

Factors Influencing Folk Music in Bangladesh: An Overview

Anwar Hossain Mridha

Transcription Service, Bangladesh Betar 31, Sayed Mahub Morshed Sarani, Agargaon, Sher-E-Bangla Nagar, Dhaka, Bangladesh
Email: anwarhmridha@gmail.com

How to cite this paper: Mridha, A. H. (2023). Factors Influencing Folk Music in Bangladesh: An Overview. *Open Journal of Social Sciences*, 11, 342-365.
<https://doi.org/10.4236/jss.2023.1111024>

Received: August 1, 2023

Accepted: November 25, 2023

Published: November 28, 2023

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Abstract

Folk music is the earliest form of Bengali music. The content of Bengali music is vast and based mainly on lifestyle. Its evolution over space and time is ubiquitous and has always remained original and durable. Like keeping the fire alive in the presence of nature, folk music has been passed down from generation to generation. The impact of Western music has enlivened its soul in many ways. This study demonstrates the factors influencing folk music in Bangladesh. These are the expansion of mass media, technological development, urbanisation, the role of the national organisation, the encouragement of Western music, and many of the theories prevailing in the context of folk music. The article discusses how modernisation, globalisation and other factors have influenced Bengali folk music. It also provides a thorough and insightful examination of these factors.

Keywords

Spiritualism, Jivatma, Paramatma, Self-Realisation, Bhatiali, Jhumur, Baul, Lifestyle, Globalisation, Fusion

1. Introduction

Bangladesh is known as a land of music. The folk music of Bangladesh, in particular, is deeply connected with the country's soul and resonates throughout the town. Bangladeshi folk songs are vital in celebrating time-fete carnivals like Chaitra Sankranti, PahelaBaishakh, Baishaki fair, Nabnana, PaushParban, and Halkhata, PahelaFulgun. In their spare time, the hardworking people of Bangladesh express their joy-pain, happiness-sadness, laughter-crying, and overall feeling of their life struggle through the harmony of dance and melody of Bengali folk music.

Plato remarks on music “that education in music is most sovereign because more than anything else rhythm and harmony find their way to the inmost soul and take the strongest hold upon it, bringing with them and imparting grace... while the other arts imitate the external manifestations of the universal Will, music represents the Will itself” (Shorey, 1969). On this point, Aristotle agrees with Plato: “It is plain that music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it” (Albert, 1999: pp. 169-170). Famous musicologist Chaitanya Kunte has defined *folk music* as “The music of people, by people and for people is folk music” (Kunte, 2012). Folk Music evolves progressively and passes through different men’s and generations’ minds. The music of Bangladesh mainly developed around folk music. Today’s music has improved so much, and we have learned to think about new tunes all the time. The primary source of all this is folk music. One day, people found the melody in the sound of birds and rivers. His language of joy, pain, and love took form in nature’s beautiful ears, the gentleness of the breeze, and the birds chirping. The song came out of the chest and did not stop from one voice to another. This song has been passed down from generation to generation for ages. This song, cherished in the bosom of nature, has become accustomed to the simple rhythm of the heart. Bhattacharya, Ashutosh (1967) says, “That which is composed to be sung by adopting a single expression and spread orally by the folk society is called folk music”.

In the context of developing a self-reliant Folk society by primitive communal people in Bangladesh, the ethnic diversity of the tribal or clan culture is indicated by region. From that perspective, the origin of the folk music of our historical period began. The folk songs of our historical period originate from the beginning of a self-reliant rural society. Determining its exact date is a difficult task, but possible. Environment and surroundings are particularly active in the emergence of folk music.

Folk music is unique and dateless. It is the tune of soil and people. Folk song is the story of horselaugh, gashes, happiness and anguish, separation, and pain of pastoral life. The three essential rudiments of folk music are rural life, nature, and the minds of rural people. Abdul Wahab imparts the unique features of folk music as, “1) There is no statutory system for exercising folk music. Disposition chops are the characteristics of a songster. Only hearing music is currently in people’s mouths. 2) They are composed orally. Any special feeling or provocation aroused in the robotic poetry of pastoral muses has been done. So, this song has no artificiality; there’s no complex imagination. 3) This music is closely related to the life of the pastoral society. 4) This music is varied in terms of content for different social life. 5) This music is elementary and rich in subject matter, mood, taste, and air. And 6) some are confined within indigenous boundaries. That’s why these are called indigenous songs”.

For a long time, this folk music, written or verbal by the people, was propagated and circulated among the people through oral acceptance and rejection.

Folk music is not a single creation but a collaborative one. Folk music evolves gradually through different people and generations' minds. Traditionally, it should be seen instead as an emphasis within a wide range of musical activities. Existing definitions of "folk music" are too narrowly based on content and form. The suggestion is that the concept of traditionalists in music proves more fruitful when applied to actual societies than folk music (Elbourne, 1975).

Mainly, the structural changes in folk music happened due to the evolution of language. Individual musical tunes were raised, and people living in separate communities made folk songs. It has been evaluated with people's taste and transmitted orally. So, it can be complicated to find out the original composer of every folk song (Hossain, 2020: pp. 41-46). Our society changes due to global and national factors; hence, folk music changes. As we know, music influences the innermost part of our soul and vice versa. So, these types of change cannot be seen but can be observed. It is essential to know how folk music is going to be changed.

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. Here are the fundamental purposes and aspects you may consider. One of the primary purposes is to document and preserve the diverse forms of folk music in Bangladesh, ensuring that they are not lost to future generations. Understand its role in various life events, such as weddings, festivals, and agricultural activities. The musical elements of Bangladeshi folk music include instrumentation, melodies, rhythms, and lyrical themes. Conducting a few fieldworks, collecting oral histories, and consulting experts in folk music would be valuable approaches to gathering data and insights for such a study.

2. Literature Review

Folk music, modern music, popular music, bands, jazz, and rock n roll have evolved in Bangladesh. Some factors have impacted these changes. Folk music is a genuine, heartfelt song style not influenced by the sophisticated musical style, raga music, or popular music that characterises the modern psyche. Sharpe (1920) says, "...the most typical qualities of the folk song have been laboriously acquired during its journey down the ages, in the course of which its angles and irregularities have been rounded and smoothed away just as the pebble on the seashore has been rounded by the action of the waves; that the suggestions, unconsciously made by individual singers, have at every stage of the evolution of the folk-song been weighed and tested by the community, and accepted or rejected by their verdict; and the life history of the folk-song has been one of continuous growth and development, always tending to approximate the form which should be at once congenial to the taste of the community, and expressive of its feelings, aspirations, and ideals" (Sharpe, 1920: p. viii).

Western music researcher and anthropologist Meriam (1964) says, "The song test is the key to how the folk community feels about its most intense concerns..."

We are drawing closer to the point of view that song text reflects the culture of which they are a part” (Meriam, 1964).

Undoubtedly, the source of folk music is a village and rural background. Many urban songwriters also compose these songs (folk music) to a pastoral tune. Scholars argue to keep them in the category of folk music. Later, the scope and field of folk music increased, and we can identify all the musical traditions of the so-called “folk” society. As a result, we can also include country songs in folk music. In 1954, the International Folk Music Council formulated the definition of folk music. Folk music is the product of a musical tradition that has evolved through oral transmission. The factors that shape the ceremony are: 1) continuity, which links the present with the past; 2) Variation, which springs from the creative impulse of the individual or the group; and 3) selection by the community, which determines the form or its origin in which the music survives (Levy & Murphy, 1991: p. 43).

Chandidas, a mediaeval Bengali poet in the 15th century, said, “Above all, man is true; there is nothing above him”. The quote, “Above all, man is true; there is nothing above him,” reflects Chandidas’s belief in human beings’ fundamental goodness and integrity. He saw humanity as the pinnacle of creation, with the capacity for love, compassion, affirmation of human dignity and worth, and self-awareness that set it apart from all other life forms. In the twentieth century, Nazrul said nothing more incredible than humans, nothing nobler. Chandidas spoke about people of heart, but Nazrul spoke about human flesh and blood (Murshid, 2015). Cultural humanism, consciousness, and secularism become deeply rooted in uninitiated, dilapidated, distressed rural life. The lyric, “*Pray to God apart from man, who gave this advice,*” was written by Jalal Khan, the folk poet of Kendua in Bangladesh. Describing the historical context and new horizons of modernity, Shamsuzzaman Khan says, “From Chandidas to Jalal Khan, the unity of the soul is prevailing. And the soul is reflected in the influence of Vaishnavism of Goura (Soham) and Muslim Sufism (Anal Haq); the oneness of the soul and the supreme spirit is in this sense” (Khan, 2006).

Shamsuzzaman Khan adds, “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. Bangladesh in 1784 AD. Through the establishment of the Asiatic Society and the disciplined practice of epistemology, the practice of folklore also began to be organised. Organised efforts among indigenous fans began early in the present century. Not only science and technology but also nationalism can claim the parentage of folklore” (Khan, 2006).

“In ancient times, the song was usually linked to prayer, and this can still be seen somewhat today in the singing of folk songs in which Shyama often praises certain gods and their creation. Over time new influences were introduced and musical styles changed” (Music of Bangladesh).

Modern music is a prominent contribution to the contemporary era. Until the last days of the previous century, sitting songs Nidhu Babu's Toppa, Kirtan, and Sangeet dominated the world of Bengali music. They composed their lyrics when Panchakavi (five great lyricists and poets) appeared. Around 1930, Nidhubabu made Bengali songs proper for men, women, and people. Various states of the human heart-feeling and thoughts are the subject of his songs. The modern era of Bengali music begins with the establishment of people.

There is a trend of dividing Bengali songs into modern and folk songs. Nazrul Sangeet and Rabindra Sangeet belong to the contemporary music groups, and Lalon, Hasan Majibhandari, Bhayoia, Bhatiali, and Baul are in the folk music group. There is popular music or band music in Bangladesh, but even some popular music, like Rock and roll and jazz in the West, is elsewhere.

In the Western world, popular music is defined in some ways. Describing the purposes of folk music, [Anderson \(1981\)](#) mentions, "In recent years... those interested in the subject have begun to sense the combination of a coherent, delimited field of study, to which, whatever their differences, rhythm, and blues, music-hall song, bossa nova, Tin Pan Alley, ballad, punk rock, high life and more are all felt to belong. The continued development of the field... is hampered by the absence of a regular publication to give it a focus, to provide a forum for the exchange of views, to encourage research and writing and to keep interested people informed" ([Anderson, 1981: p. 1](#)).

[Baily \(1981\)](#) describes popular music as 1. "From one point of view, popular music exists in any stratified society. It is seen as the music of mass people... as against that of an elite." He adds, 2. "...Popular music is prevailing in typical societies with a relatively highly developed division of labour and a clear distinction between producers and consumers, in which cultural products are created largely by professionals, sold in a mass market and reproduced through mass media" ([Baily, 1981: p. 1](#)).

In the Oxford Companion to Music, [Gloag \(2001\)](#) illustrates popular music as "Although the division between 'classical' or 'serious' music and popular music remains identifiable, critical appreciation of both worlds has increasingly overlapped. There were no studies of popular music, beyond limited folk-music research, until the last decades of the 19th century and few even in the early 20th. The earliest 'popular' composers to receive serious attention, music showed craftsmanship and substance. ...The post-war period saw an explosion of popular music as part of an expansion of a consumer-oriented economy" ([Gloag, 2001: p. 983](#)). He adds, "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. The indications of mass appeal and the status of the individual performer in the 1940s increased radically in the 50s" ([Gloag, 2001: p. 983](#)). [Lamb \(2018\)](#) says, "The music since industrialisation in the 1800s that is most in line with the tastes and interests of the urban middle class" ([Lamb, 2018](#)).

The Oxford Encyclopedia of American Social History states, “Popular music is usually defined as music that is especially promoted by commercial means and consumed by a mass audience. Classical and folk music occasionally attract mass audiences, but genres that are more commercial in origin largely make up what is considered popular music” (Popular Music, 2013). 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 famous pioneering work—describing the early popular music in the Oxford Companion to Black British History, Jeffrey Green and Rainer Lotz state, “Before the First World War British music hall circuits had a strong weekly demand for new acts, catered for by specialist booking agencies and by theatre chains, notably Moss, Stoll, and Barrasford. There were overall performances by black groups copying the Fisk Jubilee Singers, which had presented spirituals across Britain from the 1870s. And there were the concert and recital room creations of the London-born composer Samuel Coleridge-Taylor, whose *Hiawatha* and instrumental works were popular into the 1950s” (Green & Lotz, 2015).

In *The Oxford Encyclopaedia of Asian Literature and Culture*, Summer Kim Lee states popular music, “The field insists that although popular music, as a commodity, often functions to shore up a nation’s historical sense of itself with totalising discourses of difference and belonging, at the same time it would be a discredit to listeners to assume such effects are always so tidily executed, conveyed, and maintained. Popular music constructs as well as reflects historical conditions and social realities” (Lee, 2020).

Gilliland (1969) refers to Pete Seeger mentioning “professional music which draws upon both folk music and fine arts music” (Gilliland, 1969). Hatch and Millward (1987) indicate that many events in the history of recording in the 1920s can be seen as the birth of the modern pop music industry. They add, “In the mid-950s, in the USA and UK, pop music originated as a genre of popular music” (Hatch & Millward, 1987). Pop music has become a genre of popular music. Simpson and Weiner (1989) say, “The term ‘pop music’ was first used in 1926, in the sense of a piece of music having popular appeal” (Simpson & Weiner 1989: p. 49).

The phrases popular and pop music are frequently used interchangeably, even though the former describes all famous tunes and consists of many disparate styles. As a genre, pop music exists and develops separately—instant singles-based music aimed at teenagers. Pop became associated with music that was more commercial, ephemeral, and accessible. The Oxford Dictionary of Music states, “while pop’s earlier meaning meant concerts appealing to a wide audience since the late 1950s, however, pop has had the special meaning of non-classical music, usually in the form of songs” (Pop, 2010).

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) doesn’t 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). 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).

Usually, pop music does not contain resistance, opposition, or political themes but focuses on love and relationships. The primary 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. It is mostly about how much revenue pop music makes for record companies. Music scholar Warner (2003) says, “Pop music typically has an emphasis on 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). The primary medium of pop music is the song, often between two and a half and three and a half minutes long, generally marked by a consistent and noticeable rhythmic element: a mainstream style and a simple traditional structure.

Pure Rock and roll do not exist, but a particular form is in Bangla music. However, this genre of Rock and roll is prevalent in the Western world; during the 1950s and 1960s, pop music encompassed Rock and roll and the youth-oriented styles it influenced. Rock and pop music continued to be bumpily synonymous till the late 1960s. In Grove Music Online, Middleton et al. (2010) state that “...in the early 1960s, pop music competed terminologically with beat music in England, while in the US, its coverage overlapped with rock and roll”. Sullivan (2013: pp. 101-103) says, “From about 1967, the term “Pop Music” was increasingly used in opposition to rock music, a division that gave generic significance to both terms”. Pop music remains mainstream, and rock music is album-based music for adults. Pop music offers freedom to the artist to supply a free song.

The Industrial Revolution, the French Revolution, the Russian Revolution, and the influence of Western music during British rule brought incredible changes in our music and art literature in Bangladesh. Media played a vital role in it. The combined efforts of poetry and music created new genres. Rabindranath gave the name Modern Class Song. Karunamay Goswami rightly says that this modern class of songs is a beautiful result of the multi-faceted consciousness of Bengalis in the 19th century. New perspectives on life and the world, tasteful language, and the origin of modern melodies, rhythms, and rhythms. A song that is not classical, not kirtan, Baul, or Bhatiali, and the creation of good musicians, composers, and lyricists like Rabindranath is modern (Goswami, 2005).

In Bangladesh, scholars (Siddique, 1963; Khan, 1999; Wahab, 2007, 2008;

Ahmed, 2011) state that the contemporary features of modern music are: 1) Modern songs are also known as lyric-based songs. Songs by many modern lyricists and composers, including Rabindranath, Dwijendra, Rajinikanth, Atul Prasad, and Nazrul are known as poetic music (Kavya Sangeet). 2) The range of poetry in modern songs is short or specific. Its tune reveals contemporary rhythmic and expressive lyrics. The combination of vocal and melodic expression is a unique feature of modern music. 3) Modern songwriting is a beautiful combination of art and music. Unlike Hindustani songs, Bengali songs do not have a melody but poetry. The tune makes it funky and juicy. In Bengal's musical environment, modern music emerged and developed through new thoughts and ideas and examination of these characteristics. 4) Wars and revolutions have occurred worldwide at different times, and there have been various changes in the global society, reflected in contemporary art and culture. Since music is a part of art culture, it accurately reflects society and individual happiness-sorrow, laughter-cry, joy-pain, and hope. Therefore, modern songs are composed in a new way with the new experiences, emotions, and feelings of the changed lifestyle. v) Mixing local, foreign, and regional tunes, creating new melodies, presenting topics through moderate sentence structure, and using local and foreign musical instruments are the main features of this song.

Mukherjee (2017) says in this sub-continental context, "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".

3. Materials & Method

This descriptive-qualitative research includes a historical study of folk music, data collection, analysis, and listening to ancient and modern folk music. To explain this matter, concepts of popular music, pop music, rock music, and modern music are discussed in the literature review here. Several books and articles have been published in Bangladesh, mainly focused on art, music, folk culture, archaeological matters, etc. The transformational aspects of lifestyle, its reason, and its influence on folk music in Bangladesh have yet to be discussed. However, the factors influencing folk music in Bangladesh have been discussed here. One hundred renowned artists were interviewed on this subject, including lyricists, composers, instrumentalists, and vocalists. The present essay discusses the factors influencing folk music to pop music. The research is based primarily on interviews with famous artists, lyricists, and composers, and secondary data collection is based on different documents. Books, journal articles, records of government and non-government organisations, and media reports are the primary data sources. On the other hand, in-depth observation is another basis of prime

data.

This study reviewed relevant literature, articles, e-journals, websites, research reports, and other documents to accomplish the research topic.

4. Factors That Influence Folk Music

In Bangladesh, folk music has a rich cultural heritage and has been influenced by various factors throughout its history. Some significant influences on Bangladeshi folk music include: 1) Bangladesh is a diverse country with many ethnic groups, each with its own culture and music. The regional diversity has greatly influenced folk music in Bangladesh, resulting in a rich and varied tradition. 2) People's socioeconomic conditions significantly impact folk music. Folk music is frequently associated with rural communities, and the music they create reflects their way of life, struggles, and aspirations. 3) Religious and spiritual beliefs have played an essential role in shaping the country's culture and music. Religious and spiritual beliefs influence folk music's themes, lyrics, and melodies. 4) Historical and political events have also impacted Bangladeshi folk music. For example, the struggle for independence from Pakistan in 1971 resulted in the composition of patriotic songs, which became an essential part of the country's folk music tradition. 5) Due to Globalisation and modernisation, traditional folk music in Bangladesh faces challenges due to increasing globalisation and modernisation. However, various initiatives and programs are being launched to preserve and promote the country's folk music tradition—a description of some essential factors that impact folk music is given below.

4.1. Mass Media

The most convenient way to hear the music that composers create is live, either as one of the musicians or in their presence. Radio and television can also broadcast live music. While some musical genres emphasise generating a sound for a live performance, others concentrate on creating a recording that combines sounds never played “live”. Recording, even of essentially live styles, often uses the ability to edit and splice to produce recordings that are considered “better” than the actual performance.

In many cultures, there is less distinction between performing and listening to music, as virtually everyone is involved in some musical activity, often communal. In industrialised countries, listening to music in a recorded form, such as audio recording or watching a music video recording, became more common than experiencing live performances roughly in the middle of the 20th century. Sometimes, live presentations incorporate reproduced sounds; for example, a broadcaster uses album records for worry. Audiences can also become performers by using Karaoke, invented by the Japanese, which uses music videos and tracks without a voice so that the performer can add his voice to the piece.

Like many countries, music performance was alive in Bangladesh in the early days. There was no system of musical recording then. At that time, songs were

organised and performed at fairs or religious events like pujas. The song spread by word of mouth from this event, i.e., oral transmission prevailed. Books, newspapers, magazines, and these print media started to widen the field of music. In the last century, the spread of digital media such as radio, television, and cinema has led to a massive expansion of music. Internet technology has skyrocketed the practice, promotion, and spread of music.

Kong, Wenting (2019) says, "...mass media as a carrier enters people's field of vision and has an important impact on music communication. With the continuous development of the media industry, the relationship between mass media and music art has become extremely complex. It impacts music art's production, dissemination, and popularity" (Kong, 2019: p. 1). She describes how music entered the market, "With the continuous development of media technology, its communication has gradually entered a new stage. Music has been continuously materialised and valued as a special spiritual wealth of human beings, and then entered the market as a special commodity model" (Kong, 2019). Mass media have three fundamental roles: enhancing decision-making cognition (two-way), collecting and disseminating information, and enhancing public participation in decision-making. Broadcasters do this with entertainment, which is mainly music. In Bangladesh, radio music is around 60% - 90% of its total content. In Bangladesh, television and radio promote music diversity in terms of its format, artiste, lyrics, compositions, instruments, etc. Public Service Broadcasters, Bangladesh Television, and Radio enlist lyricists, vocal artists, composers, tuners, and musicians throughout the country, even in remote areas. All these music artists and crew are given programs regularly. Film and other mass media also play a vital role in promoting playback singers, and music has entered the commercial arena. Bangladesh Radio and Television also promote traditional, folk, modern, and band music, which severely impacts the broadcaster's popularity and vice versa. These broadcasters have an enormous effect on the creation, development, and broadcasting of different music formats in Bangladesh.

4.2. Technological Development

Technological innovation and development significantly impact our everyday lives. Information and technology have expanded in the 21st century. All these have a massive impact on music. In this context, Zheng Jia (2019) says, "Multi-media technology has also been widely used in music teaching, which has changed the traditional music teaching methods. The specific media influenced every stage of the development of music culture in this era. Every new media technology will cause a change in music culture" (Jia, 2019). Bangladesh Radio and Television are the most influential organizations practising and broadcasting folk music. The organisations also practice and broadcast other genres of music like modern, country, band, etc. Our lives are filled with them and influenced by the mass media, allowing us to know what is happening on Earth in the first place (Edmond, 2014: pp 305-320). The specific media of the era influence

every stage of music culture development, and each emerging media technology will cause changes in music culture (Cotten et al. 2014: pp. 99-106). The application of multimedia technology in music teaching is a promising and exciting development field (Lee, 2014: pp. 496-501).

Every new media technology will cause a change in music culture. Popular music remains mainstream, and radio programs have little room for music communication. Using multimedia technology to engage in music teaching is essential to modern music education. Implementing multimedia technology in music teaching is a promising and exciting development field.

Above all, due to technological changes, the preservation and spreading of music vary. In the beginning, Gramophone records were used to preserve music. Tap and spool were used in the 60s to 80s. After that, it was computers who did these jobs. Moreover, finally, the Internet, supported by computers and its accessories, does miracles to preserve, spread, and transmit music. With every technological change, we lose much music forever.

4.3. Urbanisation

Almost every city or suburb of Bangladesh has become a centre of music practice. Here, the role of music in civic life is unique. Concerts of various kinds and music are a daily thing in the city. Just as the Maizbhandari song is widely practised in Chittagong city, other music is also widely practised. Just as music plays in the expansion of tourist centres, music is played in government campaigns and for economic growth. Bangladesh Betar's outdoor programs and the government's mass communications show extensive use of music in government policies, civic services, or public welfare activities. They are mainly informal and used to exchange information and entertain the general public. Private organisations also organise music festivals or competitions in the city. Besides, through music, the bond of culture increases. Music is linked to historical culture, and the performance of both music and culture improves civic practice.

Prokopovych, Markian (2013) explains, "It is somewhat surprising that music has only recently become a serious subject for urban historians. Musicologists and music historians, urban geographers, planners and all others who deal with diverse aspects of local development, cultural industry, and the built environment have fared much better in tackling the fundamental social implications of music in a particular locality" (Prokopovych, 2013). Prokopovych adds, "While music has traditionally been part of the urban spectacle, several significant changes took place in the ways it was practised that reflected on the more fabulous a transformation that modernity brought to the urban context during the nineteenth century (Prokopovych, 2013)".

Music is traditionally much more central to modernity than what we know today in the city. Now, there is no such secluded village. As rural life has changed with the change of times, so have the folk songs adapted. The momentum or scope of the area where music is practised or studied is more significant

than its scope in our contemporary refinement, urbanisation, public space, and contemporary world. The bond that music makes between people is extraordinary and most effective. In addition, the study of music is from the dawn of civilisation, leading to effective mass communication. Modernity, urbanisation, and social contact are recent, which makes music in urban life effective communication.

4.4. International Organisations

Folk music and international organisations may be ways in which they intersect.

Firstly, UNESCO's Representative list of amazing Baul songs in Bangladesh, predominantly composed with Fakir Lalon Shai's valuable resource, combines Vaishnavism and Sufism in the Intangible Cultural Heritage of Humanity in 2008. Besides media organisations and Universities in different countries, several International Organizations act to spread the music. These are the International Music Council, International Society for Music Education (ISME), International Music Council, The Executive Council of the UN Chamber Music Society of the United Nations Staff Recreation Council, and the UN Chamber Music Society.

Secondly, the International Council for Traditional Music is a scholarly enterprise that aims to similarly study, practice, document, preserve and disseminate all countries' traditional songs and dance. To that end, the Council organises World Conferences, Symposia, Colloquia, and Fora. It publishes the Yearbook for Traditional Music and the online Bulletin of the International Folk Music Council, International Council for Traditional Music (ICTM).

Folk music can be employed in cultural diplomacy, which uses intercultural dialogue to strengthen international ties. The International Federation of Musicians and the International Music Council support cross-cultural communication through traditional and folk music. These groups seek to promote intercultural appreciation and understanding by encouraging the exchange of traditional music.

Finally, the relationship between international organisations and folk music is immediately apparent; these groups are crucial to preserving, promoting, and exchanging traditional music as a component of our shared cultural legacy. Abstract:

4.5. Modern Music and Western Musical Influence

Modern Music (Adhunik Gaan) maintained its quality among music lovers following independence. Newer generations, however, began to request much-spirited music over time. Starting within the late Eighties, music with political overtones regained quality, much like Nazrul Songs' "Growth" did throughout the revolt against the country's Monarch and, therefore, the War of Independence of Bangladesh. Some noted singers in Bangladesh are Runa Laila, Ghazal, a playback singer; Sabina Yasmin, a playback singer for four decades;

Abdul Jabbar, a playback singer for movies in the '60s and '70s; Sayed Abdul Hadi, a playback singer for five decades; St. Andrew Kishore, a playback singer for the film; Abeda Sultana, contemporary; Fatema-tuz-Zohora, revered singer for three decades.

In Bangladesh, Zinga Goshty, one of the earliest bands (the 70s) in the capital of Bangladesh (which originated from Chittagong); Kaderi Kibria; Rebekah Sultana: contemporary; Tapan Chowdhury went solo when starting their career in Souls (Khan, 2022). Within the name of Band music, the popular music genre at the start began with the influence of Western music among young generations. A variety of popular music genre teams and singers emerged. The pop-era bands LRB, Feedback, Miles, Souls, Renaissance, Azam Khan, Baby Naznin, Happy Akhand, Lucky Akhand, and alternative singers were early contributors to the popular music genre. It is vital to notice the sophisticated past of popular music genres. An oversized variety of performers from the Bangladeshi folk class is referred to as the new wave because the modern music (Adhunikgaan) genre has sometimes splattered into pop. In reality, vocalists who sing solely in pop designs need help to acknowledge the genre's essence. Eastern and Western fusion often occurs when the stage and audience demand dominance.

Azam Khan, Miles, and LRB supported Bangla rock and have self-modifications due to the changed lifestyle. Though a lot of pop/rock than metal/rock, Hassan (affiliated with Ark) and James (related with Feelings and later Nogor Baul) contributed considerably. Clique Rock, however, failed to begin till teams like Aurthohin and Warfaze emerged. From the genre's pioneers in Bangladesh, smart rock and metal bands have returned extendedly. Due to the newest technology and instrumentality, several new rock performers have done wonders to divert attention from foreign bands. Artcell, Poizon Inexperienced, Black, Cryptic Fate, Innocence, Jaatishshor (KuddusBoyati), Vikings, et al. are a number of the foremost well-known new bands.

Fakir Alamgir, Feroz Shahi, Momtaz, Kanganini Sufiya, and Kuddus Boyati created concepts for revitalising ancient Bangladeshi music. Their monumental quality is incontestable that Bangladeshis still significantly cherished their music despite Western influence. Whereas Bangla rock "n" roll was reaching the top of its quality, a variety of musicians and music lovers thought ancient music was due to be revived. Various recent bands and performers began to manufacture the original Bangladeshi popular music genre influenced by an old integrative structure, galvanised by the sooner work done by those named on top of it. It is also vital to notice the position of Bangladeshi sound engineer Habib, a non-resident, who has been actively redrafting Hason Raja's songs (folk music) into dance and party music. Fakir Alamgir won a prestigious place from the authorities of Bangla gono-sangeet and folks tune-based in style items.

Bangladesh had additionally made many singers act like *Panax quinquefolius* concerning revolution. Further, several of their contemporaries included Hemango Biswas and Pratul Banerjee. Within the Fifties, great folk singer Abdul

Latif swelled the repertoire of “gono-sangeet.” He is considered another pioneer within the nation throughout a similar decade of those “people’s songs.” When Altaf Mahmud and Abdul Latif had stalwarts at his facet for the following 20 years, notably Sheikh Lutfur Rahman, Ajit Roy, Shukhendu Chakraborty, Rathindranath Roy, many poets, varied “gono-sangeet” ensembles. Organisations like Chhayanaut, Udichi, Kranti, Udichi Shilpi Goshthi and DU’s Sanskriti Sangsad supported each seasoned and energetic singer by archiving them and providing them with infrastructure help. The younger “gono-sangeet” enthusiasts found them quite an in style. The revolutionists inspired them. Many are a result of Western music’s impact. Western influences played a part in our culture and music due to British rule in this country. Alfred Frankenstein (1959) says, “Eastern and Western musical characteristics could be integrated in a manner that showed due respect to both cultures”.

4.6. Theories

4.6.1. Know Thyself

If self-identity is known, life pursuits will succeed. Before knowing all laws and regulations, we should know ourselves. That is why the urge to gain self-identity is the keyword of all religions. In the hadith, he who knows himself knows Allah. Usually, we ask ourselves, who am I, how did I come into the world, where should I go again, my Creator, what is this world, what is the soul’s relationship with this world, etc.? The object of the thought of Bauls are “The word self, the primary form of the soul”; “I am this natural body of mine”; “the distribution of the soul, the origin from the mother’s womb through this vehicle”, and some other ideology. Their songs are based on these theories to know self-identity. The soul is a delicate light that emanates from the body as it develops in the womb. Initially, it remains hidden and imperceptible, but it becomes visible. One such Baul song, sung by Hasan Raja, has been described as, “It originates from eyes, Heaven, and earth; the body was scarred, hard and soft.”

4.6.2. Body or Pot of the Universe Theory

Many folk poets believe that the soul’s external and internal sensory features are the realm of the human body, the vehicle armoury. In the infinite majesty of the Creator, his philosophical knowledge is gained within the works and craft of creation. The primary source of this knowledge is the human body. The Bauls consider this particular symbol: “What is in the universe... It is in this vessel (human body)”. The house of Allah, Kaaba Sharif, and Madina are in the human body in another meaning. Inwardly lies the Creator. There is physical perseverance for attaining the Creator within the body, ritual meetings, spiritual practices, respiratory endurance, yoga practice, male and female sexual intercourse, and many more behaviours. Describing the Baul philosophy, Bangladeshi author Anwarul Karim says that Man is the best product of nature, the finished hard work of the Creator. Every action in nature has been found in place in the human body.

4.6.3. Spiritualism

Spiritualism is the Bengali thinker and devotee's desire to get closer to the Creator. Humanity gradually forms the unattainable in the love of worldly men and women. Spiritual love exists when the soul and the supreme spirit collaborate. Existence and perfection are indistinguishable. Spiritual love is the desire to unite the soul and the supreme spirit (Jivatma and Paramatma).

In folk music, the devotee (Ashekan) or the spiritual person yearns and laments for his proximity to the Creator in the same knowledge. They feel the existence of the Lord in their own body, and the Lord is searching for people. In the ages, spiritual poets and even ordinary thinkers assumed the visible world in their minds. In the eternal cycle of human life, the inexhaustible provision of life and death is the unique beauty of the creation of the world's Creator. Various questions about creation's relationship with the Creator, especially humanity, the immortality of the soul, the afterlife, etc., have been raised. As a result of this stirring in the mental world, the spiritual consciousness of the human mind is born.

4.6.4. Philosophy of Love (Prem Tattva)

At this stage, an excellent bond of love is created between creation and the Creator. We keenly felt the necessity of creating meaning as His lover. At the adoration stage of spiritual love, the devotee owns wealth. Parents, children, and relatives can sacrifice everything for love. The devotee forgets his existence and gets lost in Allah. In Sufism, one can be pure in love only if one can meditate on this phanafillah (merged into Allah). An actual or pure lover whom his eyes can recognise.

4.6.5. Love and Lust

Only human society can consider feelings good or bad in the animal world. The love instinct comes from the instinct of sexual desire. According to the Baul philosophy, the source of the original juice is lust. In some Baul languages, to avoid lust altogether to achieve pure love. Again, women are essential in Tantric yoga practice and love practice. Integrated with this recognition of desire is the female context. Baul believes women are the source of all power of devotion.

4.6.6. Love and Oneness

The oneness theorem refers to the non-dual relationship between the soul (Jivatma) and the supreme spirit (Paramatma). The mysterious folk poet Baul, a priest, and a saint look for the source of their meeting. They looked for the kinship of their soul and talked about the philosophy of oneness (Advaita Tattva).

4.6.7. Theory of Religious Teacher and Spiritual Love

Some folk poets, lyricists, and spiritual seekers depend on Pir-Murshid. Guru, Pir, or Murshid is the one who teaches the method of attaining the path of achievement. To the devotee, the Guru teaches to acquire the human mind. The Guru is the channel to reach the supreme personality, the Creator. Guru is edu-

cated in the soul (Jivatma) and the supreme spirit (Paramatma). Everything is impossible without love for Him.

4.6.8. Know Human and Love

Some Sufi lyricists believe studying the human mind is spiritual. Concentrating on the study of the human mind will be a perfect man.

4.6.9. Love Theorem

The treasure of love is the original love of world creation. This love is the gravity of reality. The world and Allah can be embraced by pursuing pure and non-lust love; the fundamental nature of the creature is love. Love music in this context is “Love only love makes the world beautiful brings the beloved. Hallaj, however, knows that the essence of the creator is love, that is the essence of love to suffering without asking for a reason”.

4.6.10. Priest (Guru) Theory

Here, the word guru means teacher. Who can satisfy the all-benefactor, the world-pervasive, whose abode and holy Creator? The person who demonstrates his position is the Guru. The Guru illuminates the dark cave of ignorance with the light of knowledge and love. He shows the path of attaining the top status through meditation (Sadhana). Murshid teaches and guides the devotee to self-realisation by demonstrating the process of sadhana on the course of perseverance.

4.6.11. Theory of External and Internal Complexion

External indications like basic form and shape are called forms. This form’s subtle characteristic or truth is called inner complexion (svarupa). The human body is its form. One’s nature is inside this body, which is the root of man. This form of self-thirst can be felt only in Baul’s songs. Self-realisation is a matter of feeling, a matter of meditation.

4.6.12. Mystical Music

Imprecise, cryptic, meaningful, and full of mysteries that are felt by the heart is called mysticism. Usually, it deals with human life, nature, and supernatural issues. Through this mystical music, they wanted to be connected with the supreme soul through meditation with love, zazen, and consciousness with the immaterial spirit. At its origin, Hossain (2019) says, “...It is to be identified with any religious queerness. It is the name of that organic process that involves the perfect consumption of the love of the Creator, the achievement here and now of the immortal heritage of men, ...it is the art of establishing his curious relationship with the Absolute” (Hossain, 2019: p. 7).

A lot emerges from the comparative discussion of Baul’s philosophy with the spiritual practice of Bengali folk music. We know about Mansoor Hallaj’s “Anal Haq” of Islamic Sufi practice (worship). “It is not possible to say exactly when the spread of Islam began in this country, but in ancient times Islam was spread in Madras by traders on the occasion of trade in the Malabar region. Professor

Thomas Walker Arnold explains this in his book 'Preaching of Islam'. The Sufis, more valuable than the Muslim kings, propagated Islam effectively and extensively" (Arnold, 1896).

The Shariah, Tariqat, Haqiqat, and Merifat are in the Islamic religion. The meaning of the word marefat is knowledge. Knowledge is the ultimate goal in the pursuit of knowledge. Rhys David's book "Indian Buddhism" describes that it is also the key to acquiring knowledge in Buddhism (David, 1903). Now, the question is, what is knowledge? Folk poet lyricists believe the Creator is the only reality in this visible and changing world. Someone who wants a Creator must be personally related to the material world. That is, he has to know the nature of the material world and the nature of himself, he has to gain knowledge of the Creator with the capital of that knowledge. In other words, with the living soul, the supreme spirit will be "Fanafillah." It is the way of all religions in all countries (Wahab, 2007: p. 284).

As indebted to the Persian literature of Iran, Muslim Bengali literature of the Middle Ages also drew inspiration from the Ghazal songs of Iran. The ghazal songs of Sufi saints like Hafiz, Rumi, Sadi, and many other poets once flooded Bangladesh. The melody and rhythm of Bengali mystic songs are unique, but there is no doubt that mystic songs are similar to Persian Ghazal in terms of emotion.

Not all the composers of mystic songs in Bangladesh were Sufis. Over the last thousand years, mysterious songs have been performed by different communities and levels of saints. They are crazy in love. Among them, the contributions of Sufi, Baul, and Vaishnava poets are particularly significant. Sufi saints consider Allah's relationship with the human soul a suitor and beloved (Ashek and Masuk).

On the other hand, Vaishnava saints usually use the metaphor of Radhakrishna to express the secret of union between soul and soul in their mystic songs. Baul poets include Muslims and Hindus. They are not in favour of adhering to any particular religious ties. They are crazy in love. For example, "***How does the bird come inside the cage, ...If I could catch him, I would handcuff him in my mind***". The mystic song is the life of the people of this country. Even today, the natural spiritual thirst of the human mind has not been completely banished from the hearts of the people of this country.

Baud, Pierre-Alain (2013) says, "Certainly, nowadays, the intention of performing or listening to Sufi or any devotional, spiritual, and mystical music may well be more complex and blended than in those days, depending on who we are, where we are, and where we want to go in our inner landscape" (Baud, 2013: p. 294).

In his essay titled "Mysterious Songs," Muhammad Barkatullah writes: "The perspective of poets who compose mystical songs is different from that of ordinary poets" It has a distinct philosophical basis. Mystic devotees believe that the Lord's seat is not in a higher place but in the heart of the human mind within this earthen body.

The greatness, transcendence, and grace of the poetic and musical melody of these songs belonging to Baul, Bhatiali, Jhumur, and folk music genres are unequivocal. Social context, class consciousness, ideological conflicts, philosophies, and sincere expression of heartfelt feelings in the lyrics of these songs can impress learned and educated listeners. Like Bhatiali songs “O my soul, boatman! Take your paddle, I could not go anymore”.

The second thing is that folk music is not only about the oppressed or people from the bottom of society; villages, cities, rich and poor all have folklore. Nevertheless, it is not a formal written and recorded biography. It is unwritten, unrecorded, and verbal content of everyday life that takes the form or is presented in language and mannerisms. The exclusion of this is that people can only be found in traditional and sophisticated arrangements, and their natural lifestyles need to be accurately identified.

5. Discussion and Conclusion

In recent years, folk music has changed within it. These are: i) Tune, ii) the wording in lyrics, iii) the pattern of lyrics, iv) theoretical aspects, v) the atmosphere of the song, vi) style of the singer, vii) performance, viii) geographical location, ix) listeners and singers' lifestyle, x) musical instruments and musical instrumentalists, xi) content and message of the song, xii) the song beat, and xiii) overall policy. In the beginning, this song was not sung or composed for any purpose other than giving pleasure. Due to this, we can see the composer's self-indulgence in the beginning songs. Gradually, the day changes. People's songs reach the city and even the court of the world. Folk culture also leaves the old wrapper and comes to the market in a new wrapper, like medicine. This song also changes based on the listener's taste, age, and acceptability. Naturally, we are not used to listening to the folk songs that our elders or parents grew up listening to; our next generation is no more. Due to this, fusion is needed in old folk songs. They are trying to bind two or three generations by making new compositions and fusions of the old songs. Cecil Sharps emphasised three conditions in folk songs: continuity, variation, and selection.

The content of folk music varies. Some researchers consider it the “Life-cycle concept,” “Socio-economic cycle,” and “Religious cycle” (Karim, 2020). Birth, marriage, and death are all examples of life-cycle concepts. People in Bangladesh are predominantly farmers, with others working as boatmen, fishermen, snake charmers, weavers, blacksmiths, potters, coachmen, teachers, saints, herders, wood-cutters, and so on. The tune entertains people. The religious sects in Bangladesh are Islam, Hinduism, Buddhism, Christianity, and many others. Islamic people's music includes Hamd, Naat, and Qawwali songs, Ghazal, Zikr, and Islamic Sufi songs. On the other hand, songs named Kirtan, Shyama sangeet, Vakti geet, Bhaisnavgeet, and Bhajan are well-known for the Hindu faith in Bangladesh. It is observed that the life tales of the Prophets, the conflict of Karbala, the battle of Amir Hamza, the clash of Hanifa, son of Hazrat Ali, Sonvan-Jaigun,

Data Hatim Tai, and the romantic poem Yusuf-Jolaykha, among the traditions, Ghazikalu-Champavati, the conventional poetry of Ismail Ghazi, Gerachand Pir, Mubarak Ghazi, Hz Shahjalal, Banbibibi, Barakhan Ghazi, Isha Khan, Shamsher Ghazi, and many religious stories. This literature no longer ignored female characters such as Deewana Medina, Velua Sundari, Mahua, Kajalrekha, Nooran-nehhar, and many others.

Lyrics and music were often composed by the same person in the ancient, mediaeval, and early modern eras. Reading one's lyrics was comfortable in that situation because it was monocentric. There was no chance of isolation in the work of Rabindranath, Dwijendralal Roy, Atul Prasad, Rajnikant, Nazrul, and others. Contemporaries of Nazrul-Rabindra or later those who wrote only a few songs did not compose or had lyrics but did not compose lyrics. The separation of lyrics and tone begins here. The break of lyrics writing, music composing, accompaniment, and organising music issues has gained prominence recently.

Modern Music (Adhunikgaan) is contemporary Bengali music. Since it is a miscellaneous category and can include anything that does not fit elsewhere, it is interesting that this group of songs has expanded more quickly. The recurring concept still holds. In Bangladesh, electronic media, musical studios, and different groups or bands produce many songs, mainly modern music. The thrust of these initiatives is primarily to create popular music.

Renowned artists, lyricists, and composers Herandranath Mridha, Debendranath Chatterjee and Shibu Roy say that we go through modernity daily and compose modern music without our acoustic musical instruments. We are losing our traditional and good acoustic instruments; hence, our players are (Mridha, 2022; Chatterjee, 2022; Roy, 2022). They view Bangladesh Betar and television with their regional stations through competitions on new lyrics, tuning, and music composition to achieve innovative things. On the other hand, new musicians can be provided so as not to lose them.

Like the West, the individual and style of Bangladesh music have started thriving on a combination of the mainstream and parallel genres. In instances, they generously draw on each other. With the goal marketplace of pop music growing to the tradition-positive outlying areas of the country, it is anticipated to define the land's musical identity extensively. Like the alternative forms of the arts, music is prepared to undergo many changes. If the country's music prefers to increase in separate ways, the style will not skip on for long. The Western impact might not allow the musical genres to thrive on their specific neighbourhood courses. Except for the songs of Tagore, Nazrul, or, for that matter, Lalou or Hason Raja or the peoples' pieces, traditional, present-day Bangla songs are feared to walk into chaotic instances. The songs, as quickly as avoided through the methods of the purists, may moreover come to the rescue. They have an ineffable high-nice essential to them. Because of the truth, neither Ayub Bachhu nor James or Lucky Akand et al. advocated a wholesale rock transformation of Bangla songs. They have continuously preferred a middle course. Here lies the

magic of 21st-century Bangla songs. Bangladesh has in no manner lacked the evolutionary competencies of music. “Global Culture,” due to the inevitable natural process of globalisation, is influenced by the revolution of technology, enormous electronic and online media, language, and intercontinental entrepreneurs. Moreover, cultural hybridisation significantly impacts our lifestyle in Bangladesh (Mridha, 2021).

As an accompaniment to the secular festivals of mediaeval Bengal, we find Mangal Gitika. As part of the fun in the wedding ceremony, the girls used to sing a mangal song. They were called Mangal Gayika (singer). Not only joy but good wishes were also associated with it. Such pieces are still sung in rural wedding ceremonies. However, now there are no more professional Mangal singers. Their place has been taken by Naiory (the father’s house of a married woman), who comprises relatives. Due to the impact of global culture, all these mangal singers or naiory are not seen today (Mridha, 2021).

Baul’s influence on Bengali folk life is of two types: musical and spiritual (emancipatory). The musical result of the Bauls created a great appeal even in the educated society of Bengal. On radio and television, Lalon Geeti (Lalon’s song) is performed in beautiful songs, and a clear structure has already been defined. Surprisingly, many Baul and Lalon artists also follow the tune of radio and television rather than their music genre. People are now accepting the tunes played on radio and television and learning to sing to those tunes. Due to this change, baul’s identification with the exact melody of Lalon Geeti is diluted.

“Because Bangladeshi folk music is rooted in folk practice, its topic is knowledge embedded in the human body (dehotatta). Nevertheless, this folk music is regionally named after the influence of that region’s geographical, natural and ecological mind organisation. As a result, Baul songs (Bhav songs) of the rural areas became Bhawaiya in the northern part, Murshidi in the eastern region, and Marfati and Bhatiali in the downstream region of Bangladesh. Incidentally, Bhawaiya and Bhatiali songs are considered by most music experts to be secular and life-oriented folk music.

Fusion becomes a burning issue. Bright Sheng (2011) says, “A true fusion must come from the deepest roots of both cultures. When these two seemingly opposites meet at their most original end, a true transformation occurs; the outcome is natural and enriches both” (Sheng, 2011). Describing the fusion of Western and Chinese music, Wen-Chung (2004) writes, “I strongly believe that artists of our time must develop an acute awareness of disciplinary and cultural boundaries and a commitment to crossing them” (Wen-Chung, 2004: p. 209). Din Mohammad (2014) views, “The fusion here lies in the song’s sound, whereas urban folk mainly works with the lyrics. The performers and the audience of techno-based folk-fusion and urban folk also display significant differences” (Mohammad, 2014: pp. 407-420). Many scholars and musicians object to the fusion of Bangladeshi folk songs, modern, Nazrul Sangeet or Rabindra Sangeet. Many, especially this generation of music experts or artists in the city, also enjoy

fusion. So, it is not effortless to say whether musical fusion is acceptable. It is better to leave the matter for the time being.

Describing the challenges of traditional folklore, Khan (2013) says, “We have to explore effective and practical ways in which unique cultural expressions of traditional folklore can be maintained and their wisdom transmitted to future generations” (Khan, 2013: p. 33). Bengali songs replicate each temper and occasion, unhappy or festive. These additionally paint the lives of one-of-a-kind areas that have been a phase of Bengal. Ours is of six seasons, and a track has additionally been composed depicting the particular traits of these seasons. The difference between Bengali song that ought to be referred to is that it has relevance to each event and matches recorded history. Bengali songs performed an essential function at some stage in our Liberation War. These rejuvenated the frequent guys and the Freedom Fighters at some stage in the days of despair and challenges.

People, cultures, and countries have come closer ever after the rise of the Internet. Mass media propagate vigorously to exchange cultural frames in different societies. The causing factors of globalisation affect our traditional culture. International Folk Festival, Dhaka Literature Festival, Jazz & Blues Festival, Sufi Fest, etc., have made the mingling of cultures more fluid and convenient in recent years. Presenting Baul’s song in Dhaka, the “Wind of Change” initiative is a unique example.

Mridha (2021) describes how global culture influences lifestyle in Bangladesh, and an excellent conceptual framework is given there. It has been observed that global culture has a considerable impact on folk music. As we see, lifestyle is changed due to the effect of the factors of global culture. Music is produced from the inner part of our mind. If the environmental conditions, food, drink, and leisure are being changed, the inner part of our mind produces different music. More than this, our way of life changes due to the developmental process. So, different cultural frames and forms are renovated in the community. Hence, other music is tuned with varying lyrics in the folk area.

In Bangladesh, a few challenges prevail in the preservation and development of 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, massive piracy, and other reasons. Furthermore, a lack of government and media support has hampered the growth and preservation of folk music in Bangladesh.

Bangladesh’s impacts on folk music are diverse and complex, reflecting the country’s rich cultural heritage and ongoing evolution.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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