. Bhattacharya, Ashutosh (1967) says, “No matter how ancient Bhatiali is, there is no way of knowing how it first arose. However, among all the ancient Bengali texts that mention ragas, a raga named Eta Bengali is used by Vusukupa. Later, Bhatiali became the unique music of East Bengal” (Bhattacharya, 1967). The use of rhythm proved that Bhatiali existed even before the Charyapada. There is a use of raga named Bhatiali.

4.1.2 Jhumur (750th century)

Jhumur occupies a prominent place in the folk music of the border region of Bangladesh. Jhumur is an original humorous song. Shrikrishna Kirtan is Jhumur, the oldest known form of Jhumur literature. According to Charyapada’s performance, Charyapada songs are the original and novel form of Jhumur. However, in the definition given by Matanga, the ancient or medieval indigenous Musicologists say that the musical form collected by Brahma emanating from the mouth of Mahadeva is not from the classical. Still, it can be thought of as the secular status of the indigenous essay. Documentary support for the development of folk music can be found in the Jhumur article of Sri Krishna Kirtan. There are four categories of Jhumur: Paddle Jhumur, Creeper Jhumur, stick dance Jhumur, and dancer dancing Jhumur.

4.1.3 Kirtan (650-1200 AD)

In our country, there has been a tradition of singing the name of God since ancient times. It was mentioned in Charyapada that the Buddhists practiced a form of chanting similar to Kirtan. Chaitanyadeva (1486-1533) gave a particular form of Kirtan; Charyapada divided Kirtan into two methods. For example, Sankirtan and Leela Kirtan. A famous Kirtan of Chaitanya’s later Chandidas says: - “Listen, O man, brother, above all, human is true, there is no one above him.” Around the sixteenth century, Kirtan spread throughout Bengal. Kirtan was broken, and dhap Kirtan was created in Bengal.

4.1.4 Marfati Music (before 1206 AD)

Marfati music means music that transmits spiritual knowledge. Before the conquest of Bengal by the Muslim rulers, there was a gathering of saintly dervishes in this country. Those saints (called dervish) tried to spread Sufism and Islam in this country. To achieve this goal, they practice spiritual music. Spiritual music or equipoise ghazal was part of preachers’ songs and practice. They loved the praises of Allah’s Messenger in melody and rhythm. As a result, the seeds of spiritual songs planted in the land of the Bengali mind later emerged as the center of religious and musical pursuits. Marfati song is a mature fruit of the apex of spiritual and musical practices.

4.1.5 Murshidi Music

Murshidi Song is pure and unadulterated Bangladeshi folk music. Like the Baul song, it did not spread to India or neighboring countries. Although it originated in Chittagong, it is prevalent among farmers in Bangladesh's three regions: Dhaka, Barisal, and Faridpur. It is known to be less prevalent in other areas. Its language is the East Bengal dialect. For example, "Next to the house is a city of mirrors; a neighbor lives there, and I have not seen him/her for a single day."

4.1.6 Pot Music (Potgaan 1400-1800)

Pot music that gives us a picture of the story based on the theme. They are also called Pot Geet, Patua Sangeet, or Pot Sangeet. It reveals the praise of gods or the folk story picturized by music to the audience. Patgan also expresses the mysterious feeling of language based on this picturization. According to the subject, pot music has three types. They are mythology and stories of gods and goddesses, folk stories about exciting events and stories, and reform and awareness. Stories about the greatness of various gods and goddesses, such as Chandimangal Mansa Mangal, can be noted here.

4.1.7 Jarigaan: Jari Is an Exceptional Genre of Folk Music

The song has been passed down in the preacher disciple (Guru Shishya) tradition for approximately 300 years. Jari means crying or grief; that is, different types of the heroism of Muslims and their various events in the history of sadness are presented in this song, sometimes emotional ornamentation, sometimes fictional interpretation. Another name for the Jari song is Murcia- a kind of elegiac song/poetry sung to commemorate the martyrdom of the Prophet's grandson Hazrat Imam Hossain. Hundreds of folk poets have narrated various stories. Jari songs are of two types: Murcia, sad story jari, and Dhua, disputative jari, or debate based on religious rules and regulations.

4.1.8 Baul Song

Baul song is one of the Bengali folk music genres around a thousand years old. In Baul songs, lyrics, expressions, themes, melody, worship, or sadhana tantra (pursuit practice) are novel. The philosophy of Baul or Baul Myth is a combined and integrated form of openness to our traditional folk religion, liberal moral thought, perseverance, and practice of Buddhist Sahajiya, Islamic Sufism, and mystic love of humanity or Vaishnava Sahajiya love. Moreover, this is how pursuit was born. Maladhar Bose first found the word Baul in the poem 'Srikrishna Vijaya.' "The Baul having the bud of hair in the head, the demon in the forest cares and supports him," for example.

Baul originated from Siddha and Muslim Fakir. In the 16th, 17th, and 18th centuries, Baul was quite strong. They are not apathetic and do not sing any other song except their own. However, other people sing Baul songs. Their beliefs are like- considering the body a version of the universe. Within this body, there is the moon, the sun, and the tides are moving. Their way of thinking is taking advice from life philosophy. There is no apathy among the Bauls. Even if there is, it is only to take pleasure" (Uddin, 1929, pp. 1-2).

Nevertheless, Baul says that the body comprises these five elements – light, air, soil, water, and sky (Kshiti, Ava, Tej, Marut & Vyom). So, the body becomes strong if these five elements are practiced. Moreover, it is freed from the constant birth and death".

4.1.9 Sari Song

Sarigan means singing music by a group of working, classified people. Music is physically

associated with work and labor. An apparent reference to sari music in the musical sense is in the 'Padma Purana' of the fifteenth century by poet Vijay Gupta in 1494. In Bangladesh, many songs exist in the field, in the countryside, and on the way to the village. The different types of sari music are- 1. The row of boats, 2. The row of weight lifting, 3. The row of field harvesters, 4. A row of roofing, 5. The row of palanquins and in different works. It is known that boat races became popular in Bangladesh during the Mughal period. Bangladeshi folklorist Professor Wakil Ahmed (2011) says, "Sarigan is the song of boatmen".

4.1.10 Bhawaiya

Folk songs grow out of the folk community. Bhawaiya originated from a folk community, a tribe called Rajbanshi. The traditional music of the Bhavaya region, the original population of this region, believes in venery (Kamrup); Rajvanshi also grew up in the region's culture. According to linguists, ancient and medieval languages aim to exist exclusively. The Koch (a tribe) of North Bengal invented Bhawaya songs. This song originated in the Rajbangsi society in a historical context of social change in the 16th century.

4.2 *The Evolution of Bengali Music*

The evolution of Bengali music can be divided into three main eras: ancient, middle, and modern. Following the development of this sequence, by the era, from the early stage of creation of Bengali songs to the intermediate and recent stage, presented a draft picture of song variations and song styles of Bengali songs. Ancient Era- Charyageeti, Geet Govinda, Sri Krishna Kirtan, Mangal Kavya. Middle Phase- Chaitanya Dev, Nanak Kabir, Tulsi Das, Meera Bai. And Modern Phase- Ramprasad, Kamalakanta, Nidhu babu, Dasharathi, Lalon, Radharaman, Hasan Raja, Panchakavi.

4.2.1 Ancient Era

4.2.1.1 Charyageeti

Charyageeti can be said to be the original or oldest song composed in the Bengali language. However, even before Charya, music was practiced in Bengal and achieved excellence. It flourished in Bengal during the Gupta and Pal dynasty. In ancient Bengal, the three regions named Punda Burdwan, Barendra, and Radrh Bhoomi were formed based on music and culture.

4.2.1.2 Charyapada (650-1916)

In 1907, Dr. Harprasad Shastri discovered the Charyacharya Vinishchaya figurine from the Royal Court of Nepal library. People then recited puthi (a type of poem) in a folk tune. Charyapada was composed during the Buddhist Pala dynasty. So, Charya's song has considerable influence from Buddhist Sahaya. Various verses of the Charyapas are Spiritual. Charyapada is a massive platform in the history of folk music. So, Charyapada is said to be the original sign of Bengali music and literature. Harprasad discovered it in the Royal Library of Nepal while searching for Scripture's History of Buddhism. It is a collection of songs. Moreover, Bengali music started in Charyageeti. According to Dr. M. Shahidullah, the verses were composed between the seventh and twelfth centuries.

4.2.1.3 Geet Govinda

One of the symbols of the musical style after Charyageeti Jayadeva's Geet Govinda is a celebrated symbol of musical style, a poetic text, and a rich musical style. Jayadeva's Geet Govinda is mainly article-type or story-telling-type music, meaning Govinda's lyrics bind these songs. What is called a theme in modern parlance is called an essay in the language of a

musician. Geet Govinda has 12 Shargo, 80 Shlok, and 24 songs.

4.2.1.4 Shrikrishna Kirtan

After Geeta Govinda, a significant music work is Bara Chandidasa's (1325-1402 AD) Shri Krishna Kirtan. It was the manifestation of the union of the sentient soul and the soul of the Supreme Spirit through song. Radha Krishna Barai is the main character. Radha-Krishna is the main story of Vaishnava music. Bengali poetry or lyric poetry is equivalent to the memorable love songs about Radha-Krishna composed in the medieval period, which cannot be found in the medieval period. Sufi saints have propagated the theory of union between creator and creation in this country long ago.

4.2.1.5 Mangal Kavya

After Sri Krishna Kirtan comes Vidyapati's Padavali (verses), Lochana's Raga (Ragtarangini), Vaishnava Padavali (verses), and Kirtan. Furthermore, after Kirtan came the Mangal Kavya era from the fifteenth to the eighteenth century; in general, songs related to gods and goddesses were sung in the Mangal tune. Nathgeeti was also a significant practice at that time.

4.2.2 Medieval Phase

Almost all the medieval poems were centered on God's worship, i.e., the glory of God was given more priority. Primary literature of the Middle Ages, such as a) Vaishnava Padavali (verses), b) Biographical literature, c) Mangal Kavya, d) Nath Sahitya, and e) Murcia.

4.2.2.1 Haramani, edited by Muhammad Munsuruddin - Collection of ancient famous folk songs. 1st Volume of Eight Volumes – Unidentified, 2nd volume – Row, Marriage, Baul, Barmasi, 3rd Volume – Lalon geeti, 4th volume – Wedding Songs, 5th Volume – Lalon and Pagla Kanai, 6th volume – 200 Songs of Lalon, 7th Volume – People of Srihatta Music, songs by Panju Shah and description of 8th volume containing 800-900 folk music (Uddin, 1929).

4.2.2.2 Geetika (Ballad)

Ballad is a class of narrative folk songs known as ballads in literature. The word ballad comes from the French word Ballet or dance. In ancient Europe, the poetry that accompanied the dance was called a ballad. Nath Geetika, Mymensingh Geetika, and East Bengal Geetika exist in this country. In 1878, the linguist Sir George Grison collected the figurines of Mainamati Gopi Chandra from the Muslim farmers of the Rangpur district and published them under the music of Manikchandra (songs of King Manikchandra). Calcutta University published the Song of Gopichandra's 1st volume in 1912 and Gopichandra's 2nd volume in 1924. Dr. Dinesh Chandra Sen collected songs from the floodplains of the wider Mymensingh district. He presented Mymensingh Geetika to the world. Besides gaining international popularity, this song has been translated into 23 languages (Sen, 1923).

Dr. Sen also collected songs from Noakhali and Chittagong, calling them Purba Banga Geetika. Among 30, Ayana Bibi, Kafan Chora, Nizam Dakat are notable. The idea that underpins the genre of folk music that makes folk music so popular today is spiritualism. Sufism came when Hazrat Shahjalal (RA) entered Sylhet. People then became devout Muslims and began the Sufi way of life along with prayers of surrender to God. Later, the mysterious poets of Sylhet Hasan Raja, Dudu Shah, and Durbin Shah transformed the enigmatic music more strongly.

4.2.2.3 Under the Patronage of Kings

Folk songs continued to evolve under the patronage of various kings. The kings also declared

members of the king's assembly as well as due honor to the artists for submission to the royal court. For example, during the reign of Emperor Akbar, music developed tremendously. Pandit Somnathkrit mentioned 'Raga Virodh' during Jahangir's reign. Some kings were artists themselves. Emperor Shahjahan was awarded the title of 'Guna Samudra,' which means a sea of facets.

4.2.2.4 The Creativity of Folk Poets in Musical Practice

They have expressed the language and feelings of the people of rural Bengal in songs. However, the exciting thing is that they never wanted to gain fame or reputation. They have collected songs to preserve and perpetuate the country's culture for generations. Again, many artists needed to be more literate, and the songs were lost due to word of mouth and lack of preservation. Moreover, those who have written songs have remained selfless or generous. The song is a unique part of folk songs. However, songs became popular through the practice and nurturing of talented artists like Lalon Shah, Hasan Raja, Durbin Shah, Bhaba Pagla, and many more. They have propagated folk songs throughout their lives in various songs in society.

4.2.3 Modern Phase

4.2.3.1 Brahma Sangee

(Early 19th century to mid-20th century) After the establishment of society, Brahma Sangeet was sung as part of the worship of the Brahma religion. From Raja Rammohun to Rabindranath, numerous Brahma songs were composed.

4.2.3.2 Kavigan

It has different social, political, economic, and cultural reasons for its origin and development. These are the evidence of the troubled life between the medieval and the modern era. Around the 18th and 19th centuries, this song originated in a wide area from Krishna Nagar, Shantipur, and Nadia to Kolkata. Even now, it is trendy in Bangladesh.

4.2.3.3 Swadeshi Songs

After Brahma Sangeet, Swadeshi songs started around the Hindu fair of 1867. The creation of this song is the rediscovery of the national consciousness of the nineteenth century and the urge for self-identity (Swarajya Geeti) music. Later, it was extensively practiced and applied in the freedom movement. The first line of a few popular songs is- 1. When did you come from the heart of Bangladesh today - Rabindranath Tagore; 2. Today, the chain is playing - Nazrul Islam; 3. If I had ten thousand lives - by Mukunda Das; 4. My Golden Bangla, I love you - by Rabindranath Tagore; 5. What is the concern? -by Rajinikanth; 6. This chain-wearing trickster is - by Nazrul Islam; 7. Who is that iron closet - by Nazrul Islam

4.2.3.4 Mass Music

It is a protestant and reformist art form of the 20th century. The mass music movement in Bengal in the forties was part of a more significant cultural movement. Dilip Sengupta says, "Though the name Gano Sangeet (Mass music) originated in the early '40s, it has a distinct character and range of meaning that can be distinguished from Swadeshi Sangeet" (Sengupta found in Chowdhury, 2022, p. 187). Mass music originated to differentiate what we mean by Swadeshi Sangeet or patriotic songs (Biswas, 1998, p. 150). In the words of musicians, mass music is the musical history of the struggles of working people.

Research (Mukhapaddhaya, 2002) found that famous German composer Hans Eisler considered Mass music the fighting song of the modern working class and, to a specific

degree, the folk song at a higher stage than before because it is international (Mukhapaddhaya, 2002, p. 5). Dalia Roy Chowdhury (2022) says, “When the Labor Revolution was organized in 1917, ‘Jago Shramjeevi Janata’ composed by Shibnath Shastri was identified as the first mass song of Bengal (Chowdhury, 2022). Hailing the Labor Revolution of 1925, it is written, “Oi Nutaner Keton Ore” and translated the international labor anthem “Wake up until the hunger strikers get up” (Jago Anashan Bandi Othore Jato) into Bengali.” Scholars (Sehanbis, 1984) said that Deen Bandhu Mitra’s “O merciless Indigofera tax-collectorand do not bear this indigo burning in life” in people’s war songs was also widely spread among the primitive people of Mymensingh called “Hajong.” This tone also caught on among the Garos under the influence of the missionaries (Sehanbis, 1984). Some sample mass pieces of music are- 1. Freedom fighting is not a struggle for one person. The country’s people take arms today by Subhash Mukhopadhyay; 2. Raise a thunderous voice--I will stop the bandits today (Subhash Mukherjee); 3. To stop bandits ... Farmer children from home to home (call for public war, Nibarán Pandit).

The main characteristics of mass music are evident in this song, including the opposition to fascism and imperialism, contradictions against domestic landlords and monopolistic capitalists, and the native spirit of protest deeply rooted in the peasant class and active in a variety of musical genres throughout Bengal. In this case, some lyrics come up. For example, this song of Hemanga Biswas is in a secular tone. The lyric is- “Sharpen the sickle, O brother farmer ... If the bandit comes to loot, kill them (Biswas, p. 151)”.

Researcher Das (1998) evaluated that Traditional Bengali songs, newly composed songs, and rural folk music are the main elements of Bangladesh movement songs. There was a qualitative change in the singing and listening of this song. Music is not a particular leisure activity; music is part of everyday life. Music is not the enjoyment of a retired class—the joy of labor of those who bed, build, and make their fighting spirit and tools (Das, 1998, p. 192).

4.2.3.5 Natyasangeet

It means the appearance of music in the drama. At that time, drama music was added to maintain the drama’s continuity and the story’s consistency.

4.2.3.6 Bangla Toppa

From the late 18th century to the middle of the 19th century, the practice of raga music in Bengal flourished. Toppa was also practiced in its initiation. Ramnidhi Gupta, known as Nidhu Babu, is the leading popularizer of the Toppa style in Bengal. Nidhu Babu was not only the founder of Toppa but also the first inspiration for modern Bengali poetic music.

4.2.3.7 Panchakavi

The Five poets, lyricists, tuners, and music composers in musical practice created five new genres of music. They are Dwijendralal Roy, Atul Prasad Sen, Rabindranath Tagore, Rajni Kant Sen, Kazi Nazrul Islam. They composed many folk tunes as well as original tunes of their music. Rabindranath Tagore begins a new chapter in the evolution of Bengali music, known as Rabindra Sangeet. He enriched the musical repertoire with Swadeshi Gaan, Kirtan, Khayal, and classical (Dhrupad). Dwijendralal Roy composed many songs of laughter. He introduced the Western style in Bengali music. Rajnikant Sen is still immortal to people who composed many devotional songs. Atul Prasad Sen wrote Kirtan, devotional songs, swadeshi songs, and thumris. Nazrul Islam is the youngest among Panchakavi. He was the poet of the playback era and had to compose various pieces of music for the benefit of cinema and television audiences. He wrote and arranged almost all types of music.

4.3 The Metamorphosis of Lyrics, Composition, and Presentation of Bangla Music

The Bengali music industry has undergone significant changes in the way lyrics, compositions, and performances are presented. Traditional Bengali songs have deep philosophical, social, and cultural messages. At the same time modern Bengali music has shifted towards more commercial and superficial lyrics in response to changing societal values and consumer preferences. Traditional compositions were based on intricate melodies and structures, often drawing from classical ragas and folk elements. On the other hand, contemporary Bengali music has incorporated different global genres, resulting in more diverse and innovative compositions. Traditional performances were intimate and featured live instrumental accompaniments and authentic renditions, while technology has influenced modern Bengali music production with digital recording and production techniques shaping the sound of the music. The fragmentation of lyrics, composition, and presentation in Bengali music has raised questions about cultural preservation and authenticity while creating opportunities for experimentation and creative expression. The mix of traditional elements with contemporary influences has resulted in a dynamic and diverse musical landscape that appeals to a broader audience.

In 1930, the progress of humanistic music in Bengal was aroused, and three things profoundly influenced the development of Bengali music. For example, a. Advancement of speaking Films, b. The Gramophone Company recorded music, and c. Radio produced and promoted music. Of these, Gramophone Company records and films were the most influential. The Gramophone Company dealt with music. They used to record and play music and sell them in the market. Market sales with film songs tended to make people happy. The joy of listening to more and more audience-pleasing music on the radio had a purpose. Until then, there was no business in music in Bangladesh. The music became “Industry art.” At all three levels mentioned above, the word co-occurrence is inevitable. Match three words to a theme, like a pond, water, and fish in music.

Songwriters, composers, and artists collaborate effortlessly in composing or developing music. In short, one who humorously writes lyrics or words or song poetry with mood, language, rhythm, and ornamentation is a lyricist, one who makes it singable with rhythm is a composer, and one who performs it with voice is a vocalist. Vocalists are in the last stage of musical expression. Finally, the artist fulfilled art through the medium.

Like other countries, Bangladeshi modern music composers, lyricists, and vocalists have much to do—the role of the poet or lyricist as the first shaper. The lyricist has to understand the essentials of art, literature, and life, including poetic art, the social environment, and the contemporary human psyche. The lyricist’s practical wanderings involve language, words, rhythm, rhetoric, humor, terminology, and other components of music. Also, the lyricist must know the music’s era and the songwriting’s scope.

The structure, style, and organ balance of Bengali songs are essential. In songwriting, the lyricist goes through a form or rule consisting of four parts of the song: Sthayee, Antara, Sanchari, and Abhoga. The part of the song expressing the central theme is the Sthayee (sustain) region. From the momentary imagination to the lofty feeling or the role of the subject of the speech, i.e., the song’s best part is described here. The creativity continues from the beginning to the end of the song. Antara explains the reason and rationale for the statement about the permanent region. Antara’s next step is transitive (sanchari). This part describes the gist of the entire song. Abhoga is the song’s last act to create a conclusion, a direct or indirect connection, or a combination with the spoken words of the permanent and transitive parts of the song.

Words are the tools of language and language-making through expression. One of the most important tasks of a lyricist is choosing the most appropriate words for a song. Thought is invisible and evokes the thoughts and imaginings of the human mind, provoking the desire to awaken. The writer is entirely free in the realm of expression; there sits in the court of desire. Imagination and thought cannot be judged by reason, but the view content must be reasonable. For example, “O the wave of Padma ----.” Even those who have never seen the Padma river will have an image of the wavy Padma in their minds.

Parity is the rhyme scheme (similarity, simile, inter-simile, metaphor, and alteration). Confining the song to the frame of melody, rhythm, harmony, prosody, and parallelism preserves the emotion and reduces the rush in literature and poetry to a large extent. Therefore, the lyricist should always be aware of the sense of moderation to avoid excesses while composing songs.

The primary purpose of music is to create beauty; those must be addressed in expressing personal thoughts, opinions, ideologies, and even propaganda issues in songs. The composer must understand the song’s mood in providing the tune. The composer has to have a clear idea about the relationship of tone to tone, ascent, descent, and tonal distance. The composer has to restore ragas in music. So, the composer has to balance the melody’s rhythm with the song’s applied rhythm. The theme around which the music is composed is accented with an emphasis on a sense of humor.

Two means of expression are speech and tone. A specific melody resonates in his mind while composing a song, whether the songwriter knows how to sing or not. So, the theme goes before the words. So tuning is done keeping in mind the feelings and emotions.

The artist represents both the words and the tune of the music. The singer is responsible for developing harmony in a unique rhythm by combining all the pairs of melody and words and infusing them with the rhythm. Also, the desired appeal appears only when emotions, tenderness, feelings, and presentation gestures harmonize with the lyrics and tone. The artist, the song, and the audience combine to make the music appealing. After the French Revolution, great compositions appeared in the world of music. This composition set in motion the triumph of the New Age, introducing harmony in the music world that particularly inspired people. Therefore, harmony adds a vast array of temporal complexity and richness to the music.

5. Discussion and Conclusion

The socio-economic, political, and political conflicts and changes in this planet in the last century have had a far-reaching impact on the body, mind, mood, and behavior of Bengali songs, like all parts of our literary culture. The people of this sub-continent observed the resulting devastation of two successive world wars, the socialist world construction born of the Russian Revolution, the anti-British movement, the pain and protests of the independence and partition of 1947, and the breaking of dreams very quickly, the national language movement in this country, the independence movement, and the liberation war of 1971 and the establishment of independent Bangladesh. Witnessing the complex and crooked vortex of so many events and accidents, carrying so much light-darkness, hope-disappointment, and belief-disbelief in the body, soul, and mind, one can think that the modern Bengali song has to move forward.

The significant poets after Panchakavi were less enthusiastic about composing songs than their predecessors due to the setbacks of these events or for some other reason. The country is under the sharp claws of gentle brutality. They shattered its traditional image, and Western

influence has spread everywhere. However, they want music—new songs for a new era- to rescue Bengalis- want songs for the new drama, the new record company, the radio, and the film. Above all, for the awakening of the masses. We want the song-meeting in betrayal, crisis, protest, and resistance. In that light, they created each song's word, phrase, and sentence, i.e., lyrics and music. This time, there is a need for an accomplished and sophisticated vocalist who will convey the song to the listeners' hearts with their rich voice, a touch of inner sense and feeling, and his artistic presentation. This much-desired triad union of the lyric poet, composer, and singer was essential.

The same person composed lyrics and sang music in ancient, medieval, and early modern eras. In that case, reading one's lyrics and composing with oneself was monocentric, that is, easy. There was no chance of isolation in work among Panchakavi or their contemporaries, or later, those who wrote only a few songs did not compose or had lyrics but did not compose poems. The separation of lyrics and tone began then. The issue has become increasingly important in recent times. Especially among the songs written by Kazi Nazrul Islam, i.e., all the songs he composed from 1930 to 40s, such as Shyama Sangeet, Kirtan, and Jhumur, have their tunes. The rest of his lyrics are the work of other composers and music directors.

Renowned musicologists in Bangladesh (Mridha, 2022; Debendranath, 2022) view modern music practice as declining in this country. Every day, we are moving towards modernity. In the future, people will be more modern. As a result, we are moving from the leather musical instrument to its mechanical age. As a result, acoustic instruments are disappearing.

On the other hand, new music recordings have decreased due to piracy. The quality of lyrics could be better, and new musical instrumentalists need to be grown. People in modern music, this situation needs improvement. Competitions on fresh lyrics, tuning, and music composition can be observed in Bangladesh Betar and television with their regional stations to accomplish unique things. On the other hand, fresh musicians can provide them in the music industry and media (Roy, 2022).

Chand Saudagar Bahula Lakhinder's folk and secular epics of Bengali folklore and the story of Karbala connect the cultural worlds of the two major religious communities in the same vein. Furthermore, ritualistic vows and feminine festivals make worldly life varied and vibrant. In 1784 AD, the Asiatic Society was established, and the practice of epistemology and folklore tradition also began to be organized. Organized efforts among indigenous fans started early in the present century. Science and technology, nationalism can claim the parentage of folklore (Khan, 2006).

Chandidas, the poet of the Chaitanya age, said, "Above all, man is true; there is nothing above him." Bengali literature and culture's incredible rise in that era gave Bengali a special status. Bengali people have extended their horizons of knowledge. If not, how can inexperienced, decaying, and afflicted rural life become firmly ingrained with humanism and secularism? Jalal Khan, a folk poet from the Bangladeshi village of Kendua, wrote, "Pray to Creator apart from man, who offered this advice." From Chandidas to Jalal Khan, the unity of the soul prevails. The influence of Vaishnavism of Goura (Soham) and Muslim Sufism (Anal Haq) reflects on the soul, and the oneness of the soul and the Supreme spirit is in this sense (Khan, 2006).

Composers give the artist the whole thing – the situation, lyrics, melody, the entire thing about the song, giving them notes and singing and explaining. They have to explain the music to the singer. It is like portraying a picture; the whole thing is in front of them, and they must sing it. Composers usually do differently. They sing the cue track and send it to the singer,

and the singer sings and sends it back to them. That was once the procedure they would have to follow, especially since they had all been working remotely. In recent years, Bengali songs composed and rendered in unique Western patterns have also become very popular, particularly among the youth. In many cases, historical and usual music are additionally rendered in Western tunes and styles.

Our music reflecting the unique attributes of each of the six seasons has also been written. It is relevant to every event and sporting contest. Bengali music played an essential purpose at some point during the War of Liberation in 1971. Azam Khan was the first pop guru to combine Bengali lyrics with Western-style performances in 1972. Several band groups quickly formed due to the young generation's enthusiasm for this new musical genre. Artists like MA Shoeb, who released the first Bangladeshi music album in 1981, were inspired by Azam Khan's 'Uchcharon Shilpa Goshthi' and their most recent pop-rock style.

Famous bands like Souls, Miles, and Feedback, formed in the 1970s, began releasing debut albums in 1982. Their presence in the audio-visual medium spread the audience reach and frequency of the exhibition even further. Maqsoodul Haque says, "We now have not hundreds but perhaps thousands of rock bands in Bangladesh, and their genre is as international as you want them to be – be it Thrash Metal, Progressive Rock, Hard Rock, funk, reggae and for someone like me – a combination of jazz-rock fusion – which allowed me to evolve and develop newer musical trends, especially from our folk heritage– but all of it in the Bengali language (Haque, in Islam, 2017)".

Contemporary music touches many other industries and platforms as an art form, creating a complex ecosystem. The diverse types of services provided by various genres and categories of artists and several players in the song creation and presentation value chain add to the complexity. Stakeholder mapping in Bangladesh can be done with music professionals at the center of the ecosystem, founders and consumers in parallel, and enablers and policy support providers on the outskirts. These stakeholders create multilateral challenges, shaping the ecosystem for better or worse. Female contemporary artists face social and cultural barriers, an opaque financing system erodes motivation, and the long-running feud between classical and modern artists continues.

Bangladeshi music is distinctive because it is distinct in regionality, lyrics, and integration with global origins. Bangladeshi cultural leaders, music composers, and directors have long been aware of the world music scene. They listen to various songs worldwide, including African bongo music, Irish songs, bluegrass, American folk, and British rock. This global music combines Bengali folk music to create a unique musical fusion and rich diversity. The other strong pillar of Bengali music is lyrics. Bengali poets' songs are timeless. Lalon, Hasan, Boul, Sharriat, Marafat, Mystical, Spiritual, and other Bengali folk songs touch on profound philosophical aspects of life. Some of these songs are over a century old and still relevant. The songs' Bengali lyrics aimed to portray social issues, unrest, love-separation, sorrow, and happiness. The topics of the lyrics are rivers, sea, hills, and nature. These river songs are not always filled with adoration for rivers or nature. They also describe the anguish and sorrow caused by floods, erosion, and other natural disasters. Unfortunately, those who do not speak Bengali cannot realize these excellent lyrics. As a result, music appears to be a song's central aspect.

To summarize, we can sense global music with remarkable innovation and creativity in Bengali music. Some challenges in the preservation and development continue in music, as it needs to be better understood and tracked. Some other challenges are- the gap between classical and contemporary music, the digital divide, decreasing vibrant club activities, less

merchandising, insufficient local and national support structures, education policy in music, lack of confidence among teachers and students in music, and massive piracy. The globalization of protest songs, lifestyle-oriented music, the relationship between music and film, politics in music, piracy, and royalty in music are all critical issues that must be addressed.

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