CHAPTER I

Introduction

1.1.Introduction to the theme

Music is a cultural aspect that influences human functions over space. Sound is a key facilitator of ideas and spreading culture. During 1980's a rise in music market was a result of the diffusion of music styles through globalisaion and popular music and it became a multi-billion-dollar industry. In this process musical cultures are commodified, but music never leaves the sphere of the "culture" (Connel,2002)-on this light Modern Music in Guwahati Metropolitan Area(GMA), Assam: A Study of Cultural Fusion and Diffusion is tried to be analysed from a geographical perspective i.e. Music Geography which is very new in the field of geography, especially in northeast India.

Music geography is a sub-branch of cultural geography as well as urban geography. It studies music in terms of its production and consumption as a reflection of the landscape and geographical space surrounding it. Music of different regions is very much inspired by its physiographic or natural surroundings. Thus music of diverse regions reflects diverse patterns. Music is one of the cultural phenomena that transpose across the world.

1.1.1. Modern Music

Defining features of modern music leads to breaking down of all traditional framework of music. Basically modern music is not composed binding in a particular raga. Thereby composing music out of all aesthetic characteristics, including melody, rhythm and chord progression can be defined as modern music. Another significant aspect of modern music is it is highly commodified and providing great source of livelihood to the people engaged in the

field of music. In that way the idea of music is being redefined through modern music. The components of modern music are composition, singing, lyrics, instruments, recording system (both audio and visual), publishing, market and audience (explained in detailed in Chapter III).

1.1.2. Diffusion of music

In the study diffusion of music has been considered as one of the main objectives. The term diffusion in that way needs to be explained as geographical distribution of music phenomena from the place of origin to other places through various types of diffusion process described below. Music is an integral trait as well as trend of culture, so diffusion of music here is tried to explain in terms of diffusion of culture.

Diffusion is a continuous process over space due to spread of cultural traits. Cultural traits transmit from one society or place to another. Material traits spread quickly while non-material traits take time and spread gradually. When a trend is spread from its place of origin, outward, such type of cultural diffusion is called expansion diffusion. Further sub- types of expansion diffusion are contagious, hierarchical, and stimulus diffusion.

When a cultural trend is passed on from a person to another from an original source to numerous others, like a virus, it is called contagious diffusion. For example, 'viral videos' in internet spreading an idea almost like an illness through contacts and interactions. Such viral videos add advertisements or sometimes companies pick up on internet memes for selling of more products with gaining popularity. Hierarchical diffusion takes place when a cultural trend is spread from one segment of society to another, in a pattern from major centers trickles down to smaller places.In hierarchical diffusion there may not be direct contact between the teller and receiver. For instance, hip hop culture emerged from within urban areas that trickled down to all regions of society including suburban and rural areas, as well. Stimulus diffusion takes place when a cultural trend spreads, but is changed or modified by those adopting the idea. For example, people in the United States practice yoga, but make use of it in a different

way than the regions where this activity originated. In fact, most of us associate yoga with a particular form of exercise involving poses, but these movements are only one dimension of the practice of ancient forms of yoga. In the todays era of digitization, mass media, social media, television and internet are the important carriers of cultural trends effectively reducing the constraints of distance between teller and receiver. Relocation diffusion, when an individual migrates from their place of origin to other places, they share their culture with a new location. The folk music that can be seen in different regions based on migration patterns is a good example of relocation diffusion(Fig.1.1).

In 1962 E.M. Rogers developed a theory on Diffusion of Innovation (DOI) which is one of the oldest social science theories. It explains how, over time, an idea or product (or music) gains momentum and diffuses (or spreads) over space through a specific population or social system. This diffusion takes place as people, as part of a social system, adopt new ideas, behavior, or product. As per the theory DOT, the key to adoption is that the person must perceive the idea, behavior, or product as new or innovative. It is through this perception only that diffusion is possible. Adoption or innovation of new idea, behavior, or product does not happen simultaneously in a social system, rather it takes place through a process whereby some people are more apt to adopt the innovation than others. with people from its place of origin.
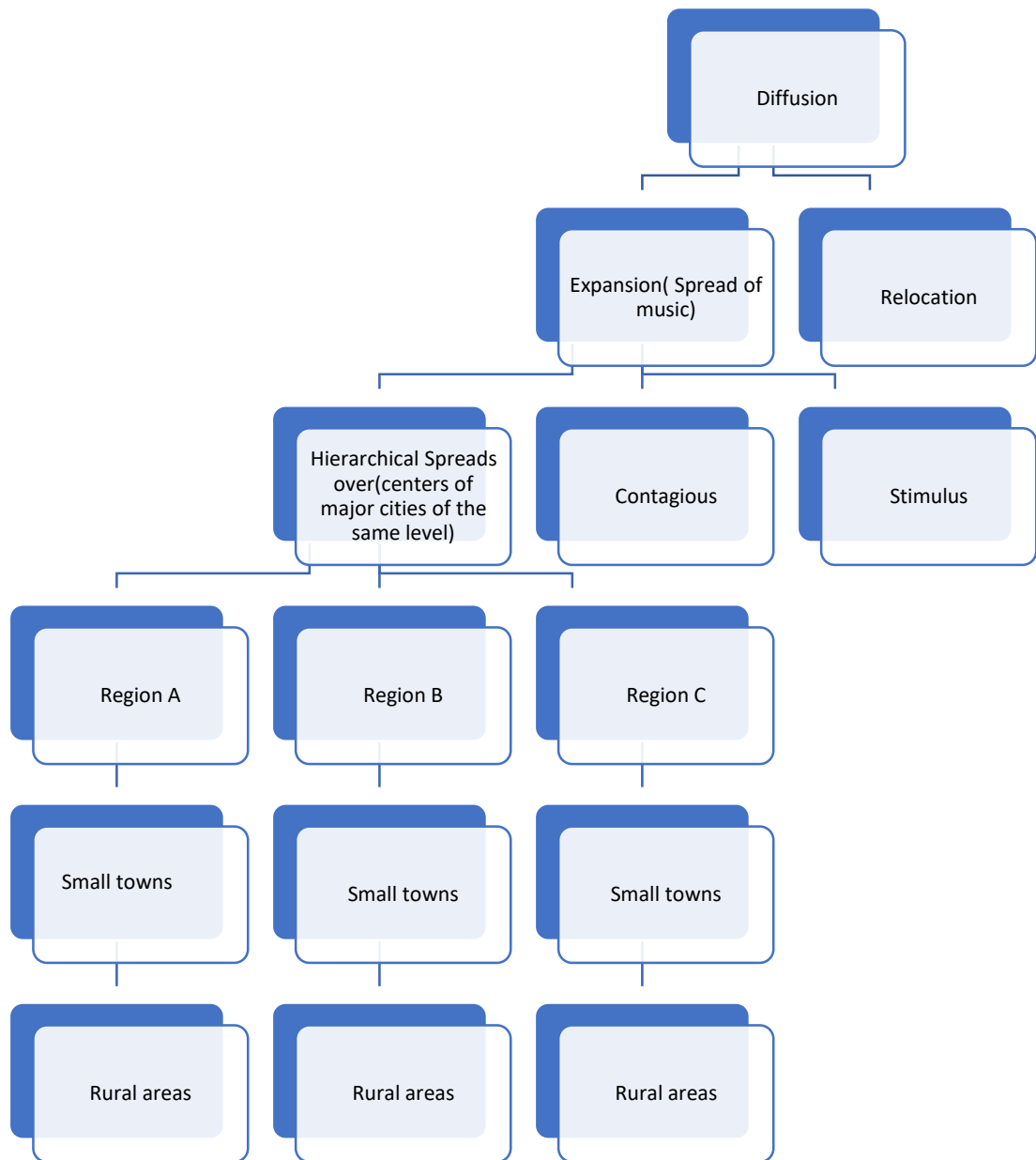
Fig.1.1. Hierarchical diffusion of music

1.1.3. Fusion in Music

Technically fusion music is about two or more different musically diversified genres coming together to create a new one. To create that one has to know the finer shades of one's own music. Each genre of music has got its own characteristics and way of expression. While doing fusion, each of the selected music genres needs to be mixed or blended in a way that the third kind of newly created music or the fused one should maintain the essence of both the parent genres (Fig.1.2). Otherwise, fusion music will not be justified and may not sound right. Fundamental of fusion in music lies in which type of fusion is created and why? Fusion can be done on popular genres, on use of instruments from various regions to create a new style of music. For example, use of violin (a western instrument) to tune of Borgeet (raag based songs in Neo Vaishnav religion) in present day performances. Or fusion also can be done on folk or traditional genre of music which has its own specific identity. For example, use of synthesizer (an electronic instrument operated by keyboard) in bihu songs (folk song of Assam) to give more sound effects without disturbing its original character.
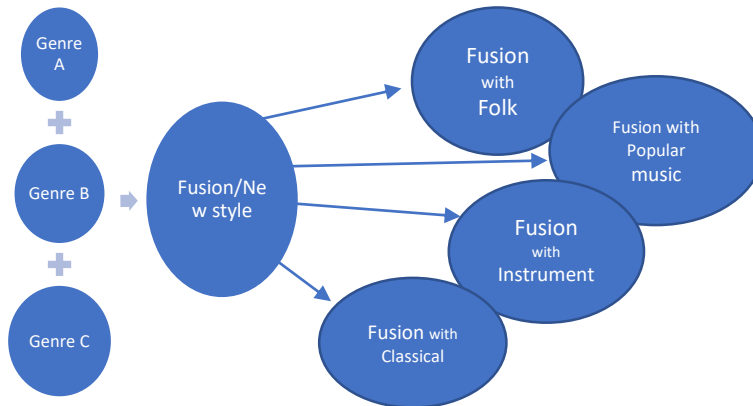

Fig.1.2. Fusion in Music

1.2. Statement of the problem

Peter Hugh Nash of the University of Waterloo authored the first scholarly article "Music regions and Regional Music," in 1968. This was the first effort by a professional geographer in Music geography. Later in 1970, Jeffry Gordon, completed his first Master's thesis in geography on music titled "Rock and Roll: A diffusion study." In 1971, Larry Ford published the first full length article in an American journal as" Geographic Factors in the origin, evolution and diffusion of Rock and Roll music."

Music phenomena that geographers have studied till date are divided into nine general categories: (1) styles, (2) structure, (3) lyrics, (4) performers and composers, (5) centers and events, (6) media, (7) ethnic, (8) instrumentation and (9) industry (Carney, 2011).

Scant attention has been accorded towards the intersection of geography and music in India. Cultural geographers and anthropologists have long agreed that the spatio-cultural symbolisms of integration and harmony, especially in the context of large, complex non-western societies in countries like India are inherently more meaningful which are little known beyond tight cultural bounds. Famous composer of classical South Indian Karnatak music, Muttusvami Dikshit (1775-1834) in his works examined geographical themes in the musical works.

The history of music in Assam claims that it is a conglomeration of one thousand years old folk music tradition, about five hundred years old tradition of written drama-songs, nearly three hundred years old tradition of Indian classical music which started since Swargadeo Rudra Singha's rule (1696-1714), about one thousand years old history of composing *charjyapod's* and nearly two thousand years old raga-based classical music *ojapali. Borgeet* which is another form of classical music in Assam composed by Mahapurush Srimanta Shankardeva and Madhabdeva gave a new dimension to the area. Bengali songs and music (khemta songs, songs of Shyamlal and Dwijendralal, Atul Prasad, Shyama sangeet, Bengali kirtans, and jatras et.al) ruled over the domain of music scenario in Assam until 1883. When

we look back to the gradual development of modern music in Assam, it is evident that it's quite a recent development. The base for this was provided by the agglomeration of various styles of folk music, ragas and raginis, fusion of foreign styles of music with local styles in Assam from time to time. In Assam the trend of modern music actually started in 1883, when Satyanath Bora published *Geetabali,* the very first book on Assamese songs in then Bengali tunes. So Satyanath Bora can be considered as the first composer of Assamese modern songs. Other contributors of that time were Bhaktaram Dutta (*Pranay-gaan,* 1901) and Benudhar Rajkhowa (*Banhi,*1906). They offered their contribution towards modern Assamese music with a strong sense of nationalism.

Sahityarathi Lakshminath Bezbarua, is considered as the founder of modern culture of Assam. The legend paved the way for modern music in Assam. Real modern music in Assam started with the immense contribution and unconditional efforts by Jyotiprasad Agarwala(1903-1951), Parvati Prasad Baruah(1904-1964) and Bishnu Prasad Rabha(1909-1969). Media corporations distribute popular sounds across the world beyond their original place and globalisation made this mobility of sounds possible. Different reactions to globalisation can be observed, some musicians are fascinated by new sounds while some others returned to roots. In case of Assam also the impact of globalization on music was the same. As a result, sub-cultures developed- a new corporate culture emerged due to production and marketing of music (based on commercial logic of media) on the other hand audience culture developed which is based on listeners, fans and critics. This is the new trend of modern music based industry in Assam in the 21st century which is a mosaic of its various indigenous traditional styles of music with a variety of popular sounds and styles travelled from the west.

1.2.1 Study Area

Guwahati Metropolitan Area (GMA), Assam is situated on the banks of the Brahmaputra river in the state of Assam in the North-Eastern region of India along

26º5′33"North to $26^0$15'50" North latitude and 91º33'18" East to 91º53'41"' East longitude is a platter of incredible cultures and landscapes(Fig.1.3). The region is a hub of diverse arrays of styles shared by folk music of Assam, ethnic music of the hilly people surrounding the state and also influenced by the music of its neighboring countries like Thailand, Myanmar and China etc. Descending scale of the ethnic music of Assam distinguishes it from any other Indian folk or raga-based music. Another significant characteristic of native music of the study area (including Bihu songs, Mishing, Karbi and Boro songs etc.) is, these are structured and sung to the pentatonic scale similar to traditional music from south east Asia. It is a clear indication of cultural diffusion from south east Asian culture to culture of the study area in ancient times.

The study is carried out under different themes of music geography which include origin, diffusion and types, location analysis, source areas, trends based on technology, impact of music on landscapes i.e. fusion, global music, age of digitization.

Guwahati(GMA), Assam is easily accessible by air, rail & roadways. It is situated towards the south-eastern side of Kamrup district, which is surrounded by Nalbari district in the North, Darrang and Marigaon districts in the East, Meghalaya State in the south and Goalpara and Barpeta districts in the West. The region is situated over an undulating terrain with varying altitudes of 49.5 m to 55.5m above Mean Sea Level (MSL) (GMDA,2009). The region avails mild and dry winters, hot and humid summers with moderate seasonality. The average annual temperature is 24.2^0C.
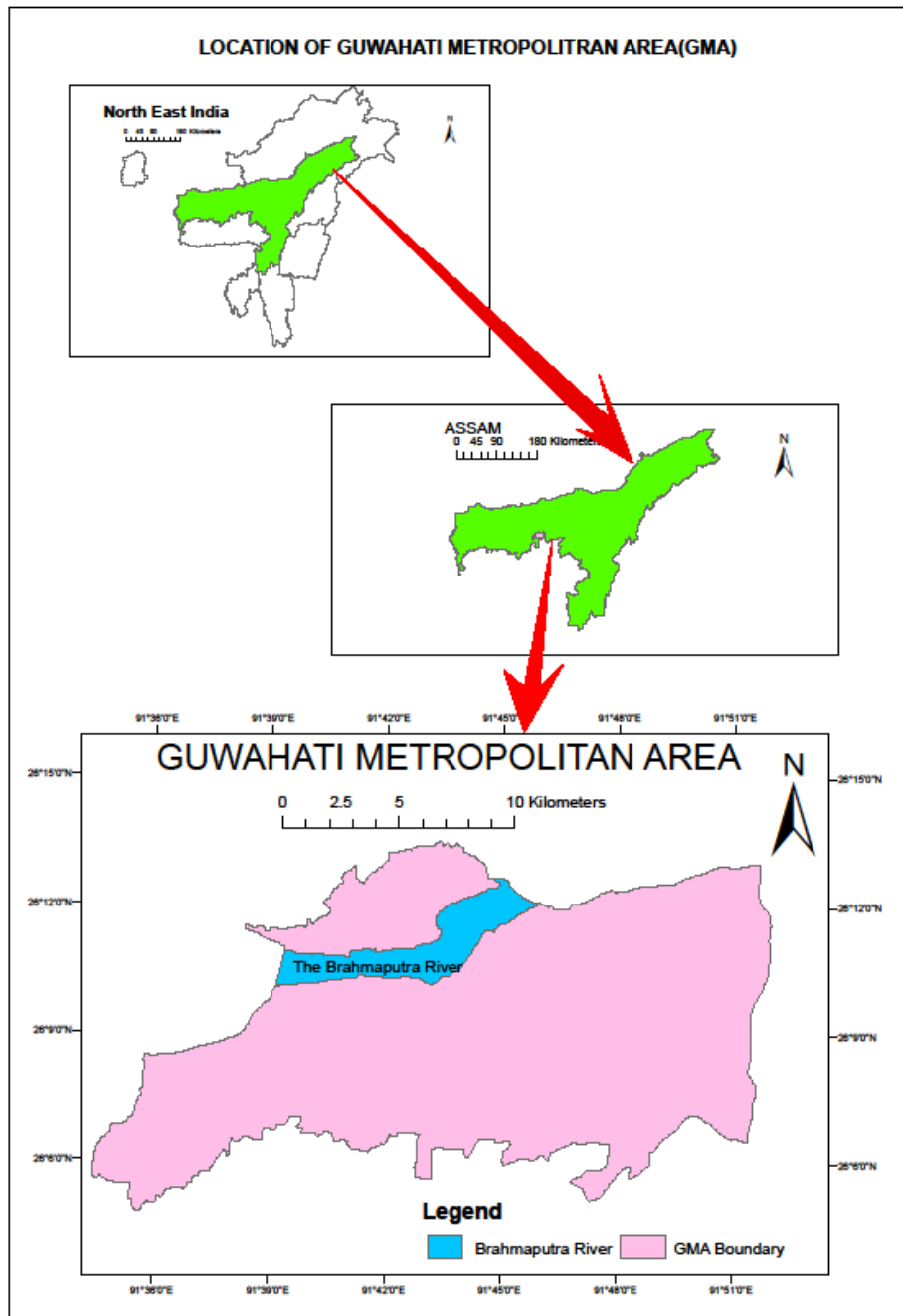
Fig.1.3. Location of the study area

1.3. Objectives of the study

Main objectives of the study are-

1. **To analyse the fusion in modern music in the study area and identify the pattern.**
2. **To identify the origin and diffusion of modern music phenomena in the study area.**

To fulfill the main objectives following sub-objectives are considered-

i. To analyse the relationship of music and cultural environment in the study area.

ii. To analyse the impact of digitisation in the field of modern music in the study area.

iii. To project a future trend of music based industry in the study area.

1.4. Research questions:

1. Does fusion of music enrich the culture of the study area?

2. Does fusion in the music in the study area lead to defamation of original music?

3. How far level of literacy and basic knowledge of music related grammar influenced the popularity of music in the study area among different age groups?

1.5. Database and Methodology

A methodology on survey of music demands both nomothetic and ideographic approaches with either deductive or inductive logics. As the taste of music entirely depends on mental status of the music lovers, which in most cases are influenced by mood of the enjoyers in different spaces in different times under different geo-environmental conditions. To understand the relational nature and geography of the music of the study area in a better way, the adopted methodology is as follows:

For the purpose of the survey on music the entire work has been divided into three phases:

1.5.1. Pre- field survey phase:

❖ During pre- field survey phase extensive literature review was carried out to gather information and knowledge needed for collecting preliminary data about the study required for the fieldwork from similar literature both published and unpublished sources that is library works, journal and periodicals on music with accreditation of ISSN, ISBN (applied in case of books) at both local, regional, national and international levels.

❖ This phase also included the preparations needed for successful completion of the field work like preparing questionnaire, schedule, taking appointments for interview etc.

1.5.2. Field survey and data collection:

This is the second phase of methodology. In this phase extensive field work has been done to collect all relevant and necessary data based on the ground reality, and also efforts will be made to gather information and experience through unstructured observation. This phase consists of the following sub-phases:

1.5.2.1. Primary data collection

Data collection is a basic requirement of any research. It is the systematic approach to collect and measure required information from various pre identified sources to get an accurate image of an area of interest. In this study data collection is done through online means as well as conducting interviews with experts in the field of music.

The field survey for collection of primary data in the study is done online with the help of Google Forms. As per the topic of the study a number of stakeholders related to modern music in the study area needed to be considered. The survey schedule was prepared in Google

Forms (a facility to create and operate online surveys) which was online between 30th September,2018 to 31st October,2018. The stakeholders like lyricists, composers, musicians, recordists, producers, promoters, singers and listeners were recruited via e-mails, WhatsApp with prior confirmation over mobile messages or phone calls. And interviews were conducted through prior appointment over telephone. Location of studios were collected by using GPS device.

1.5.2.2. Sampling

Stratified random sampling is a method of sampling that includes the division of a population into smaller groups known as strata. In stratified random sampling, or stratification, the strata are formed based on members' shared attributes or characteristics (Kenton,2017).

In the study total size of the universe is too large (almost1300 musicians). To overcome the time and money constraint a more feasible way, i. e. **stratified random sampling technique was adopted**. The universe was divided into different groups/strata of stake holders and samples were collected from each stratum carefully so that each group can be well represented. Sample break up is given below-

- Total universe: 1288
- Sample size:186(almost 15% of total population)
- Musicians/publishers/listeners: 100
- Listeners only: 46 (representing different age groups)
- Experts in the field of music: 12 (representing various genre/generation)
- Studio data: 28

Out of which from each stake holders 15% sample were considered in each category. The break up is as follows(Table.1.1)-

Table:1.1. Sample breakup of the study (excluding 46 listeners)

Category of stake holders	Sample(15%)	Population
Lyricist	14	96
Musician	40	275
Recordist	28	194
Singer	40	275
Composer	30	198
All	30	204

Source: Primary,2018

1.5.2.3. Secondary data collection

Secondary data were collected from both published articles in magazines, blogs and books, papers from journals as well as from music albums, both print and electronic media. Listening of one thousand (1000) songs of different genres related to the study will be an another source to better understand the origin and spread of different styles of music. Some external links also were used like conversations and personal interviews with selected experts in the area.

The data thus collected were processed up to desired level using standard statistical and other techniques. Maps, diagrams, images etc. have been generated based on the processed data for better understanding of the research work.

1.5.3. Analysis phase

❖ On the basis of data collected from primary and secondary sources using questionnaire(online) and schedule including personal interview and experience/observation processed up to desired level by keeping in view the purpose of research which in due course variations have been depicted and analysed in course of research to obtain the desired goal analysis has been done.

❖ The origin, fusion and diffusion pattern of music in the selected areas tried to be identified.

❖ At the same time employment, production and overall status of the modern music in the study area tried to be evaluated.

❖ All types of data were computed and analysed with the operation of computer and related software programmes.

❖ Later the results were mapped using ArcGIS 9.2 and variations have been represented by using appropriate and standard statistical methods and techniques.

1.6.Limitations

While carrying out the study, a few hurdles were being faced to collect information in the study area. Such hurdles or limitations of the study are as follows-

1. Being a new subject in the study area no data from any secondary source was available.
2. The target group of respondents were very mobile people resulting difficulty in meeting them for collecting information within regular working hours.

3. Identifying the musicians in the study area was a big challenge as being musician is a self-declared profession, so no official record is available regarding their employment (except those working under the Directorate of Cultural Affairs, Government of Assam).

1.7.Review of Related Literature:

Conducting a related literature review is an integral part while writing a thesis. Related literature review is much more extensive and thorough because it gives a detailed insight about the topic being studied and provides the way to mend away the lacunae left in the process of exploration of the research study. Thus, related literature review frames a focused & carefully structured outline of what others have done in the area. Therefore, this part is devoted for analysis of various available literatures on different dimensions of music and space and their relational nature. Music and its impact on society has drawn attention of scholars from different fields like Sociology, Economics, Cultural geography, Urban geography etc. specially in the western countries. A number of very relevant available literatures are tried to be reviewed here.

The pioneering effort was by Peter Nash, who explored the geography of music across a global canvas in 1968. Later, Martin Monkman offered a detailed look on geography and music pertaining to classical and popular western musical styles in 1992 and American country and popular music remain grist for the mill of George Carney in 2002.Rolf Sternberg (1998) discussed the links of music and geography in the case of the "footloose" composer-conductor Wilhelm Richard Wagner, whose travels saw vivid expression as place experience in his librettos and opera staging during 1998.

Musicology and Urban geography, two different disciplines are tried to bring under the same roof by Adam Krims(2007) in his book. Krims tried to map the effects of urban geography on music in terms of performance, market and experience.

Dorr (2012) analysed about the Andean music in terms of world geography in bay areas of San Fransisco. Here he mentioned about effect of global music in the city region. During eighteenth century in India also some works of noted composer of classical south Indian Karnatak music Muttusvami Dikshita were focused on geographical themes like cultural diffusion in music (Balachandran, 2001).

In his works Grimes (2008) explores the influence of regional cultures and, more specifically, of regionally based and regionally determined aesthetic preferences, on the Hindustani classical music tradition. The period from the late 19th century till independence in 1947 went through a great deal of change both in Indian society as a whole and, by extension, within the Hindustani tradition. The significant change was a transition in the demographic profile of the average Hindustani performer from Islam, essentially low-caste, and hereditary, to hindu, middle-class, and largely high caste. The other aspect of this demographic transition was that there was also a shift in the regional origins of the average classical musician from those native to North India to those native to the two historical regions of Bengal and Maharashtra, has largely been neglected by scholars, including ethnomusicologists (Grimes, 2008).

Roberts (2014) in his thesis explored the role of music in shaping and producing the urban environment by focusing on three specific processes i.e. normalization, marginalization and resistance. The thesis examines the implications of substantial change and increasing growth in live music industry in UK and related musical activities in urban policy.

Madden (2004) in his survey found that now –a-days musicians are very much wired and engaged with the internet. They upload their works in various music related websites, book their shows and promotional events online, musicians connect and collaborate online, take online help for I formation of tools, instruments etc. It has also found that internet has had a great impact on improving musician's relations with their audience. The study found that most of the musicians in United States depend on secondary sources of income to supplement their musical work. The survey divided the musicians sample into four groups

which reflects the reality i.e. Success Stories, Starving Musicians, Part-time Musicians and Non-working Musicians(Madden,2004).

Kearney (2010) dealt with the approaches to the study of music. He emphasized on two approaches i.e. an American approach, pioneered by George Carney which emerges out as a sub-branch of cultural geography and Carl Sauer is contrasted with a British interdisciplinary approach. Kearney also opined that music performs a number of different roles in society e.g. music is connected to power, it is also an economic resource as well as the heritage of a place or society, music is also integral to the identity of social or political groups.

Spinelli (2015) in his thesis focused on digital technology that revolutionaised the access to music. He conducted an online survey among University of Vermount (UVM) students and found that Rock is the most popular form of music and most popular form of music streaming is Spotify. It is also found that students like to listen music in desktops or laptops.

Kong (1995) mentioned in her writing that as an area of geographical inquiry, popular music has not been explored so far to any large extent. In her write up, she focusd on the interface between geography and popular music, specifically on the contributions of such exploration towards cultural and social understanding. She also discussed the geographer's relative negligence to study popular music.

The paper by McLeay (1995) discussed about to break the silence of contemporary cultural geography. This study explains the recent works of geography with reference to the works of Irish rock group U2 to highlight the role of music in interpreting images of places. Based on the works of the rock group and its fan following, the relationship between geography and popular music has been divided into two halves-internal (use of the names of rivers, mountains, places etc.) and external (musicians experience of the places).

In a study (Watson, Hoyler and Mager,2009) the role of urban geography has been analysed as a crucial mediating factor in production and consumption of music. According to

the study, cities provide proper places for creativity in music like recording studios, market, production area, clubs and halls for performance etc.

Rogers (2012) in his study tried to analyse that cultural geographers can examine the people's experience in everyday world through performing arts like music, dance and drama. At the same time the study also reviewed the interdisciplinary cycle between geography and performing arts.

The paper by Hracs(2012) deals with the ongoing transition phase of the North American Music Industry on set of digitisation process. This technically driven process are altering the fundamental processes of music production and distribution structurally and spatially. The paper also discussed the nature of technological changes and its implication in the music industry. The paper first reviewed the period where major record labels practiced their power on controlling organizational structures, employment and spatial dynamism of the music industry(Harcs,2012). Then it focused on the new inclusions like MP3, internet, file sharing networks that served the music industry in altering drastically in terms of music production and consumption.

Dutta (2013) in his studies categorized sound into many groups and named the humanized branch as 'Music.' He also opined that music is a human invention and its development is the result of the conscious efforts done to represent the human thoughts and emotions. And the variety and evolution of human cultures, societies are bound to be mirrored in the variety that music has. Dutta also emphasized to study music as an issue which is the manifestation of human life and derived from the perception of life events along with the assimilation of natural environment. Dutta in his studies considered folk music to explore the structure of paradigm of musical styles that emerged from different social groups in different time. According to him folk song as a discipline is well associated with ethnic groups in their geo-environmental set up in explaining its long evolutionary history and uniqueness. Dutta opined that, 'A subject as geography is actually carrying with it the legacy of an interdisciplinary nature from its very first days.'

The Garland Encyclopedia of World Music (Vol.V,2000), divided the Indian Subcontinent into 7 major music regions. The classification has been done following the musical characteristics and tradition of a specific region as well as keeping in mind the geographical influences (Table.2).

Table: 1.2. Traditional Music Regions of Indian Subcontinent:

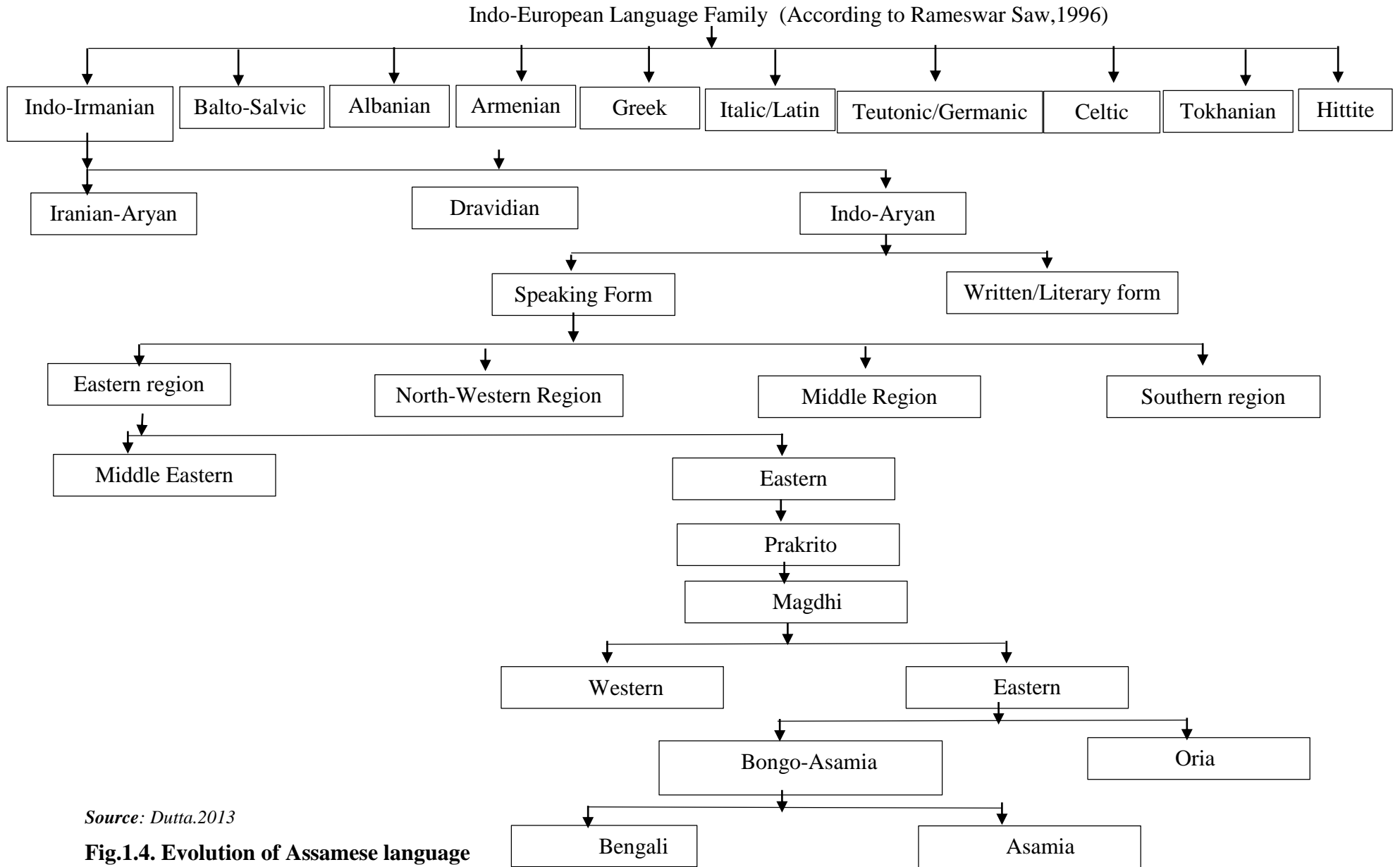| Regions Major	States	Latitude	Longitude	Traditional Music Styles
North West India	Gujarat, Rajasthan, Punjab, Haryana	18° 40' 47" N to 32° 14' 24" N	67° 49' 47" E to 77° 55' 12" E	Garba, Panihari, Podina, Bhangra
North India	Uttar Pradesh, Uttarakhand, Bihar, Jharkhand	20° 51' 35" N to 30° 01' 11" N	76° 38' 24" E to 88° 03' 36" E	Rasiya, Jhumar, Sohar, Ropnigeet , Katnigeet , Purbi, Chaita, Hori, Bidesia, Ghato, Birha, Kajari, Irni/ Birni, Pachra, Jatsari, Aalah, Nirgun, Samdaun. Beer Kunwar, Mandals,

				Panwaras Khuded, Thadya
Central India	Madhya Pradesh, Maharashtra, Chhattisgarh, Odisha	12° 51' 35" N to 26° 2' 23" N	72° 03' 36" E to 87° 37' 47" E	Relo, Dhankul, Leha , Nirguni Lavani, Shringari, Lavani, Pandavani, Balipuja Kela, Keluni, Geeta, Dalkhai, Geeta, Kendra, Jaiphula Geeta, Ghumura Geeta, Ghoda Nacha Geeta, Danda Nacha Geeta, Gopal Ugala, Osa-ParvaGeeta
Pakistan		22° 57' 36" N to 37° 19' 47" N	60° 51' 00" E to 75° 08' 24" E	Balochi, Pashto, Punjabi, Sindhi, Abeeti, Allah Hoo, Ashoor Jan

West Bengal & Bangladesh		20° 33' 35" N to 26° 56' 24" N	85° 49' 47" E to 93° 06' 35" E	Bhatiyali, Jhumur, Bhawaiya, Baul
Srilanka		02° 56' 23" N to 07° 7' 47" N	79° 50' 59" E to 82° 01' 48" E	Kolam, Nadagam, Noorthy
North East India & Himalayan Regions	Jammu & Kashmir, Himachal Pradesh, Nepal, Sikkim & 7 Sisters	21° 25' 12" N to 37° 27' 36" N	72° 42' 00" E to 96° 57' 35" E	Chakri, Ladishah, Jhoori, Laman, Dohori, Khullong Ishei, Pena ishei, Bawh Hla, Hlado , Thiam hla, dawi hla, Dar Hla, Puipun Hla, Lengzem Zai, Sailo Zai, Saivate Zai , Lumtui Zai, Dar Lung Zai, Kawrnu Zai, Zai Nem, Vai Zawi zai, Puma Zai,

				Heliamleu , Hereileu , Neuleu, Hekialeu, Zhungdra, Boedra, Zhey and zhem, Tsangmo, Lozey
Afghanistan		29° 55' 47" N to 38° 54' 35" N	61° 55' 12" E to 74° 45' 36" E	Pashto, Nowheh, Rowzeh
South India	Andhra Pradesh, Karnataka, Tamilnadu, Kerala	05° 15' 00" N to 17° 49' 47" N	73° 30' 00" E to 85° 01' 11" E	Naatupura Paatu, Manipravalam maveli, Thumpi, Jnaruppattu, Sopana, Bhavageete, Dollu Kunita, Kolata, Burra katha, Poli

Source: Dutta,2013

Evolution of Assamese language(Saw,1996) has been found in a study as a sub-branch of *Indo-Iranian* Family. The classification is given below(Fig.1.4):

Indo-European Language Family (According to Rameswar Saw,1996)

| Indo-Irmanian | Balto-Salvic | Albanian | Armenian | Greek | Italic/Latin | Teutonic/Germanic | Celtic | Tokhanian | Hittite |

Iranian-Aryan

Dravidian

Indo-Aryan

Speaking Form

Written/Literary form

Eastern region

North-Western Region

Middle Region

Southern region

Middle Eastern

Eastern

Prakrito

Magdhi

Western

Eastern

Bongo-Asamia

Oria

Bengali

Asamia

Source: Dutta.2013

Fig.1.4. Evolution of Assamese language

Deka (2012) in his article tried to make a brief description about the history of modern music in Assam where he cited the valuable contributions of eminent personalities from Bengal to Assam till contributions of Dr. Bhupen Hazarika. He explained about fusion factor in music of Assam from its neighbouring regions.

Towards the later part of 19th century a new and fresh trend started in Assamese music scenario which brought modern hi-technology and digitized music in the region. Noted singer, composer Jitul Sonowal was the pioneer of this trend in Assam. Later Zubeen Garg with his album called'Anamika' created a new sensation in the Assamese music industry. Since 1992 till date he is being recognized as a trend setter who not only experimented with the fusion of western and regional music but also contributed in reviving the traditional songs and styles of Assamese music. With his efforts modern Assamese music got an extended platform at global scale. Some of his contemporaries are singer, composer Tarali Sharma and Angarag Mahanta (Papon) also introduced a new style on experimental basis called 'folkotronica', a combination of folk music and electronic music. This phase of Assamese music is the reflection of globalization. It is global 'Mediascapes' (Appadurai, 1990).

Sri Jyitiprasad Agarwala opined that Satriya Culture is the backbone and purest form of the culture of Assam, hence it is named separately as stated above. Agarwala categorized Satriya culture as high culture due to its esteemed cultural products like Borgeet, Satriya dance and Bhaona etc. According to him Shankar Deva always tried to make this high culture as people's culture and he was highly successful in that regard that's why culture of Assam was elevated to an esteemed level(Goswami,2012).

A Performance tradition consists of two meaningful terms, i.e. performing is for taking action on some aspect such as a task, an art form may be while tradition implies to movement of action from a particular point of time to a particular time over a space. "Performance traditions, like religious or literary ones, are best thought of as inherited collections of established ways of feeling, thinking, and doing that are passed down through generations and

just as importantly, consist of the active and often contentious process of transmitting what has been received on inheritance" (Brosius et.al,2011). In simple words Performance tradition can be well understood as a movement of knowledge of actions consist of various performing arts, literature and aesthetic styles that defines the particular genre which is to be passed on to the next generation as a tradition of culture.

1.8.Significance of the study

Modern Music in Guwahati(GMA), Assam, a study of cultural fusion and diffusion bears much significance to the study area in the field of culture. Modern music has been an integral part of urban geography as well as music geography. The study area is the hub of cultural performances, marketing, experience and exposer. The study provides first ever systematic documentation in the field of modern music of Assam so far. The pattern of fusion in modern music has been tried to be analysed along with the diffusion of the same also discussed in the study. Importance of film industry for the development of modern music in the study area is also tried to analysed as one of the vital aspect. The status of female and male participation in modern music also will be able to add valuable information to the gender studies in the study area. It also tried to focus into core issues as well as potentialities of modern music field of the study area. The study also will help the policy makers to prepare and implement new policies for the benefit and upgradation of music and culture of the study area.

1.9.Terms and Terminologies used

Bhakti sangeet: Religious songs composed during Bhakti movement medieval period.

Bihu naam: Traditional folk song of Assam use to sing during spring festival (Bohag bihu) especially by the youths.

Biya naam: Traditional folk songs in Assam use to sing during marriage ceremonies.

Bohemian: A socially unconventional person, especially who is involved in art works.

Borgeet: Lyrical songs based on ragas composed by Srimanta Sankardeva and Madhavdeva in the 15th-16th centuries that used to sing to begin prayers in Neo-Vaishnav religion.

Charjyapada: A collection of spiritual poems,songs of realization in the Vajrayana tradition of Buddhism from the tantric tradition in ancient Assam, Bengal, Bihar and Orissa.

Diffusion: Geographical distribution of an element or phenomena from place of origin to other places over time.

Digitisation: The process of conversion of text, pictures or sound into a digital form that can be processed by a computer.

Ethnomusicologist: Who studies the music of different culture.

Fusion: Blending of two or more than two elements to create a new one.

Modern music: The type of music which have a lyricist, composer and which are not tuned to a particular raag or taal.

Naam Ghosa: It is a scripture of verses written by Madhavdeva in praise of Lord Krishna in 1568-1596 in Assam.

Ojapali: One of the oldest form of traditional folk dance and songs (including dialogues) performed together in a group.

Pentatonic: Denoting a scale of five notes and is based on either major or minor scale.

Popular music: The type of a music with wide mass appeal in different time over space.

Raga: Raga or rag is a melodic framework based on a scale with specified set of notes in a typical order and characteristic musical motifs.

Ragini: A melody based on raga.