

Review of remembering, repeating and functioning of culture through Indian folk music: Revisiting of the Folk Philosophy

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ABSTRACT

Each part of India has its distinct style of traditional music. Folk music is a vital part of folk culture because it allows individuals to express themselves in a language they already understand. Culture's significance resides not just in fostering individual and collective expression and inquiry but also in fostering originality as a source of societal power. India's unity reflects the country's many different cultures, languages, and religious practices. Human closeness is supported, in part, by cultural norms that serve as a kind of prerequisite. There is little doubt that India's folk culture has enormous commercial potential thanks to its traditional chic sensibility and credibility. Music that has only been passed down orally, such as in the Indian tradition or the context of the folk speech, is called "oral tradition" music. Because of the sheer breadth of its musical history and cultural diversity, the Indian subcontinent has the opportunity to discover a wide range of human musical expressions.

Keywords: Folk Music, Folk Song, Culture, Musicology, Social Life, Unity, Folk arts, Conceptual Planning, Heritage Tourism, Preservation

I. INTRODUCTION

Our cultural practices are the outward manifestation of our essential selves. It ought to be evident in our writing, in our spiritual practices, in our pastimes and entertainments. Two main categories that makeup culture are tangible and intangible. Clothing, food, and household goods are all examples of the fabric of daily life that makeup what we call "material culture." Cultural practices that do not use physical objects include ideas, beliefs, and norms. Indian culture is shaped by the country's extensive history and geographical diversity. All the fantastic tales we know and love today were passed down

orally for generations. India's rich cultural history is reflected in its people and folk arts, which are distinctive and traditionally essential but still bursting with vivid colour and energy. Although the definition of folk art is not yet set in stone, it can be thought of as the artwork produced by groups that exist within the framework of a developed society but, for geographic or cultural reasons, are primarily isolated from the inventive cosmopolitan traits of their time and therefore produce unique styles and gadgets for local wishes and tastes. India has been able to carve out its unique spot on the global map because of its cultural diversity and the plethora of different languages. When we look back at the country's historical documents and see what contributed to its storied cultural tradition, we see that it has a high standing. One such meeting point is revealed when one learns about the cultural similarities between two otherwise disparate Indian states: Jharkhand and West Bengal.

While the fifty states are very different in climate, geography, and other environmental factors, there is still a strong feeling of unity among them because of their shared anthropological heritage. Humans, as we all know, have sought to use their interpretations of cosmic stories to illustrate the many processes of the cosmos. It was they who believed God might be found wherever at any time. When his faith solidifies as a result of learning more about the planet and its people, he begins to see incarnations of God wherever he looks in the natural world. The Santhal and the Oraon peoples are two examples of ethnic communities whose cosmological mythologies are well-known. These indigenous peoples make up the eastern portion of our land. It is well known that the genesis stories of the many traditional categories, including those of the globe and its inhabitants, include traces of their respective religious beliefs.

Beyond purely aesthetic concerns, examining folk art may tell us a lot about the relationship between art and tradition since it reflects a complex of basic impulses and traditional practices exposed to modern influences and unexpected local developments. As one of the most dynamic nations in the world, Indian culture is based on oral tradition. The tools used for observing the lives of men, women, and their families engaged in agricultural labour gave rise to the novel concept of popular culture as people's culture. Authorities referred to the people's tales, dances, songs, rituals, and customs as "society movements," "society tunes," "fables," and "folk culture," all terms that reflected the dominant culture's assumptions about the people. Traditional Indian

culture is famous for its uncomplicated elegance. The roots of folklore may be traced back to indigenous traditions. Folklore plays a significant role in maintaining stable social institutions by perpetuating cultural norms and passing on spiritual knowledge and practices. The features of our folk lifestyle are enriched by our folk arts, beliefs, ceremonies, rituals, myths, rural handicrafts, etc. Each social form also has its own unique set of beliefs and rituals. The timely changes and establishment of such rituals and practices owe a great lot to the contributions of folk arts and values. The skilled work of the Indian people reflects the country's newly acquired Pre-Aryan cultural heritage. Throughout Indian tradition, people of many different faiths, orders, and beliefs have coexisted peacefully. India's tribal and rural people have been producing art and cultural documents that exhibit their inventive brilliance since ancient times. In addition to their obvious aesthetic merits, folk art and subculture forms have been crucial in bolstering national cohesion, crystallizing social peace, and strengthening community harmony.

The following is based on comparing Indian classical music to Indian folk music. Though they were improvised into the songs, the harmonizing of notes, the syncopation of the swaras, and the switching between ragas within the same song are all distinctive aspects of folk music. Some of the uncommon ragas and talas documented in ancient literature are still maintained in the folk tunes in the furthest reaches of India, which is both astonishing and wonderful [1]. Musicologists assert that Indian folk music is a crude representation of Indian culture. Playing music during significant events like weddings, anniversaries, and new baby showers is standard practice. There is an abundance of music suitable for such events. Traditional melodies for sowing and harvesting are also plentiful [2]. Many traditional instruments our people have played for generations have been passed down to us. Most Indians live in rural areas, and only recently have we begun to realize how much insight her folk songs may provide into the evolution of our cultural heritage [3].

Place of Arts in Cultural Geography

Culture though used on and often in everyday conversations, is a highly complex and contested concept around which the human lives revolve. It thus occupies an unmatched centre-stage in any society's discourse. The conception of 'culture' by Williams also includes performance art like music [4]. In the geographical tradition, one finds studies of visual art addressing issues like representations of spaces, places, and

environments, art production such as artistic traditions; place of arts industries in economy and cities; the spaces of artistic creativity; dissemination, and well-deserved acknowledgement of art and art practices.

Historically speaking, the growth of humanistic geography, through its known emphasis or subjectivity and human experience, may be seen as generating noticeable academic interest of geographers in the expressive and emotional engagement of art with places. Further, during the decade of the 1980s, engagement of geographers with a critical theory of culture including social histories of art, analysing social conditions and power relations in art production, marks a major shift. This tradition also focussed on varied issues like the idea of landscape, naturalisation of class and property relations, national identities, etc. On the other hand, as part of the feminist project, the emphasis laid on the significance of gender relations and sexuality in this process by the (feminist) critics ably added another dimension to the whole discourse on art in geography [5]. The 21st-Century geographic interest in art has become more diverse and inclusive, simultaneously addressing and giving place to a huge variety of arts and their spatiality, including music.

Music and Geography

As far as Geography's engagement with arts is concerned, the domination of visual representations does not need any proof. The study of music though claims a long history within the discipline but has been indeed discontinuous. In this connection, J.G. Grano [6], a Finnish Geographer, is given the credit. After his initial contribution, the development was sporadic till the 1960s. Intensive interest in music among geographers began in the early 1970s when studies in Cultural Geography examined musical performances, association memberships, musical listening and musicians' birthplaces, and a variety of other artefacts which had to do with music in the classical tradition of Berkeley school of identifying 'cultural hearths' and map diffusions considering culture areas, regions, and landscapes [7]; and, they reportedly proliferated since the mid-1990s [8].

II. REVIEW OF LITERATURE

Indian folk music has been developed since the dawn of human civilization. It is like a river that changes course from generation to generation, reflecting the societal norms and values it encounters. Folk music and songs have been the subject of several academic studies and doctoral dissertations. However, there is still a wealth of untapped potential for exploring new dimensions of social interaction and everyday life, with or without the musical chain. During this time, the researcher makes a note of and evaluates some of the groundbreaking work done in folk music by several experts. Mandira Ghosh's musicological survey of Himalayan folk music is a classic in Indian folk musicology, which has traditionally focused on the music of the country's northern and northeastern hills. Komal Kothari, an author of *Lok geet ke Phoolbadi*, is another eminent scholar who has written on Rajasthan and Central India's traditional music and culture. Books like Dr Suresh Gautam's *Bharatiya Lok geet: Sanskritik Asmita*, Sukumar Ray's *Folk Music of Eastern India*, Alan Lomax's *Folk Song Style and Culture*, Ronald D. Cohen's *The Basics of Folk Music*, and Govind Chatak's *Garhwali Lok Geet* are analyzed by researchers to outline new aspects of the topic [9, 10, 11].

Cultural variety, agricultural methods, communal groupings, religious and social organizations, fairs, festivals, and seasons all contribute to India's varied folk traditions, as Manorama Sharma argues in his book "A Comprehensive Study of Indian Folk Music and Culture." A detailed assessment of modern folk forms has been conducted to highlight the most distinctive characteristics of the many folk traditions that have coexisted for decades. These styles represent all humans' joint needs to convey their emotions via sound [12].

In her latest work, "Unearthing Gender: Folksongs of North India," anthropologist Smita Tewari Jassal use the Bhojpuri folksong as a lens through which to examine the experiences of rural north Indian women. Because of this, she views songs as "communicative platforms, as cultural discourses on emotion," [13] seeing that singing gives women a sense of empowerment on both an individual and communal level.

According to Mohan Pandey's book, "Dynamics of Indian Folk Music," music was present at all public ceremonies and significant events in Indian culture. Songs may be written with or without lyrics, but once a vocabulary has been placed to music, it is seldom, if ever, rewritten [14].

The book "Indian Folk Music Bhawaiya Ethno musicological Study" by Sukhbilas Barma contains a theoretical analysis of Folk Music and Ethno musicology [15]. It discusses the folk genre and the social and cultural history of the folk community and the region, specifically the Rajbanshis and the then Kamrup.

The study's intended path should be determined in large part by the literature review. A person unfamiliar with the background has limited opportunity to make a significant contribution. Therefore, every researcher has to look at what has already been written about their subject. Authoritative research by Dr A.L. Basham "One author of "A Cultural History of India" [16], has observed that India should be given more credit for how she has impacted the social lives of much of Asia.

Remembering E.H. Carr's "What is History" is essential to comprehensively examining the topic. Carr pointed out that "certainties" do not represent themselves; instead, they speak only when a student of history approaches them. "One cannot limit history to minor observation or love of certainties because "history is a continuous process of interaction between the historian and his facts, an unending discourse between the present and the past, a dynamic, arguing process."

There have been reexaminations of folk culture; these studies shed light on genetic, social associations, the natural environment, economic life, material culture, convictions and practices, yearly cycles of customs and celebrations, social dissemination, non-ancestral communication on financial, social, political, and religious circles, life, and culture. These studies show how these innate subgroups have developed as more time has passed.

III. UNDERSTANDING THE INDIAN FOLK MUSIC

Folk music's forays into musicology make it more convenient to distinguish between the two fields and make it easier to get to the heart of various factors in everyday folk life. Western researchers have done some excellent work in India as well, particularly in the anthropological study of folk music. Over the previous century, people from various backgrounds began searching for Indian folk music. Folk music's popularity owes much to this inquiry. Poets and lyricists who have heard the music have been uniformly pleased. However, musicologists do not base their judgments of music just on how often melodies are used. Poets have their methods for determining their merit. Ishwar Gupta, a poet and journalist who lived before Tagore, made the first honest effort to bring back

some old favourites, among them many folk tunes. His effort sparked a newfound appreciation for the contributions of Bengali Kavi-Wales and led to a renaissance in the popularity of Ramprasad and Nidhubabu's music. Kavi -was music was instrumental in bringing together several popular music genres at the time. Many traditional folk instruments were employed, and the music was simple. As the nineteenth century drew close, Tagore spent time among the villages along the Padma River's banks close to his camps at Silaidah and Patidar. In the process, he developed strong relationships with country performers. Tagore spent many years in this region when his thoughts on the unique musical qualities of Bengali folk songs developed. Tagore is correct when he says that the inarticulate spirit may find an audience in the ears of the people via folk music. He is also correct when he says that folk music can only reach a limited audience due to its narrow focus. Following Tagore's logic, this means folk music systems need their studied, apart from classical music.

Nonetheless, these efforts are related to the focus on folk music by certain Indian philosophers in the previous century, when western musicologists took a scientific approach to primitive music and then folk music. Primitive music and folk music are of interest to contemporary technologists. When it comes to composition and performance, the two disciplines that make up this interconnected whole are at odds with one another. There is consistency throughout different folk music styles, and some elements of the so-called folk forms nowadays tend to take the shape of certain art forms. Current research on professional folk singers who typically perform and develop folk music will show this to be the case. Traditional music is often found in isolated regions of the nation where small communities of men have managed to keep their culture alive despite being cut off from the rest of society. Folk songs and other kinds of traditional Indian music constitute the foundation of the country's musical melody system; in turn, classical music and the raga system of Indian music profoundly affected folk music throughout the centuries. Since the indigenous people of India, even today, with a few exceptions, preserve the Indian feature of their music, it has been noticed that the musical scales of the several tribes of India may be correctly followed via the principles of Indian music. Each subgroup has developed its unique musical scheme, although all are instantly recognizable to Indian listeners. An accurate scientific evaluation of their music necessitates familiarity with musical scales and the propagation of musical phrase patterns. The evolution of

refined musical sensibility in Indian culture is influenced by several other elements. Indian musical principles may provide light on how music systems across different cultures have influenced one another and how the raga system has permeated even the most native indigenous music. All of the accoutrement of folk culture, including the social connection and the beauty of human emotions, are generated by musical melodies and the modification of monotonic and diatonic scales with various combinations of significant tones and semitones. Heavenly beauty may be heard in the pentatonic scale of folk music from all across the Indian subcontinent, whether it is the music of the Baul of Bengal, the Kajrai of Banaras, the Mand of Rajasthan, or the Pahadi of the highlands. Regardless of differences in caste, creed, or race, the people of any given culture can get to know one another better via their shared love of music, from the sacred to the amorous.

IV. DIVERSIFICATION OF INDIAN FOLK MUSIC

India's cultural variety is reflected in its folk music, as it is in so many other facets of the country. While its historical context and manner of application are same throughout the Indian subcontinent, the cultural traditions of each Indian states influence its musical presentation and reception. Great poets and authors from all around the nation contributed to the creation of many of these folk tunes. Songs of the great poet Rabindranath Tagore are collected in what are known as the Rabindra Sangeet or Tagore songs of Bengal. In several regions of South India, folk songs were also instrumental in bringing about social and religious change. Many of these songs were utilized by religious leaders like Adi Shankaracharya to disseminate their message throughout the nation. Similar to how the folk songs performed by other religious leaders were revered and honored by the people of the regions they first came from, so too did the songs of the villages from whence they originated. Moreover, many folk songs include a traditional dance that is performed with the singing of the song. Almost every Indian state or area now has its own folk song, and many of them have their own dances to go along with it. A sampling of the folk music from different states in India is shown below.

Bihugeet

In Assam, this kind of music is played at the annual Bihu celebration. The music is often presented with a dance performance, and the show is staged twice yearly. Bihugeet is a well-known folk song from Assam that has gained popularity in other regions of northeastern India. Typically sung by young boys and girls, the song is meant to portray the optimistic outlook of the native Assamese people. Bihugeet is a medium through which a wide variety of tales are told, many of which center on topics like nature, love, relationships, social messages, and comedy.

Uttarakhandi Music

It is a practice in the state of Uttarakhand to play Uttarakhandi music during religious and cultural events. Typical song topics include reverence for the natural world, praise for courageous historical figures, recounting of legends, and celebration of significant tenets of the state's cultural traditions. Masak Baja, Daur, Thali, Ransingha, Damoun, Dholki, Dhol, Bhankora, Harmonium, Tabla, and Tabla are some of the musical instruments played.

Lavani

Lavani, a genre of traditional Maharashtrian music, was first created to amuse the occupying troops. The song, which often has a political or social message, is sung by women. One may choose between Nirguni Lavani and Shringari Lavani while exploring the complexities of Lavani. Nirguni Lavani tends to be more intellectual, whereas Shringari Lavani is more sensuous and frequently deals with sexual subject matter that is often humorous to its listeners. The demographics of this music's audience are also used to categorize it. Baithakichi Lavani refers to an intimate Lavani performance by a young girl for a group of dignitaries. Phadachi Lavani is what it's called when it's done in front of a big crowd.

Pandavani

Pandavani, as we've established, is a folk song that recounts the exploits of Mahabharata heroes. Chhattisgarh, Orissa, Madhya Pradesh, and Andhra Pradesh are just few of the states where you may hear this kind of folk music performed regularly.

Teejan Bai, Jhaduram Devangan, Ritu Verma, Usha Barle, and Shantibai Chelak are just a few of the musicians who are keeping this ancient art form alive in a world where young music fans have mostly forgotten about it. The Tambura is primarily an accompanist instrument, but it is also employed as a prop to illustrate various Mahabharata personalities. When telling the story of Bhima's valor, for instance, the performer may typically rest the Tambura on their shoulder. In this context, the Tambura stands in for Bhima's mace. Other instruments include the Manjira, Harmonium, Dholak, and Tabla.

Rabindra Sangeet

Rabindra Sangeet is a folk music collection created and composed by the renowned poet Rabindranath Tagore. Tagore composed around 2,230 songs that are performed at ceremonies and celebrations across West Bengal. These songs cover a wide range of philosophical and emotional ground, from modernism and humanism to structuralism and introspection, from psychology and melancholy to longing and nostalgia. The book "Gitabitan" contains several of Tagore's songs that have been saved for posterity. The book is broken down into seven sections: praise, holiday, love, special occasions, patriotism, poetic plays, and miscellaneous. Kamal Ahmed, Amiya Tagore, Hemanta Kumar Mukhopadhyay, Shayan Chowdhury Arnob, Mohan Singh Khangura, Malati Ghosal, K. L. Saigal, and Kabir Suman are only a few of the famous Rabindra Sangeet singers.

Bhatiali

The old Bengali fisherman sang Bhatiali. Bengali oarsmen and fishermen reportedly employed this musical style to pass the time when they weren't actively rowing their boats. One of the finest performers of this time-honored art style is Nirmalendu Chowdhury.

Music of the Bauls

A group of Bengali musicians known as the Bauls emerged during the 18th and 19th centuries. They used music with a religious theme, and some of them were inspired by the Kartabhajas, a tantric group. In their quest for the ultimate truth, Bauls traversed

the country. They sung numerous traditional songs on their travels, and these became the foundation for what would become known as Baul music. The instruments played on these tunes are the Ektara, Khamak, and Dotara.

Bhavageete

In Karnataka, Bhavageete is among the most revered forms of folk music. Since bhavageete translates to "music of expression," the vocalist's facial expressions are crucial to this kind of music. Nature, love, philosophy, etc. are common themes in this musical style. A number of modern musicians and singers have given new life to the traditional musical style of Bhavageete by adding the poetry of prominent Kannada authors and poets. Poets like as Kuvempu, K.S. Narasimhaswamy, Gopalakrishna Adiga, D.R. Bendre, G.S. Shivarudrappa, N. S. Lakshminarayana Bhatta, K. S. Nissar Ahmed, etc. have contributed to the modern Bhavageete canon. Performing artists like as Raju Ananthaswamy, Mysore Ananthaswamy, Shimoga Subbanna, C. Aswath, P. Kalinga Rao, and Archana Udupa have maintained this ancient musical style alive and well.

Naatupura Paadalgal

The music of Naatupura Paadalgal dates back centuries in Tamil Nadu. Naatupura Paadalgal is still very significant in Tamil Nadu, despite the fact that folk music is dying out there as Carnatic music becomes more popular. The indigenous people employed this folk music throughout the harvest and planting seasons, much as many Indian folk tunes. So Naatupura Paadalgal evolved into a way of life for many in the state. This kind of music is still widely performed and heard all throughout Tamil Nadu today. Grammy-winning composer and conductor Ilaiyaraaja has emphasized the significance of Naatupura Paadalgal. The folk music of his mother's homeland, Naatupura Paadalgal, he said, had a major influence on him as a musician.

Kummi Paatu

Another kind of Tamil Nadu traditional music is called Kummi Paatu. Traditionally, the Kummi or Kummi Aattam dance has been performed with these traditional tunes. It's a staple of Tamil celebrations and traditions.

V. FOLK SONGS: SOME EXAMPLES AND THEIR CONTENT

During the monsoons, a young woman sings Kajari, a popular folk song that is characteristic of the Bhojpuri area of neighboring Bihar and the eastern Uttar Pradesh districts of Mirzapur, Varanasi, and Prayagraj (Allahabad). Similar regional features portraying shifts in social ties may be found in various seasonal songs, such as those from the Chaita/Chaiti, Shravani, or Hori (standard 'Holi') traditions (see, Jassal, 20[17]12).

Literally meaning "separation" or "longing," Biraha is a traditional Bhojpuri folksong from the eastern section of the state of Uttar Pradesh that dates back to the late 19th century and is performed almost exclusively by men of the Ahir caste [18].

The Aiha: Regional cultural traditions in India are rich in icon worship, veneration, and glorification of heroic actions, practices that have been widespread in Indian culture since antiquity. Local folk music also reflects this phenomenon. Bundelkhand is the place where Alha was first performed, although it is now sung throughout a much wider area, including neighboring states like Uttar Pradesh and Bihar. It tells the story of the famous generals Alha and Udal who served under the Chandel Rajput king Parma! or Parmardideva of the Bundela area, which now includes the states of Madhya Pradesh and Uttar Pradesh. Lorikayan, another kind of folk song, also tells the story of Lorik, a legendary man from the past who is closely identified with the Ahirs, the cattle herders. Parbdavani is a kind of folk theater and music performed mostly in Madhya Pradesh, Chhattisgarh, and certain portions of undivided Andhra Pradesh and Odisha. It is based on the tales of the Pandavas, and more specifically those of Bhima, from the epic Mahabharat.

Seasonality is intrinsic to the rural rhythm. The concepts of auspiciousness and unluckiness are deeply held throughout many cultures, and not only in issues of religion. It holds true in both the temporal and geographical dimensions. Accordingly, certain months/days/specific moments are regarded particularly auspicious in comparison to others depending on the movement and placement of nakshatras (celestial bodies). Further, they operate as rules for society. In a similar vein, the sanctity of space may be understood from the cosmic to the microcosmic levels. Festivals may seem superficially linked to a certain period of peasant existence, but it's impossible to picture them without the accompanying rites and festivities. Infinite global examples exist (see, for example,

[19]). In my opinion, musical performances and songs would greatly enhance these events.

With higher pressure on the resources, primarily cultivable land, and no alternative source(s) of livelihood, migration in search of work has been a kind of eternal issue of BIMARU states (a term coined by Ashish Bose after the Indian Census of 1981 to put together the states of undivided Bihar, Madhya Pradesh, Rajasthan, and Uttar Pradesh, which were at the bottom of the development ladder). The native (tribal) population of resource-rich states like Madhya Pradesh and Chhattisgarh could not be supported by the newly generated non-agricultural jobs, thus many left in search of work in other parts of the country. Consequently, there is a common theme in regional folk songs about the heartbreak of a migrant man's separation from his loved ones back home, often his wife or girlfriend. As a result, several of these songs have become staples of regional film soundtracks (for example, Ganga maiyya tope piyari chadhaibo..saiyan se kali da milanava, from the Bhojpuri movie titled Ganga Maiyya Tohe Piyari Chadhaibo released in 1963). Many details about the final destination (regions and locales) and the difficulties faced by loved ones left behind are recounted in these songs. At least since the contemporary British era, the Middle Ganga Valley has been recognized as a migratory origin location. But the place of departure has changed throughout time, from Rangoon to Calcutta (now Kolkata), Howrah, the coalfields (such as Jharia, in the Damodar Valley, Dhanbad district of Jharkhand state), and the Gulf nations (often referred to in Bhojpuri songs as 'Arab').

A woman sings a Sharada Sinha song in which she begs her naval officer husband to return home, enumerating the many ways in which India contributes to the world.

On a smaller scale, this may be observed in a song by Dinesh Yadav alias Nirahua, titled "Ye raja hamake Banaras ghumai," in which the protagonist gives his beloved a tour of Varanasi and the chance to purchase the city's most recognizable products. Padma Vibhushan Girija Devi (1929-2017) composed a song in which a woman warns her husband not to go eastward (perhaps Bengal/Assam) because he would fall into the "beauty trap" of the ladies there because of their huge eyes, long locks, etc. Bhikhari Thakur (1887-1971), a renowned folk artist sometimes called the "Shakespeare of Bhojpuri," created several famous melodramas that addressed challenges facing women and included wacky dialogue and traditional music and song [20]. Singers of today, such

as Mario Tiwari, have spoken out against female infanticide and its linked problems, such as dowry and the use of technology in sex determination tests, but in a song by Chandan Tiwari, a lyricist longs for the lost angana (dining courtyard) and its accompanying recollections [21].

VI. CONCLUSION

How a country's social progress and position influence how societal changes affect folk traditions is a matter of degree. These days' youth are considerably more likely to be influenced by foreign cultural components, a trend made possible by globalization's proliferation of international trade and travel. A moral value of society and their eternal emotion towards the everyday lifestyle in expressing sentiments either in Voice or in Instruments is necessary for analysis and understanding of the musicological panorama and the folk music of India, with its wide varieties of primitive and tribal music and its enormous social scenario aspects of the human life. It is also discussed how folk music and society are always open to new influences, resulting in a hybrid of traditional and contemporary styles. Given the context of Indian Folk Music, a comment from a western philosopher on the topic would be appropriate here. While it is true that folk songs are passed down from generation to generation via stories and songs, not all folk music must have its roots in folklore or be created by ordinary people. Musicologists that study folk music have much room to grow. However, first, they need to do much groundwork to figure out how folk songs are connected to specific communities and historical periods.

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