

Nogor Baul: Fusion Music in Contemporary Bangladesh

A Thesis Presented
By

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Inspiring Excellence

A thesis submitted to the Department of Anthropology in partial fulfillment of the requirements

For the degree with honors of Bachelor of Arts

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Subject: Submission of Final Draft.

Dear Sir:

I am utmost delighted to submit the first draft that I was assigned to. Upon your authorization I have received the opportunity to work with the topic "*Nogor Baul-Fusion Music in Contemporary Bangladesh*". This paper is an essential part of my undergraduate life and I tried my best to work on it carefully and effortlessly to make it more informative.

Music is flourishing in our country for centuries. It has a consequential effect on the lives of the people. The gradual acceptance of fusion music and the variety among preferences inspired me to conduct a research over it. After an extensive research I have learnt many things about the recent condition of Fusion Music in Bangladesh. I have worked with several perspectives and thoroughly observed the influences. This paper investigates both historical part and the alteration part in music that is especially done by Nogor Baul.

I sincerely hope this paper would be able to fulfil your expectations. I have put my sincere effort to give this final report a presentable shape and made it as informative and precise as possible. I thank you for providing me with this unique opportunity to research on a very unique topic.

Best Regards

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Preface

Fusion music is very important to analyze in today's world, especially in the context of Bangladesh. Originally Bangladesh has many varieties in musical genres yet western form of music came and took over the whole company. Bangladeshi musicians are introducing new genres almost in a continuous manner. People are positively encouraging the incomings. Nogor Baul came across with the idea of introducing hard rock. Initially, he received many criticisms but afterwards people were highly appreciating his songs. There is no definite interpretation that fusion music is good or bad but the effects on people can conclude into several outcomes. Bangladesh has made a whole new business out of popular music. This paper represents the changes of preferences, styles and wordings over Bangladeshi music. It thoroughly emphasizes on westernization of music. My interview questionnaire was set in such a way that could shovel out the inside information. A fact of concern and remedial possibilities for the relevant authorities are the important outputs of this paper that has been achieved with the help of a survey conducted by gathering the data and their experiences among more than 12 informants of different categories.

Acknowledgement

With the blessings of almighty ALLAH-SUBHAN-TA-A-LA, the most beneficent and merciful, I have finally finished my research on the topic named “*Nogor Baul: Fusion Music in Contemporary Bangladesh*”. This was a beneficial experience for me.

I would like to express my special gratitude and thanks to my honorable supervisor Prof. S. M. Shamsul Alam sir for this delightful opportunity and indebted to him for sharing expertise, sincere and valuable guidance and encouragement to complete this paper. Throughout this task I have investigated, learned and experienced many important things which will definitely help me in the near future.

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Abstract

Nogor Baul who is also known as James, is a very important figure in our country. Through his great contribution he has made a special place in the hearts of the people. He flourished rock music in the context of Bangladeshi music. Which was nearly impossible without him. Fusion music was already existing in Bangladesh but Norgor Baul expended it through his unique expertise and in-depth knowledge. He is not a literal baul but his charismatic talent took fusion music to another level by combining classical music with westernized musical form. Modernization was his key element to further proceed. Thus, I eagerly focused on the utilization of fusion music through the scape of Nogor Baul in contemporary Bangladesh. Especially, the way perceived by Nagar Baul in a particular objective will help us to understand the depth of this paper clearly. This paper will further analyze the consequential changes of fusion music in Bangladesh. Also, it was very important to find out people's preferences over music from different class, structure and ages to interpret this paper in a descriptive way. As, almost 90% of my informants expressed love for the music of Nogor Baul but 55% of the overall informants expressed ignorance towards classic music. Necessary reasons are provided in the further discussion of this paper.

Nogor Baul: Fusion Music in Contemporary Bangladesh

Introduction:

Within the last hundred years a series of events took place. Social to political and global mass changed drastically. With the introduction of modern technology, our world rapidly changed in years. Modern technology made cultures so fluid that people are willingly accepting verities and diversities. It has also caused a drastic change in modern music. Culture has deep influence on music. Musical style, use of different instruments, ideas from different cultures have generated a new taste in genres. Not only that but also modern musical style has expanded our dimension of knowledge. We do not just only listen to music from other cultures but try to incorporate their style in ours as well. Music is not only confined in instrument and lyrics anymore; nowadays it has much grown with the help of technology.

Methodology:

To construct an in-depth research, I have used three types of data collecting methods. First one was to take Key Personal Interviews or KPI. By using this process, I have taken face to face interviews from my informants. This process helped me to collect qualitative data with more credibility. It created a comfortable environment for my informants to talk elaborately about their experience, choices and preferences.

Next, I have conducted focused group discussion to find out different opinion based on this issue. It helped me to know about different perspectives, beliefs and attitudes. I had set up specific questions for my informants. This encouraged participation and discussion among the group members. This group was consisting of eight people. I kept variations among the classes and ages to have a better understanding about their opinions.

Additionally, I have used participant observation. As, I solely belong to one of this communities, I have an inbuilt knowledge about young generation of this age. Throughout the time of my research I was much more aware about my surroundings, talked about their choices in music and heard stories from them. To collect maximum information, I tried to anticipate as much as I could.

Objective:

The proper overview was to focus on different class structures (upper middle class, middle-middle class and lower middle class), to analyze people's observations over music and their preferences. This paper stratifies its target group into three parts; age (20-25 young university going students), age (55-60, mid-aged people) and some specific singer, radio jockey and composers. This part is to justify why the changes occurred between generation. How their taste differs from class to class. Moreover, to see the what inspired Nogar Baul to adopt unique style and genres.

Additionally, this paper will analyze historical changes of music to determine the formation of popular music; with the help of Nagar Baul/James. Furthermore, we will see how popular culture has affected popular music. There is a very little research done on this context but this paper is exclusive through its unique concentration and explanation. Hopefully, this paper will help the readers to understand the consequential changes of music and the contribution of Nogar Baul on the contemporary fusion music of Bangladesh.

I have divided my target audience into three parts because I wanted to understand people's thoughts over this issue and how they feel about contemporary music. As, contemporary musicians are using classical music with fusion music to make new genres and attract young audiences and they are getting quite positive responses. This thing needs to be analyzed how fusion music attracts young generation but original classical music repels them. To have better understanding of this issue I have used Nogar Baul (James) because his way of reconstructing and creating fusion music is unique and highly accepted by the mass.

I have used 'key personal interview' technique to collect data. The people I have interviewed gave me the narratives to find deeper insights of my research. My informants are accordingly (fictitious names provided); Mariam (age: 20), Tanha (age: 20), Jimmy (age; 23), Adib (24), Tuhin (age 25), Mr. Khan (age 56), Mr. Hossain (58), Hasan (age:60), Faisal (singer, age:40), Ramos (musician and composer, age: 25), Ms. Khan (Radio Jokey, age: 25)

So, my target is to identify the changes and differences in the form of music overtime, that would include analyzing and comparing the musical instruments, tune, lyric, rhythm, reconstruction and articulation. Next to find out the causalities of fusion music, the way people are perceiving Nogar Baul hence modern popular music.

Structural Framework/ Theoretical Framework:

I will relate this topic with the text of Pierre Bourdieu (formation of habitus), Michel Foucault (Power and self), Talal Asad's Westernization and Edward Said's Orientalism.

I have used the theory of Habitus by Pierre Bourdieu because sinking into the songs and growing preferences about music is a subconscious process of human. It is not inbuilt but we are trained to make it usual and natural. Contemporary popular music is more accepted by the young generation because it is being formulated as a habit inside of them. It was a gradual process that has inclined time to time. Young generation's thought process is built in such a way that they find it very normal and natural. But when it comes to classical music, they cannot relate to it. Because they are not generally habituated with it. But in a questionable situation when they say that classical music has authenticity, they contradict with their own choices, this is the moment when Heterodoxa forms. But somehow they look pass to it because the Doxa is automatically being formed in their minds for that reason the moment of conflict does not sustain too long. Gradually, popular music becomes Orthodoxy to them and they embrace it as a part of their lives. On the contrary, people from previous generations are not acceptable towards popular music because their Heterodoxa could not form into Doxa. They preferred to stick to their core choices. That is why there is differences between generation based on the idea of musical ontology.

Next, I have tried to relate Nogor Baul's musical concept with the theory of Power by Michel Foucault. Music is a form of power and it can be used to extinguish or distinguish people when necessary. Power can be used through the words, context, lyric, music and ideologies. For example, words can influence people, it can make them feel in a certain way. Nogor Baul's song 'Maa' is a very powerful song, anyone can emotionally relate to it. His voice has the power to make people relate to his songs.

Using Talal Asad's idea of Westernization, we can easily interpret the reason behind of people's fascination towards western genres. Music is not situated on a single discourse. Rather hybridization is accelerating continuously. Western form of music did not only get popularity because of its improved characteristics but we always had the tendency of accepting Western superiority. People of this continent were under British colonial rule for over 200 years. Though people were exploited by them but due to their policies, dominant attitude and stratification people have created an image of superiority for the west in their minds. To them occident means

something great and they should follow them. The same kind of ideology provoked people to embrace western form of fusion music. It is far reaching among the young generation. The idea of western superiority never changed from our mind, it transmitted through historical identity, perspectives of the families, books, media, ideologies etc. Similarly, Edward Said, said that colonialism is over but the idea of superiority still resides in the minds of the people that reflects on their choices, policies and structures.

There is always a vision behind of the music. It does not only amuse people but reflect the lives of the people, social phenomenon, cultural practices, emotional segregation and many more. Music can also work as a control system. All these theories were necessary to show the relevance of my work. As, I am going to show how generations have different preferences and how it is applicable over them as habit of music has a lot to do with it. The shift of music was not possible if people were not acceptable towards it. Classical music could not make its journey to the minds of the young generation because it could not develop as a habit as a whole. To develop a constant habit people needs to embrace its existence. Classical music has become quite non-existent in this age so the generation which has experienced it more closely could develop the habit of listening to music from previous decades.

Not only that but also, music has power over the minds. Production of music can work as a form of power. We have not achieved contemporary music through its inherent force rather it was created through interaction and participation. According to Foucault, “power is everywhere, not because it embraces everything, but because it comes from everywhere” (Foucault 1984, 93). Time to time power is being produced in the society. Every music has a discourse and belongingness with traditionalism. So, the power of music binds people time to time. However, music can also be used as a discourse of knowledge. The way Nigor Baul has used their lyrics simply proves that they have used emotion as a power to reach to the, maximum sets of people. The way people from every classes can relate to the song proves its legitimacy automatically.

Lastly, Tala Asad’s idea of Westernization and Edward Said’s Orientalism is used to show the relevance of Nigor Baul’s work. As, in the later discussion on the paper we will see that Nigor Baul was inspired by the western singers and poets. His songs have reflection of western ideologies and musical sense. Starting from the lyrics to genres Nigor Baul has absolutely adopted western

styles. Whereas, people are always eager to adopt western ideologies more so these theory justifies non-western people' keep interest towards western styles.

Research Site:

I have preferred choosing my target audience or informants from urban area (Dhaka). Because it brought variety to my research. I have segmented my target audiences into three parts; middle-age listeners, young-age listeners and singer, radio jockey and composers. These three categories helped me to analyze more effectively. Old-age listeners were aged from (55-60years). This segment has been done to see the discernment about classical and modern Bangla music. Young-age listeners were (20-25 years old) university going students. To understand the contemporary preference over music. I have further used Nogor Baul as a scape to scrutinize the relationship between contemporary fusion music and classical form of music. Lastly, I have emphasized on interviewing composers and musicians to better analyze music in contemporary Bangladesh. Having knowledge about the contemporary fusion music was important to understand the usage of tune, rhythm, instruments, lyrics and analogy. I have personally interviewed them. Interview's time length was depending on the informants. Also, I was observing the notions and pattern of their behavior during my research period. My informants were pretty helpful and flexible about the interview questions.

A Brief history of Music in Bangladesh:

Bangladesh has variety types of music and each is unique from another. Bangladesh is renowned for profound musicians. There are different styles and patterns of music. Every style of music has been drawn from the history, lives of the people, different events, nature and patriotism. Though Bangladesh is a very recent invention as a country but the music here was residing timelessly.

There are four phases of music in Bangladesh; classical, folk, modern Bangla music and popular music.

Classical music is based on Ragaoratdhan songs; this particular form of music is influenced by North India. During 19th century 'raga' was used as a form of music. Many songs were inspired

by this form, such as Kheyal, Tappa, Padvali Kirtan, Thungri, Shymasangit etc. Major music was made with the inspiration of Jadev's Gitagovindam, Padavali Kirtan, Mangal Giti, Shyamasangit, Tappa, Brahma Sangeet. Also, Hindustani classical music was followed by Dwijendralal Roy, Rajanikanta Sen and Atulprasad Sen. Their songs and lyrics are considered as the oldest form of classical music. These sort of music were influenced by the surroundings, nature, love and sorrow. Lives of different classes of people were focused on these type of songs. Some of the classical music are famous till the date. Some are remade with modern variations. People feel timeless connection with these sort of songs. Even if they do not listen to these music every day but they want to hold it back somehow. With the passing days' demand for classical songs are decreasing. But some musicians claim to keep it alive with their modern creation of music.

Then comes Folk music. This types of songs are emphasized on the rural life, nature and rural people's lifestyle. Folk is solely based on the lives of Bangladeshi people. This was a large source of entertainment accompanied by stage performances. It was more popular when modern communication was yet to come. Electricity was rare those days, people used to go watch stage performance at the end of the day. It was a great source of entertainment for them. Folk musicians were native rural people, who used simple words and melodies in an extraordinary way to form music. There are some divisions of folk music, those are called subgenres. Such as:

1. Baul: it is only performed by Baul mystics; they are mostly the followers of Sufism. These songs have deeper meaning about the human life, nature, pain, love etc. However, these sort of songs are also being inspired by Lalon.
2. Bandhari: It is a form of Devotional music from Chittagong.
3. Bhatiali: These songs are tied with the lives of fisherman and boatmen. These songs are solely sung by them.
4. Bhayaiwa: Particularly the songs of bullock- cart drivers. These songs are derived from the North; especially from Rangpur.
5. Dhamail: This is a type of folk music accompanied by dance. Has come from Sylhet. This tradition is still followed by them. Some parts of India, for instance Barak Valley of Assam, some parts of Tripura, Manipur, Meghalaya is also influenced by the Sylheti culture.

6. Gazir Gaan: A type of devotional song that is solely dedicated to Gazi Pir. Who is considered a pach pir in the trading of folk practice and belief.
7. Ghazal: This a form of popular folk music that includes Sufi genres. Originated religion and philosophy, mainly practiced by the Bengali Muslims.
8. Gombhira: Mainly originated in Chapai Nawabganj. These songs were distinctly performed by rhythm and dance. The objective of this song is to personifying man and his grandfather, they pay a discursive role in the lyric.
09. Hason Raja: A kind of devotional song that was written by the person named Hason Raja (from the Norther part of Bangladesh, situated near Assam). He has got popularized recently.
10. Jari: These type of songs two groups always battles between each other.
11. Jatra Pala: An unique type of song that only associates with plays that are been performed on the stage. They bring back historical context through their colorful acts.
12. Jhumur: A form of traditional dance song. Originated from the eastern part of India.
13. Kavigan: Poems are being sung instead of recitation. Shows musical battle in between two poets, performed in the stage.
14. Kirtan: This a form of Hindu traditional song. Shows devotion towards their god Krishna and Radha.
15. Lalon: Known for every kind of folk songs, most important subgenre of Baul songs. Attributed towards spirituality. These songs are written by Lalon Fakir; he is from Kushtia. He is also famous in West Bengal.
17. Pala Gaan: Folk ballads are known as pala gaan.
18. Sari: Song of the boatmen. Also known as work men's song.
19. Shyama Sangeet: A genre dedicated to devotional songs for Hindu goddess Shyama or Kali.

However, there are couple of very famous folk singers Lalon Fakir, Hason Raja, Radharam Dutta, Khursheed Nurali, Kari Amir Uddin Ahmed, Ramesh Shil, and Abbas Uddin. These days a number of folk songs are being modernized by the contemporary singers.

Rabindra Sangeet:

These are the songs written by Rabindranath Tagore. He wrote a great number of songs and those are famous till today. His songs are equally famous in India and Bangladesh. He created 6 new Taal (called rhythm) to make his songs exceptional. His music was mostly based on Cranatic Classical music, Hindustani Classical music, western tune and folk inspiration. His songs are mostly romantic and urban based. He also wrote the national anthem of Bangladesh. He used “Shadhu Vasha” and Sanskrit to write his songs.

Nazrul Geeti:

These songs were composed by Kazi Nazrul Islam. He was a renowned poet of Bangladesh. He wrote songs about war, revolution, love and spirituality. He is also known as the national poet of Bangladesh. He has little bit contribution on Shyma Sangeet (devoted to Hindu Goddess Shyma). Moreover, he was the first person to write Bangla Gazals.

Modern Bangla Music:

This is called the Adhunik music. These songs originated at the end of 18th century. It is different from classical music. Modern music came with the ideas of other countries. So, it bought many varieties in the tone, rhythm, melody, lyrics and instruments. Foreign inspirations are bound with city-based music makes these songs modern. It encouraged people to try out varieties. This stream started with a bunch of people like Kamalakanta, Nidhubabu, Kali Mirza, Dasharathi Roy, Gopal Ure and Sridhar Kathak and attained fulfillment in Rabindranath, Dwijendralal, Rajanikanta, Atulprasad and Nazrul.

Popular music:

Popular music is a very recent invention. This era barely started from 1950's. Popular music came with the association of modernism and post-modernism. The original fusion took place in Rock 'n' roll. Some say that it came together through gospel and blues by the black American Culture. Later Beatles and Tamla Motown came in the scene by 1960's. After that "art rock" and "straight pop" made place during 1980s. Western form of music combines with the ideas the of traditional form of music and several musical instruments. Popular music is not only a Western idea but also a different form of music. Music from different culture makes it even more wide-ranging. It can be of explicit mixture of any genre or remixing of already existing songs. Variety range of instruments are been used to create pan-culture identities. There is no division of mixing genres. A special division of musical instrument has created revolutionary change in the fusion form of music. Not only instruments from other cultures but different type of new musical instruments has been invented. For example: electric guitar, bass guitar, electric piano, synthesizers, percussion/drums, keyboard etcetera. Fusion music is special in its own way because there is a variety use of several instruments. There is no limitation to use anything. Sometimes there is no need of using hardware instruments, it can be done by using online applications. Mixer, cutter, merger is heavily used these days. There are some apps which can replace the original sound of hardware instruments.

What is popular culture?

It all started with the beginning of Industrial era and at the end of 18th century, when people started to migrate to different cities. Thus, migration led to urbanization and modernization. People started to lean and embrace new cultures and habits. Before that people used to live in small villages, and their reach was limited to few places. Because of the weak and time consuming communication system people were far less mobilized. They used to work in small firms, fields and small organizations. Almost 80% of world population was engaged in farming. Their perception about the world was not diversified. Their idea of language was very much localized. Due to the development of Britain from the time of 1760 to 1840. The introduction of technology increased the production and machines made it possible. So, more and more people were becoming curious about getting jobs and securing their positions. Urbanization was taking place this way.

Industrialization's aim was to create mass production, thus huge amount of profit. For securing the jobs people collectively went out to work on those industries. As a result, new class was formed which was far different than proletariat and bourgeoisies, and that new class was called 'the middle class'. People were heavily migrating from rural to urban are in search of livelihood. Heterogeneous people came in contact to each other. This way they got the chance to know about other cultures. Urbanization was nothing but a combination of many cultures coming together under one single platform. Gradually, urbanization was not only limited to Western society but it was rapidly spreading towards other parts of the world as well. Moreover, industrialization developed transportation system for their business benefits. It made mobilization much easier for people. However, media was another greatest invention of industrialization. Especially during French Revolution, the invention of printing press brought unimaginative changes. Newspaper, books, magazines were widely printed. People were educating themselves more and more about the world. Newspaper was very important because it created a scope for people to read about news all over the world. A great number of people heavily accepted newspaper as a daily basis. It created revolutionary changes in terms of thoughts and knowledge. It literally bloomed popular culture. Next, the beginning of media created a whole new scope for people to connect globally. TV and radio were the greatest invention for one-way communication system. People could then watch and listen to news, movies, advertisements, dramas and music. Further invention of internet fueled the acceleration of technological growth. People now are widely using mobile, computers, laptops, iPad and many more devices. Though this advance mechanism world is in our fist now. Technological advancement did not only occur in development sector but also in music industry as well. A set of electronic instruments, mixer, utilizer and musical apps are invented. Musicians these days are heavily dependent on such devices. Without the help of technology people cannot even think of music.

How did popular music influence popular culture?

The very idea of popular music started with the principle of combining everyday experience of people with the insights of the society. Each part of our life is embedded into the facts of a contained group. It probably could be understood by that particular group or can be multiple. Popular culture is often known as Mass Culture but it sustains on the root of folk and common

culture. To some extent mass culture is also associated with commercial culture that includes radio, television, dramas, movies, photographs, game etc. Before 1950's popular culture was not recognized but right after that pop culture came under huge concern of humanities and social science. Today it is widely analyzed as an important part in the Economic and Political sector. World has developed so rapidly that almost every country has access to the internet, electronic media and mass media. That is why this age is known as the Electronic Age. Globalization brought a unique exchange system of information in the process. People are now more connected than before. Due to global circulation of trade and finance, mass culture is spreading rapidly. Thus, music has grown lots connectivity. It has become a very crucial part of our day to day life. There are different kind of song arrangements on TV, radio, YouTube. Fusion music has become so popular that it increased the demand for concerts. It has become a common way of entertainment all over the world. Through media screening people can now enjoy any music form any part of the world. Live streaming is another way to connect the world of music through a vast spectrum. People of every age is accepting fusion music as a source of amusement, from marriage ceremony to school programs it is everywhere. Music is not only limited to entertainment but it became a great source for expressing knowledge, devotion, anger, sadness, positivity and sacredness. Many songs are written on war, patriotism, religion, history, marriage, social instability etc. People can mourn, pass messages of condolence through songs. It is a great way to express emotion which helps to reach towards the minds of people. People enjoy music but understands the lyrics and connect to word. Different people have different preferences over music it varies from person to person, place to place, culture to culture and age to age. Generation wise music is thoroughly changing; it is never constant. Experiment on music is an ongoing and never ending process. Researchers have shown that music has beneficial influence on the psychology of people. It can change their mood drastically. Some of the researches indicate that, children who learns to play different musical instruments while in school score high marks than their friends who do not play any musical instrument. This research further indicates the more students engaged themselves in these instrumental programs, their academic performance kept on improving from time to time (Pratt, 1994).

Gradual changes of Music in Bangladesh:

Raghunath Roy, Nidhu Gupta, Kalidas Chatterjee were the early makers of modern music. Their music was made on the basis of classical tappa. It was the very time when British Empire was constructing Kolkata. So, there was a mixture of city based music and local music. New forms of music were coming in. Thus, modern Bangla music was originated in Kolkata, the beginning of fusion music in Bengal originated through this platform. At the time of colonial rule, huge amount of rural people started to migrate to Kolkata in search of their livelihood. They did not migrate alone but carried their musical elements with them. For instance: kavigan, kirtan, panchali, khewur, ramprasadi jarigan etc. A particular group of people who had newly developed wealth under the patronage of British rulers, helped to conduct Kolkata music with the help of local tunes, rhythm and styles. However, Rabindranath Tagore and Nidhu Gupta later ignored those music and started creating modern Bangla music. Those were very refined and loaded with expressions and themes. The stream began with Kali Mirza, Kamlakanta, Gopal ur, Dasharathi Roy got a shape with the help of Rabindranath Tagore. Atul Prasad, Nazmul and Dwijendralal.

By the period of mid-19th century a new wave of cultural and social change occurred among the urban Kolkata. The same thing happened between mid-20th century. Krishnanadan Banerjee, Jyotirindranath Tagore, Kshetramohan Goswami and Shaurindramohan Thakur created a new style of music which was composed with local music and western tunes, they also used local instruments. Dwijendralal and Rabindranath were the perfect people to conduct such experiment. But the process of modernization of Bangla music reflected the history, social and cultural conditions of people. This further led to the eve of five lyricists Rabindra, Dwijendra, Rajani, Atul and Nazrul accordingly. But Rabindranath had greater influence than the others. Because his way of applying different trends helped to transform Bangla music in a diverse way. He blended indigenous and classical trends together to create something new and abstract. Many got influence by his way of progressiveness. For instance: Rajanikanta Sen, Dwijendralal Roy and Atulprasad Sen were influenced by his style. Their style was although diverse but had a lot of similarities with Tagore's process. Later, Kazi Nazrul Islam waved his way towards producing fruitful era of Bangla music. He had unique talent, his style of composing tune was distinct. He wrote several songs, from romantic to war to gazals. Other contemporary composers were also there. Hemadrakumar Roy, Tulsi Ahiri, Saurindramoha Mukharjee were also great composers of modern Bangla fusion

music. During 1907, Gramophones records were used widely, it helped people to keep collection of their favorite songs. Later, at 1927 Calcutta Radio Station started its journey, sound and cinematography were used in silent pictures. Thus, masses got the access to Bangla Music. He was a lyricist but another person had to set the music. Later that period in 1940 or in 1950s there were lots of other prominent musicians started to emerge. Hiren Basu, Subodh Purakayastha, Pranab Roy, Nishikanta, and Hiren Basu. Some of the famous composers were Dilip Kumar Roy, Krisnachandra Dey, Sudhrlal Chakravarty, Kamal Dasgupra, Anil Bagchi, Raichand Baral. Some of the favorite singers of all times were Sachin Dev, Jaganmoy Mitra, Shaila Devi, Angur Bala, Sachin Dev Barman, Dilip Kumar Roy, Hemanta Mukhopadhyay etc.

Until The era of Nazrul and Rabindranath modern theme songs were devoted to the god, patriotism, livelihood, love, separation and nature. The later contents were focused on love and separation. Next, during 1950-60's far reaching contribution towards modern Bangla songs. Because a number of talented singers contributed a lot in this sector. Some of the most mentioned singers were Gouri Prasanna Majumdar, Bhupen Hazarica, Manna Dey, Hemanta Mukhopadhyay, Shyamal Mitra, Kisore Kumar and many more.

After the time of partition East Pakistani poets created a number of modern Bangla songs. Aziziur Rahman, Habibur Rahman, Muhammad Moniruzzaman, Altaf Mahmud, Khandakar Nurul Alam, Gazi Mazharul Anwar, Samar Das, Khan Atatur Rahman, Usta Abed Hossain Khan, Sheikh Sadi Khan were the prominent singers of that time. Their application of the style was followed by earlier classical tunes and traditions but the styles were situated on the idea of nationalism. Because of the existing situation of that moment. Their songs reflected patriotic struggles; language movement of 1952 to the war of independence of 1971's. Abu Bakr Khan, Farida Yasmin, Ferdousi Rahman, Fawzia Yasmin, Ismat Ara, Abu Bakr Khan, Mahbuba Rahman, Sabina Yasmin, Sabina Yasmin and Shahnaz Rahmatullah were the prior artists at that moment. But after independence there were lots of fabrication and changes took place in Bangla music. Electrical musical instruments were used along with improved scientifically equipment. There was a unique combination of folk tunes and classical tunes. Modern Bangla songs used to imitate Western songs, instruments, lyrics, singers, composers, lyricists and presentation. Thus, modern Bangla music got a new formulation that was combined with the indigenous root and modern composition. Hemanta Kumar Mukhopadhyay, Shandhya Mukhopadhyay, Lata Mangeshkar, Dev Sachin Burman, Manna Dey,

Uma Bose, Sachin Gupta, Sabita Chowdhury, Alpana Banerjee, Arti Mukherji, Manabendra Mukhopaddhay, Shymal Mitra, Utpala Sen, Kanan Devi etc musicians were Indian singers but worked to enrich Bengali music. On the other hand, artists like Ferdousi Rahman, Khurshid Alam, Bashir Ahmed, Syed Abdul Hadi, Kalim Sharadi, Kanak Chapa, Samina Chowdhury, Sabina Yasmin, Shakila Zafar, Runa Laila, Abida Sultana, Azam Khan, Abdul Jabbar, Shahnaz Rahmatullah were the prominent Bangladeshi singers, who wrote songs and composed those very uniquely. This generation was most dedicated to establish new genres, simultaneously kept earlier modern music alive among the audiences. Most of their songs were entering to the world of popular music. Because cassettes, CD drive, music recorders were very famous those days. People in both rural and urban areas were accepting the new songs. But there were more composers who played active role from west Bengal (India) to enrich Bangla music irrespectively.

Bangla music absolutely arrived into the world of popular fusion music during 1990s with holding the hands of these bands; names accordingly Artcel, Scarecrow, Nemesis, Lalon, Stentorian, Vibe, Satanik, Arbovirus, Severe Dementia, Funeral Anthem, Shohortoli, De-illumination, Mechanix, Powersurge, Shunno, Tribe, Bishorgo, Sent Men Revolt and Groove Trap.

Mila, Arnob, Tahsan, Mithila, Minar, Hridoy Khan, Fuad are the new generation musicians. Their focus is only on urban based teenagers. They use a number of instruments to make their songs catchy to the young listeners. They mostly wrote love and sad songs. From the time of 2006 to 2010 their songs were very popular.

Analyzing Nogar Baul Through Music:

Faruq Mahfuz Anam a Bangladeshi singer was born in 2 October 1964. He is best known for James; this is his stage name. He is a profound lyricist, guitarist and composer. His first band was 'Feelings'. He was the lead singer, songwriter and guitarist of that band (now known as Nagar Baul), he founded this band in 1990. He was very young yet an extremely talented musician. He was also very successful creating his solo career. He even sold his first guitar to supplement his journey. Some of his hit albums are; (Ananya- 1989), (Where will you run to?-1995), (Don't regret-1997), (Okay, my friend- 1999). He also sang for Bollywood films including (Gangster-2006), (Who Lamhe-2006), (Life in a Metro 2007), (Warning 2013).

He and his band popularized hard rock music through his band 'Feelings'. He worked with LRB and Ark. But for some reason 'Feelings' broke down. 'Feelings' is considered as the settler of psychedelic rock in Bangladesh. That is why he is often considered as the 'guru' or 'master'. Later he constructed another band named "Nagar Baul". He addressed himself as a baul. He is not exactly a baul but he modernized the concept. Fantastically he blended the idea of folk music with modern fusion music. He did not only use the form of lyrics but also tried to incorporate a large number of classical instruments as well. However, he was highly inspired by Eric Patrick Clapton and Jim Douglas Morrison. Eric Clapton is an English rock singer, blues guitarist and songwriter. His most preferred genres were Blues and Rock. On the other hand, James Morrison was an American singer, who happened to be a songwriter, poet, and the lead vocalist of his band 'Doors'. Rock, Psychedelic rock and Spoken word were his favorite genres to work with. This is clear that James was already inspired by foreign form of music. That further reflected on his music. But his singing style was unique to his own. His music cites these genres; psychedelic rock, hard rock and blues rock. Clearly these genres were not produced in Bengal. Also, these are the western fusions. But James has used these genres with Bangla Songs and gave birth to different kind of fusion music in Bangladesh. His focus was not limited to a particular group. He has song for every classes and all type of people. For this reason, he has reached at the peak of popularity. One of his popular songs is 'Poradhin' which was written on the idea of tyranny and indolence after struggle. He has used Electric Guitars, Bass Guitar, Piano, drum, Ukulele and Mandolin. His clear usage of fusion is a clear indication toward people's preference on western styles. Without gaining popularity it was impossible for him to flourish his music in Bangladesh.

Bangla Lyric:	Poradhin by James	English Translation:	Poradhin Bangla
চোখ বুজলেই দেখি পলাশীর প্রান্তর	শুরু হলো বর্বর সালাদের শাসন	I saw the palace of the palace	The rule of barbarous salad started
বিশ্বাসঘাতক মীরজাফর পরাজিত নবাব সিরাজুদ্দৌলা	চুরি হলো স্বাধীনতা ভেঙ্গে গেল মন হয় একাত্তরে হলো স্বাধীনতা যুদ্ধ	The traitor Mir jafar The defeated Nawab Sirajuddaula	Theft is the heart of freedom is broken The war in Liberty is the war of independence
পরাস্ত স্বাধীনতা পরাধীন বাংলা	জলে উঠে বাংলা বারুদের গন্ধ	The underprivileged Bangla	The water of the Bengal Barros arose in the water
শুরু হলো ইংরেজ সালাদের শাসন	দুর্জয় এই দেশ দুর্জয় মাটি	The rule of the English salad started Thieves have lost their wealth.	Durjoy this country is a terrible land Sleeping newborn is in the body of the body
চুরি হলো সম্পদ ভেঙ্গে গেল মন হয়..	দুর্জয় জনতা দুর্জয় ঘাটি	English nation in history	After nine months he wished to see his independence
ইতিহাসে ইংরেজ শুসব্ভহ জাতি	ঘুমন্ত নবজাত বাংলার দেহে	Two hundred years of split memory	
বিভত্স দুশোবছর বিভত্স স্মৃতি হয়	নয়মাস পরে তার স্বাধীনতা দেখে হয়	Occasionally the people of Bengal	I saw the palace of the palace
মাঝে মাঝে জেগেছিল বাংলার জনতা	চোখ বুজলেই দেখি পলাশীর প্রান্তর	Titu Kumar rebel leader awoke	The traitor Mir jafar The defeated Nawab Sirajuddaula
জেগেছিল তিতুমীর বিদ্রোহী নেতা	বিশ্বাসঘাতক মীরজাফর পরাজিত নবাব সিরাজুদ্দৌলা	The sepoy did the sepoy revolutions The British ta was stopped by the name of Rob	he underprivileged Bangla he rules of the English salad started
সিপাহীরা করে গেল সিপাহী বিপ্লব	পরাস্ত স্বাধীনতা পরাধীন বাংলা	Bangla in the face of wild talk	Thieves have lost their wealth
বৃটিশের ট্যাঁক নামে থেমে গেল রব হয়	শুরু হলো ইংরেজ সালাদের শাসন	The country is full of fiery fire	Bangla in the face of wild talk

দেশ বড় চঞ্চল আগুন জালা	চুরি হলো সম্পদ ভেঙ্গে গেল মন হয়.	Bangla in the face of wild talk	The country is full of fiery fire
বেহিসেবি কামনাতে মুখ তুলে বাংলা	বেহিসেবি কামনাতে মুখ তুলে বাংলা	The country is full of fiery fire	Bangla in the face of wild talk
দেশ বড় চঞ্চল আগুন জালা	দেশ বড় চঞ্চল আগুন জালা	Fearful fear of freedom is Bangla	The country is full of fiery fire
শঙ্কিত স্বাধীনতা শঙ্কিত বাংলা	বেহিসেবি কামনাতে মুখ তুলে বাংলা	The last seven years of English is forty-seven years	Fearful fear of freedom is Bangla
শেষ হলো ইংরেজ সাতচল্লিশ সাল	দেশ বড় চঞ্চল আগুন জালা	The real Pakistan is that one day	Bangla in the face of wild talk
আসল পাকিস্তান সেই এক দিনকাল	দেশ বড় চঞ্চল আগুন জালা	Bangla language on the chains fall	The country is full of fiery fire
পড়ল শিকল গায়ে বাংলা ভাষা	বেহিসেবি কামনাতে মুখ তুলে বাংলা	Consciousness Begins in Language war	Bangla in the face of wild talk
ভাষার যুদ্ধে শুরু দিন চেতনা	দেশ বড় চঞ্চল আগুন জালা		

Here, he has conveyed an important message through this song and that is, the people of this region were subservient by the intruders. Before 1947 they were exploited by the British East India Company for two hundred years. Human rights were violated, people were exploited, assets were drained. Many people like Titumir fought against of British. Finally, at 1947 Bengal got liberated. But after 1947 two regions were formed; East Pakistan and West Pakistan. Independence from East India Company could not liberate the people of West Pakistan. They were again tyrannized by the West Pakistanis. Situation remained the same. Then, they wanted to take away Bangla language from them but the people of East Pakistan fought against their enemies, which gave them the sprit and inspiration to fight further for the ultimate liberation. Gradually, it paved its way towards the war of independence at 1971. He symbolically compared the creation of Bangladesh with the birth of a child; the way a child is been nurtured inside the womb of a mother for nine

months. Nine months long fight was symbolically represented through the struggle of giving birth to a child.

However, Nogor Baul has created another song which has imitated a folk song. The song name is 'Pagla Hawa'. He has used modern instrument while playing this song. The style of presentation makes it acceptable to the people, even if this song sights with folk ideologies. This is a very popular song among his other songs. Though, young generation these days do not prefer old classical music but this song gained much popularity beyond expectation. This is because he has used catchy music along with his wordings. He made it trendy and contemporary. Through this song James denitrifies death. He is saying death to delay because he wants to meet his friend. If he dies, then all his hopes will die and he is afraid of that. There is another song by Lalon Shah named 'Khachar vetor ochin pakhi'. Which has conceptual similarity with 'Pagla Hawa', both of the songs talks about death philosophy.

Bangla Lyrics	Pagla Hawa by James	English Translation	Pagla Hawa
পাগলা হাওয়ার তরে মাটির পিদিম নিভু নিভু করে ওরে ওরে হাওয়া থামনা রে বন্ধু আসছে বহুদিন পরে চন্দ্র গেছে দূর পরবাসে তারা জ্বলেনি ঐ আকাশে মাটির পিদিম নিভে গেলে	পিদিমেরে তুই নিভে গেলে বন্ধুরে চিনবো কি করে বিজলী চমকালো না এসে জোনাকগুলো নেইকো পাশে পিদিমেরে তুই নিভে গেলে বন্ধুরে চিনবো কি করে	Power of storm wind Cancelling Flickering Hey wind stop please Friend is coming after a long departure Moon has set down There is no star in the sky If the candle gets off How do I recognize my friend	The thunder is continuing Fire fly is not near If thunder stops How will I recognize my friend?

বন্ধু আসছে বহুদিন পরে বিজলী চমকালো না এসে জোনাকগুলো নেইকো পাশে			
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Lalon also known as Fakir Lalon, a profound folk singer. He was a philosopher, mystic song writer and baul saint. He was absolutely against of conflict. He embodies the role of Sufism. That totally justifies the lyrics of this song. He has denoted the soul with a bird, and departure of the soul from body means death. One day the soul will leave the body, and the body will be rested in a grave, from where he will not be able to escape. He is afraid of death. If he could hold back his life, then he would lock it forever.

Both of this songs shows logging with god. The philosophy of death is well represented here. If we look carefully we would understand what two of the singers symbolically and philosophically tried to mean. That is why Nogor Baul's songs are inseparable from folk music.

Bangla Song	Khachar Vektor by Lalon Fakir	English Lyrics	Khachar Vektor
খাঁচার ভিতর অচিন পাখি কেমনে আসে যায় তারে ধরতে পারলে মন বেড়ি দিতাম পাখির পায়ে। আট কুঠুরী নয় দরজা আটা মধ্যে মধ্যে ঝরকা কাঁটা	কপালের ফের নইলে কি আর পাখিটির এমন ব্যবহার খাঁচা ভেঙ্গে পাখিয়ামার কোন খানে পালায়। মন তুই রইলি খাঁচার আসে খাঁচা যে তোর কাঁচা বাঁশের কোন দিন খাঁচা পড়বে খসে	The unknown bird in the cage how does it fly in and out And puts my mind's chains around its feet Catch it I would if I could There are eight rooms with nine doors	Had it not being my ill luck The bird would not behave so It has broken through its cage Where does it escape Oh mind you have led to it high hopes

তার উপরে সদর কোঠা আয়না মহল তায়ে।	ফকির লালন কেঁদে কয়।	The doors are locked in between jharakath On top of that there is a central heard and a hall of mirror	But your cage is raw bamboo One day this cage too will fall and break Beggar Lalon say, crying
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Two of these songs have insights and longing with God. Classical songs were unique because those had strong connection with nature, world, God, otherworldliness, life and death. People could philosophically relate to them. This is the reason why despite of not being interested in folk music people are much more interested to listen modernized folk music by Nogor Baul. The words shed the ideologies of Sufism, mysticism and folk music but combined with modern instruments. Articulation of tunes and music is also very important. These things changes with time and it is very important keep record with the trend, especially in music.

Bangla Song :Guru	By James	Comparing with Dil Ki Doya	By: Paban Das Baul, Sam Mills
গুরু ঘর বানাইলা কি দিয়া দরজা জানালা কিছু নাই ক্যামনে তোমায় দেখতে পাই গুরু ঘর বানাইলা কি দিয়া এই ঘরেতে আমি ছাড়া আর থাকেনা কেহ পোকা মাকড় খাইয়া গেলো সুন্দর ওই দেহ তোমার কাছে চাইরে পানা কইরনা কইরনা মানা	কই গুরু কান্দিয়া কই গুরু কান্দিয়া আমার রুহ আমার মাঝে নাইত এখন গুরু করতে হবে আজ থেকে হয় নতুন জীবন শুরু রোজ কেয়ামত আসবে কবে সাজার মেয়াদ শেষ কি হবে মুক্তিরও স্বাদ নিয়া ,মুক্তিরও স্বাদ নিয়া	দিন দুনিয়ার মালিক খোদা, দিল কি দয়া হয়না? তোমার দিল কি দয়া হয় না? কাটার আঘাত দাওগো যারে ফুলের আঘাত সয় না। সব দিয়ে যার সব কেড়ে নাও তারতো প্রানে সয় না কবরে শোয়াইরে,	দম যেনো মোর যায় আহা দম যেনো মোর যায়। যেই পথেতে কাটায় ঘেরা কোন বা পথে চলবে আহা কোন বা পথে চলবে। যে মুখে তার ব্যাথায় ভরা কোন বা মুখে বলবে

The first song is being sung by Nogor Baul and here he talks about death and grave. He explains that how he will wait for the day of judgment inside the grave. He addressed God as “guru”. In the next song that is being originally being sung by Baul Sam Mills. Similarly, he is talking about death in his song. Where he said he is afraid of Death and death would be his final destination. Two of this songs have philosophical similarities.

Research Findings:

The research questions were formed in accordance to the necessary of my research. While designing the questions I was aware of the deeper discernment. That is why I have divided my target groups into three parts. To understand the overall situation. Because one-sided story would not be enough to develop constructive ideas. I have observed changes over music between two different generations. Further identified how that objective is being continuously used to create fusion music and its ideas. First of all, I would talk about the changes of perspective. Music has drastically changed over the time. Different generation has different thoughts on music. The taste of music varies from person to person. But a specific amount of time is allotted for a particular trend and fad. As, music tends to move along with the trend so it is very obvious the people from different generation would not necessarily carry the same amount of knowledge and taste about music. That is why I have separately interviewed people of young age and people of middle age.

Young people are much more fascinated about contemporary music than the classical one. Whereas, middle aged people are more likely to have interest on classical and modern Bangla music. There are division between divisions and classes between classes. The taste of music does not only vary between older and newer generation but also differs among the classes. Some of my young informants belonged to upper middle class, middle-middle class and lower middle class. Their choice of music drastically changed between the society they live, the institutions they are studying in, the classes they belonging to and the type of friends they have. All these things carry heavy effect on the psychology and cultural preference of people. (Type A) Informants living in Gulshan, Banani, DOHS area has a certain preference of music. (Type B) Another type of informants living in Mirpur, Dhanmondi, Shahbag has different kind of taste in music. Lastly, (Type C) the people living in old Dhaka, Gulistan, Demra has different perception. Type A belonged to upper middle class, living a privileged life. They listen to western songs more. They

are more interested to learn western songs. Their culture, group of friends are more interested about western art. They listen to Coldplay, Metallica, Maroon 5, Westlife, Queen, Linking Park, Scorpion, Pink Floyd, Imagine Dragons etc. Group B belongs to middle-middle class. They are more into Hindi songs, contemporary Bangla fusion music and often listen to English songs. They preferably listen to Arnob, Minar, James, Artcel, Tausif, Tahsan, Balam, Tahsin Ahmed, Arijit Sign, Rafat Fateh Ali Khan, Salim Suleiman, Dhani Bhanushali, Anupam Roy, Preetam, Javed Ali, Ed Sheen, Selena Gomes, Bruno Mars, Bret Young, Charlie Puth, Tylor Show etc. Group C is from lower middle class and they listen to Bangla songs more and to some extent Hindi songs. Their favorite singers are Momotaz, Runa Laila, Sabina Yasmin, Shuvroto Dev, Habib, Minar, Mifta Zaman etc. People mostly try to connect with their society that they belong to. People want to feel the sense of belongingness and that is why young generation is much more into imitating the trend. But none of the groups are interested in popular music. Surprisingly, when folk music is blended with fusion form they are much likely to accept that. That is why fusion music is at the peak of the demand. Not necessarily everyone supports fusion music.

Most of the middle aged people said that contemporary fusion music does not attract them at all. They think classical and modern Bangla songs were more relatable and great to listen. They still listen to those songs and avoid listening to contemporary songs. For them, Bangla music has lost its authenticity. Whereas, young generation thinks very differently. They think it is not possible to relate to classical music because it is too old, expired and out of the date. They prefer listening to western songs more, because it makes them look cool and trendy in front of their friends. If anyone in their group does not reciprocate to that ideology, he/she will be regarded as 'backward' in their group. To at least keep pace with their peers, they sometimes unwillingly listen to the western music, for looking cool. Due to the huge amount of technological advancement, people have cell phones in their hands. So, it has become much easier for young people of this generation to connect with the greater world. There was a time between 2006-2010, when listening to Bangla songs was regarded as fashionable. A lot of musicians emerged that time and their songs were mostly targeted to the young generation. Habib, Balam, Hridoy Khan, Tousif, Mila, Kona, Fuad, Tahsan started their carrier and people accepted them wholeheartedly, their songs had enormous use of modern instruments like electric guitar, bass, synthesizers, electric piano, trumpet, xylophone, cellos etc. FM created a great craze among young generation, young people from all over Dhaka started listening to FM radios frequently and that is how Bangla fusion music got the chance to flourish

more. But this trend gradually faded away. Hindi and Western songs took over the trend. Cellphones and internet became cheaper. Now, everyone can have their own internet connection, it became very easy to listen to all sorts of song from YouTube, Sound cloud, Spotify, Gaana, Savaan, Google music play etc. So, listening to foreign music has rapidly increased in urbanized Dhaka.

Next, I have interviewed a group of musician, composer, radio jockey and singers. This segment was conducted because I wanted to find out the reasons behind of hybridization of music, how people are reacting towards contemporary fusion music. The responses I have got from them was justifiable and explanatory. The responses I have received so far describes that singers this generation tries to figure out a particular target group and based on that they construct music. They give priority to young generation, because a big portion of their listeners belong to this group. This generation prefers to listen fusion music. They like variations among instruments, sometimes they are more addicted towards instrumentals more than the lyrics. The genres that are most liked by the young generation is Rhythm and Blues, Country music, Rock music, Techno, Electro, Romantic etc. There is a popular musical show going on at Gazi TV called 'Wind of Change'. They have brought trained musicians singers to perform. They use more than thirty instruments to conduct a song. They mostly play folk music but using western form. This show has gained much popularity among the young listeners. The composer that I have interviewed said young people are perceiving fusion music because of the things are being offered to them. Modern devices are instrumentally more advanced, can be directly recorded, modern guitars are more suitable for recordings, vocal also got advanced. Young generation likes sad songs more. To create that vibe some instruments are being borrowed from the classical music and those are flute, tanpura, sitar. He thinks, the fusion of classical and modern instruments makes a song soulful. He also presumes that classical music had some kind of unique authenticness, and with that people could easily connect to. So, this is very important to bring old tradition back to engage people with the music. This generation is more attracted towards fusion because this is very normal to them. They have grown up listening to these type of music. That is why classical music does not attract them much. They often say classical music is slow because there was fewer application of instruments. Likewise, their father's generation would not absolutely accept classical music, the grew up

listening to recorded songs, analogue sound recorders. Fusion music was somehow there. Similarly, their grandfathers will not be able to accept modern Bangla music because they are much more interested about folk music, they grew up listening to these kind of songs. Another musician that I have interviewed said that “trend is giving you the thirst to listen to music. This hype can be generated through the musicians as well. They make it look like a grand song. So, they create an artificial hype”. It means sometimes musical trend is being artificially created to attract people. This is done under the purpose of business and making the song viral. Even if that song is very normal and experimental, they create a kind of environment that people gets curious about the song, and this is very common these days. Furthermore, I have checked some records from Radio Matrika. Which says most of the people who belongs to young generation prefers to listen contemporary music more. It can be Hindi, Bangla or English. A great number of people requests for almost similar kind of songs, which are on trending. For example: Vaaste (by Dhavni Bhanushali), Bumro (by Notebook movie), Roshik Amaar (from Shahenshah movie), Lokkishona (by Jodi Akdin movie), Cool (by Jonas Brothers), Carry On (by Kygo, Rita Ora).

Lastly, to see how Nogor Baul has utilized all of the ideas and made a historical milestone in the world of Bangladeshi fusion music. His name is Faruq Mahfuz Anam, the great pop singer of Bangladesh. His first band was ‘Feelings’, where he started his journey. Later that band broke down and he formed another band named ‘Nogor Baul’ or ‘Urban Mendicant’, this he is often known as Nogor Baul; his stage name. He is not a baul but he modernized his music. Baul does not live in cities but he still termed it as ‘Nogor’ (it means city). This way he is trying to combine two different cultures together. Some of his songs are mystical or philosophical and imitates a lot with the songs of Lalon Shah. He conveys emotions through his songs. He is multitalented in his own way. His songs can make people cry, laugh and rebel at the same time. He is not specialized in one form of music but also efficient in other parts as well. His lyrics imitates folk music quite a lot but the use of contemporary instruments makes his songs extraordinary. His focused genres are hard rock, psychedelic rock and blues rock. These genres were not created in Bengal rather these are western genres. He has popularized hard rock in Bangladesh, not just among a particular group but people of every categories and social structures. His songs are so relatable with everyone’s life that it is easy to find any song from his album that would be relatable with anyone’s life. That is

why he is at the peak of popularity. His demand has not fallen. Even people in rural area can relate to his songs, though rock music is not popular to villages. He has composed music for people of every kind. He did not only just write music on love but also on war, death, life, parents, religion, nature, worship etc. We can call him a modern folk singer, who used the popularity of western music and held back the traditional practices of folk music. The instruments he has used are guitar, specific (signature guitar Alexi Tyner, processor/modeler, bass guitar, whole drum set (international standard), ukulele, Madeline, keyboard, classical guitar, Spanish guitars, tobla, violin, harmonium, do-tara, sitar, khomok. There are mixture of indigenous instruments and western instruments. Almost 95% of my informants said that they love to listen to Nogor Baul and every each of them mentioned about their favorite songs. He used 'Khomok' in his song Pagla Hawa. This is a very unique kind of instrument that imitates the structure of 'do-tara' (a musical instrument made of two strings tied together in a bamboo structure). He did not only play modern instruments but used some classical instruments to make his songs more acceptable to the wider range of people. People do not exactly listen to baul anymore but his folk songs are top of the demand because of its uniqueness and relatability. Some of his hit songs are Poradhin Bangla, Moddho Raate Dakpiyon, Beduyeen (generated by the band Feelings). Pagla Hawa, Bijli, Sultana Bibiana, Maa o Mati, Shomadhi etc. He did not only sing Bangla songs but also worked with Bollywood as well. He does not even know the meaning of a single word in Hindi but he has composed extremely famous songs. Some of them are, Alvida and Ristey from Life in a Metro Movie, Chal Chale from Woh Lamhe movie, Bheegi Bheegi from Gangster movie and Bebasi from the movie Warning. His popularity is not sustained in only two of the countries but his popularity has speared among the globe.

Problems:

Though my research I have found out that there is a sort of miscommunication between generations depending on the musical ideas. In previous years of musical journey in Bangladesh it used to be congested and dense. Whereas, today's world is more about experimenting with new ideas and concepts. Some people perceive those changes as bad. Because they think that by this process the authenticity of ancient Bangla music a fading away. People are now more leaned towards instrumental tunes rather than the lyrics. A group of people also think that most of the lyrics these

days do not make any sense at all. That is why the older generation is falling apart from the contemporary music. Some people even think that using too many instruments creates chaos, which does not serve the purpose of music. Couple of my interviewees said that young generation is absolutely disinterested about classical music and they fear that the asset of Bangla music is going to extinct. After a certain amount of time young generation would not even know that there were so many varieties and categories in classical music. Young generation is not only disinterested about the classical music but also they are ignorant about modern Bangla music. It has become a matter of shame for them to keep classical songs in their playlist. Sometimes, they even get bullied for their choice of music. People have become more conscious about their music preferences.

Further Research:

Music is a very broad category and hard to define based on preferences. When it comes to individual, it gets even more complicated to define. Dhaka was comparatively a small place though consists of heterogeneous group of people. It would have been better if I could go to different places of Bangladesh to find out the actual story from people's point of view. As, Anthropology rehearses to look at individuals' point of view and experiences. It also avoids to measure people through the scope of boundaries. Extensive span of the research could enrich the resources and information.

Moreover, Asad's theory of westernization is not broadly explanatory when it comes down to classes. It was hard to explain their theory through the scope of westernization. Simultaneously many cultures are contributing towards the change, western ideology is just one of the factors. Many of the people does not even care about westernization and their preference of music gets influenced by different factors. Next, Bourdieu's idea of Habitus also lacks to explain the exact form of definition. As, song cannot be defined by a single category so it is very complex to explain through mediation. Different people goes through different process of habit transformation and it hugely varies from person to people. So, it is very difficult to explain which people has gone through which transformation.

If I further get the chance to expand this research, I would go to different places of Bangladesh. Additionally, I will try to incorporate as much as musicians as I can. I will further classify the people into smaller groups and bring more variety in explanation.

Conclusion:

The journey of Popular music was very usual in the context of Bangladesh. For a timeless amount of period music is coexisting with the culture. Even though Bangladesh has borrowed a lot of musical styles from the West but their uniqueness resides in their nature. Already existing genres are much more unique and has its own story to tell. Through hybridization it finds new meaning and significance. We have seen that classical form of coexists with western genres. Nigor Baul has absolutely utilized this scope and created another kind of music through introducing hard rock in a country like Bangladesh. Even if different generations have different taste over music but collectively they all love songs of Nigor Baul. That is what makes fusion music exclusive to the young and older generation.

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