

CHAPTER - II

REVIEW OF RELATED LITERATURE

1. Introduction
2. Research Studies on Folksongs Conducted Abroad
3. Research on Folksong Conducted in the Subcontinent
4. Conclusion.

CHAPTER - II

REVIEW OF RELATED LITERATURE

1. Introduction :

Review of related literature has very much importance in the field of research. Because the investigators get some clues to carryout researches in the new field - avoiding the researches conducted earlier. They also get the ideas how to design a research and about the methodologies which can be followed. The researchers find some clues to identify a problem which can be studied and can draw some hypotheses for their study. Thus it is seen that it is necessary to study the relevant studies in order to avoid repetition of a research work.

For the present study, the researcher made an effort to review some of the research studies which were conducted earlier. In this regard the researcher analysed some of the relevant studies which are already been published in different books, journals and in Dissertation Abstracts International etc.

In this chapter the researcher tried to present the brief reviewed information. The reviewed materials have been presented under two broad heads, such as, (i) research studies on folksongs conducted abroad and (ii) research studies on folksongs conducted in the subcontinent.

2. Research Studies Conducted Abroad :

Dirk (1977) Studied Folk Music of the Colombian Andes and reported that Colombian Andean Folk Music, an area largely neglected in Latin American Scholarship, is becoming increasingly popular in neighbouring countries, as well as in Colombia itself. A growing commercial music industry drawing on the folk music of the Colombian Andes, polishing it in the recording studios, and feeding it back to the people over the radio, has blurred the distinction between true folk music of the rural population and commercial folk music. Much of this music is traceable back to colonial Hispanic forms, remaining true folk music until the advent of the ubiquitous transistor radio. With technology, along with certain other factors, many of these forms have become highly commercialized, others have remained pure folk music. Every gradation along a continuum between these two extremes may be found.

At the "folk" end of this continuum is found the Guabina Velena part of the living folklore of the region of Velez, Santander. With strong parallels to 16th century ecclesiastical music, it may well be the oldest continuing musical tradition of Colombia. Its instrumental counterpart, the Torbellino, is also a pure folk with virtually no commercial appeal.

On the other end of the scale are two forms. The Pasillo and the Danza, known primarily in their commercial versions. The Pasillo is the creole version of the European Waltz, imported to Colombia in the early 19th century in an attempt by the bourgeoisie to imitate elegant European style. Along with the Danza, imported from Cuba in the form of the habanera, it flourished for a period as salon music until it eventually descended the social ladder to the level of the common man.

Between the two extremes, and sharing characteristics of both of them, is the bambuco, Colombia's most popular folk music form. It is just as popular among the rural population as a folk form as it is among the urban population as commercial music.

Direct correlations are found between a given form's commercial appeal and certain musical, poetic, and social factors. Excluding the bambuco, the forms with the least commercial appeal the guabina and torbellino are open, cyclical intended primarily as vehicles for improvisation. They have neither a fixed text nor a fixed melody. The poetic texts consist invariably of free couplets (coplas sueltas). The forms with the greatest commercial appeal, again excluding the bambuco, are non-improvisational, closed, binary forms, drawing their texts from the Spanish lyric poetry tradition. They are harmonically and melodically more complex than the others due to the generally longer meters and forms of the poetic texts.

In all of this music the texts are set strictly syllabically, a feature that explains the direct correspondence of poetic meter to melodic rhythm, and poetic form to melodic form. There is an intimate relationship between the poetic poetry and the music making it possible to speak of the two as a unit. This characteristic, together with various historical factors and social needs, has helped determine the evolutionary course of Colombian Andean folk music from its common Hispanic roots into its present-day forms.

Larson (1975) - Worked on Scandinavian-American Folkdance Music. His dissertation was based on material collected from forty eight informants representing fourteen countries, and 166 instrumental folk dance. Melodies recorded by Larson in several countries of the state. Most of the recordings were recorded in the homes of the informants. Sixteen people were interviewed for the purpose of constructing the sociological implication of Scandinavian folk dance music in the lives of the Norwegian immigrants and their descendants ~~xxxxxxxx~~ in Minnesota. The folk dance repertory of the Norwegians in Minnesota consisted of Norwegian and Swedish melodies in addition to melodies whose origins have not yet been ascertained, much of which may be indigenous to Minnesota or some other area of the united states, and conceived in the style of the Scandinavian prototypes. Only 13 per cent of the collected melodies have been documented as being of Scandinavian origin.

Of the total 166 melodies collected, fifty-four are variations of other melodies in the collection. Of the 112 basic melodies, only twelve are considered to be standard or popular repertory in Minnesota. These were popularized by radio and phonograph in the early 1900's and were also published in accordion books in the United States during the 1930's, 40's and 50's.

The enclosed repertory consists of 106 Walizes, 32 scotches, 19 polks, 3 Mazurkas, 3 two-steps, one square dance and these versions of the Swedish-American song "Nikolina". Most popular instruments are the accordion and violin. After instruments included are the harmonica, mandolin, banjo, piano and guitar.

All of the performance are transcribed as played, and in some instance practical performance versions are included. A first line index is included for the 166 melodies in addition to 43 melodies taken from the according books.

Chapter one deals with Norwegian musical traditions transplanted in Minnesota and the self-sufficient Norwegian companion community in Minnesota.

Chapter two deals with home entertainment, house parties, and instrumental practices.

Chapter three deals with city and rural dances. Other chapters deal with pictistic attitudes, opposition to dancing in Scandinavia and Minnesota, and the devilviolin belief in Minnesota and in Scandinavian literature. Included are chapters

on Scandinavian-American dance types and analysis of musical elements. Biographical information on the informants and the melodies are also included.

Alfaro's (1982) study was to investigate the folk music of the Yucatan peninsula of Mexico in order to determine the characteristics of its musical style and to examine its unique contributions to musical culture.

The history of the Yucatan region from the Mayan civilization to the present was explored to determine the influences on Yucatan's folk music traditions by the amalgamation of the various cultures has played throughout its history.

Tape recorded musical performances of various folk musicians served as a basis for selecting a representative collection of the region's folk music. The selected examples were transcribed and analyzed to determine characteristics that distinguish the Yucatan folk music on the selected criteria of matter, tonality, melody, rhythm and form.

The study revealed that Mayan music is non-existent to-day primarily due to the conversion of the native to Catholicism by the Spanish whose music replaced the ancient Mayan music. Facsimiles of the ancient music that exist to-day reflect influence of Catholic chant and music from other cultures.

Music of the Jarana the national folk dance of Yucatan, remains its most important folk music form. A derivative of the Spanish Jota, established during the colonial period and

associated with agrarian themes, the Jarana has retained many of the Spanish elements and is the main feature of the present day vaquerias.

Musical analysis revealed characteristics that include: predominant use of tonic and dominant harmony; polyphonic texture in the dance music; narrow range melodies that began with an anacrusis; short rhythmic and melodic motives comprise the symmetrical structure of predominantly binary forms; bi-metric and polyrhythmic structure; adoption or incorporation of foreign folk and popular music forms.

A standardized folk music instrumentation does not exist. The most common instruments used include : guitar, requinta, guiro, timbates, tympani, and homemade instruments in rural areas.

Rejection of mainland Mexican folk music forms manifested the separatism that has existed in the Yucatan region and has played a major rôle in the perpetuation of the Yucatan culture including its folk music.

Southern (1974) in his study analysed that in the Southern United States, circumstances of geography and climate, and the resulting unpopular and eventually eradicated slavebased agrarian economy produced the ideal conditions, defensive isolationism and social conservatism, for the preservation of the universally imported British music idioms. Thus traditional fiddling, derived primarily from the French influenced

sixteenth and seventeenth century folk violin techniques of the British Isles, survived only in isolated rural areas of the North, but flourished still all through the South at the time recording began. Although the culture was a whole, it contained many subcultures resulting from the interaction of the dominant British idioms with continental European traditions, urban and popular music and techniques primarily from the North, and the Negro, Cajun, and Mexican cultures in various regions of the South. The context of the tradition is established in the part I survey of historical and social background, function, and personnel performance conventions and instrument characteristics are related to early European Violin techniques and the transmission, notation, and resultant characteristics of fiddle tunes are discussed in detail.

Part 2 of this research examines forty-two transcriptions of two widespread British-American fiddle tunes, taking complete performance versions of the oldest recorded strata from communities throughout the South. The "Bonaparte's Retreat" complex, widely diffused in European folk tradition, although printed versions occur only from 1872 onward, illustrates the waning tradition of programmatic performance intended primarily for listening; and in contrast, the "Soldier's Joy" complex in print since 1778, demonstrates the popular use of the genre to accompany square dancing.

The performance transcriptions are examined for approximately fifteen stylistic variables. Consideration of the performance context includes comparison of accompaniment, tempo, tunings (both scordatura and pitch level) and instrument adjustment. Normal and unusual variant strains are structurally compared within each complex, and phrase structure including the use of ostinato passages, is considered, especially for the non-dance performance style. Form includes repetition patterns of strains, and the use of opening and closing formulae. The analysis of totality the genera (Pentatonic or diatonic), mode, degree inflection or intonation, and ornamentation has proved quite informative, as has the interrelated matter of the location nature, and extent of variation in the tune, variants and versions. The most important variable for style differentiation are those connected with bowings the combination of bowing patterns or phrasings, bowing style (plain, harmonic, or drone), occasional special effects and accents, and rhythms within the bow strokes, all create the regional performance idioms.

The specific combinations and tendencies noted for these analytic variables delineate four geographically-related styles within the Southern tradition : Blue Ridge style, a complex of related sub-styles in which all examples follow a line parallel to and east of the Appalachian Mountains ; Southern Appalachian style, with examples from West Virginia to Mississippi

along the line of the mountain range and West, Ozark style, and Western style, principally the tradition of Texas and Oklahoma.

Moreover, the comparison of these various stylistic factors identifies aspects of form, rhythm, concentration of variation, and intonation patterns dependent upon tonal genus as previously unnoticed features of the general tradition of British-American fiddling.

These distinctive performance dialects provide by their variety the first scholarly description and measure of the vigor and tenacity of the imported idiom in its Southern diffusion, and define the general Southern folk fiddling tradition in an ethnomusicological context. The results for the idiom and its regional style serve as a new means of evaluating the popularization and standardization of "hillbilly" music and the emergence of such varied commercial outgrowths as Country, Western, and Bluegrass music from this most prominent and influential of British American instrumental traditions.

Polyphony's (1977) dissertation contains a description of a unique partsinging style in the Southern corner of Bulgaria. The style represents a small part of a larger corpus of multi-part music that distinguishes Europe musically from much, although certainly not all, of the rest of the world.

The data on partsinging in Bulgaria was gathered from the Archives of the institute for music of the Bulgarian Academy of Sciences as well as from field recordings and conversations with singers from 20 villages over a 15 month period. The relationship between the parts of thousands of polyphonic songs from over 200 villages is described and mapped. Based on this data four sub-regions are isolated, and the boundaries of these sub-regions and boundary between one-and two-partsinging regions is shown to follow nature boundaries such as rivers and mountains.

The four subregions and their characteristics are : (1) Sop, characterized by a "seeking seconds" style in which the second voice descends to the subtonic when the first voice sings the tonic; (2) Western Territories, characterized by tonic drones of ten sung on a single vowel Such as "e", (3) Prin-velingrad, characterized by spoken drones and moveable drones touching on as many as three defferent tones besides the tonic; (4) Pazardzik-intiman, characterized by a pseudo-drone style in which the second voice descends to unisons with the first on the subtonic when the first on the subtonic plus well organized heterophonic singing. This represents a substantial revision of the current Bulgarian view of the subregions in this zone. A new sistamatic classification is applied to the data and the notion that parallelism plays a significant role in this tradition is rejected.

The partsongs in each subregion are then described systematically using the following categories : voice-leading, usage, performance practice, vocal style and ornamentation, range, intonation and modality, melodic shape rhythm and meter, and structure. This reveals the variety in voice-leading even within a subregion. Other elements of style are shown to be distributed in a manner consistent with the proposed geographical classification. In the Pazardzik-ih-timan region a few correlation between voice-leading and melodic shape is demonstrated.

Two voice leading styles are described that have been over looked by Bulgarian scholars. One is a three-voice style in the sop region. The other is the unison subtonic style which has never been acknowledged as independent of either the continuous drone or the sop style. Yet it is widespread and occurs in varying degrees throughout the part singing area of Bulgaria.

Finally the behaviors and concepts associated with these styles are described. The fundamental distinction made by the people between instrumental and vocal genres is noted. The crucial importance of solo versus choral singing is described and proposed as the boundary between monophony and polyphony in this culture. Concepts of harmonic consonance and dissonance are shown to be not relevant to be the singers of this style, while the notion of ornament is substantially altered to include long held tones and intervals. The learning

of songs, concepts of good performance and voice quality are also described.

An appendix with a thorough discussion of the literature on European vocal polyphony places the study in context.

Suite Americana (1982) has been designed to provide piano repertoire material for the student of the high school and early college age. It has been structured to help the student gain greater understanding of musical forms and twentieth century compositional techniques and devices.

Most of the movements are written in short musical forms. Folk songs exist in short forms, hence they lend themselves well to this type of compositional treatment.

Having decided to use American folk songs in a composition for two pianos, it followed as a natural inclination to seek to represent this vast body of music literature as widely as possible. Thus the movements were titled according to different sections of the country and songs from those areas were selected as source materials.

Musical forms, twentieth century compositional techniques and devices, and source materials of Suite Americana are as follows. Movement I New England : chorale harmonization, chorale prelude; dissonance, tone row, retrograde canon; "Johnny Has Gone For A Soldier", Movement two 11 - The middle Atlantic Region : theme and variations; polymodality, melodic

notes treated as the fifth of the triad, triads alternating between major and minor, clusters, polyrhythm; "Nen in neinzich" Movement III -- The southern mountains : AB; Ostinato, Lowered seventh (blue note"), Jazz harmonies, Jazz rhythms, syncopation, percussive quality of piano; Every Night when the sun Goes in"; movement IV -- The deep south; simple rondo; ostinato; lowered third; blues harmonies, syncopation; "shorten inbread"; "Salan-gadou movement V -- the midwest: ABA; mixed modality; Johnny stiles"; movement VI -- the great plains: second rondo; ostinato, clusters, syncopation, tones added to chords, pedal; "The cowboy" Kansas Cowboy" "The colorado Trail", "Doney Gal", movement VII -- The western coast fugue polymodality; "Clementino"; movement VIII -- the Southwest five part form; ostinato, percussive quality of piano, cross rhythms, syncopation, (feeling of) shifting meters, tones added to chords; "Jazmin", "Rosita", "La Firolera".

The compositions contains considerable substance for cognitive learning aided by analytical study. It is very well suited to the old sistem of modern piano education under the teacher's guidance, the students can learn together; in the process, they can help each other learn, analyze and interpret the music.

Komon (1975) in his study reported that one of the major musical cultures of the world is as little known in the western hemisphere as that of Korea, until four decades ago, no writings

of consequence had been published on Korean music in any of western languages. The few works on Korean music that have lately been published in Europe (Eckardt, 1930; and Kye chono-Sik-1935) treat only limited aspects of the subject. Although several topics in Korean music have recently been studied to some extent in American universities, most works are not published except for one master's thesis (Reckwell, 1972). Certainly a comprehensive and detailed study of the music of this vital and significant culture has been long overdue.

Of two main types of Korean music, classical court and folk, the researchers' work has been primarily concerned with the latter, particularly solo instrumental music known as sanjo. Sanjo music is represented by a body of traditional material which has been handed down by rote, generation after generation. The main body of sanjo is traditionally arranged into several movements in different tempi and in special ~~rhith~~ rhythmic cycles called changdam. An examination of the structure of each movement and study of the Korean way of improvisation have been the main concern of this dissertation. Since objective and reliable source material in the Korean language is scarce, the researcher's findings and conclusions have been, to a great extent based upon his own investigation and analysis.

As is well known, Korean music has nothing to do with polyphony. The main interest is, therefore, in the diversity of "tonic shift", i.e. change of tonal center, in the melodic

lines which may be the nucleus of modal systems and in the rhythmic variety between symmetry and asymmetry. In relation to the modal systems, the researcher have discussed the tonic shift used in Sanjo modes and have concluded that the complicated modal feature of Sanjo operates by the continuation of tonic shift from one tonal center to another(Chapter - X). In the main body of the work (part Three) other musical aspects of sanjo have been discussed.

The researcher have devoted chapter XIII, especially to the examination of Korean methods of improvisation. The original body of Sanjo was formed on the basis of brief and simple musical ideas. In the course of its development great masters expanded its basic body into large and complicated compositions by means of improvisation. Improvisation is regarded as performer's individual way of extending the fundamental materials of a previous model. The essence of Korean improvisation of the original tuner of a previous model, the elaboration of existing melodic and rhythmic patterns and the creation of new compositions. This phenomenon of the Sanjo tradition gives birth to several distinct Sanjo schools called ryu with individual styles and characteristic instrumental techniques.

Today the oral tradition of Sanjo has stabilized into a number of musical traditions which have been called melody stocks". The melody stock is an accumulation of specific

melodic patterns which have been incorporated in the mind and repertory of a great master. In a given contemporary Sanjo performance, short compositions would be improvised from such a personal melody stock. Nevertheless, the investigator's observation discloses that the feelings of the master and those of his audience are still essential factors in Sanjo performance. Outstanding master players improvise Sanjo compositions in rational and intuitive ways. Such a complicated technique of improvisation, to the best of the researcher knowledge, does not exist in china and Japan. This makes the Sanjo tradition unique as a culture asset of Korea and in the musical traditions of Far Eastern countries.

2. Research Studies on Folksongs
Conducted in the Subcontinent.

The introduction of folksongs and folklore began in Bangal-Indo-Pak subcontinent after 1857, i.e. during the period of administration of East India Company. Mainly for administrative and political reasons the culture of folklore introduced. Specially the British government officers, civilians, the priests of the Missionaries and the travellers become interested to understand the culture, tradition, religious faith, social structure of this region. For this reason, in 1784 "Asiatic Society of Bengal" established in Calcutta. At the beginning of folklore research it was

limited only within its collection as well as its description.

Research work on folksongs may be done either under the various disciplines of social science or under human science. Really it happened so. Around 1878, centering the "Folklore society of London" many research based articles and other works were published anthropology, nationalistic, linguistic etc. throughout the West Europe.

The informative as well as important book and articles on folksongs of Bangladesh and West Bengal of India are discussed below :

At first (Bhattacharjee, (1966) took an effort to introduce the Bengali folksongs through a descriptive analysis from the view point of nationalistic and linguistic of greater Bengal. He classified the folksongs on the basis of their content and then explained and analysed each of the streams. Beyond these, he properly evaluated the characteristics, methods of presentation, variation as well as relations of different folk songs.

(Uddin, 1965) tried to explain the theoretical discussion and primary introduction of most of the folksongs of Bangladesh.

(Siddique, 1976) also presented the folksongs through the analysis or nationalistic view point. He at first comparatively discussed the folksongs which are internationally standard. Moreover, he analysed some Bhaoliya songs according to historical and geographical methods.

(Haque, 1975) (Hai, 1977) (Karim, 1973) tried to focus the initial identify of each of the folksongs as per their classification.

On the other hand, (Dev, 1953) (Islam, 1985) (Kashimpuri, 1973) tried to explain the nature of folksongs of different regions.

(Hafiz, 1983) explained the different aspects of folksongs from the anthropological point of view. He also presented the folksongs through an evaluation from the view point of scientific classification and cultural reformation. Appropriate explanations have also been presented as per the characteristics of the folksongs in his research works.

(Mukharjee, 1970) identified the methods of presentation, characteristics, classification of the folksongs in the context of different professional community of the society and as per their cultural festivals. (Roy, 1955) explained the definition origination, classification and methods of presentation of the folksongs.

(Goswami, 1976) criticized some of the research works in the historical perspective. (Sudhir Kumar, 1979) explained the folksongs which were composed basing the natural environment of the border area of our Bangladesh.

Poet (Jashimuddin, 1977) (Sharif, 1973) (Karim, 1973) (Bhattacharjee, 1364) (Taleeb, 1986) (Haque, 1984) discussed the theoretical sides of Baul and Murshidi songs according to the

life lead by the people of different castes. The above research researches are mostly descriptive in nature and based on literature.

(Tewari, 1974) Studied Folk Music of India in Uttar Pradesh. During his childhood, he often heard the folk songs which are the subject of this dissertation, for they were sung when he was born and whenever he underwent a ceremony. These songs were sung for him as if they were calling him to listen; unfortunately, he couldn't hear their pleading call them. He studied Indian classical music for fifteen years, but never paid any attention to the folk songs which struck his ears every day. By some accident of fate, circumstances forced him to go back to these songs and listen to what they sing. His field trip was one of the most incredible experiences of his life, because it made him realize the depth of the musical tradition in which he grew up and the process through which the customs and traditions of Hindu culture are passed from one generation to the next.

His field research had two main aspects : (1) The society was familiar to him for he had grown up there. His permanent association with the society was at times advantageous, but on the other hand, often built walls of social restriction around him (2) Returning to his native area as an ethnomusicologist, he had the unique opportunity of viewing the folk music as an outsider, with the advantages of an insider often he pretended

to be completely unfamiliar with the ceremonies and festivities, with the result that he often received sermons from villagers, who looked at him with disgrace, as if his westernization had destroyed his heritage, on the other hand, he was often admired for having such respect for the culture and for being ready to learn more about it and to write about it.

Although folk music does not follow any conscious rules of musical theory, it is the mirror of people's everyday lives and family customs, and a link in the continuous chain of Indian culture which links the present to the ancient part. To sum it up in one sentence, Indian folk music is such an immense treasury of culture that it has come to the aid of the Indian masses through many years of crisis and suppression. Without losing their own character, folk melodies and verses have healed the hearts of the people, absorbing continuing shocks of misfortune and grief.

As a student of folk music looking at this mountain of riches, he found himself amidst a forest of precious beauty. It was difficult to decide where, what and how to cover the music which lay before him considering the limits of time. He had no footprints to follow, so he had to make a fresh trail for himself. He, therefore, decided to present general survey of folk music from a limited area within Uttar Pradesh,

from which, in the course of time, others could branch off in order to fully explore the topics of studies suggested in this dissertation.

The problem concerns him deeply, however; this music is rapidly disappearing. Changes in patterns of living are affecting Indian society as a whole, transforming it from agrarian to industrial and thus gradually destroying many aspects of village culture. This time factor has alarmed scholars in other areas of world music and spurred them to collect and study the folk music which exists at present, in hopes of preserving at least some of it. Now here is there a greater need for this kind of study than in India.

Who knows how fast some of the old traditions will disappear in difference to new changes? What changes are already taking place? Will we allow the new film tunes to take over the glorious beauty of folk songs? Should we allow loudspeakers to replace the joyous cries of village folk? It is our duty as scholars of world music to choose what is good and needs to be preserved, and the folk culture of India needs the most immediate attention in this direction. His effort to bring out the highlights of the folk music of a small part of Uttar Pradesh represents only the beginning of the extensive research his hope that this dissertation will inspire other scholars to focus their efforts here. The introduction supplies basic information about Uttar Pradesh

with special attention to the history of the origin of Kanyakubja Brahmans, who are main subjects of study in this dissertation.

Chapter I outlines the ceremonies related to human life and describes those in which music plays a significant part. Chapter II describes the important festival in Hindu society, particularly those in which music is important. A brief description of several kinds of folk theater is given, as well as panoramic view of all types of musical activities which go on in everyday life.

Chapter III deals exclusively with folk instruments, discussing the development of different forms from ancient times to the present and describing construction, usage, and manner of playing of each instrument. Chapter IV discusses briefly the historical background of the folk songs of Uttar Pradesh and classifies folksongs into five categories, according to their subject matter. It compares variations of similar folk song texts and melodies, describes various singing styles popular classical music and folk music.

This dissertation is an introduction to the field of the folk music of Uttar Pradesh, and the author hopes it will be an aid to scholars who wish to pursue further in-depth studies of this area.

(D'Mellow's, 1982) problem was to analyse the folk music of the Bombay East Indians to determine the possible assimilation

of idioms derived from Maharashtra, Goan, and English folk music.

The East Indian Community populate the area around Bombay City and are 100 per cent Roman Catholic. They are the descendants of the Maharashtra Hindus of Bombay, whose customs they retain. Inter-marriage between the Goan (people from Portuguese Goa) and the East Indians have been common. The community called themselves East Indians to identify more closely with the British East India Company.

The primary source of material used in the investigation was the 181 East Indian folk songs notated by the father of this writer Lawrence D'Mellow. The collection includes almost all the songs that are sung by the present day East Indians. The tape of twenty-five East Indian wedding chants sung by two East Indian women was also used. The Surathi Hymnal of the Dandara churches was used to study East Indian religious music. Indian folk songs was used to compare East Indian and Indian folk. The writer's collection of sixty-four songs. The Goan folk song collection of Lupa, and the Vaughn (vaughn) Williams and Lloyd collection of English folk music was used to compare East Indian with Goan and English folk music.

The analysis of East Indian folk music consisted of an examination of tonality, modality, interval content, range, phrase structure, melodic and rhythmic motives, rhythms, meters and texts of East Indian songs. The instruments used in East Indian music were also examined in order to determine their origins and for comparison with instruments of their

ethnic groups. The songs were individually noted on bibliographic cards carrying the pertinent data needed for the investigation. Each card contained information about the type, mode, range, number of phrases, length, form, motives, intervals, movement, tempo, meter, rhythm groups, first and final notes, and the number of groups each songs. Ranade's folk songs findings about the basic qualities of Indian folk music were used as a basis for comparison with East Indian folk music.

East Indian folk songs were found to display many similarities to the parent Maharastrian folk songs. Both communities have wedding, harvest, teasing and work songs, many Maharastrian melodies have been borrowed and adapted by the East Indians. The melodies of both communities abundantly display the rhythmic and melodic motive based on the figure. Instruments such as the pinani, flute, dafli, duff, and dholak used by the East Indians have been borrowed and adapted from similarly named Maharastrian or Indian folk music.

East Indian wedding chants follow the vedic pattern of using essentially three notes and are sung in a dialect Marathi closely akin to sanskrit, the language of the vedas. Microphones are sometimes used in East Indian chants which further emphasize the vedic influence. Religious music of the East Indians has been directly adapted from Latin hymns or are influenced by Western Catholic church music.

The East Indian's most popular instruments, the Ghoomat has been borrowed and adapted from a similarly named Goan instrument. The few East Indian songs that are in 3/4 metre have been borrowed and adapted from Goan folk songs. There is no notable influence of British music on the music of the East Indians.

Hence, the folk music of the East Indians was found to be influenced to a greater degree by Maharastrian folk songs, to a lesser degree by vedic chants, Goan folk music and some general western music characteristics, but is not influenced in any notable way by English folk music.

4. Conclusion :

After a critical review and study of the different research reports it has been realized very distinctly that the folksongs of Bangladesh is not any seperate thing from the folk songs of abroad. It can safely be said that the characteristics of a definite geography location as well as of a cultural region are mostly folourished through their folksongs. This type of reflections are also found in our Bengali folksongs. The number of research studies on Bengali folksongs is very scanty. After achieving the independence of our Bangladesh a study entitled "The folksongs and geographical environment of Bangladesh" has been done by Habibur Rahman(1975). In this study, Rahman investigated on folksongs of different locations in Bangladesh. For this purpose he analysed the

various relevant books, articles, etc. He also collected data surveying the opinions of experts in folksongs and took interview of some of those personnels who are involved with folksongs. He selected 23 thanas now upazilas as the representative sample of Bangladesh where he investigated. Only on 11 type of folk song he studied :

In the perspective of the above study, the objectives and the methodologies of the present study have selected taking a large number of folksongs with their manifold characteristics for investigation. In the next chapter the objectives and the methodologies of the study have been presented.