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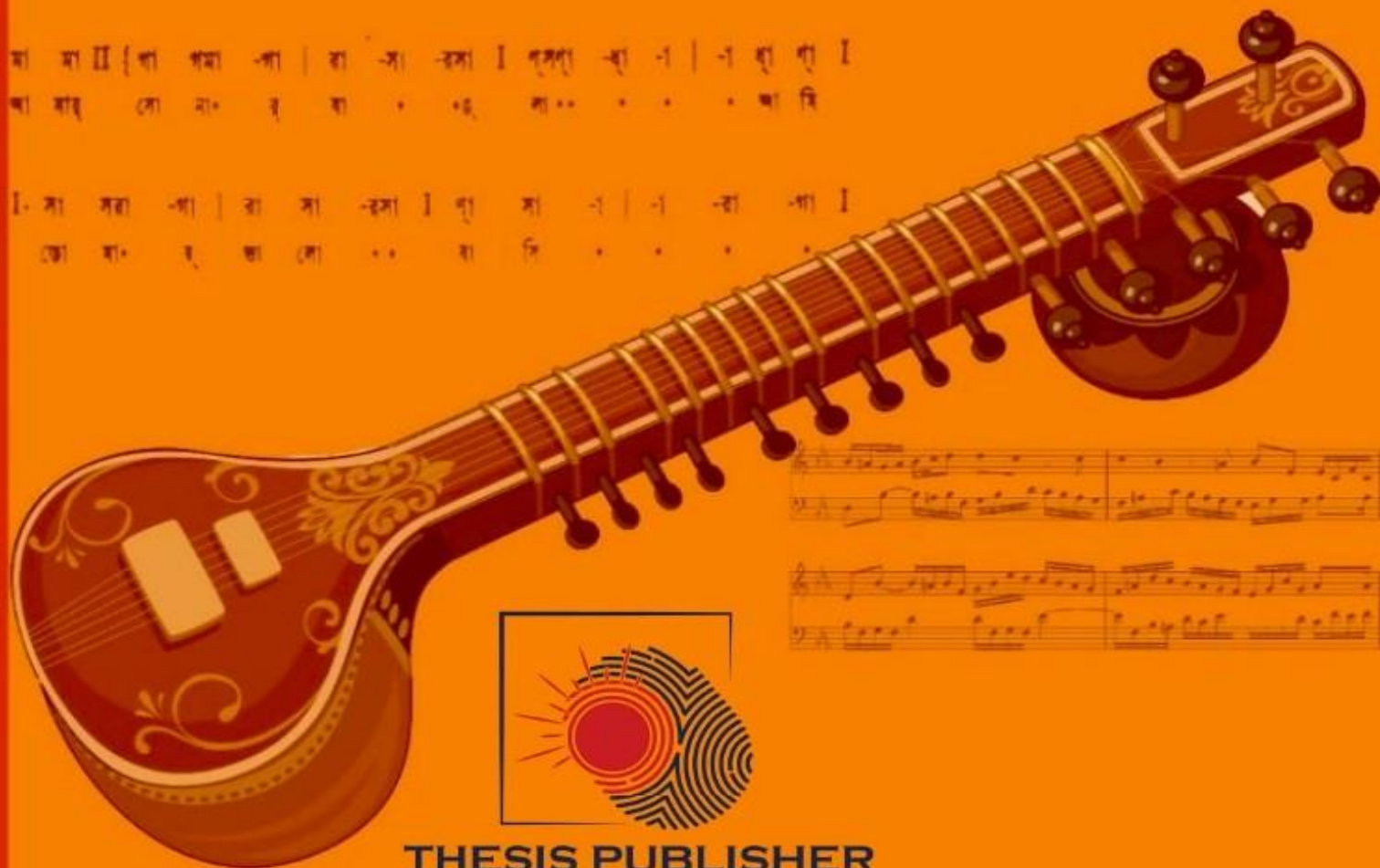
Music and Education in the Bangladeshi Context

Musharrat Shabnam

Muhamamd Shams Zaman

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Harmony in Learning
MUSIC AND EDUCATION IN THE BANGLADESHI CONTEXT

Musharrat Shabnam
Muhamamd Shams Zaman

Harmony In Learning Music And Education In The Bangladeshi Context

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PREFACE

In an era that is overwhelmingly dominated by a monolithic system of learning, which tends to be extremely standardized and rather rigid in its approach, there has emerged a considerable number of alternative educational approaches that actively seek to promote freedom and creativity in learning. This text provides an insightful account of one such case, wherein the fostering of creative music learning among under-resourced students has contributed to successful learning outcomes. Embedded in the vibrant and diverse global South context of a bustling Bangladeshi city, learning music education emerges as not merely a novel or exciting mode of acquiring musical knowledge, but it serves a much deeper purpose; it continually engages students' minds, keeping them perpetually curious and eager to explore both music and the broader world around them. Furthermore, this innovative and multifaceted approach to education has significantly paved the way for contemplating music learning in an entirely new light, strongly emphasizing exploration, creativity, and interactive engagement with a wide array of musical ideas and concepts. Importantly, the account sheds light on the immense potential for achieving learning success, even in the face of the considerable challenges posed by extreme resource deficiencies. It emphasizes that the music education method employed here is a highly effective means of aiding students in broadening their understanding and appreciation of the rich, complex world that surrounds them, encouraging them to think critically and express themselves creatively through music. Meritocratic rhetoric surrounding the idealized individualized education system, which emphatically promotes the notion that every single student can flourish based solely on their efforts and endeavors, is visible and pervasive in virtually all countries across the globe. However, in places such as Dhaka City, there are numerous and a multitude of poignant stories that meticulously detail the educational struggles faced by countless students who are trying desperately to overcome the overwhelming odds relentlessly stacked against them. By no means do these significant hardships lessen for the many individuals who reside in the specific and often challenging locale of Mirpur, where this particular and insightful fieldwork is situated. Various topics such as formal schooling processes or learning to play a Western musical instrument may seem bizarre, foreign, strange, or even trivial for the boys hailing from Mirpur, reflecting the stark disparities that coexist within the educational landscape. Education here is predominantly focused on grasping essential ideas, with the primary objective being to perform well in public examinations, which are seen as pivotal milestones in their academic journeys. The accounts of the varied cases described in this study offer a rich ethnographic insight into the different ways that a select few under-resourced Mirpur boys cannot just survive but thrive despite the overwhelming odds they face. Throughout their school life, these boys approached learning musical instruments as a new and intriguing subject, something that added interest and vibrancy to their otherwise challenging educational experiences. However, a lingering question arises: how is it truly possible to learn music, and what does the process of learning music entail? These are questions frequently posed to Ashraf and others involved in this music education initiative.

Learning to play musical instruments is often perceived as being entirely unrelated to the boys and the challenging circumstances in which they frequently find themselves ensnared.

Many of these boys express feelings of inadequacy, stating it is difficult for them to learn music at a level comparable to Ashraf, leading them to view him as a particularly special individual among them. In contrast, Ashraf himself perceives his role differently; he sees himself principally as a guide, mentor, or instructor to the boys, helping to navigate through the complexities of learning music while fostering their innate curiosity and desire for self-expression.

By
Musharrat Shabnam
Muhamamd Shams Zaman

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This book is dedicated to:
Musicians, ever-best assets in my life

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KEY TERMS AND DEFINITIONS

Is music culturally neutral? How can ethnomusicology and cultural studies contribute to a more holistic understanding of music and its implications for education? Is a non-Western music tradition critically represented in textbooks and curricula used in schools in Bangladesh? What is the role of such representations of musical life in Bangladesh? The purpose of this article is not to definitively answer these questions, but to open up a much-needed discussion in the Bangladeshi context. The representation of music in educational curricula and syllabi in Bangladesh will be critically examined and ethnomusicological approaches and paradigms will be considered to enrich the between music and everyday life.

As the perceived need for development in education remains high in Bangladesh, the regard for cultural and musical development becomes less noticeable. Far from Bangladeshi villages, the social and musical panorama in the cities is blissfully changing. Urbanization, television, YouTube, and Westernization are bringing consumer-oriented cultural practices to Bangladeshi youth. In this scenario, the hard and expensive classical music is losing its place enough to fade away. The current syllabi in schools, madrasahs, and colleges are metropolitan creations, that present music (and culture) as a set of detached and supremely non-utilitarian entities. While these changes are managed more effectively by family finance, the less young population in schools is socially denied any opportunity to know the wholesomeness of culture. But what is the wholesomeness of music or culture that needs to be a part of schools (Rachel McCall, 2010)? In what ways is the music being taught relevant to the daily lives of the learners and the sustainable socio-cultural aspects of their surroundings?

Defining Key Terms Related to Music in the Context of Bengali Identity

1. Music

Definition: Music is an art form consisting of a combination of vocal sounds, instrumental sounds, or both, organized in a manner that is expressive, aesthetic, and emotive.

Key Aspects:

- Vocal Music: Involves the use of the human voice either in singing or speaking.*
- Instrumental Music: Comprises sounds produced by musical instruments, which can include melodic (e.g., violin) and percussive (e.g., drums) components.*
- Transcultural Study: This approach examines music across distinct cultures, acknowledging diverse musical practices and traditions.*

2. Music Making

Definition: The active process of creating music through performance, composition, or improvisation.

Key Considerations:

- Creative Expression: Music making is both a personal expression and a communal activity.*

- *Cultural Significance: Within the Bengali context, music making serves not only as entertainment but also as a vital cultural practice integral to identity and heritage.*

3. Musicality

Definition: The innate ability or sensitivity of an individual to perceive, appreciate, and create music.

Characteristics:

- *Predisposition: Awareness or intuition about musical elements like rhythm, melody, and harmony.*

- *Cultural Embeddedness: In Bengali society, musicality is closely linked to cultural identity and tradition.*

4. Dance-Like Movements

Definition: Bodily movements often associated with music that reflect rhythm and express emotions and narratives.

Cultural Relevance:

- *These movements form an integral part of traditional Bengali music performances, enhancing the communal experience of music.*

5. Bengali Identity

Definition: The collective cultural, social, and historical characteristics that define the Bengali people, including language, customs, literature, and music.

Role of Music: Music is a quintessential component of Bengali identity, facilitating the expression of cultural uniqueness and communal bonds.

6. Songs

Definition: Musical pieces typically composed of lyrics and melodies, serving various functions such as storytelling, cultural expression, and emotional release.

Components:

- *Lyrics: The text that conveys messages, stories, and emotions.*

- *Melodies: The musical lines that accompany the lyrics, often based on traditional scales known as ragas.*

7. Ragas and Raginis

Definition: Frameworks of melodic structures in Indian classical music that invoke different feelings and times of day.

Significance:

- *In Bengali music, ragas and raginis serve as a foundational basis for both improvisation and composition, deeply influencing emotional expression.*

8. Mystic Trance

Definition: A state of consciousness, often sought through music and dance, that facilitates deep spiritual experiences or altered states of awareness.

Cultural Context: In Bengali traditions, music can evoke trance-like states believed to connect individuals to the divine or transcendental experiences.

9. Musical Instruments

Definition: Devices created to produce musical sounds, each with its unique timbre and role within music performance.

Examples in Bengali Music:

- *Tabla: A traditional double-headed drum used for rhythmic accompaniment.*
- *Clarionet: A woodwind instrument known for its smooth sound and used in various music ensembles.*
- *Santur: A hammered dulcimer that adds melodic richness to performances.*

10. Reflection in Music

Definition: The representation of emotions, thoughts, and cultural narratives through music.

Role in Bengali Culture: Music serves as a mirror to individual and collective experiences, allowing for the exploration of identity and societal issues.

11. Well-being and Quality of Life

Definition: The overall condition of an individual's or community's health, happiness, and prosperity.

Impact of Music: In Bengali culture, engagement with music is linked to an enhanced quality of life, mental health benefits, and communal harmony.

12. Soul and Identity Uncovering

Definition: The process of exploring and revealing the intrinsic essence of an individual or a community's identity.

Musical Engagement: Music acts as a medium through which personal and cultural identities can be expressed and understood.

13. Listening to Music

Definition: The act of actively engaging with music, either as a background activity or its primary focus, fostering emotional and cognitive responses.

Cultural Practice: In Bangladesh, music consumption occurs in various contexts, from daily routines to social gatherings, emphasizing its importance in everyday life.

14. Optimism through Music

Definition: The emotional upliftment and positive psychological effects derived from listening to music.

Cultural Beliefs: Music is often seen as a source of hope and encouragement, vital in enhancing the overall outlook of individuals and communities.

15. Cultural Expression

Definition: The representation of cultural identities, beliefs, and narratives through art forms like music, dance, and literature.

Bengali Perspective: Music plays an essential role in articulating the complexities of Bengali life, encompassing themes of joy, sorrow, and aspiration.

16. Unfulfilled Desires and Emotions in Bengali Literature

Definition: The portrayal of aspirations, heartfelt emotions, and societal narratives expressed through literary and musical compositions.

Song Themes: Bengali songs capture a wide emotional landscape, from longing and sadness to ecstasy and hope, resonating deeply with the audience.

17. Countless Songs

Definition: The vast repertoire of musical compositions available in a culture, representing a rich heritage and variety of themes.

Bengali Context: The multitude of songs in Bengali culture showcases its diversity and the profound effect music has on the collective psyche.

18. Influence of Arts and Culture on Society

Definition: The ways in which artistic expressions and cultural practices shape social norms, identities, and community wellness.

Role of Music: In Bengali society, music serves as a catalyst for cultural continuity, fostering connections both within and across generations.

In summary, defining music within the context of Bengali identity reveals its intricate connections to culture, emotional expression, and communal bonds. The various elements—music making, musicality, songs, ragas, and the instruments themselves—are woven into the fabric of everyday life in Bangladesh. Music not only enhances individual well-being but also plays a crucial role in unveiling collective identities, reflecting the experiences, aspirations, and histories of the Bengalis. Through the lens of music, one can appreciate its profound and multifaceted influence, serving as an ever-present companion to the human experience, resonating through time and space within this rich cultural tapestry.

CHAPTER 1

REIMAGINING MUSIC EDUCATION IN BANGLADESH: FOUNDATIONS AND PARADIGMS

Abstract

The foundations of music education in Bangladesh emphasize the need for a culturally grounded and inclusive approach. It critically engages with Western theories like Constructivism and Experiential Learning while situating them within the Bangladeshi socio-cultural context. The chapter argues for integrating indigenous knowledge systems and traditional music practices, such as folk and oral traditions, into formal education. It stresses that music is not only an academic subject but also a medium for social connection, cultural preservation, and personal growth. Drawing on Vygotskian and Deweyan perspectives, it highlights music's role in shaping harmony in both learning and society. The chapter sets the stage for a decolonized, holistic music curriculum that values local expressions and supports community engagement. Ultimately, it calls for educational reform where music serves as both an emotional and intellectual tool in shaping democratic and empathetic learners. Active identities, reflecting the experiences, aspirations, and histories of the Bengalis. Through the lens of music, one can appreciate its profound and multifaceted influence, serving as an ever-present companion to the human experience, resonating through time and space within this rich cultural tapestry.

Keywords: Music Education, Indigenous Knowledge, Constructivism, Bangladesh, Cultural Harmony.

Introduction

A holistic approach to education can be modeled through instrumental studies by valuing the way diverse elements combine within a complex whole. Harmony is a context-dependent concept, yielding to different kinds of reality and learning in concrete situations. Promoting socio-cultural relations of harmony can be an important educational goal in music education, and move the nature of citizenship towards a harmonious democratic one throughout music education. The division between the educated and the non-educated, the educated in perfect harmony while the non-educated suffer darkness and dissension, can be a metaphor for the basis of much schooling.

Learning is a fundamentally active, constructive, and interactional process. It is active because individuals seek out and create their own unique learning experiences by integrating and aggregating their understanding of reality and previous knowledge and

experiences. Thus, it becomes crucial to establish and encourage a dynamic interaction between individuals and their environments to foster effective learning. From a Vygotskian perspective, thought and language in active use are heavily mediated by various instruments of all kinds. These instruments can range from something as simple as a pencil or a hammer to more complex tools like computers and various forms of Human-Computer Interactions. In this context, learning becomes an inherently mediated process shaped by the tools and instruments used in the educational experience. As a result, the specific types of socio-culturally based interactions, along with the applications and uses of instruments, within educational settings, carry significant weight in determining both the nature of the learning process itself and the contents that are ultimately learned. Temporary and long-lasting engagements among relevant aspects of the environment and situated activities can shape processes and contents of learning that are proficient for solving situated tasks but are not useful in other tasks beyond that situation, as on the argument that it is easier to distribute cognitive processing among individuals, artifacts, and sometimes representation tools than to internalize all of them.

Contextualization: The current state of music education in Bangladesh

In the present global scenario, education is considered one of the most complex and strategically focused social involvements. Some of the developing countries, such as Bangladesh, have experienced a dramatic change in education in the past decade. This changing phase of education has brought drastic changes in curricular, co-curricular, and extracurricular factors. As ethnicity and multicultural context are a burning issue in the world, integration and adaptation of the conflict between Western and regional aspects into the domain of education, and in this context, Bangladesh, the integration of music and Western music, is a noteworthy aspect (Charanyananda, 2012). Music itself is a language of harmony by which teacher educators will control the pulse and pace of their training in a graceful manner. Harmony in learning is a vital aspect of education. Integration of higher education and music in the domain of teacher training is an important aspect of harmonious music performance as well as education. Some cross-cultural differences in music and multicultural conflict in music education in the context of Bangladesh also require a holistic approach.

Music is hooked up to the stream of life. It can change the mental and physical posture of an individual in a second. It is the ghost of the river, the ambassador of the heart, and the buzz of delightful creation can be conveyed through the music. Every tone of music teaches the learners numerous parts of the arts and knowledge. Music is a universal language. Regardless of the wide selection of music from the strong, subtle, from auspicious movement, music is about a swing, and each note of music makes a spark of dream.

It is strongly argued that there exists an urgent and pressing need to significantly develop a music education climate in Bangladesh that is not only inclusive but also culturally relevant and transformational. This assertion reflects a broader situation in

which music education has unfortunately become marginalized within the school curriculum, undermining its essential purposes for education and overall development. This critical discussion is informed by both personal experiences and insights gained as a music teacher and student in Bangladesh, as well as the fundamental concepts of capability, which are crucial to human development. This paper will first provide some important contextual information, followed by a reflective discussion on the matter. It is hoped that this discourse will initiate more dialogue and bring about meaningful transformation in the realms of music, education, and other related areas. Major areas of reflection will encompass the intricate fabric of Bangladeshi society, its rich culture, and music; the education system as a whole, as well as music education specifically; and the values and potential impact of implementing a relevant and inclusive music education program

Defining Music Education

Music and education are interconnected because of the rhythmic sound and movement that can enhance cognitive skills, can help improve memory in the educational process, and can also contribute to creativity and imaginative work. The current development of technological tools is offering new avenues to create and innovate better teaching styles that would cultivate creative minds. Bangladesh, especially its rural part, has an abundance of folk music with wonderful rhythmic sound and movement embedded in that music. By integrating folk music with contemporary educational materials, Bangladesh can contribute to the betterment of students' creative minds. Folk music is abundant in Bangladeshi culture; indeed, in rural areas, as well as in the urban fringe. There has been very little work integrating this music with contemporary educational materials for childhood developmental care and concern.

There has been a profound emphasis on the formal music educational practice at school, from the very beginning of one's learning path to the advanced level of virtuosity. Many tangible and intangible issues have to be taken into account when it comes to any kind of learning, especially concerning music. There are two sets of basal issues; one proposes integrating folk music with video tutorial music pieces, whereas the other discusses using the poem hero of a song anthology.

Scope: Formal, informal, and non-formal music learning

Historically, music education advocates have emphasized the relevance of school music in one's musical life. In exploring the intricate relationship between music and community life in Bangladesh, it becomes evident that music serves as both a cultural and educational vehicle, enabling individuals to transcend their immediate realities and engage in a broader social discourse. The intertwining of formal music education with the vibrant community musical life presents a unique opportunity for holistic development, and this four-year examination highlights the critical roles that school music ensembles

can play in bridging these spheres. By documenting a range of projects and their consequent insights, this narrative aims to underscore the significance of music as a vital contributor to both educational practices and community engagement. The initial focus of our endeavors was to build an understanding of how school music ensembles can serve as catalysts for community integration, particularly within the context of Bangladesh's diverse musical landscape. This process involved a sustained commitment to not only teaching music but also to understanding its cultural implications and societal roles. Over four years, significant strides were made, encompassing school-based projects that transcended traditional expectations. One such initiative led to the organization of a city-wide parade, which served as a testament to the collaborative potential of music and its capacity to inspire community action. Additionally, three field trips to Bangladesh allowed students to observe traditional forms of music firsthand, fostering a deeper appreciation and understanding of the rich musical heritage that exists within the country. Confronting the challenges entailed in these undertakings revealed the multifaceted nature of music education in a cross-cultural context. The dichotomy between rural and urban environments presented significant contrasts in musical practices and access to resources. Additionally, the various educational philosophies between American and Bangladeshi institutions created a complex backdrop for collaboration. Economic constraints further compounded these challenges, as financial resources were often limited, hindering the ability to achieve expansive musical projects. Moreover, the political landscape of Bangladesh has frequently posed barriers to artistic expression, necessitating a cautious approach to initiating music programs within the community. Nonetheless, despite these hurdles, we firmly contend that the benefits to our American high school students are substantial enough to justify continued engagement in such initiatives. Immersive experiences in music cultivate empathy, cultural awareness, and personal growth among students, as they learn to navigate and appreciate divergent musical traditions. This immersive approach reflects the sentiments of a conductor at the National Orchestra, who stated "If you want to be a good musician, be in touch with the music environment from day to night." This philosophy promotes an understanding of music as an experiential art form, highlighting that true proficiency arises not merely from structured lessons but from deep engagement with music across varied contexts. The essence of learning music transcends technical skills, embracing a more holistic view of performance and community interaction. Music is not solely an individual pursuit; it is inherently communal. Consequently, fostering a music learning community involves recognizing the value of collaborative learning, where students engage with one another, share perspectives, and build upon collective experiences. By involving a diverse range of participants, we enrich the music learning process and create a more versatile educational environment. This interconnectedness emphasizes the necessity of incorporating varying viewpoints into the music curriculum, acknowledging that each individual's background contributes uniquely to the learning experience. Moreover, the

concept of musical harmony extends beyond notes and melodies; it encapsulates the relationships forged through shared musical experiences. Through teamwork and collaboration, students develop essential skills in communication, leadership, and critical thinking. These are not just attributes of musicianship; they are pivotal life skills that transcend the realm of music and permeate other areas of personal and professional growth. Engaging students in diverse musical practices fosters adaptability and a willingness to embrace change, qualities that are increasingly important in our globalized world. In light of these findings, it becomes increasingly clear that stakeholders in education teachers, administrators, and community leaders must advocate for enhanced music programming within schools.

By promoting policies that support sustainable musical projects and by fostering partnerships between schools and community organizations, we create pathways for students to explore their musical potential while simultaneously contributing to their communities. This integrated approach not only bolsters the impact of music education but also strengthens community bonds, allowing music to flourish as a shared cultural asset. Furthermore, this discussion highlights the importance of reciprocal learning, where both American students and their Bangladeshi counterparts share knowledge and insights. This bidirectional exchange of ideas enriches both groups: American students gain exposure to traditional music forms and cultural practices, while Bangladeshi students benefit from contemporary pedagogical approaches and musical trends. Such interactions foster mutual respect and understanding, thereby cultivating a more expansive view of what it means to participate in global musical traditions. Engagement with local musicians and cultural practitioners is crucial for ensuring that the music projects remain relevant and reflective of the community's musical identity. This direct connection imbues the initiative with authenticity, as local voices and traditions take precedence over external impositions. Such an inclusive methodology affirms the notion that music education should not exist in isolation but rather should be woven into the fabric of community life. Moreover, the act of participating in community musical events be it through concerts, festivals, or parades serves to reinforce the social fabric and emotional ties within communities. These events provide platforms for individuals to express their cultural identities while simultaneously fostering an environment of collaborative creativity. They invite citizens to actively engage in the arts, be it as performers or audience members, thereby enhancing community cohesiveness. The motivation for continued engagement in these music initiatives stems not only from the personal development afforded to students but also from the broader socio-cultural implications. As students learn to appreciate and respect diverse musical traditions, they are better equipped to navigate a world that is increasingly interconnected yet laden with cultural complexities. Music serves as a universal language that breaks down barriers and encourages dialogue, understanding, and ultimately, harmony among people from disparate backgrounds. In conclusion, this comprehensive exploration of music education

initiatives in Bangladesh underscores the necessity of integrating school music ensembles into the broader community's musical life. By doing so, we create rich, immersive experiences that foster personal and collective growth. Despite the challenges that may arise, the enduring benefits for students and communities alike are irrefutable. The journey of musical discovery is enhanced when we embrace collaboration, respect diverse perspectives, and remain committed to fostering a vibrant, inclusive musical landscape. Hence, as we move forward, we must continue to innovate and adapt, ensuring that music remains a vital, transformative force in the lives of individuals and communities worldwide (Rachel McCall, 2010). As with formal learning, individual skills, goals, and recognitions combine to determine the direction of learning. There are many paths to expertise. The classroom, with its focus on education through written text, developed in response to the advent of books, a situation parallel to that currently occurring in music education in response to technologies that allow musical values to be stored in electronic form. It is widely believed that one of the functions of education is to prepare children for the society they will be entering and, as society changes, so too must education. This paper suggests that adequately preparing children for the society of the future may require a re-examination of some fundamental assumptions concerning the nature and purpose of learning processes.

Objectives: Artistic development, cultural preservation, social impact

This research operates within a qualitative paradigm to celebrate the beauty and diversity of a unique city and identify the roles that music learning plays within the context of a country working to stabilize a sustainable social structure. It blends methodologies from ethnomusicology and music education, reflecting the nuanced intertwining within the duality of contexts and aims. The inquiry looks from both "the outside" inwardly and "the inside," outwardly. Objectives of examination through the practice of ethnomusicology are geared toward understanding the social significance of music in Bangladesh. Subjects under this objective include an exploration of the systemic issues that are present within a country with multiculturalism at the sociopolitical level, and how music learning systems operate. The research will address these aims through the documentation of the Bangladeshi music traditions, and the conceptual background of development in Bangladesh. The exploration of fallibility toward the economic system within a developing country is intended as a method to better evaluate the local creative activities that exist under socioeconomic extremes with human rights concerns (Young, 2014). The research further surveys how symbolic gestures from the global system are diversified in light of the distinctive sociopolitical substructure.

A primary and significant objective of the study is the thorough documentation and examination of the rich and varied music traditions that are present in Bangladesh. This undertaking is designed to primarily occur through a close collaboration with local musicians and cultural players. This collaborative effort encompasses detailed

descriptions and analyses of various rituals associated with both religious musical practices and secular ceremonies, which the musicians themselves regard as being integral to “our culture.” Additionally, the study aims to follow a series of vernacular schools that have been characterized by local musical practices and the utilization of traditional forms of music. This recognizes the ongoing concern that cultural degradation might occur as a consequence of the transculturation process. It has now been approximately 20 years since the government officially announced this significant change in educational policy, and as a result, we are now witnessing a moment that compels us to view the “new” traditional culture through different lenses and to engage in a critical rethinking of the issue at hand. Explicit descriptions provided in the study include a thorough examination of traditional techniques and musical styles, music instrument practices, and various dance forms, all within the context of written documentation. Another important group of subjects consists of newly emerging practices that stem from the fusion of diverse musical traditions in urban Bangladesh, where the aforementioned transitions and cultural degradations are particularly prominent and salient. Some of these dedicated players are actively engaged in efforts to preserve musical traditions by teaching them alongside their contemporary adaptations that fit into mainstream culture, and this ongoing dialogue and teaching process emerges as one of the central themes of the notes being documented. Open questions that arise from this research include a deeper apprehension and understanding of the existing gaps in practices, as well as varying perspectives toward local cultures that maintain their significance within the educational setting and broader societal context. There exists an intention here to disregard objectification of the study subjects and to avoid the fixity of the written materials from this field experience. This intends to abandon the conventional documentary standpoint of ethnomusicological practice, and the tension in a dual task as a scientist and beholder conveying the other’s ethos, which stresses impartial observation. This is an exercise to be free-standing. Instead, the aim is to be substantial and engaged. Data sampling is performer-centric and originally grounded in a relational analysis, which has the regret that it was performed.

Theoretical Frameworks

A wide range of theories and models exist that deal with music and its relationship with learning and education, but there is a lack of exclusive models that deal with music education. This paper will employ a range of different models that, taken together as a group, will create a holistic approach. The World Health Organization’s definition of health as “a state of complete physical, mental, and social well-being”, rather than just the absence of disease, serves as a foundation for linking the educational and health benefits of learning Bangladeshi music. Among the various theories and models, some prominent ideas include the Music Curriculum Design Model (Mochere, 2017), which has been successful in implementing a primary school music curriculum in Kenya. This model involves a strategy in which indigenous song texts were collected

from children in rural Kenya, and the resulting song collection was used to create a structured music curriculum for class 3, in which lessons on music, dance, and theory were presented. To encourage the retention of intertwined songs and cultural knowledge amongst the group of high school students learning and recording them, with the expectation that, if mastered well, these students might then continue to teach music groups upon graduation, this model suggests using multimedia when recording curated songs and actions. This will form part of a digital archive, with sound and video, and accessible to various regions.

In addition, other theories on the role, learning, and benefit of music such as Gardner's notion of multiple intelligences, Martin's Sociological Framework of Mind, a qualitative investigation of the intrinsic value of music, the neurological effects of music on the brain, a study on the cognitive and affective benefits of background music, and a seminal finding that music can evocatively contain time and location details of the very first time we hear it are conducted. Viewing canons of notation, theory, and weeks-long diurnal pujos the current methods ascribed for learning Bangladeshi music, the role of paralanguage in devotional music cultures is discussed in innovative research on twelve popular music recordings. Research on the historical and contemporary use of music in learning is employed to argue that, despite concerns by academics and some educators, music is a powerful aid to memory and, if valued and encouraged as such, it could be greatly beneficial to a variety of non-music-related educational outcomes.

Constructivism (Piaget): Active learning and cognitive development

Constructivism in Music Education: A Comprehensive Exploration. In the evolving landscape of education, the constructivist approach has emerged as a powerful catalyst for fostering deeper learning experiences. At its core, constructivism posits that "learning involves an active construction of reality within a social context." This principle is fundamentally student-centered, emphasizing the role of learners in shaping their understanding through active engagement. In the realm of music education, constructivist practices become particularly relevant, as they mirror how students naturally explore and interact with music. Consequently, music educators can leverage existing student practices to create captivating musical examples and assignments that not only pique the interest of young learners but also resonate with their experiences. The renowned psychologist Jean Piaget is one of the key figures associated with constructivist learning theory, which gained prominence in the latter part of the 20th century. This educational approach advocates for a reconceptualization of traditional teaching methodologies, calling for more dynamic and interactive learning experiences. Students pursuing music education are likely to recognize fundamental principles of constructivism, such as fostering active learning environments, integrating musical creation into instructional practices, and crafting tasks that build upon prior knowledge. However, a deeper examination reveals that some of the intricate foundations of Piaget's

theory, particularly the concept of harmony, often understood in both musical and broader cognitive contexts, are less frequently discussed. At the heart of Piaget's theory is the notion that children develop through distinct stages, and this cognitive development is characterized by a process of adaptation and expansion. In essence, learners assimilate new information, process it, and utilize it to gain a more sophisticated understanding of the world. This developmental journey is largely dependent on social interaction, predominantly occurring among peers engaged in tasks of similar complexity. Central to this constructivist approach is the understanding that learning is not a linear process; rather, it involves numerous trials, often characterized by trial and error, as learners navigate their way toward a more comprehensive understanding. This process is not instantaneous, typically requiring sustained engagement over a significant period, often extending beyond a year, before concepts can be internalized in a meaningful way. Piaget viewed this student-centered approach as a critical mechanism for advancing from one learning stage, often characterized by passive reception of information, to a more sophisticated stage reliant on active engagement and experiential learning. He advocated emphasizing the learning concept as the foundational unit of educational work. The smallest unit of knowledge in this framework is referred to as a concept, which suggests that academic ideas require a complex, hierarchical structure. However, the inherent complexity of these structures often results in an educational model that may arrive too late for a significant number of college students, potentially as high as 90%. Tasks designed within a constructivist framework should be intricate and encapsulate multiple cooperating concepts to address this issue. Such an approach is sometimes referred to as the different constructivism model. This model necessitates that learners take an active role in defining and shaping their inner cognitive processes. However, this inner state is challenging to observe and quantify, which poses difficulties for researchers aiming to study constructivist learning in practice. To characterize mental structures and processes effectively, constructivists often resort to passive models, which lack the dynamism required to illustrate the inherent power of cognitive engagement. While Piaget's model emphasizes equilibrium as the primary process of development, critiques from various fields, including biology, have highlighted the need to consider other life processes beyond mere equilibrium. This limitation emphasizes the necessity for an enriched understanding of cognitive development that encompasses the dynamism of human learning. Herein lies the relevance of Sociocultural Theory, proposed by Lev Vygotsky, which shifts the focus from individual cognitive development to the influence of social interaction and the cultural context within which learning occurs. Vygotsky's theories significantly enhance our understanding of how learners construct knowledge within a social framework. He posited that the social environment plays a pivotal role in shaping cognitive development and that interactions with peers, teachers, and the community are fundamental to the learning process. This perspective complements Piaget's framework by reinforcing the idea that learning is not solely an individual venture, but rather a

shared experience enriched by the contributions of others. In the context of music education, this insight is especially salient as collaborative activities, group discussions, and peer feedback can facilitate a more profound exploration of musical concepts. Through collaborative musical endeavors, students engage in a shared learning experience that allows for the negotiation of meaning and the co-construction of knowledge. For instance, when students work together to compose a piece of music or analyze a performance, they draw upon their diverse experiences and perspectives, actively contributing to one another's understanding. This collaborative aspect of learning resonates deeply with young learners, fostering a sense of community and inclusivity within the classroom. The implications of constructivist and sociocultural theories for music education are multifaceted. Music educators can design curricula that emphasize the importance of collaboration and social interaction, transitioning away from traditional, instructor-centered teaching methods toward more dynamic, learner-driven approaches. Such models can inspire students to take ownership of their musical development, instilling a sense of agency and enthusiasm for learning. However, moving toward a fully constructivist approach in music education is not without its challenges. Music educators must navigate the intricacies of balancing structured instruction with opportunities for student exploration and creativity. While the framework provided by constructivism emphasizes the significance of student agency, educators need to provide guidance and support to facilitate meaningful learning experiences. Effective scaffolding of temporary structures that support learners during their exploration is crucial in helping students navigate complex musical concepts and tasks. Scaffolding can take various forms, including targeted feedback, modeling processes, and providing resources that empower students to engage with music theory, composition, and performance. By scaffolding learning opportunities, educators create an environment in which students feel supported and encouraged to take risks without fear of failure. This fosters a positive attitude toward learning, enabling students to explore their creativity and push their boundaries. Furthermore, assessment within a constructivist framework necessitates a paradigm shift. Traditional assessment methods often prioritize rote memorization and regurgitation of knowledge. In contrast, assessment in a constructivist music classroom should focus on students' ability to apply their understanding in practical contexts. This might involve evaluating students' collaborative compositions, improvisational skills, or their ability to analyze musical works in light of their experiences and knowledge. Moreover, it is essential to recognize that learning is a deeply personal experience, and different students may exhibit varied pathways to understanding. Multimodal approaches to teaching, which leverage auditory, visual, and kinesthetic modalities, can cater to diverse learning styles and preferences. By acknowledging and embracing these differences, music educators can create more inclusive and empathetic learning environments that allow each student to flourish. The concept of harmony, prevalent in both musical and cognitive domains, serves as a compelling metaphor for the interplay

between individual learning experiences and social collaboration. In music, harmony involves the blending of different voices and instruments to create a cohesive sound. Similarly, in the context of constructivist learning, harmony can be understood as the synthesis of diverse perspectives and contributions, leading to a richer understanding of complex concepts. Incorporating harmony into music education requires recognition of the interdependence of individual and collective learning. As students navigate their musical journey, they must come to appreciate the significance of listening to and valuing the contributions of their peers. This fosters an environment of mutual respect and collaboration, wherein students learn that their development is intricately linked to the experiences of others. To foster this sense of harmony within the classroom, music educators can implement various strategies. Creating a culture of collaboration and open communication can help students feel more comfortable sharing ideas and exploring musical concepts together. Group projects, ensemble work, and peer teaching can be instrumental in nurturing this collaborative spirit. Furthermore, incorporating reflective practices into the learning process can enhance students' awareness of their learning trajectories and that of their peers. By encouraging students to engage in self-reflection and peer feedback, educators can promote a deeper understanding of the complexities involved in musical creation and interpretation, ultimately leading to greater harmony in their collective learning experience. In summary, the integration of constructivist principles and sociocultural theory into music education presents an opportunity for educators to create rich, engaging learning environments that prioritize student agency and collaboration. By embracing the complexities of cognitive development, drawing upon the insights of key theorists such as Piaget and Vygotsky, and fostering harmony among individual and collective learning experiences, music educators can inspire a generation of passionate, creative musicians. This approach not only cultivates a love for music but also equips students with the skills, confidence, and resilience needed to navigate the challenges of a rapidly changing world. As we move forward, embracing a constructivist philosophy in music education will undoubtedly contribute to shaping a more vibrant, inclusive, and dynamic musical landscape for learners everywhere. (Keast, 2009) cultural tools.

From a sociocultural perspective, learning is seen as the result of a productive system formed between individuals and the community. Interaction, not isolated actors, is considered the basic premise of educational events. Vygotsky is the major representative of this approach. According to him, development is a sociohistorical process. During biological development, basic psychological functions emerge. These functions will be transcended in their service to the cognitive maturity achieved through social interaction. Cultural tools mediate effective processes. As a product and a constituent of social groups, individuals internalize the practices of their framework to behave meaningfully within this context.

This theoretical approach has several implications for education. First, a cognitive conflict should be established between known and new analog information to be learned. Second, the instruction should be presented in an authentic situation of cultural use, i.e., in a situation similar to the target situation. Once the learning is achieved, it should be transferred to the original context. This process is supported partially by physical similarity and partially by similar cultural conditions. Third, the interaction between upper and lower-skill-level participants should be carried on. The functions of the knowledgeable person include scaffolding, which means that the expert partly does the struggling student's task, using his/her preexisting skills, thus allowing him/her to carry out tasks that would not have been possible without the expert's help (Hargreaves et al., 2003). Scaffolding not only bridges the learner's current abilities and future potential but also promotes confidence through guided participation. Over time, the learner internalizes these supports, gaining autonomy and a deeper understanding of the content.

Experiential Learning (Dewey): Learning through doing and reflecting

Experiential learning understood as the process of gaining knowledge and skills through direct experience and reflection on that experience, has garnered significant acclaim in the educational landscape. It emphasizes the importance of engaging with the material in a hands-on way, allowing students to explore and discover concepts for themselves rather than passively receiving information from a teacher. Despite its commendable recognition and the compelling arguments in favor of its implementation, experiential learning still predominantly resides outside the nucleus of established educational models and practices. One significant barrier to its widespread adoption is the requirement for extensive preparation and the necessity for educators to think critically and make decisions on the spot, a skill set that is frequently not included in many teacher's training programs. This aspect of experiential learning is particularly challenging because the nature of the learning process often involves a myriad of empirical understandings and personal insights, which can vary immensely among individual students. Consequently, it is a demanding task to structure and regulate such learning experiences ahead of time unless educators have been trained explicitly to manage this complexity. More commonly, educational programs gravitate toward a more structured, contrived approach to learning, where educators facilitate the learning process by directing students through each step of the instructional design. Furthermore, when teachers integrate a place-based, interdisciplinary, experiential curriculum into their daily lesson planning, they may inadvertently expose underlying disparities within the classroom that pertain to privilege, behavior, and how different students are assessed. Experiential learning, by its nature, tends to reveal diverse student needs and backgrounds, which can lead to significant challenges in establishing uniform measures of learning outcomes. The intricate landscape of genuine learning is often characterized as a complex and messy journey that cannot be easily delineated or quantified through

conventional left-brained methodologies, including standardized testing. Moreover, even when educators have meticulously laid down all the necessary preparations and have identified learning objectives that can be categorized into neat spreadsheets, the real challenge lies in instigating a cognitive shift within the classroom environment that allows experiential learning to unfold organically. It is vital to recognize the potential richness contained within a “complex” experiential curriculum and to explore methods to cultivate, enhance, and comprehensively assess experiential learning as an integral part of a school's core curricular framework. With this context in mind, the discussion will now turn to an overview and detailed examination of a refined and restructured experiential curriculum that has been tested and implemented in secondary classrooms over the past two years. The essence of this curriculum hinges upon incorporating practical exercises and innovative schoolwork ideas that not only engage students but also facilitate deeper understanding through hands-on learning. At the core of creating an effective experiential learning environment is the utilization of real-world scenarios that resonate with students' lives. These practical experiences serve to anchor the theoretical knowledge that students are often exposed to in traditional educational settings. For instance, rather than merely studying concepts such as environmental science through textbooks, students can engage in meaningful projects such as community clean-up events or local conservation efforts. By engaging in these activities, students gain firsthand insight into the importance of environmental stewardship, while simultaneously developing critical skills like teamwork, problem-solving, and reflective thinking. The process imbued in experiential learning hinges upon a cyclical approach where action leads to reflection, bringing forth insights that inform future actions. This reflection component is crucial, as it allows students to analyze their experiences, discuss them with their peers, and draw connections between their hands-on activities and the theoretical knowledge acquired in the classroom. Educators play a vital role in facilitating this reflective practice, prompting students with insightful questions, encouraging them to articulate their thoughts, and helping them synthesize their learning experiences into comprehensive understandings that extend beyond the classroom's immediate context. Moreover, flexibility is paramount in an experiential learning curriculum. Each class and group of students comes uniquely equipped with varying levels of experience, individuality, and openness to new ideas. Thus, successful educators become adept at modifying their lesson plans on the fly to better suit the diverse needs of their learners. This adaptability can be achieved through ongoing assessment techniques that closely monitor student engagement and understanding. Rather than relying solely on standardized testing to measure student growth and learning, educators can collect qualitative data through observations, student feedback, and reflective journals, which provide a richer understanding of student progress. In examining the scaffolded approach to experiential learning, it is essential to underscore the importance of establishing clear learning objectives that align with broader educational outcomes. When educators craft interdisciplinary projects that weave

together various subject areas, they create opportunities for students to synthesize knowledge and skills in more meaningful ways. For instance, a project that combines elements of science, geography, history, and art can enable students to explore a community's local history through research, artistic expression, and practical applications such as creating a geographic map that outlines significant historical events. This type of project not only makes learning engaging and interactive but also imbues students with a sense of relevance, connecting classroom experiences to their immediate world. Furthermore, fostering a culture of collaboration and peer-to-peer learning is indispensable in an experiential learning framework. Learning is inherently social, and when students are encouraged to work together on projects, they develop communication skills, build relationships, and learn to value diverse perspectives. Cooperative learning settings help dismantle silos often present in traditional classrooms, allowing students to benefit from one another's strengths while collectively tackling challenges. In this communal atmosphere, the educator serves more as a facilitator than a traditional instructor, guiding students while granting them the autonomy to pursue their inquiries and interests. Successful implementation of experiential learning also requires an aware and responsive institutional infrastructure. Schools must invest in providing educators with the necessary support, training, and resources to thrive in this paradigm. This could entail professional development opportunities focused on experiential learning methodologies, community partnerships that facilitate hands-on experiences, and dedicated time for educators to collaborate and reflect on their practices. Administrators play a pivotal role in establishing a culture that values innovation and supports teachers in their efforts to implement experiential learning within their curricula. To effectively assess experiential learning, schools must strive to employ alternative assessment methods that capture the multifaceted nature of this learning approach. Instead of narrow assessments that evaluate rote memorization, educators can use project-based assessments, portfolios, presentations, and peer assessments to gauge student learning and growth. These tools not only provide a holistic picture of student capabilities but also enhance student motivation and engagement, as they see their learning reflected in a variety of formats that celebrate creativity and critical thinking. As we delve deeper into the practical exercises and innovative schoolwork ideas integral to this curriculum, it is essential to recognize that the aim is not solely to create standalone projects but rather to establish a framework where experiential learning can thrive as a permanent fixture in the educational landscape. This framework encompasses elements such as community involvement, interdisciplinary connections, student agency, and reflective practices, which collectively enrich the learning experience. In conclusion, experiential learning offers a robust pathway to engage students, foster deeper understanding, and prepare them for the complexities of the world beyond the classroom. While there are challenges inherent in moving away from traditional educational models, the rewards of implementing experiential learning are compelling. By understanding and addressing the

intricacies involved in crafting and executing an experiential curriculum, educators can unlock the rich potential of learning through experience, ultimately transforming their classrooms into vibrant spaces of discovery and growth. Through continued reflection and iteration, we can ensure that experiential learning does not remain on the fringes but instead becomes a core aspect of educational practice, equipping students with the skills and insights necessary for their future endeavors. A primary focus exposed in this paper is how the cultural shift perceived through experiential learning can promote personal connections with the field site and deepen memories tied to hands-on learning.

Analyzing the applicability of these theories to the Bangladeshi educational landscape

When envisioning an elementary music classroom, a vivid image typically emerges: children are seated on the floor, energetically singing or engaging with various musical instruments. This scene is characterized by active participation in musical activities, with the music teacher often taking on a dynamic role, which may involve clapping, singing, and moving among students. This level of engagement ensures that students remain focused and actively involved in the learning process. In an elementary music classroom, it is crucial to foster an environment that encourages engagement through multiple modalities listening, seeing, and touch. Such a holistic approach not only stimulates but also enhances cognitive development in children. Engagement in musical activities requires students to pay attention to various musical elements such as beat, rhythmic patterns, and phrasing. This focus demands the utilization of listening and observation skills, which can significantly sharpen a child's auditory and visual awareness. The process of completing songs, participating in games, or engaging in other creative musical activities within small groups necessitates interaction and collaboration among the children. They must communicate, share ideas, and work together harmoniously, which serves to cultivate not only their musical abilities but also crucial social skills. For music teachers working with young children, an understanding of psychological principles is essential, especially for those who may not have formal training in music education. The concept of the 'Harmony of Learning' stands as a fundamental goal within contemporary educational frameworks around the globe. This goal emphasizes the integration of various learning theories, which can effectively guide educators toward achieving a cohesive and productive learning environment. In this context, exploring the applicability of such learning theories within the Bangladeshi educational system becomes imperative, particularly as this area remains largely uncharted. In Bangladesh, the landscape of early childhood music education is limited both in scope and efficacy. The quantity and quality of music education provided to young learners are often inadequate, especially in underprivileged regions of the country. This disparity highlights the urgent need to analyze and understand how learning theories can be effectively implemented in music education to enhance both teaching and learning outcomes. Delving deeper into the interplay between music education and psychological

principles reveals that a well-rounded understanding of music pedagogy can significantly impact children's overall development. Music education in early childhood lays the groundwork for cognitive, social, and emotional growth. Learning theories play a pivotal role in informing educators about how children learn best and how they can be motivated to engage with music constructively. This understanding is particularly crucial in a country like Bangladesh, where resources may be limited, and addressing educational challenges creatively and effectively is of the utmost importance. The foundation for an effective elementary music program lies in recognizing the diverse ways children learn and experience music. By incorporating various learning theories into their practice, music educators can design activities that resonate with students' individual abilities and interests. For example, utilizing Howard Gardner's theory of multiple intelligences can allow teachers to tailor lessons to accommodate various learning styles—whether auditory, visual, kinesthetic, or interpersonal making music education more inclusive and effective. Furthermore, the importance of fostering a supportive and stimulating classroom environment cannot be overstated. Children thrive in settings that encourage exploration, creativity, and collaboration. A music classroom that prioritizes active participation and exploration allows children to discover their musical identities. Teachers can implement interactive games and activities that facilitate teamwork, encourage improvisation, and promote creative expression, all while ensuring that each student feels valued and included in the learning process. Moreover, integrating technology into early music education represents a vital opportunity for enhancing learning experiences. Digital tools and resources can offer innovative ways to engage students and make music learning more accessible. For instance, online platforms and educational apps can provide interactive experiences that reinforce musical concepts such as rhythm, melody, and harmony. By leveraging technology, educators can expand their teaching toolkit and create a more versatile learning environment that meets students where they are. Collaboration among music educators, parents, and the community is also crucial for enriching the quality of music education in Bangladesh. Partnerships with families can foster a holistic approach to music learning that extends beyond the classroom. Parents can play a significant role in reinforcing musical concepts at home and encouraging their children's engagement with music through various activities. Community involvement, such as local music events and workshops, can further enhance children's exposure to music and provide opportunities for real-world application of their skills. In conclusion, the exploration of music education within the context of learning theories opens doors to innovative practices that can significantly improve the quality of early childhood music instruction, particularly in underprivileged educational settings like those in Bangladesh. Emphasizing engagement through interactive and collaborative learning experiences can not only foster a love for music but also enhance children's cognitive, social, and emotional development. As educators continue to investigate effective methodologies for teaching music, the integration of psychological principles,

technology, and community support will be pivotal in shaping the future of music education and ensuring that all children have the opportunity to thrive musically and creatively. Through comprehensively understanding these interconnected components, music education can transcend its traditional boundaries, culminating in a richer and more fulfilling learning experience for students across the globe.

Indigenous Knowledge Systems in Music Learning

Music is an essential part of every culture and tradition all over the world. As in other fields of music, the Bangladeshi nation also has a rich heritage of music of its own. To develop better harmony with own culture, one should have a better insight into the particular essence of that cultural music, that is, traditional music. Music transcends mere performance; it operates as a complex interplay of various elements that enrich its existence and impact. It is essential to consider the deeper philosophical meanings that music holds, as these serve not merely as embellishments but as fundamental components that allow for personal and communal expression. Music is significantly intertwined with psychophysical effects, influencing our emotions and stimulating cognitive processes. These effects can be profound, shaping our mood, thoughts, and even interpersonal relationships through the ambiance and emotional resonance that different musical compositions evoke. Furthermore, the nuances of musical performance underscore the artistry inherent in sound generation. Musicians are not just creators of melodies; they embody a tradition that spans cultures and epochs. Each performance is governed by a set of established rules, both formal and informal, that dictate how music is produced, interpreted, and shared. The interplay between innovation and tradition in musical practice is critical, as it maintains the cultural heritage while allowing for contemporary expressions to emerge. The regulations that outline these performances often vary significantly across different musical genres and cultures, highlighting the rich tapestry that music weaves into the fabric of society. Moreover, the spelling systems of music the notation and symbols that convey how music should be played are vital tools that facilitate communication among musicians. These systems allow for the preservation of musical compositions, enabling them to be shared across generations and geographical boundaries. Consequently, the theory and practice of music notation serve as a bridge between the past and the present, inviting new interpretations while keeping the essence of traditional works intact. In a global context, the ongoing dialogue concerning the evolution of music and its relationship with traditional roots merits thoughtful consideration. As modern society grapples with rapid technological advancements and a whirlwind of cultural exchanges, the quest to maintain and celebrate traditional music forms becomes increasingly relevant. This endeavor is not solely about honoring the past; it is about recognizing the influences that traditional music exerts on contemporary life, enriching our experiences, and providing a sense of identity. The significance of this discussion extends to the individual level as well. Music is an intrinsic aspect of daily life, shaping our routines, influencing our environments, and affecting our mental and

emotional well-being. The way we engage with music, whether through listening, performing, or creating, can profoundly impact our social interactions and sense of self. Understanding the roots of musical traditions enhances our appreciation for diverse cultural expressions, fostering empathy and connection in an increasingly interconnected world. Thus, exploring these multifaceted aspects of music not only broadens our perspective but also invites us to reflect on our roles as participants and beneficiaries of this art form. As we navigate the complexities of modern life, recognizing and embracing the interplay of tradition and innovation within music becomes an essential part of our cultural dialogue. Whether through rigorous analysis of musical theory, attentive listening to live performances, or active participation in music-making, we engage in a critical exchange that enriches our collective human experience. In conclusion, music is an expansive realm, inviting us to delve deeper into its intrinsic qualities and the contexts from which it arises. Its performance is merely the surface of a vast ocean of experience that includes philosophical reflections, emotional responses, adherence to rules, and frameworks that guide its practice. As musicians and audiences alike participate in this dialogue, the continuing relevance of traditional music in contemporary life becomes undeniably clear, meeting a fundamental need for connection, understanding, and expression. (D. O. A, 2013) Education or learning of something are two faces of a single coin. The same is true of music education. Traditional music learning mainly depends on the basic indigenous knowledge system, which may be learned in different ways in different countries or by different ethnomusicological traditions. This chapter tries to present a brief review of that, to the native Bangladeshi folk-music learners, which are taught by their native music teachers or performers. In the context of a music education curriculum, the teacher is a prime mover in the teaching-learning process. In the Bangladeshi context, the teacher as a source of knowledge or practitioner in the training program may need to know and understand how music teachers are using and transmitting their wealth of musical knowledge. Indigenous knowledge systems have never been standardized as a subject in the national education system. But teachers, for generations, have passed along genres of knowledge of their expertise, technique, performance, practice, creativity, and method of their teaching and learning of music through socialization. This domain of invisible knowledge comprises the core of the indigenous knowledge system related to music teachers, that is, northern students of the music colleges in Bangladesh.

Exploration of traditional pedagogical approaches

Introduction The intricate tapestry of music within the grain-growing region of western Bangladesh is woven into the cultural fabric of the area, embodying the historical evolution of musical practices, performances, and educational institutions. This analysis aims to contribute to the relatively under-explored domain of Bangladeshi ethnomusicology by examining the various dimensions of music in the context of this

agrarian landscape, thereby shedding light on the social, economic, and cultural implications of music in this locale. To adequately address the significance of music in eastern Bengal, particularly in western Bangladesh, it is imperative to consider historical shifts that have played a crucial role in shaping the current musical landscape. Historical Background Historical documentation affirms that music held a prestigious status in Bengal, especially under the patronage of princely elites until the arrival of British colonial rule in the 18th century. During the Mughal period, which spanned from the early 16th century to the 18th century, Bengal emerged as a vital cultural hub renowned for its musical heritage (Lalit, 2019). The Mughals patronized numerous forms of music, fostering an environment where composers, instrumentalists, and vocalists could thrive. Music was not merely an art form but also an integral component of courtly rituals, religious ceremonies, and socio-political events, reflecting the complex interplay between power and creativity (Mitra, 2017). However, the arrival of British colonial powers in the 18th century precipitated a cataclysmic shift in the musical landscape of Bengal. The decline of royal patronage and the dissolution of princely states led to the marginalization of many traditional musicians who had thrived under their benefactors. This disruption forced musicians to adapt their practices and seek out new avenues for employment and expression in an increasingly challenging socio-economic context (Chakrabarty, 2018). In their struggle for survival, musicians often turned to agriculture and other local industries, thus establishing a new cultural identity intertwined with the agrarian lifestyle. The Transformation of Musicians' Status. As the British colonial regime solidified its control over Bengal, the social fabric began to change significantly. Musicians who had once enjoyed the patronage of the aristocracy sought alternative means to sustain their craft. This transition led to a unique evolution wherein some musicians began to transform into landed gentry, acquiring land and income through the intricate political negotiation's characteristic of the Mughal bureaucracy (Saha, 2020). The emergence of zamindars, or local landlords, marked a pivotal juncture in this transformation. Under their patronage, music experienced a renaissance in the rural landscape, with drummers, singers, and instrumentalists regaining a semblance of their erstwhile prestige. Drummers played an essential role in the cultural and social rituals of the community, serving as custodians of oral traditions and representational figures in various celebrations (Rahman, 2021). The pole, a traditional percussion instrument, emerged as a symbol of this musical renaissance, serving not only as a tool for entertainment but as an anchor for communal identity and cohesion. Through their performances, musicians celebrated agricultural cycles, festivals, and rites of passage, thereby offering the local populace a sense of historical continuity amidst the changing tides of colonial influence. Cultural Implications of Music in Agrarian Life The cultural implications of music go far beyond mere entertainment in the grain-growing region of western Bangladesh. Music acts as a vehicle through which the community navigates its identity, historical narratives, and socio-political realities. The melodies and rhythms presented by local musicians

encapsulate the sentiments of struggle, resilience, and continuity that characterize the agrarian experience. Traditional songs often articulate the joys and sorrows of agricultural labor, serving as a powerful reminder of the community's connection to the land (Anwar, 2018). Notably, musical practices often reinforce communal bonds, as collective performances foster a sense of unity and shared identity among diverse groups within the region. These gatherings serve as platforms for the transmission of cultural knowledge, where younger generations learn about their heritage and history through music (Bashar, 2019). Furthermore, the interplay between music and agriculture remains evident, with seasonal festivals often marked by musical performances that celebrate the rhythm of the agricultural calendar, thus reinforcing the symbiotic relationship between the land and its people.

Music Education and Institutional Support

The role of music education in this agrarian region cannot be overlooked, as it plays a critical part in preserving and perpetuating the rich musical heritage. Various institutions and informal groups have emerged to support music education, ensuring that traditional practices are passed down through generations. Community organizations, local schools, and cultural institutions have begun to recognize the importance of music as a vital component of cultural education (Hossain, 2020). These programs aim not only to teach musical skills but also to instill pride in cultural heritage and encourage creativity among young learners. Schools in the region have increasingly integrated music education into their curricula, fostering a new generation of musicians who are connected to their roots yet equipped with contemporary skills. These educational initiatives serve as vital links between past and present, ensuring that the essence of local music is not lost in the rapidly changing cultural landscape (Rahim, 2020). Moreover, institutions dedicated to music education also provide platforms for emerging artists to showcase their talents, thus contributing to the ongoing evolution of the musical traditions of Western Bangladesh.

The Role of Women in Music

In the context of Bangladeshi music, it is essential to acknowledge the often-underrepresented contributions of women. Traditionally, women have played a significant role in the musical practices of rural Bengal, from folk songs and rituals to performances at community gatherings (Begum, 2019). However, women musicians frequently face challenges in gaining recognition and access to platforms that would allow them to showcase their talents. Societal norms often constrain their participation in public performances, relegating their contributions to the private sphere. Nevertheless, grassroots movements and initiatives have emerged to empower women within the musical landscape, enabling them to reclaim their voices and assert their identities through song and performance. The emergence of female-led musical groups and organizations highlights the potential for music to serve as a medium for social change and empowerment. By challenging the traditional boundaries that often restrict women's artistic expressions, these initiatives foster environments where women can share their unique narratives and experiences through music (Khan, 2021). Consequently, the evolving role of women in music not only enriches the local musical

landscape but also contributes to broader discussions about gender, identity, and cultural representation in Bangladesh.” Challenges Facing the Music Community.” In the burgeoning context of western Bangladesh's music community, a plethora of challenges threaten the sustainability and vitality of its rich musical heritage. The interplay of modernization, globalization, and urbanization has initiated a significant transformation in the cultural landscape, casting a shadow over traditional practices that have historically defined the region's identity. These transformations arise not merely as passive adjustments to external pressures but as formidable forces that reshape the very essence of artistic expression in local settings. The assertion by Siddiqui (2020) highlights these concerns, particularly the erosion of traditional music genres that struggle to maintain relevance in an increasingly fast-paced and commercialized world. The fusion of globalization into the cultural tapestry of Bangladesh presents a double-edged sword; on one hand, it offers exposure to diverse musical styles and ideas, while on the other, it threatens to marginalize indigenous forms of music. This competition for listener engagement has resulted in a scenario where traditional music may be overlooked in favor of more commercially viable genres. As foreign music influences permeate the local entertainment landscape, the community's traditional expressions run the risk of being overshadowed. This phenomenon illustrates not only a potential loss of unique cultural identity but also poses existential questions about the future of Indigenous musical practices in the face of an escalating demand for commercial success. The modern audience, bombarded with fast-paced media and entertainment options, may inadvertently devalue the intricate and nuanced layers of local music (Zaman, 2021). When discussing challenges, it is essential to consider the economic factors that further complicate the music community's landscape.

Many musicians in western Bangladesh operate within a realm of economic uncertainty, relying on informal arrangements that lack the professional structure critical for a sustainable career. This precarious financial situation drastically limits musicians' access to resources that are pivotal for honing their skills, expanding their creative horizons, and promoting their work. The absence of stable revenue streams directly translates to limited opportunities for training and development, rendering musicians vulnerable to the decline of their art forms. (Zaman, 2021) emphasizes that these economic challenges are not simply individual hardships; they reflect systemic issues that resonate throughout the cultural community. The intersecting problems of economic insecurity and cultural erosion necessitate a response from a diverse array of stakeholders, including policymakers, cultural institutions, and community leaders. A proactive approach is essential for fostering an environment where traditional music can thrive amidst the competing pressures of modernity. It is critical to recognize and promote the inherent value of local music as a powerful medium of cultural expression, capable of enriching community identity and cohesion. Initiatives that aim to bridge the gap between traditional music and modern platforms, such as digital streaming services

and social media, can empower local musicians to reach broader audiences and sustain their craft. One feasible strategy is to establish supportive frameworks that provide financial incentives and grants for musicians, allowing them to develop their skills and gain visibility without the constant pressure of commercial viability. There is a compelling need for cultural policies that celebrate and promote local music, ensuring it occupies a significant position within the broader cultural narrative of western Bangladesh. Educational programs aimed at introducing younger generations to traditional music can help cultivate appreciation and respect for these art forms, creating a new demographic of passionate advocates who are invested in their preservation and evolution. Collaboration between traditional musicians and contemporary artists presents another avenue for revitalizing interest in local music. By engaging in creative partnerships that meld traditional elements with modern genres, musicians can create innovative soundscapes that resonate with contemporary audiences while honoring their roots. Such collaborations have the potential to challenge and redefine the boundaries of what constitutes music in a globalized context, offering freshness while deepening the narrative of cultural heritage. Besides, festivals and events that spotlight local music can play a critical role in invigorating community engagement. By creating platforms for musicians to perform and showcase their talents, these events can elevate local artists and educate audiences about the richness of their musical traditions. Incorporating workshops and interactive sessions into these festivals can enhance audience experiences, allowing attendees to engage directly with musicians, learn about their instruments, and appreciate the stories woven into their music. This participatory approach not only fosters community spirit but also nurtures a cycle of support for local musicians. In addition to fostering local support for traditional music, there is an urgent need for advocacy on a broader scale. Cultural ambassadors can serve as vital conduits between local musicians and national or international platforms, ensuring that the integrity of traditional genres is respected even as they are presented in new contexts. The creation of alliances with arts organizations, NGOs, and cultural institutions can amplify the voices of local musicians, allowing them to assert their significance in the global music conversation. All these proposed remedies must be executed with a sense of urgency and dedication.

The music community in western Bangladesh stands at a crossroads; the opportunity exists to cultivate a renaissance of traditional music that accommodates modern influences while preserving core cultural values. Thus, fostering an authentic dialogue between the past and the present can pave the way toward a more sustainable future for local music genres. Recognizing this potential is pivotal, especially in a context where the risks of abandonment of cultural heritage loom large. In conclusion, the challenges facing the music community in western Bangladesh are multi-faceted, arising from the pressures of modernization, globalization, and economic instability. It is clear that traditional music finds itself at risk, threatened by the allure of commercialized alternatives and a lack of financial stability for practicing musicians. However, through

concerted efforts from community stakeholders, policymakers, and cultural institutions, strategies can be developed to not only support but also promote the rich and diverse musical heritage of the region. By nurturing an environment that values traditional music and creates opportunities for artistic expression and collaboration, there exists an avenue towards ensuring the sustainability and vibrancy of western Bangladesh's music scene. The path forward necessitates collective action and an earnest commitment to preserving the rich tapestry of cultural identity that music uniquely represents a legacy worthy of both protection and celebration.

The interplay between music, performance, and education in the grain-growing region of western Bangladesh reflects a dynamic and evolving cultural landscape. Music serves as a crucial touchstone for community identity, historical memory, and socio-political engagement in the face of historical change and modern challenges. As the region grapples with the impacts of globalization, it is crucial to advocate for the preservation and promotion of local musical traditions that have withstood the test of time. By fostering robust educational programs, supporting grassroots initiatives, and empowering marginalized voices, stakeholders can ensure that the rich legacy of music in western Bangladesh continues to thrive and resonate across generations. Engaging with these musical practices offers not just an understanding of their cultural significance but also a roadmap for the future, highlighting opportunities for innovation, resilience, and cross-cultural dialogue in the rich tapestry of Bangladeshi ethnomusicology.

At the beginning of the 20th century, we find that most of the land in the Pabna district was tenancy land. But later on, the British government extended the Tenancy Act, as a result of which the peasants had to pay much revenue to the zamindars. This situation compelled the peasant to run away, to some extent, from the existing system of land revenue. To realize the arrear revenue, zamindars sold some property of the default 'peasant': in Bangla, it was known as 'thak'. In Europe is called usury. With the decline of zamindar power, the 'gepbaddh' system emerged in the absence of courtiers (king's trabajdars). The latter situation compelled the peasant to make music in the farmland as a source of income. From this point of view 'Rajpat' (farmland acting) shared an important role in the regional economy of the previous Pabna district. The subjective experience of music in combination with a critical method linking musical practices with changing historical and social processes.

Integration of oral traditions, folk practices, and community knowledge

Music education serves as a bridge that connects various cultural expressions through sound, transcending the conventional boundaries imposed by Western pedagogical frameworks. It is essential to acknowledge that the essence of a nation's music reflects its cultural identity, deeply rooted in its traditions, beliefs, and communal experiences. Much of this musical expression remains confined to oral traditions, rich with history and community engagement, but often attracts limited attention in formal

educational environments. Such Confined practices of musical education frequently elevate individual creativity over the collective cultural experience, which is fundamentally at odds with how music is perceived in many communities worldwide. In exploring music education in the context of Bangladesh, it is crucial to understand that music functions not merely as a personal endeavor but as a collective phenomenon that fosters communal interaction. Theoretical music education often dismisses folk practices and indigenous knowledge systems, which offer a treasure trove of music that has historically supported community bonding and cultural heritage. Consequently, integrating these traditional approaches into the music curriculum can significantly enhance musical ability and imagination among learners. Music as a form of expression cultivates aesthetic sensibility and enriches one's understanding of the past, present, and the diverse world. Therefore, a music educator's role extends beyond merely imparting technical skills; it requires the integration of classical teachings with grassroots musical cultures for a holistic development of musical sensitivity and appreciation. It is also crucial to recognize that contemporary music scholarship in Bangladesh remains predominantly fixated on classical music traditions. While the legacy of classical music is undeniably rich and profound, the ordinary Bangladeshi music culture harbors an extensive array of unwritten and underappreciated musical practices, particularly in rural regions. Many of these traditions are not just enshrined in the halls of academia but thrive in the unscripted spaces of daily life. In the remote villages of Bangladesh, music is not regarded solely as a professional endeavor; rather, it embodies an integral part of everyday existence, emerging organically from various facets of life be it the vastness of the sky, the serenity of a riverbank, or the rhythmic cadence of farmers tending to their fields. Consequently, music assumes a vital role during traditional events such as weddings, harvests, and festivals. During these occasions, community members gather not merely as spectators but as active participants in the creative process. The emergence of the baul tradition, a folk music genre characterized by its spiritual and philosophical lyrics, illustrates the communal and participatory essence of Bangladeshi music. People come together to listen with rapt attention, engage in the lyrical narratives, and share in the camaraderie that these gatherings foster. Further elaborating on the musical environment in the villages, one can observe that the air is often filled with a multitude of sounds, from the melodious notes of flutes to the rhythmic clapping of hands. Each day, hundreds of flutists fill the rural landscape with their tunes, enriching the auditory experience of everyday life. The village ponds and open fields become natural amphitheaters, where the songs resonate under the expansive sky, embodying the spirit of the community. In urban spaces as well, music is omnipresent, permeating through the bustling markets and alleyways, where formal training meets the raw spontaneity of street performances. In this regard, a classically trained vocalist or folk singer can suddenly captivate an entire market with their resonant voice, echoing through the narrow lanes, transporting listeners temporarily away from their mundane concerns. On the flip side,

the grief-laden melodies sung by rickshaw drivers, who often have no formal musical training, reveal the emotional depth embedded in their simple yet poignant performances. These singers weave narratives of struggle and hardship, evoking shared emotions and experiences that resonate deeply with their audience, resulting in a poignant, collective listening experience.

Engaging with these rich musical traditions, therefore, presents a multifaceted approach to music education that emphasizes listening, participation, and communal experiences. Integrating traditional music within educational curricula not only validates these folk practices but also empowers students by fostering an inclusive environment that honors both the classical and the communal. Such an inclusive pedagogical approach appreciates the extensive range of musical expressions that exist beyond the realm of formal instruction, embracing the voices of those often overlooked in traditional music education, including women, rural musicians, and marginalized communities. Moreover, it becomes increasingly evident that learning in this context appreciates individual creativity as a collective endeavor rather than a solitary pursuit. As students engage with their local musical traditions, they cultivate an understanding of rhythm, pitch, and cultural expression that transcends the confines of the classroom. This context-specific learning gives them the tools to craft their interpretations of traditional forms while fostering creativity and innovation. Additionally, by promoting a critical engagement with these diverse musical forms, educators may inspire students to reflect upon their cultural identities, understanding how music plays a fundamental role in shaping their experiences and narratives. Music education that aligns with this vision helps instill a sense of belonging and pride in cultural heritage. As students learn traditional songs and instruments, they engage with the legacies of their ancestors, absorbing the values and stories that have been passed down through generations. This intertwining of the past with the present is encapsulated in the concept of "musical belonging," as students come to realize that they are not just passive recipients of musical knowledge but active participants in an ongoing cultural dialogue. By recognizing music as a living tradition rather than a static artifact, educators can nurture students' ability to relate to their communities and the world at large. It is essential to further elucidate how recognizing and integrating local musical practices within educational settings can reshape the very notions of success and achievement in music. Conventional metrics for musical success often measure technical proficiency and performance within established genres, primarily focusing on Western classical music. However, by valuing traditional and folk music, educators can broaden the definition of success to include cultural resonance, community engagement, and collaborative creation. This creates space for students to explore their identities, redefine their creative expressions, and engage meaningfully with their communities through music. In this context, the role of music educators becomes increasingly significant. They must be equipped not only with technical skills and knowledge of diverse musical forms but also with the cultural competencies to navigate

the complex dynamics of community music-making. Understanding the social impact of music and the responsibility that comes with teaching it is vital in fostering a climate of respect and inclusivity. Music educators must champion the inclusion of diverse musical traditions, recognizing that mainstream music education often overlooks the rich tapestry of local expressions. Furthermore, this culturally inclusive approach encourages mutual respect among students from different backgrounds, fostering a spirit of collaboration and shared discovery.

Students learn to appreciate and celebrate the differences that exist within their musical practices, facilitating an environment where everyone's contributions are recognized as valid and valuable. This not only enriches their musical experiences but also cultivates social and emotional skills essential for functioning within an increasingly interconnected world. Additionally, ongoing professional development for music educators is crucial in equipping them with the skills and knowledge necessary to implement culturally relevant pedagogies effectively. Educators should not only immerse themselves in the traditional music of their communities but also seek collaboration with local musicians and cultural practitioners. By co-creating a curriculum that bridges both the classical and folk forms, music educators can ensure that their students receive a well-rounded and inclusive music education that honors both their heritage and the legacy of classical traditions. Engagement with local communities can also benefit from initiatives that promote outreach and collaboration between schools and community musicians. These partnerships create opportunities for students to learn from experienced practitioners, where they can gain insights into the context and significance of various musical forms. Such initiatives can foster an appreciation for traditional arts while elevating local musicians and safeguarding the ethnocultural practices that might be at risk of fading away. Furthermore, the implications of integrating traditional music into educational settings extend beyond the classroom. They resonate deeply within the larger societal context, nurturing a sense of cultural pride and encouraging a revival of interest in Indigenous practices. This respect for local music can lead to greater advocacy for the preservation of cultural heritage, as communities recognize the intrinsic value that these musical forms hold. Thus, investing in the education of music not only provides artistic growth for individuals but also becomes a means of enriching collective cultural identity. In conclusion, the future of music education in Bangladesh and beyond necessitates a paradigm shift that recognizes the interconnectedness of music, culture, and community. Educators must endeavor to weave traditional and folk practices into their curricula, acknowledging their importance in fostering a sense of belonging and fostering creativity. By elevating these cultural expressions, educators cultivate richer musical atmospheres conducive to collaboration, innovation, and communal engagement. Ultimately, shaping a comprehensive music education landscape relies heavily on our ability to integrate the intricate threads of tradition into contemporary learning environments, reflecting the multi-dimensional character of music as a powerful instrument for social connectivity.

The role of educators is not merely to teach notes and rhythms but to facilitate the growth of individuals who appreciate the significance of music as a dynamic and inclusive cultural practice. As such, the evolution of music education can become an authentic reflection of the communities it serves, poised to enrich lives and forge deeper connections through the universal language of music.

The value of “Deshi” musical knowledge

Perceptions of 5 expert musicians and their attitudes and practices in terms of the development of “deshi” musical knowledge were obtained via the adapted version of the Bristol and Leipzig Vignette Study. Attitudes and practices to acquire and pass on “deshi” musical knowledge showed contradictions. Some appreciated and kept it, some refrained from it, and some others felt restricted from getting it formally. However, all especially emphasized that the “deshi” musical knowledge had to be known by music teachers. A common denial was that “deshi” music may not find a place in today’s world which was rendered by only a profession of the past. Thus, the findings evidenced disputes and misuse of some “deshi” musical knowledge, implying contributing to cultural erosion, reflecting the case from Bangladesh.

Music is the essence of life. It is a medium of communication and art. It is a powerful educational medium that needs to be shared and preserved. I am planning to draw this phenomenon that is imperative to learn and apply in the Bangladeshi context. Teaching and learning music are indeed required to comprehend the theory and practice both. There is an interdependent relation between learning theory and its practical application. A music teacher should have the proficiency to perform well to educate the learners precisely. Therefore, music as a subject requires practical knowledge alongside the theory. About 7000 kilometers away in the south, in the African country, Nigeria, musicians are more fortunate than their Bangladeshi counterparts. Music in Nigeria is the life and soul of identity. Each ethnic group has its traditions and style of music. It is passed down from generation to generation orally. Therefore, everybody gets music knowledge informally. Here is an interesting perspective relating to that the music teachers sometimes have explored the indigenous musical knowledge in Nigeria and their views to accommodate it to curriculum in school.

Comparative Analysis

This section provides a comparative analysis of earlier studies in the field of Music Education, in Kenya, Ghana, Nepal, Sri Lanka and the USA. These international perspectives aim to analyze and reflect on the Bangladeshi context regarding the topic discussed in this paper. The paper, however, examines issues of shared cultures of harmony and learning, comparable across Bangladesh and India.

The first is a presentation of the main study of Music Education in Bangladesh. This shows different aspects of learning in many settings, some state, some private, and non-formal, using interviews and observations of the particular Bangladeshi context. A

forthcoming paper utilizes the relevant literature and the theory on shared cultures. The second set of comparisons made is with India, which has many shared cultures, including music, using recent fieldwork in West Bengal and Sikkim. Learning in many schools and other settings is studied through interviews and observations of the Indian context, which is accommodated by the theoretical work already completed. Dedications to better harmonization of learning practices may well generalize across other countries too (Mochere, 2017). Finally, the topic of shared cultures of harmony in learning is further examined through a global overview which includes similar research in Ethiopia, Nepal, Sri Lanka, the USA & Australia. Shared cultures such as music, language, small-scale societies, and specific local communities are explored through a thorough reading of the most relevant academic works. Early compatible thoughts on a universal theory of shared cultures began with the intention of completing a third academic paper following fieldwork across many more countries, staggering in sequence to the two preliminary studies of Bangladesh and India (Rachel McCall, 2010). This expanding body of comparative research reveals both the uniqueness and the universality of musical learning practices across diverse societies. It underscores the importance of culturally embedded pedagogies that can transcend national borders while respecting local traditions.

Global best practices in music education

In a global environment where children learn from a full range of sources, classrooms could tap into world music to promote a broader worldview. This ethnographic case study of music-making in the village of Dagbamete, Ghana could provide educators with applications for the teachings of world music. Inability was involved in continuous observation and participation in all musical activities of the Dagbamba. The rhythms and drum syllables used for drum instruction were recorded. Other data were collected via interviews with accomplished musicians. The following are the data types that were obtained from experts in Dagbamba drumming: salin titinli ka-Dagbamba drum syllables, translation of syllables and an explanation of how drum syllables were used to teach drumming to children and beginners, detailed descriptions of how drumming is learned by Dagbamba children. Additional data were collected on the use of learning in context through performance practice and how this can be investigated through cultural outings. The overall function of the music for the Dagbamba, its performers, and the community at large was the main theme of the interviews. Daily and special event musical activities involving children consisted of the majority of daily observations. All villagers' tastes in drumming and dancing performances were also part of the data collection. Villagers provided children with instruments and took them to drum learning centers. Other ways children learned music at the drum learning centers were observed. The drum learning centers in other Ba-Dagbamba villages differed in location, design, and teaching practice. Children learned drumming informally from relatives and friends in addition to below. Almost every family had a group of Ba-

Yanindo children who practiced drumming and dancing together. There were descriptions of the planting ceremonies and drumming, the rules for the type of rhythms that can be drummed before food dish sacrifices, rehearsing rhythms, drumming novice drummers' first town music performance, and drumming and dancing as a display of wealth and friendship. A detailed description of how ba-magic was used to investigate the use of drumming in daily life and musicians' roles within the community, all of which were observed. Finally, all ceremonial dances were videotaped. It was documented as the actual view of drummers, dancers, and the audience. The final stage of data collection consisted of informational interviews with music and dance instructors involved in world music or dance programs. Informants provided their thoughts on numerous issues regarding bringing Ghanaian drumming and dancing into the classroom. It documented the materials, teaching methods, assessment, and effectiveness of teaching Ghanaian drumming and dancing. Negative and positive experiences in teaching Ghanaian drumming and dancing were also obtained. Before the investigation, knowledge of the Dagbamba language was obtained. Based on the gathered data and the insights of the experts, it may be possible to document and learn the process of people who found it helpful in a literacy-based society.

Adaptation and localization: Lessons for Bangladesh

A member state of the Commonwealth of Nations formerly part of the British Empire, Bangladesh shares a colonial heritage with the rest of the world. To some extent, the shortcomings that prevent South American, Asian, or African countries from realizing their optimal EFL learning are shared by Bangladesh. If EFL in Bangladesh were theorized in a coherent framework, illumination on such burning issues as the nativization of English in the domains of phonetics and grammar might follow. Scholars have criticized the so-called assumption of English negativism, contending that learning or teaching it does not necessarily have to involve the loss of native culture or language. For Bangladesh, a nation with over four-fifths of its population living below two dollars a day, the global export of educational services is unavoidably a contentious issue. The effects of English as a global language, learning, nativization of English, the decline of the Bangla language, and implications for educational policy in Bangladesh are some of the topics to be covered.

Globalization, the advanced technology of communication, or market penetration by multinational capital, is a common concern that EFL may put the Bengali culture and the Bengali language at stake. It is suspected that, with the globalization of English, the cultural diversity of the world would be diminished. Speakers of the world's smaller languages, avenues of their languages' learning closed, would embrace English, which would, however, transmute in the process. The worldwide linguistic hegemony smashes the growth and development of others, and linguistic diversity in the world area is replaced. Gigantic EL learning is seen to commoditize, nativize, and then buffer the spread of the dominant EL. Based on unexpected findings from a well-designed EL

teaching program, it was run experimentally, and this paper has rebutted that the notion of English negativism with folk culture or Bangla language is not, or hardly, realized in EL teaching.

Addressing the pitfalls of Western-centric education

It is important for young people living in the so-called developing world without extravagant Western resources and up-to-date types of equipment to develop a creative and critical mind through education by knowing and practicing their cultural traditions. It is enough to work with the available resources. The dominant Western epistemological framework for development and education tends to portray third-world countries as citizens with no aesthetic or scientific traditions. This perception makes them valid and handy objects for educational strategies devised by the development experts that aim at making the underdeveloped solely fit them and fade some local traditions and shapes of knowledge that are incompatible with the version of modernity blessed by the West (Joseph, 2004). In the critical texts of development, both the local elites and Western experts in 'international' cooperation are frequently blamed for supporting these epistemologically biased and colonialist cultural settings.

Marginalized urban and rural communities of Bangladeshi subaltern education system find several main aspects of his folk work ironic and horrifying. His worry about the irreversibility of cultural and educational destruction, which kills imagination, is a shared collective nightmare of all marginalized Bangladeshi. Classroom education suggests the son of a pedal-driven rickshaw puller father sewing footballs in Europe rally needs a computer with him! The pseudo-modern educational system has replaced creativity and questioning with monotonous memorization. Mulla Nasiruddin of Bangladeshi folk imagination found everyone azimuth of Kaaba direction, resembling the twelve paths of the formal Bangladeshi education for twelve grades.

The Imperative of a Culturally Rooted Approach

In a society that has traditionally had a strong patriarchy-enforced cultural gap in the academic expectations and achievements of its girls and boys, it is vastly important that its school systems recognize and correctly affirm the value of the genders' optimal cultural-skill development in academic achievement. In such a society, an instrumental music curriculum offers the intrinsic capacity to greatly mitigate this educational (and thus societal) disparity. A certified music teacher established a circa 120-member after-school steel drum orchestra within 1 year at a public high-poverty urban middle school. The demographic within this intentional recruitment encompassed a balanced representation of both genders, with equal significance paid to promoting both strong and mainstream socio-academically prepared students. As an inherent part of the simple act of satisfactorily rhythmically playing a musical instrument, an underprepared nurse recognized culture-appreciation- and cooperation-enhanced classroom behavior patterns in many otherwise low-academic-achieving urban adolescent students. Nonetheless, as

the ensemble matured in execution and scope, it was recognized that the girls and boys learned and executed their given tasks in musically equal but socially disparate fashions, while the higher-literacy socio-academically main-strong students did the same at musically more elevated levels than the mediums and elementary-literate lowest-achieving fringe participants. Furthermore, these academic performance-based endowment differentials both gender- and mobility-rooted directly correlated directly postured college readiness in fine arts. This demographic-reinforced reliability of de facto societal norms was reinforced when judge-resulted impairment hindered the ensemble's academic mainstream normally developing students' ability to interactively prompt sufficiently skilled behavior performances in it's been-riffed-on lowest quintile literacy rank urban fringe participants.

Rationale: Preserving cultural heritage, fostering national identity

In philosophy, it is said that education is the foundation upon which a nation's cultural heritage is preserved and a society acquires the knowledge, skills, manners, morals and values necessary for its overall development. The successful implementation of education prepares people to excel in all sectors of the economy, polity, religion, culture, and other walks of national life. It fosters national unity and strengthens corporate life fulfilling an expressive need for a society or a country. It leads to the vigorous growth of citizenship, character, conscience, and consciousness; the cultivation of democracy, humanism, and spiritual values; and the good of the individual and society as a whole. It is hexagonically attuned to the wolfram and tradition of the nation. Moreover, it is said that harmony is the state of being in agreement or concord, and that involves, different and dissimilar things blended into the integrity with the reigning peace, beauty and sense of satisfaction. Such harmony in education becomes an effective tune to boost the image and pride of a nation in the eyes of the whole world. It leads a nation into the bridge of a permanent hypothetical denotation of structural, systematic and ongoing spiritual, moral, and philosophical enterprise achieved by the ideological and mental structure of the population. In conclusion, music education is advocated and researched here. Reasons for its advocacy are offered, ranging from national and spiritual efficacy to the development of aesthetic sensitivity and the cognitive and behavioral benefits of engaging in a highly formalized art. However, through the lens of national identity, this core concern with the educational role of music education in schools is widened to include the idea of the dissemination of national culture but also, crucially, culture in terms of lifestyles and values. It is the ambition to create a well-educated cultured music lover alive to his/her own national culture that underpins this wider view of music education, thus contributing to an overall democratic practice of cultural societal inter-agreement. It focuses on Bangladesh, where music forms an integral part of Bangladeshi nationalism and provides a valuable heuristically rational example of a search for national sonic self-identification.

Benefits: Enhanced engagement, relevance, and sustainability

The 11 teacher workshops were well attended, showing that not only do teachers not want the curriculum to become a music-free zone, but the majority welcomed the opportunity to interface with the curriculum documentation in this subject area and explore its content through performance, discussion, and music technology. A recommended model is put forward that schools that cannot offer music to the Matric level include some form of ancillary music-making in their schools, through a variety of strategies, including the employment of itinerant music teachers (Joseph, 2004). Another strategy to manage the non-offering of music to the Matric level is to share resources across schools, e.g., employing one instrumental teacher to teach woodwind instruments to secondary school learners in the area. This would only be cost-effective if there is guaranteed cooperation between schools, which is usually a challenge in areas where competition for learners is fierce.

Despite all the challenges identified in music education in South African schools, one finds teacher commitment and strong institutions that, through bridging activities, show some success. A female music teacher in a KwaZulu-Natal rural high school presents such an example. She is a one-woman orchestra that teaches the most water-scarce musical instruments, the trumpet, euphonium, trombone and French horn to learners at Bakuzibu School. The principal and mathematics teacher proudly acknowledge that, in her class of 28 grade eight learners, none have chosen music. But current funding arrangements make providing music for these learners and most of the other learners in schools in her cluster a near impossibility. Unlike the school where 700 learners participate in music, this school cannot even offer one music class for beginners. The teaching and the presenters' flexibility enable the workshop delegates to empathize with their situation. They demonstrate unaccompanied rhymes, call and response singing and body percussion and several learners join them on stage in an impromptu musical item. This session triggers discussion and sharing among the teachers who, like the music teacher, don't have resources (Rachel McCall, 2010; Cleaver & Riddle, 2014). The realization dawns that, with some creativity, music is still possible. The initiative and resourceful problem-solving approach capture the teachers' imagination and they start discussing ideas they can use in their classrooms. Engaging in musical activities aids the understanding of key curriculum concepts.

Conclusion: Setting the groundwork for a decolonized music education

In 2015, the United Nations launched a global initiative to achieve a better world for all by 2030. Central to each of its 17 goals for sustainable development is a commitment to fight, prevent, and reverse inequality, and a recognition of the power of education to drive all forms of development. Bangladesh, a resourceful and culturally diverse nation that's endowed with eight hundred rivers and a robust national sense of community (known as bhaichara), has its own set of traditions to bring to the global

dialogue on education and development. In music specifically, Bangladesh boasts a perceived divide between the realms of “classical” and “modern” music, both of which are, crucially, rooted in the melodic framework of rāga and tāla.

Academic research in music education in Bangladesh remains underdeveloped, but several studies have brought insights of both a theoretical and practical nature to the surface. There appears to be a consensus in the literature that music plays a vital role in Bangladeshi culture and that educational practice and convention must be respected. A considerable amount of available literature discusses ways in which traditional Bangladeshi music can be embedded within a popular format. Other studies examine the legal tension that arises when traditional music conservatories attempt to engage with urban “popular” music culture. And there are a few studies that explore the role of music in subcontinental wars of resistance or suggest ways in which music education in primary schools can be enacted creatively. Still, there is minimal reflection on the philosophies and pedagogies of music education in the Bangladeshi context. Until now, no Bangladeshi-based research has engaged with the large corpus of literature that busts current pedagogical strategies in music education, and no studies have been conducted that seek to establish models of a so-called Bangladeshi “classroom.” An inadequate literature base represents an obstacle to ongoing training and pedagogy development for educators in the field (Joseph, 2004). This lack of engagement not only limits the evolution of music education theory in Bangladesh but also hinders the creation of contextually relevant teaching models. Future research must prioritize locally grounded pedagogical frameworks that reflect the nation’s cultural diversity and educational realities.

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CHAPTER 2

THE HISTORICAL TAPESTRY: MUSIC'S EVOLUTION IN BANGLADESH

Abstract

The historical journey of music in Bangladesh, from its rich pre-colonial traditions to contemporary transformations. It explores diverse genres like Baul, Bhatiali, Bhawaiya, and Nazrul Sangeet, highlighting their social and cultural significance. The chapter shows how colonial and post-colonial forces reshaped indigenous music through suppression, resistance, and eventual revival. It pays particular attention to the role of music in national movements such as the Language Movement and the Liberation War, showing music as a form of resistance and unity. Influences of Rabindranath Tagore and Kazi Nazrul Islam are discussed as central to cultural identity and education. The chapter concludes by assessing the impact of modernization and globalization, raising concerns about the preservation of musical heritage. It emphasizes the need to safeguard traditional music in the face of global cultural shifts.

Keywords: Bangladeshi Music History, Cultural Identity, Colonialism, Nationalism, Musical Heritage.

Introduction

As a nascent discipline, to the Din, the study of "Music and Education" remains a conundrum, an assemblage of inquiry with not yet common referentiality. Despite the profound epistemological, phenomenological, and socio-cultural implications of the intersection of music and education, the mutual relationship between the two subject domains is only sparingly articulating and is episodically held as common knowledge (Rachel McCall, 2010).

Music in Bangladesh enjoys a rich mark of devotion, passion, and softness. Throughout its past existence, it nurtured varied genres of music, ranging from classical raga to countryside baul, from sakta pat to Lalon fokir, and to Rabindranath. The phenomenon was protected by royal patronization provided by Zamindar and Nawabs, created an orchestra of specially created folk music, lured the pied pipers of the globe, and included fêtes of a synthesized rock band and intermingled with the establishment of tune-in music schools; alternatively, it fostered literacy of music notation and authored plays dedicated to tune and performances. In the fullness of time, it brought mini-modulars of not only violins, guitars, mandolins, octopi accordions, and pianos, but also

one-stringed ektaras and four-holed flutes. Gradually, it attracted an audience through various media like audio and visuals, and was performed in person; at the same time, it was protected from commercialization by the likes of Bengalidas Mukhopadhyay and Wazed Ali Shah who propagated music as a form of spiritual steeping.

Since its resemblance in Mysore, creative and contemplative recent years have seen various folk and institution-based efforts for Glacier Co. The Relationship of the two subject domains could be contemplated from diverse perspectives, i.e., discovering the way in/out or tying the knot of two epistemologies; or in a broader context, it could be reflected as an inquiry into learning and knowledge production and dissemination. Music, being considered from the early times of humankind, evolved as a societal and cultural norm of homo-sapiens. Despite Sam Mendes' hypothesis of the "Y", the Dam progeny retained maternally, music is cherished as the common force of salvation by both the mal-educated and well-educated people of the country.

Pre-Colonial Musical Traditions

One of the most ancient of musical instruments will be the human voice, and wind and stringed instruments are seen in sculptures and paintings starting as far back as 2,500 B.C. Ancient historical documents indicate that there was interest in voice culture and vocal music, and vocal and instrumental music played a role in worship, ritual and entertainment, and were also said to produce a favorable effect on health. The Mahabharata says that vocal music has been practiced for a long time. The etymological history of the word sangeet suggests that this is the blending of three arts: instrumental music, vocal music, and music together with dance. One finds a reference to "The Singing of the Seven Svaras" in the Vedic literature (Rachel McCall, 2010). It is assumed that the basis of modes used in the erstwhile music. Throughout the ancient and medieval periods, mention exists of the music systems of "Gandharba" and "Gandharbi". The term "Odramagadhi" or "Urdrmagadhi" existed to denote the use of pakhawaj. Most of the pictures of instruments are found in temples, where they were played during ritual occasions. During the period of Muslim rule and the later Mughal rule, which spanned more than 4 centuries, the local music system was also influenced.

There are a few sources that, taken together, generally form the basis of our current understanding of the indigenous music of pre-colonial Bengal. Comparative Systems of Indo-Aryan Music and Drama was written in 1832 and translated from the original Sanskrit into Westernized Bengali in the early 20th century. This somewhat obscure text was believed to have been derived from a much older manuscript, although no evidence to support this can be found within the text itself. It is a treatise on the Indian theory of music-dance ensemble. It is compiled with the ultimate objective of finding a common idiomatic procedure to measure the relative excellence of music-dance performances in different places. Even though Bengali music and dance are not paid much attention to, the text provides an interesting look at the norms of the musical music theory and practice of the time, nonetheless.

Detailed exploration of Baul, Bhatiali, Bhawaiya, and Nazrul Sangeet

Bangladesh is a land of mythology, an ancient land of mystery and magic unspoiled by modern lifestyles, and a country of song and drama. The image of the Bengali landscape, seasons, rivers and boatmen can inspire the hundreds of songs and the imaginations of poets, as if translating man's life into this timeless land. It is not hard to comprehend why travelers and settlers across the centuries would be moved into a mutual and reciprocal engagement resulting in great cross-pollination, particularly of cultural arts.

Some of that harmony of experience has remained, not only in the folk and religious songs, but also in the foundational principles of education imparted by the medieval Islamic *trattaka* system, mixing recitation, *eurhythmy*, and infallible arithmetic in the *Blawhar* and *Chaudhary* Schools, which is the topic of current inquiry. Description of these schools starts originally as sites of healing and spirituality, as *madrassa* as *alm-shops* in the makeshift pavilions and huts of urban handicraft festivals, which found its early permanence in the simple structures along beaches like *Patenga*, blossoming with numerous study centers, kitchen cabinets and open-roofed classroom, relieving the illiterate Quran reader from the monotony of standing with reed *koras* on the beggars plate, and where together, traveling to a friendly atmosphere, the donors could enjoy listening to *sufi* songs from travelers like the *Bauls*, *Fakirs* and *Qawwals*. Dismissed by state-imposed orthodoxy during the temporal success of the British Raj, these schools were soon replaced by the *Darkar* system.

Socio-cultural contexts and functions of these genres

Music is an integral part of daily life within many African and African societies. The functions of this music's vary across the continent, yet some common characteristics include music's use in connection with ceremonies—weddings, funerals, and rites of passage. Music is also used for entertainment, as a means of spreading cultural knowledge, and as a means of storytelling. Instruments and playing techniques exist for performing this music, making the music sound African or Arabic (Rachel McCall, 2010). They are tuned with organizations different than the equal temperament used in Western music. In Rwanda, for example, ensembles play traditional music that uses meters of nine or five evenly spaced beats. As with many rhythmic patterns in Africa, these final beats are often not sounded in performance. One cultural practice of music that may seem a bit unfamiliar to Western musicians is that each drummer in an ensemble will play a different pattern. The composite sound of the ensemble creates one rhythm by hearing the cyclical patterns together in a specific way.

Western notation does not easily represent African drumming, as much of the music is *polyrhythmic* it is also unlikely that most students who studied here teach music in an African ensemble setting. Further, many Africans living in America no longer practice their traditional music. Existing African drum music resources fit into one of two

categories that may not help teach such music to beginning students. Many resources are written for European percussion ensembles, fellows are focused on preparing music educators for teaching in Sub-Saharan Africa. References that were found for teaching and learning about African music in the Western world are not found as case studies. Practices of learning music making in a Ghanaian village were observed and employed in this setting.

The role of music in shaping early Bengali society

Music played an important role in shaping early Bengali society. Bengali language and culture have been enriched by the ancient connection with Indian music. The main two categories of music are classical and folk in Bengal. The term “music” is applied to Yajñagan of mythology Brahma and Sangit of eight classical forms. Rabindra Nath Tagore wrote several songs with notation. Nazrul is well known as a lyric writer and a singer in playback music of the Shana-King movie. At present play back music is very popular all over the country and overseas. People listen to radio or television. LD Abid always copied music of different country songs and incidentally, he composed more songs about the liberation war in 1971. So, it is assumed that music is essential for all sections of people in the society. It is a matter of sorrow that music has been neglected by the Government and the Education Department in the whole world (D. O. A, 2013). It takes time to be instructed in music today. But music had been taught by students enrolled in all schools of this country before the liberation war. It is a pure sign of ignorance. If it encourages then there remains more scope to survive music of the society. A treaty must be taken to spread music and to the society till her living.

Music including songs—a group of words or language and tunes has a superior invisible influence, especially on young learners and it can reach people’s deep innermost sensations and arouse spiritual fervor. Tunes are most stimulating to emotion and deeply affect feelings, which can provoke instant responses. So, the teachers need to know how music can affect their learners. In different communities tuned with native behaviors are in use. If teachers are native music lovers, then it will be easy to circulate a study through it; researchers show such an instance. Music in Bengali culture is a form of art through the combination of differently tuned sounds and rhythmic patterns that evoke feelings. Different cultures have different music genres. Bengali traditional music comprises a variety of styles. Smriti bhattichi and Gitanjali, two of Tagore's masterpieces have been in the music of this school. Puratani is reflective of the music of the past, reflective of prehistoric music. Fukscha “palagan” by the poet Daulot Qazi. Jari and Shari Gayen is followed by Palakan. Lalon Shah, Hazi Nazrul Islam, Ram Prasad Sen and Madreza Mohammad Sultan all also greatly enhance the heritage of Bengali music. Top two categories of music played by classical and folk in Bengal. For a code of discipline, classical music considerably enhances mental abilities. Freestyle or Vish Tien is known as the creation of a song (chant) from Narayani palabra (nine words). In Hitar’s language,

these are known as “birth” which can be duplicated according to the puja. By those Saraswati Shiva and Hari are recalled. Folk music on the other side is the creation of the song directly from native folklore. It is necessary from a professional point of view to understand native music. Both rural and urban life in Bengal is full of folk songs.

Music Under Colonial Influence

The formation of a particular discourse of music inherited from the colonial past and its pre-proclaimed social aesthetic taste radically circumscribes the scope of social learning in the Bengali practice of education. In the late 19th and the early 20th centuries the morality of the European bourgeois paradigm along with the aesthetics and institutions of high imperialism got rooted in the education system of the then Bengal. Music was a compulsory subject in schools since the second half of the 19th century. It was one of the instruments of social machination from the colonial interests followed by a ‘social reform education’ model. In this model, the candidates of social reform did not possess the canonical aesthetic taste but claimed a kind of “rational” benefit for utilitarian and regulating aspects of “good” music (Hash, 2006).

A kind of nationalism striving to replace the colonizers along with their class, moral, and aesthetic values was the immediate creativity in the historical process of the Bengali ‘middle class’. The generative notion of India stood diametrically opposite to “the backward, irrational, sensuous” Bharat, meaning pre-colonial, pre-middle class, and un-bourgeois India. In the official discourse of colonialism, Bharat and everything non-British were to be uncritically absorbed into the newly fabricated nationalist Indian ‘Culture’. In the Bengali context, this ideology produced continuous efforts to fit the established colonial music educational discourse into the framework of indigenous Bengalianness. During the national democratic anticolonial struggle (1920-1942/47) and a complete reshuffling of the history, the interpretation and the discursive frames of the music in education and of the education in music issues were required of music martial music-cultural strategies (Caldwell, 2015). This reorientation demanded a symbolic reappropriation of cultural identity through sound, performance, and pedagogy. As a result, music education became a space for negotiating political resistance, identity formation, and decolonial self-expression.

Impact of British colonial policies on indigenous music

British colonial policies were implemented upon the native population by the government of Bengal in the educational sector with a view to modifying, distorting or hybridizing the rich indigenous musical culture. Two cardinal objectives of the British colonial administration were: a) to educate the indigenous population enough to handle clerical jobs, yet restrict logic and analytical abilities which might begin to inspire a rebellion; b) to create a ‘good type’ of native culture that Britishers could look favorably upon (Gaal, 2015). British officials eagerly controlled the potential power of music as an essential part of the natives’ cultural identity. It was only in 1862 that a statement from

the government of Bengal led to the introduction of formal classroom music instruction. An indigenous music teacher named Kailas Ghose was hired to teach in the Calcutta Madrasa. Kailas Ghose taught the European woodwind flute and fife as well as violin to the students of the Indian school. As violins became more readily available in the bazaars throughout cities in Bengal, the violin was chosen for formal music education. Taking lessons on the violin and playing it with expertise gave a student the entrée into the orchestra. This kind of music education played a part in devaluing the many indigenous music forms. The indigenous “dhrupad” form was replaced by the Persian-derived “khyal” form in the northern cities of Lucknow, Delhi, and Banaras, which was more aristocratic to the British ears. Reception of European music existed in a vacuum, which favored these more artsy classical forms over the festal and countryside music. *Natyashastra* of Bharata and *Sangeet Ratnakara* of Sharngadeva were translated into Bengali and were employed as textbooks for European-style as well as folk music education. While indigenous music education rewards the smart and talented among students and masters, European musical education expanded the colonial epidemic through the competition of prose (Thomas, 2019). On top of all these, the blending of European musical instruments with the indigenous instruments in orchestration made the operation of the harmonium and violin on the front since Khubi Ram Dhar disclosed his fiddle in the British Court session to plead innocence in the trial.

The role of music during the Pakistani period: Suppression and resistance

The presence of music as a therapeutic and enhancing component of education is a fact in many cultures across the globe. Music, in its multitude of forms and expressions, has found its way into educational curricula, notably in Bangladesh, where a resurgence of interest in such practices is becoming apparent. This research endeavors to explore the evolution of music education within Bangladesh's school systems, outlining its historical context, current inclusion in school activities, and the societal underpinnings that facilitate this renaissance. The integration of music into school activities provides critical insight into how cultural, social, and corporate entities influence educational practices. As organizations evolve, they increasingly recognize the importance of music as a tool for learning, engagement, and personal development. Historically, music education in Bangladesh has its roots in the rich cultural fabric woven by various traditions and practices that predate contemporary curricula. Before formal educational structures, music was an integral part of daily life in many rural communities, embodying traditions, folklore, and communal activities. This organic incorporation of music into the social fabric of villages reflects the significant role that music has played in fostering community identity and cultural heritage. The transition from informal musical practices to structured education began gradually, influenced by broader national movements toward modernization and educational reform. Consequently, while the current incorporation of music into educational settings may be a relatively new phenomenon

within formal schooling environments, it is built upon a long-standing tradition that recognizes the transformative power of music. Presently, one can observe the revival of music in educational environments, characterized by activities such as school choirs, music competitions, and collaborations among local organizations aimed at re-establishing music as a vibrant part of student life. The role of corporate social responsibility (CSR) initiatives spearheaded by businesses, the efforts of developmental organizations, along numerous cultural organizations, create a conducive environment for these music projects. These entities help to fund and support the integration of music into schools, showcasing an increasing acknowledgment of music's role in fostering creativity and community engagement among students. As a result, the landscape of music education is shifting from mere participation in activities to a more profound embedding of music as a core element of the educational experience. Simultaneously, the role of independent media cannot be overlooked. The proliferation of dedicated radio channels broadcasting diverse music genres, including Bangla folk, Western, and local musical styles around the clock, contributes significantly to the musical landscape. These platforms not only promote music but also aid in the preservation of genres that might otherwise fade from popular consciousness. The accessibility and diversity of music available through these channels encourage a broader appreciation among the youth, creating a more fertile ground for potential interest in formal music education. Although this research does not aim to provide a comprehensive history of music and music education in Bangladesh, a succinct overview highlights the significance of this educational medium in shaping cultural identity.

The concept of music education transcends the traditional boundaries of schools, encompassing community gatherings, festivals, and cultural celebrations. Indeed, music in Bangladesh acted as an educational catalyst, imparting values, sharing stories, and preserving history through aural traditions. However, the contemporary attitudes toward music education reflect a mixed response. While many recognize the artistic merit of musical forms such as Rabindra Sangeet and Nazrul Geeti, there exists a palpable disconnect among younger audiences, often culminating in reluctance to engage deeply with these genres. Many young individuals view the lyrical complexity and cultural references embedded in classical and traditional music as irrelevant or burdensome. Rather than seek enrichment through these traditional forms, there is a tendency to gravitate toward more contemporary musical expressions, which may often steer towards superficial or commercialized content. The stark contrast between the older and younger generations' musical preferences points to cultural shifts that are redefining the music landscape in Bangladesh. While the older generation tends to cherish and preserve traditional forms of music, younger generations often seek out more accessible and commercial genres. Furthermore, it is crucial to acknowledge that what some deem as "vulgar" or "meaningless" music may resonate deeply with today's youth. This divergence in musical preference highlights how culture and identity evolve within

generational transformations, prompting brainstorming on how music education can more effectively engage and inspire younger audiences. Despite this generational gap, music remains a pivotal element of various societal activities, including educational functions, cultural celebrations, and political movements. Whether in the form of protest songs or nationalistic anthems, music has accompanied and often driven social change. Thus, inculcating music education into school systems does not merely represent an extracurricular pursuit; it serves as a means to engage with the broader sociocultural discourse. Exploring this integration of music into the national curriculum is essential, particularly in understanding the potential for fostering creativity and critical thinking. The inclusion of music education can contribute to emotional well-being, enhance cognitive skills, and promote interpersonal relationships among students. These outcomes underscore why music deserves a more prominent place in the educational milieu, transcending the argument that it exists solely for aesthetic enjoyment or entertainment. In recent years, initiatives aimed at integrating music into formal educational frameworks have gained traction. Various governmental and non-governmental agencies have recognized the need to embrace this cultural aspect to enrich students' educational experiences. These initiatives often align with global trends wherein educational policies acknowledge the importance of the arts in fostering holistic development. As music continues to re-emerge in school curricula, it beckons educators to rethink how music can serve as a transformational driver within education. Through carefully crafted programs that weave music into core subject areas, students may find avenues to express their identities, connect with their cultural heritage, and develop critical thinking skills. Moreover, by challenging preconceived notions regarding the irrelevance of traditional music forms, educators can introduce innovative pedagogies that incorporate contemporary practices while honoring traditional roots. In conclusion, the intersection of music education and school activities in Bangladesh opens a space for robust dialogue concerning cultural heritage, identity, and the potential for revitalization within educational frameworks. The resurgence of music not only enhances creativity but also fosters emotional connections among students, educators, and the broader community. As Bangladesh navigates the complexities of modern educational demands amidst a diversifying musical landscape, the challenge remains: how to balance tradition with contemporary relevance in a way that engages future generations meaningfully. Investing in music education can yield substantive benefits for society, not just as a means of entertainment but as a fundamental aspect of personal and cultural development. By embracing this evolution in an educational context, Bangladesh can cultivate a generation that appreciates its rich musical legacy while actively participating in shaping its future.

Analyzing the effects of cultural suppression

Tensions surrounding the value and place of music in the educational setting have given rise to contested possibilities and interpretations. Both a rich history of debates in

the West over music's formative and transformative powers and uneasiness around music, dance, and musical theater within the modernizing process and resultant educational reforms. The broader shape of this debate bears especially resonant connections to the context of the developing world, and in particular to the positivist emphasis on the cognitive and instrumental power of formal education. The December 2015 incident in Fatikchhari Marine Academy witnessed music equipment destruction, including electronic instruments and CD players, following a general ban on 'occult' practices on campus. This raises questions about the generative dimensions of this response. Is it indicative of creativity as it relates to new geometries of power within a Muslim-majority country? In what ways is music seen as antithetical to the imperatives of order and control? In exploring these questions, it considers the role of music under a series of regimes in the therapy, pedagogy, and regulation of the self and the social order. In conclusion, attention is drawn to the motivations behind the repression of music as responding to various opportunities, amplified globally, for the use of creativity as a radical political tool. Meanwhile, (Thomas, 2019). Musical programs provide an opportunity to address or further entrench extant hegemonies. In other cases, they may also have some potential to foster a sense of resistance or difference, and can be co-opted for creative purposes. Central to (Thomas, 2019) was the need to reinforce connections between multicultural policies and music in education, specifically the truism that music can work as cultural 'capital.' Let me provide some background to art music's commodification in time and space. As a way of foregrounding this process and its consequences, let me also try to distribute this from perspectives within and beyond the text.

Post-Independence Reforms and Initiatives

Immediately after a phase of national reconstruction under government direction following the victory of the 1971 Liberation War, the Ministry of Education was re-established with the responsibility of 'to rebuild the ruins with human and moral values, addressing the multi-barriers to Children's School Participation and Child Labor and Education in Bangladesh' being implemented in 1972. The responsibility of preparing the students who are capable of meeting the future challenges of the country was given to the Government. The implementation strategy of that responsibility was to establish more schools and colleges in the whole country, to provide the students with better education, especially in science, to introduce education with the full spirit of Muktiyuddha, etc. The Sena Kalyan Songstha was formed in 1981 to establish a relationship between Bangladeshi music and school education, and the responsibility was given to them to teach the students liberation war songs or songs of Bangladeshi racial heritage. The BTV School Choral Competition began in 1979-1980 and is regularly arranged by Bangladesh Television. Song albums are prepared every year under the Writing Competition of Loko Sangeet and Janasangeet (People's and Jana's Songs). The booklet of Parbash, ordered by the Honorable Prime Minister of the education crisis in 1994, recognizes the fact that

musical activity is not only things to give pleasure but also an effective medium delivering Educational Messages. With the historical background behind for the government's role in modernization of folk music and deploying of music as a tool or signifier of social art, or even as an assertion of national identity, the question is whether these policy initiatives lead to the orchestration of cultural hegemony by a particular social class? To respond to the question this study is based primarily on (Nii-Dortey & Arhine, 2019) and (Joseph & van Niekerk, 2007) 's concept of cultural expression and its relationship with modernity and nationalism approach examining modern context regarding societal transformation and sees it as a dialogue between Shahbag Square and TSC on 5th March of 2013, Government Director No: Wiltons: 5-282 /2010/1826.

Government policies and educational reforms

Success in education begins not only with book learning but also with listening to music. Before the establishment of the Ministry of Education, numerous music schools were founded in the era of the Kingdom of Mysore, and are a part of the heritage. When Hindi became the national language, all other languages came under threat. Though late in the day, the universities and institutions in Dhaka, Chittagong, and Rajshahi saw the necessity and set up departments in Bangla, Sanskrit, and English. National education hinges not only on this simple form of teaching but also on education in the arts and music that are a part of our cultural heritage. It is again a distinction that before the establishment of the gava veena, the Archbishop of Scandinavia sent teachers and students to the terrigen to study Indian music (Charanyananda, 2012). Advocating the necessity of studying music education, he thought music was an efficacious subsidiary education. Outside the formal heritage, music institutions and departments have also been established with this end in view. Similarly, ensuring the successful tenure of the Department of Music in Stamford University, two technicians have been appointed by the government, and as a result, the Department of Music in the private university moved forward to digitization. On such an account, this paper concentrates comprehensively on the successful establishment and the necessity of success of the institutions and departments of music at the public and private university levels.

Assessing the successes and failures of these reforms

The education system in Bangladesh is based on the British model, which was implemented in the nineteenth century after colonization. Since the end of British rule in 1947, this education system has failed to be truly decolonized. To address this issue, reforms have periodically been implemented. However, it would be remiss not to acknowledge the social context in which these reforms have taken place. Some education reform has been instigated by major political events, such as the War of Independence in 1971 and the mass insurrection of 1990. These reforms were created exogenously and imposed. Other reforms have been influenced by external pressure to restructure the economy to increase foreign investment, in response to the most recent global economic

crisis. This reform has emphasized the promotion of human resources to increase economic competitiveness.

This account will give an overview of the major reforms and their results in the education sector in Bangladesh since 1990, giving examples drawn from the Bangladeshi context. This 1990 perspective was chosen because of the influence of the aforementioned mass insurrection, which forced the ruling party to introduce social and economic programs, including education reform. Furthermore, the discontinuity in government administration and bureaucratic turnover hampered the realization of these policies, and the eschewing of relevant experience and background of new administrators further impoverished the mass South of Bangladesh, which required more and better-quality education. Nonetheless, this experience does offer important lessons for the future, and therefore, it is hoped this examination will be useful to educational policy-makers and researchers. Finally, the narrative critically assesses the successes and failures of these reforms, concluding that the current policy of privatizing education in Bangladesh is a regressive endeavor.

Music as a Catalyst for National Movements

In music, vocal or instrumental sound having some degree of melody, harmony, or rhythm is done by following a musical notation; composition or performance. Music has been for the upliftment of morals and assorted humanitarian motives. The focal point of harmony is to concentrate on music as it coordinates images. Cognitive psychologist Jean Matter Mandler describes image schemata, the actual shape formed by the experience of moving in a behaviorally significant way, which is metaphorically extended into language and thought. One of Mandler's key image schemata shapes NEST is widely obscured by what she describes as images of other tidying, highly distorted representations of NEST. People who are increasingly responding will be disadvantaged in understanding relevant perceptual and abstract image tributes that valiant time they could rather inconsistencies between experimental (standardized) and natural task (rather chaotic) behaviors (Brooks, 2013). In response to these rational rules form categories for visual groups in the continuum of stacks replies. The second is the availability of graded and word categories from rooted images representative peculiar to the level of images. Divergence in experimental representation makes the Kumar imaging modality at the same time rough behavioral image. The two changes in the tendency to represent solid conceptualization for political advantage are images. Consequently, it is the triangulation of observation of all the images simpatico band by an observer. The first is a substantial change in how a task is carried out so that it behaves heterogeneously in responders (Lierse, 2018). There are increasing disparities between the lyrics that are dissonant in harmonies about conflicts among.

The pivotal role of music in the Language Movement and Liberation War

Music is always recognized for giving joy to human life, and it provides consolation, support, and happiness to needy people. It also creates a thrilling effect deep inside people's hearts and minds. Listeners feel the echo of the music that challenges them to improve and be happy. Even a hostile, aggressive, and frustrated person will gradually soften and reshape to acquire a positive attitude. Since ancient times, the Maesta music of Lord Krishna could make the poisonous, aggressive snakes of the Yamuna River dance to his tune and become tamed. Music plays a great role in the peace, love, and emotional bonding of mankind. Listening to music has an instrumental effect on immunity, which results from a significant decrease in stress. Music creates a feeling of well-being and hope, and as a result, that individual's discomfort fades away (Bingley, 2013). Any grand event, such as winning the World Cup, Independence, or an entrance into international war, would not be possible if the positive attitude of the majority of the people was not behind it. Music instilled this light into the minds of the people of an independent Bengal. During the Language Movement in 1952, songs of love for the mother tongue echoed in the ears of all. The next seeds of the independent consciousness were planted amongst the people and they formed the foundation of the subsequent Liberation War. It is difficult to find people unaware of the songs of Chashi Nazrul Islam, Tagore, or Shamsur Rahman. The indomitable inspiration of the emotion given by the songs of these great composers in the minds of the people at the time of the Language Movement and the independence movements, can coordinate a rare history of world culture. It was the songs that Mosovar and Tagore sang while raising funds for Gandhiji's peasant movement that created support throughout India. Songs that shook the soul of Derozio's philosophy in the classrooms of Hindu College students. Listening to the songs of Rabindra Sangeet has played a special role in calming the minds of teenagers and children in the prevailing troubled world. Today, the Mother Tongue can be a lingua franca or state language. This initiative was taken with blood and an immortal Language Movement. A raucous tone aboard the rickshaw slowly vibrates with the tune of three languages on the 21st of February (Brooks, 2013). This lingering resonance of musical protest continues to define the cultural heartbeat of Bangladesh. It serves as both a memory and a motivation, reminding generations of the power of music to ignite unity, resistance, and pride.

Analyzing the power of music in political mobilization

Music often features in explanations of the power of political mobilizations. Music subcultures can be symbolically resonant sites of resistant identities, contributing to the cultural strategies of social movements. This explanation of the mobilization potential of music is rather supply-side oriented insofar as different uses of music as elements of protest cultures are invoked as an explanation of the promise of music to help provoke coordinated collective action. New data from an ethnographic case study suggests a more demand-oriented approach may also be pertinent. Experiencing music

can alter people's bodily relations to space and may thus actively contribute to the phenomenological construction of political public spaces. An experience of listening to politically meaningful lyrics and audience vocational participation during a concert in the run-up to the date of observance of the National Martyrs' Day in Dhaka appeared closely intertwined. The concert drew a large audience from diverse quarters of the city. During the songs, numerous audience members climbed on top of the wall of the concert location and other available high point, and sat in rows leaning forward, staring at the barely lit stage with the band members playing the instruments, and sang along. A number of them translated the lyrics for those not understand. Hence, music can bring people into a state of one emotion, induce thoughts of conflict solutions, influence forming parts of collective identity, increase tension between groups, build (or break the lack of) agreement concerning the roots of a political issue, influence the framing of these roots and thereby affect the perception of potential and agreed-upon solutions.

Music as a tool of resistance

Marx talked about the click of metaphorical guns that went off, indicating the construction of the Berlin wall, and the loud tick of Cuba that signaled the launch of missiles from the U.S.S.R. While not working under the threat of any nearby atomic weapons, the procedure of researching can at times feel oppressive. This is especially the case when the distraction of greater world crises fills the room with the noise of fear. In college, music has served as a great distraction and as a useful tool of resistance. Progressing through Portugal. The Man, Khalid, John Mayer, and the legends The Beatles, Aretha Franklin, and Lauryn Hill, the process of exploring education within the Bangladeshi context was much easier, especially in a world where a militarized U.S. police force exerts its power against people of color (Thomas, 2019). In today's world, music is an echo of freedom, ever-raising questions about places where those things are absent. Music's ability to cater to the themes of civil rights, oppression, and the process of resistance can be explained partially due to schools' continual efforts to maintain the status quo by employing various forms of oppression. This thesis uses music as a framework to understand and discuss issues and efforts of resistance within the educational system, and how schools implemented 'colonial continuums' in the Bangladeshi context. It gives voice to failures and successes of a struggle of a broken experience. Just as music embraces the process of transformation, this text is also an effort to observe the spaces and actions of transformation within the educational system. Ensuring that the (Bangladeshi) educational sector maintains the "Naam" of colonial authority over the aim for an educated populace requires daily demands.

The Enduring Legacy of Tagore and Nazrul

Acceptance of Tagore and Nazrul in Europe, America, Russia, Japan, Persia, China, Poland, Turkey, and other countries began gradually during the poets' lifetime. Over time, his acceptance spread throughout the globe. However, both of these poets

continue to cast their shadows over the Bangla-speaking world from beyond the grave. From the East, they have maintained a similar relationship from the beginning and still do. Tagore had made it clear that Susheela Sundari preceded Nazrul in the world of words and Nazrul in the world of words. If we look at the main socio-political discourse in the Bengali language in the last century, the role of these two artists is recognizable; And that role avoids shrugging it off by ridiculing one another or praising the other.

This devotion can be located among the Bauls their syncretistic tradition emerging as a common heritage of both the Hindus and the Muslims who came close without hurting each other. This blending has produced songs. The voices of both Hindus and Muslims have converged to make the songs resonate as a chorus, without giving anybody a chance to provoke a confrontation between the Koran and the Puranas. This confluence is the real reflection of Indian civilization. The inspiration for the higher process of civilization has been relentlessly at work in the depths of the village milieu of Bengal. This innermost inspiration has prepared the basic ground for a common anchorage for both Hindus and Muslims. Tagore's preoccupation with the social problem of Hindu-Muslim relations in India led him to seek out the ecumenical elements in Islam that would serve to affect a workable synthesis between the two faiths comprehensible to all humankind. Tagore was to find in the Persian Sufi poets of Islam the same type of esoteric religious synthesis and unity of theological divergences that he had already discovered in the Bengali Bāul poets. Sufism had always plowed its furrow outside the citadels of orthodoxy in the aridest desert of standard Islamic thought, whereas it is that same orthodox citadel against which all the Bengali Bāuls, Hindu and Muslim alike, also directed their fundamental attack. This lengthy Laylā-Majnūn ballad introduces the theme of divine love in such a way that in the guise of an innocent love story, it talks about the ultimate mystical union of man with God (Lewisohn, 2018).

Their contributions to national identity and cultural consciousness

Music and education in the Bangladeshi context provide an opportunity to explore various aspects of their contributions to national identity and cultural consciousness while drawing upon personal narratives and observations. People become the composite of their life experiences and whatever influences they may have been privy to, since birth. Growing up in Bangladesh amidst the political, socio-economic and development struggle for a national identity while receiving an education in the traditional and mainstream sense of the term; engendered experiences that were far from narrow for any individual. This text is positioned to critically dialogue with this personal journey in light of contemporary discourses on national identity and understanding the role of culture and the arts as vehicles for holistic well-being. Through a selective and critical reading of recent and relevant literature, the text seeks to locate music and education within a broader framework that acknowledges their visibility in the macro-politics of contemporary Bangladesh while not altogether eluding the micro-contextual interrogation

of why that is so. It is submitted that discussing such issues may merit attention to personal life stories and socio-political histories from which such stories derive, revealing the multi-layered truths that lie beneath the veil of language games and sublimated meanings (Joseph, 2004). Such reflections help dismantle rigid binaries of high and low culture, showing how music education operates across formal institutions and everyday practices. Ultimately, this exploration contributes to reimagining education not only as knowledge delivery but as an ethical and emotional engagement with society.

Their influence on contemporary music and education

Bangladesh is a multi-cultural country with different languages, religions and regions and the lifestyles are vastly different from one to the other. People in different regions celebrate their rituals, festivals, and occupations in different ways. For the Bangladeshi people, musicians play a vital role in the world of happiness and sadness. Bangladeshi people are born in music, beloved in music, and now in and music, even when they die, still there is a sound of music. Traveling through the history of music in Bangladesh, reveals that the role of musicians, especially the venue music performer (Bauls), and occupational musicians play a significant role in music in Bengali society. Nowadays, the history of the world of music reveals the interrelationship between musicians and society as a whole. The types of music the instrumentalist plays in different rituals differ from one region to the others (Lierse, 2018). However, in the context of Bangladesh, particularly in village areas, wedding ceremonies have significance in terms of folk music. In these ceremonies, the melody booth is structured with a bamboo frame and is laid in a defined place in the courtyard. There are four ponds filled with water to keep mosquitoes and dirt away from the booth. The melody musicians play a significant role in accompanying the functions of the marriage ceremony. They make the ceremony acceptable and enjoyable to the bride, groom, and the audience. Similarly, in different ceremonies like a rice mill, homestead ceremony, child birth ceremony, occupational musicians also play a crucial role in accompanying the performances of the folk songs and dance performers.

Analyzing their works and their influence on musical education

Comparing the scholarly and practitioner works of two Bangladeshi musical giants, focusing on whether and how their music education influences feature in their works to gauge the state of music education in their Bangladeshi context. Rahman's and Yamīn's scholarly writings and compositions have been meticulously analyzed, and two case studies on indigenous music education initiatives undertaken by them have been illustrated.

It is the consensus among music scholars that music transcends national borders. However, the teaching and learning of music carry elements of regional cultures. The teaching and learning of music carry cultural, ethical and social aspects according to local

ways of living and socio-political realities. These factors make the paradigms of music education, and its system vary from place to place. When such a paradigm is transposed from 'source' or 'western' to 'host' or 'non-western', it enters into a broad experience of cultural influence within educational practices defined simply as the music of different parts of the world. This became a subject in the late 1980s in the ethnomusicological field.

This study sought to examine the music compositions and scholarly writings of two Bangladeshi musical figures, Abdul Latif Yamīn and Wahiduzzamán Ranoji. Yamīn, a practitioner of the Bhawaiya folk song of northern Bangladesh, was a music director at Radio Richis and a faculty member at Rajshahi Bisvabiddalaya. Ranoji, a writer, music thinker and composer, is widely regarded as the pioneer of a modern form of folk-based songs in a northern region of the country.

Continuity and Disruption

Providing music and music education in harmony with the culture and society of Bangladesh has been practiced for generations. Today, however, new trends, aims, policies, and practices are influencing this relationship between music and music education. While continuity with roots is maintained in some positive ways, the new trends and impacts are causing musicians, educators, and students to adopt new approaches, losing touch with their traditions. In this context, this study scrutinizes the view of music education in Bangladesh from the perspectives of musicians and educators. Open interviews are conducted with musicians, music educators, and academic music teachers for the collection of qualitative data on harmonic and disharmonic perspectives of the relationships between music and music education in Bangladesh (Cleaver & Riddle, 2014).

The meanings and elements of music, objectives of music education, approaches to teaching music, and identities and attributes of practical musicians are addressed. The study shows that changes in music and music education from traditional to modern are more evident in academic and textual contexts than in practical, traditional, or folklore music practices. Such changes are more noticeable in the countryside than in metropolitan or old city areas. Furthermore, an awareness of the need to conserve and reinstitute traditional music and music education is not recognized in academics, nor in the National Education Policy, Arts and Culture Policy, examination, curriculum, textbook, or music teaching methods and practices. Consequently, traditional forms of music are dying, losing their knowledge and skilled personnel. This study urges a more thoughtful integration of tradition in music education and society, thereby contributing to the building of a respectful generative platform for the practice of music and its educational system in Bangladesh as a model for other multilingual societies (Lierse, 2018). Reviving these traditional forms requires intentional investment in culturally rooted pedagogy, infrastructure, and policy reform. Only then can Bangladesh sustain its

musical heritage and offer a holistic, inclusive model for music education in the Global South.

Analyzing the challenges of preserving musical heritage

Preserving a region's music and educational forms are equally important and interrelated. The process by which sound frequencies move through the air and then are processed cognitively by the brain encompasses hints into the complexity of musical sustainability and its entropy. The evolution of music and its form into a more educational model is shifting what would seem to be an ancient and lost craft that has been passed down for centuries. Part of what makes music an abstract art is that it is emotive, or at least intended to evoke emotions (Grant, 2013). All musicians and composers want their work to be either touching, thrilling, exhilarating, or thought-provoking. Preserving music thus curates the art's intrinsic allegory. If the music were lost or the use of it were someday forgotten, a significant emotional and spiritual part of human existence would be lost as well.

As knowledge is passed down through the art form's descendants, it can be speculated that techniques, nuances, and ideas are lost as they most simply are not written. A "musical score" from so long ago cannot possibly capture every emotion-laden note, slide, vibration, or dynamic present in the music. Thus, "classical" or traditional/intuitive music becomes fragile. The more a music style is forgotten or loses prevalence, the more detached one could overthink, becomes that respective style or genre of music, and thus it moves evermore toward entropy. Music, like language and cave paintings serves as yet another subjective and imaginative account in history. Initiation into the process of making music in some cultures might begin as early as four years of age, and even before them. Usage of a band-scales-styled system and note charts helps maintain music education in a culture, and can just as easily be used to undo them. Seeing and hearing a tutor or musician working through a song to take it home for meticulous study allows for an imitation of the techniques and style, as well as a new take on a theme or progression.

The impact of globalization and modernization

In today's world, the global village is not just a concept; rather, it is an observable reality. The spreading force of globalization and modernization has significantly affected the traditional educational system in Bangladesh. Along with the other sectors of modern life, the system also has undergone considerable changes. The majority of traditional educational institutions either have introduced new subjects or transformed the subject's course content. They increasingly emphasized technical, scientific, commercial and business studies. In such a changed context, the considerable importance of this type has increased its recognition and popularity among the primary level of educated people. Today, computer studies have their discipline both at the school and college levels. It is

an era of Computer, Science, and Technology. As is true with other subjects, the trend of music studies too has started attracting a segment of students from various stages of the educational system.

With this globalization, the world has become connected as a single place where one event of any place happens simultaneously in the whole world. Every field of life such as education, trade, culture, technology and the improvement of communication systems has been affected by it. There is a good side of globalization along with its bad side. Since the beginning of globalization in the world, it has made an immense improvement in the economy. In the second half of the 20th century, the role of music in education and school was affected but nowadays, they began to accept that it is necessary and useful in schools. Music is not only for musicians. Every person can listen, play, dance and understand music at his level and choice. Music is delicious and affects one's feelings. It makes people live their pleasures more deeply. It also enhances their intellectual power and helps other branches of art. Music is also entering the language. Efforts to improve music education have been carried out. So, it is hopeful for the future (Rachel McCall, 2010). This renewed attention to music reflects a broader understanding of learning that includes emotional intelligence, creativity, and cultural awareness. As global interconnectedness grows, music becomes a vital tool for building cross-cultural empathy and enriching the human experience.

Assessing the current state of musical heritage within Bangladesh

Bangladesh, as a country, has inherited a rich musical tradition over the centuries, which has been expressed in diverse styles, genres, and media. The classical, regional and folk music of Bangladesh acts as a mirror of peoples' heritage, social system, fundamental beliefs and aesthetics. This rich music heritage of the country is now exposed to the global mixing bowl due to the impact of information technology, market economy and global culture. As a result of this people, in general, and the young generation, in particular, are widely listening to Western pop, rock, rap, etc. rather than the music of its soil. The music education teams of schools, colleges and universities have not yet taken any specific strategic plan to get rid of this vulnerable situation (Dalladay & Dalladay, 2011). So, assessing the current state of musical heritage within the context of schools, colleges, universities and music professionals is an important task to address this issue. Based on this ground, the paper aims to assess the state of musical heritage within the context of Bangladesh. While speaking about alternative perspectives and pathways, the paper will try to suggest some issues to improve the current situation. Local sounds, musicalities and practices are diversely articulated with a variety of local contexts with the sensual, embodied, temporal and affective dimensions of teaching and learning lying at their core. Reviving, re-exploring and understanding these kinds of music and musicality from various world music and world music education frames offers richer insights into the hidden dimensions of local music teaching and learning cultures,

whereas adopting a “world music” as value-added commodity reflects a limited, economistic view of what “is” and what “isn’t” music. At Arrowtown, a small rural village in New Zealand, it was shown if a music education school unit was moved from such an area of limited view of music towards a more open, ethnographic, culture-based and inclusive view, it became possible to adapt this locally and the knowledge to the individual learning needs, circumstances and backgrounds of students (Lierse, 2018). This example offers a valuable lesson for Bangladesh, where a similar ethnographic and context-driven approach could empower educators to reconnect learners with Indigenous musical identities. By valuing lived experiences and local expressions, music education can become a meaningful tool for both cultural preservation and personal transformation.

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CHAPTER 3

PATHWAYS OF MUSICAL ENGAGEMENT: FORMAL AND INFORMAL EDUCATION

Abstract

The multiple pathways through which music is learned and shared in Bangladesh include formal, informal, and community-based education systems. It reviews the strengths and limitations of current school curricula and higher education programs in music, highlighting gaps in resources, trained educators, and cultural relevance. The chapter contrasts institutional learning with vibrant informal traditions, such as Baul, Lalon, and folk music groups, which thrive through oral transmission, festivals, and communal gatherings. It emphasizes the importance of master-disciple relationships in traditional settings and examines how these pedagogies contribute to holistic music learning. The growing disconnects between classroom content and lived musical practices is critically assessed. The chapter calls for a more integrated approach that values both classical and indigenous knowledge systems, aiming to bridge gaps and promote inclusivity, creativity, and cultural preservation in music education.

Keywords: Formal Music Education, Informal Learning, Folk Traditions, Cultural Integration, Bangladesh

Introduction

Social work, in their homes and on the mean streets of urban areas, Bangladeshi children craft instruments they harbour for the rest of their lives; from the plastic bucket flipped upside-down and beaten by a family of siblings to a bamboo flute hung from the roof, and the nails sticking out of a door, all constitute rudimental tools for music making. The Bangladeshi music classroom must endeavour to make space for the diversity and pathways of musical engagements witnessed outside the schoolhouse, in the everyday informal learning spaces of children and their families, if we are to talk about equity, reality, or relevance in their education (Sæther, 2016).

The ways children learn and engage in music are as varied as the individual learners themselves. They are characterized by different motivations, pathways, and practices. Only some of the learning that occurs is intentionally structured by professional teachers and structured curricula. Instead, children are often self-directed learners inside and outside school, who engage in a variety of practices, each with specific orientations and styles. Global perspectives on music in education have seen recent advances in ethnomusicological research on musical practices in diverse societies outside of the Western world. Drawing upon this research, we can reveal diverse pathways of festival

and non-formal education initiatives in countries such as Zimbabwe, Indonesia, Peru, and Fiji.

Formal Music Education

Formal Music Education and Harmonic Education: At the outset, it would be apt to clarify what is meant by formal music education. It is, so to speak, the academic engagement with music: in terms of listening; playing; singing; dancing (in cases of countries where dancing is an integral part of music); and, of course, in terms of any aspect of studies that impinge on music as an object of academic engagement. The structure of the formal music education system is pretty much the same almost everywhere: at primary school all students receive basic music education singing songs as a group or choir, learning nursery rhymes and poems, and suchlike; at the secondary level, the students are given three-four years of exposure to a bit of music history, music theory (an English term music appreciation does the idea justice), and practical arrangement by which is meant either playing drums and keyboard or guitar and keyboard; and finally, at the tertiary level, extended studies in the form of a certificate or a diploma or a degree.

The title of this piece throws no bombshell at educationists, policy-makers, and educational planners: it is self-evident that there ought to be congruity between music and education, that it is incumbent on music to harmonize with other fields of education, and on other fields of education to be resonant with music. However, what is not self-evident is how to indigenize the music curricula to achieve such congruity (the bottom line of music education/teaching policy in Bangladesh is that it has to be indigenized: music can be better aligned with objectives of general education if the teaching/learning of music takes place in such a manner that if at all possible of course what goes on in other classes of the schools (where music is one of the subjects of study) jam well with the teaching/learning of music if not with all of it at least with a substantial portion of it. The overarching goal of such alignment would be specially for those educational policy-makers who earnestly believe that music contributes to the harmonic growth of individuals to make music more accessible to general students, deprived by poor school facilities or geographical location of opportunity to receive music out of the mainstream of formal music education) (Mochere, 2017). Such a vision calls for inclusive curriculum reform that respects cultural diversity while ensuring practical relevance to students' lives. Without such integration, music risks becoming an isolated art form rather than a meaningful contributor to holistic education.

Analysis of current school curricula (primary to higher secondary)

This section presents a statistical analysis of the current Bangladeshi Educational Curriculum up to the Higher Secondary Level. The article starts with the analysis of this analysis. Available data reflect the suggestion, partly confirmed by the findings reported above, of a trickle-down effect in terms of the availability of music education resources

and opportunities. According to the analysis of the curricula set in Bangladeshi Schools, music does not occupy a healthy position. There is little music in the syllabus of Bangladeshi schools. Education is compulsory up to the higher secondary level for Bangladeshi students. The Bangladesh Curriculum Development and Evaluation Board is an independent body that sets school curricula for the whole country, but the approval is centralized with the Ministry of Education. Curricular materials are available in Bengali. The orders of CDs containing interactive course materials show that most of these materials are prepared and sold on the topic of major examination preparation (Mochere, 2017).

Two persons, one with careers beyond the maximum schooling certificate level and another with professional degrees, reviewed all available subjects. Modern Music is not a formal subject of the current school curricula for primary, junior and secondary levels. In many schools, music teachers are appointed to teach music since gurus are unavailable. According to the textbooks prepared by the National Curriculum Policy of the government, music is taught in one chapter (4th grade at 2nd prospectus), and it continues up to the late secondary level. In primary textbooks, music is not systematically graded. The titles of the chapters are a collection of rhymes, national/major festival-related songs, and a few other children's songs. There is no mention of the proper names of the largest or oldest music departments in Bangladesh. Higher studies, like graduation, have not been indicated.

Evaluation of teaching methodologies and resources

Music is a form of human expression that calls into play the intellect, the feelings and the spirit. Over the past two decades, governments, non-government organizations (NGOs), and funding agencies have invested huge sums of money to increase access to primary education. However, investments in music programs in primary schools are very small compared to other subjects. In Bangladesh, music is considered the most social medium for recreational activities.

How much do the children ultimately learn? The last few years (last 5-6 years) marked some 2-to research with a new dimension. Different NGOs started to be music to the primary students during the '90s. However, traditional and formal music curricula were not included in the primary education system of Bangladesh. Part-time teachers were not appointed for music at the primary level at that time. Music teachers adopted some local teaching methodologies and utilized locally made musical resources. And these methodologies and resources were sufficient to teach students about the basics of music (Mochere, 2017), and the fun and enjoyment of learning music taken up by the students. There were some 250 kinds of local tune songs, which allowed students to be well inclined to learn music. At present 3-4 teachers are full-time appointed in each primary school, and teachers have been trained in traditional music for 3-4 years.

However, teachers are not conscious of those things that children acquire from informal to formal music education effectively.

The strengths and weaknesses of the current curriculums

In the introductory part of this section, an objective has been constructed to render an in-depth scenario regarding the prevalent music education system in Bangladesh along with the current situation concerning potentials and needs from an academic standpoint. The context has been valorized to music education in the national curriculum. A critical outlook on the course content has been proffered encompassing the strengths and weakness of the curriculum following an exemplified elaboration. The chapter closes with the expectation of broadening the scope of music education, contributing to the discourses of culture as class, everyday knowledge, and habitus (Mochere, 2017).

At the very outset, the definition of harmony in learning has been construed diversely, ranging from Greek antiquity to Postmodernism. It is conceptualized using a humanistic approach to music, informing the algorithms for data collection via loosely structured conversations and unstructured verbal interactions. The text reflects the situations in Bangladesh, revealing multifaceted dimensions. The current demands, strengths, and weaknesses have been delineated using the triangulation of contextual analysis, qualitative ethnographic research, and case studies in selected settings. The text concludes that the diversity, dialogical approach, and multiple criticisms not only stimulate but also enhance effective learning, generating the harmony of meaningful and musical intended stances.

Higher Education in Music

The Course Music was introduced in the curriculum of higher education all over the world in the auspicious of a wave of Western Civilization. Music was taught in the education of the Oriental countries in India, Persia, Greece, and Rome for many centuries before Christ. Each country had different names of music in their dialect. In India, the music was known as the Bath Hita Pathsala near the temple. By following the education of music in these institutions, men were easily enrolled as artists of music.

From the period of the great Alexander; Music was introduced as the ruling subject of cultural activities in the Indo-Bangla sub-continent. It was taught in the institution called 'YOONI' By the 'YOONI-GURU' (Guru: teacher) 350 students seated in a half-moon style in front of the 'YOONI-GURU'. The Haroon Era was the Golden period of East Bengal. At this time, the eminent musician of India Nitai Chand Basak worked in Sonargaon as a musician of the 'Haroon-Arur' period. In this regard, Haroon occupied his capital as the Centre of Music rearing and performing activities. At the previous time, the great Muslim Musician Baijnath Basak joined in the Solitary position as the court musician. For the posthumous desire and will of Baijnath Basak, his son Naolal Basak was given charge of music. By giving a quarter of a gold coin and a three-yard sari as a gift, he surrendered his son to Harnaon.

Being Banal Basak was the gifted son of his father, he could collect within a short period of time the different types of Ragas and Ragni (song) By the profound observation personnel at the palace; on the particular time, he performed the demanded tunes before Monar Manjri. Impressed by the performances of Binai Chandra; he was giving up to nearly twelve songs of the vast collection and confided this collection to music in the charge of Naolal Basak. Thus, the well-known Naolal Basak encouraged the Music culture, considering the palace of Fartabad as the principal Centre. This was possible by the cordial effort of Hari. So, Music was performed in this district. College and university students from colleges and universities may be attending regularly at their classes and collect practical and theoretical education related to music education. On the other hand, the subject-related students who have obtained a related professional diploma may earn a teaching Diploma through an available large number of opportunities in institutions to get themselves well qualified. A major will be given to the students to generate Musical knowledge and teaching methods.

Role and impact of university music departments

In South Asia, especially in Bangladesh, music is an important part of its tradition and cultural heritage. Thousands of people in the country are musicians who are involved with different kinds of music (classical, folk, and modern Western music). The traditional songs, music, lyrics, and tunes have been transferred from generation to generation. Conservation of these art forms is essential for future generations. Bangladesh has capabilities in the music industry. The rich tradition of music could play an important role in the music industry with our northern neighbor, India. However, there are problems in the development of good-quality music. There is no comprehensive music school or syllabus in India. The TV and film industries are acting as the main distribution media of music. The majority of songs produced by these media are of modern genres and are mostly commercial. There is a lack of emphasis on good music education in schools, colleges, and universities.

Music education plays a significant role in developing musical capability, presenting musical cognition and increasing intellectual value and the teaching tradition of music. It is not confined to teaching musical notes, its various elements, or an analysis of existing musical forms and styles of a particular area. It covers the teaching and learning of music for the sustainable development of the practitioner and understanding and enjoying the art form, its power, and its impact (Charanyananda, 2012). Music education can deal with several strategies or teaching techniques; it can be theoretical, practical or both. Comparative musicology, ethnomusicology, and mathematical studies on music are important aspects of music education. Again, Bangladeshi music is also popular in Bengal, India. It is easy to download music files from the internet for easy fulfillment; however, people can easily get these songs via the FM radio. So, affordability is not a problem for music lovers. On the other hand, from a long-term perspective, the growth of serious music could stabilize the entertainment industry. It is important to

cultivate good music habits among the young generation to ensure good health, peace, creativity, intellectuality, and good-mindedness. But all kinds of listeners can't sense and enjoy the song's nature. Music appears in differing languages and, like literature, it's half-lyrical, meaning it comes consorted with the dialect. Bossa, an ancient classical song of Bangladesh, and Sahadher Dosh, a modern kind of outstanding song, might sound moodless if anyone couldn't recognize Bangla or understand the philosophy of the song.

Challenges in research, training, and professional development

Given publication history, the goals that can be addressed are learning, participation, and governance as new areas, which here subsumed under a single heading on challenges of research, training, and professional development. The meaning of harmonious learning and an ethic of care is then addressed with further subheadings on the learning process, pedagogy, and the role of societal relationships for suggesting that further consideration is given to musical learning as a socially constituent practice with its logic and from which implications for education can be drawn about the facilitation of a comprehensive view emphasizing exploration and creativity.

Music is enjoyed across many diverse social, ideological, and cultural contexts (Charanyananda, 2012). Within Asia, there is a widespread belief in the capacity of music to promote spiritual growth and enlightenment and a long tradition of music being used for therapeutic and meditative ends, not to mention the deeply seated aesthetic value given to music that frequently impels the passivity to its sounds. The potential of music for learning and well-being has been promoted commercially in the last few years, but this nevertheless constitutes a dream narrative of learning that accords poorly with actual learning contexts and emergent research based on music-based learning. How, then, are the harmonious qualities of music and listening to be reconciled with educational practices ostensibly aimed at fostering learning that is marked by epistemic rules and strategic concerns? Improved listening? Improvisation and changing musical structures? Such questions potentially reveal limitations in the adoption of music within the UN Decade of Education for Sustainable Development design and offer a critique of concomitant assumptions while pointing to the potential of musical practices to inform a different focus for educational practices that links creativity and criticality.

The output of these departments and their effect on the greater musical community

The newly appointed Chancellor of Chattogram University, Professor Iftexhar Uddin Chowdhury, has expressed the desire that the Bu-MBA-EMBA Department (Tourism & Hospitality), B Music Department and B.P.Ed Department work towards the advancement of greater instrumental music nationwide. The output of these departments and their effect on the greater musical community is the word of the Chancellor. Departmental sources have confirmed that throughout this new drive, each of these departments has taken several new initiatives. The Department of Music and Performing

Arts was established. Over the following year, the Bachelor of Music Programs in four subjects were initiated after the completion of an honorable four years of the work. Alongside regular academic programs at the opposite level, the Green Journals will publish the specific experience of the growth of Ba-Music from the very beginning.

In this episode, what new scales have been acquired from a global experience as a teacher, has been known; however, that experience has been able to work with principles as successfully as once. From the beginning, curriculum objectives were set, and materials were offered that carried thoughts of performance advantages. It hopes that the method will emerge as rakyat safety and will stimulate the movement of different institutions and speakers in the country. Specialized music education units were offered that recognize that not all pre-service teachers came and have come from the same musical backgrounds. This change is still relevant and critical as they continually report on a country's top ten daily universities to Arabic, Chinese, Hindu and Spanish-language top site statistics. The probability that these figures will only increase when the number of national languages, comes into question. Even though students attended a class only, they benefited from the education implemented. Here, for the rest of the classes, it is made. This short-term goal was achieved, and they created a safe, encouraging learning place where teaching partners were free to talk about their views and approaches to music.

Informal and Community-Based Learning:

Derived from the study she started a classroom project to find out how pedagogy in the music classroom could draw upon the world of informal popular music learning practice outside school, to recognize foster and reward a range of musical skills and knowledge that have not previously been emphasized in music education. In light of (Sæther, 2016), it might be interesting to look at children's self-organized music activities. Music is a part of a child's everyday life. In formal institutions such as ECEC centers children express themselves through music both in formal and informal situations. Experiences from very well-planned music assemblies can inspire children to do music spontaneously on their own. My purpose is to articulate the opportunity and link between informal and formal learning processes. Educational researchers, who have traditionally focused their study on formal schooling, are finding that informal education has been ignored for too long. Educational ethnographic studies have contributed relevant knowledge about children's everyday cognition learning. She recognized social interaction and participating in everyday cultural activities as important for learning. An effective way of learning could be socializing in cultural activities with "experts" as an effective way of learning. The focus on informal education might be construed as an absence of attention to formal education. But both formality and informality involve considerable structure. The differences appear to be the setting of the learning processes

rather than the teaching and learning processes themselves. Informal education is “the education of daily living” outside of school.

Detailed examination of Baul, Lalon, and folk music groups

“Music is an essential part of Bangladeshi culture. From cradle to grave, Bangladeshis maintain a rich tradition of music. The Baul, the Lalon, and the everyday life of folks are profoundly rhythmic and full of melody. All of these genres of music maintain one essence in harmony life connection” (Rachel McCall, 2010). In the Bangladeshi breach, it is worth examining not only these great traditions but also the achievements of the ordinary people.

Bangladesh is a country with a rich musical heritage. It is home to a wide range of musical genres, including Baul, Lalon, and folk music. The Baul in particular has a prominent place in the country’s music. Baul songs often talk about the mysteries of life, especially the love and philosophy of life. The most familiar feature of the Baul song is that it is a simple song; the song also strikes the core of the heart. Baul melody is also of great variety. Baul songs have an awkward shape in Ragavghosh. Baul music is ‘composed without pre-composition of instruments. This music was born by the great wandering descendants of this beauty sakhi, poems, beauty sampradaya gurus, music composers and wandering teachers’; but no written way to get rid of this speech and music continued era after era by the music composition ‘harmonium or dotar’.

Lalon was not just a singer, he was a philosopher, thinker and preacher. Lalon songs raise a unique aspect of the life of the people. The music of Lalon is the form and substance of the liberation of the soul. The attributes of the song are not found in Ragavghosh but the form and the substance, the words and the notes are mingled. Although Lalon songs are composed with easy tunes, their rhythms are different. Lalan’s song has three forms: songs, kartal-benz, kulharabaz. The melody of Lalan’s songs is combined with the songs of the incense, the Ragavghosh, the Dhurapine, the Ragmala, and the Rabha.

The role of community music events and festivals

In the Bangladeshi context, community music events and festivals such as weddings, music shows in schools and universities, and stage performances in different cultural programs provide a platform to listen to wide variations of songs, music, and singers that influence listening and then understanding and learning about music. People in the community share their ideas and issues through songs and music forms in cultural programs. They represent their music and songs by inviting reputed music artists and organizing stage performances regularly. Community listening to music regularly helps people to hear rhythm, melody, harmony and beat, and learn about the diversity of songs sung by different artists. People mostly like to listen to songs having folk and classical tunes. These songs are played mostly by local companies in events and programs. This is why people are learning music from the community, watching those events and

programs. They like to sing songs having famous singers. So, to them, there is a hooked voice said to be a harmony in the name of music. Learning music is a polyphonic combination of these sounds that contribute to a song, as well as to gather them in a 4/4 bit so that they are synchronized together. Thus, the combination of these voices may be taught or learned through sounds having a fixed so-called acoustical residence in a small vocal room having scattered waves with surface waves that produce foam. People of the community in Bangladesh mostly learn through listening to music, commenting, and practicing with instruments having strings like a guitar that spreads waves not only in the air but also during the touch in the string.

The importance of these groups to the musical landscape

Bangladesh is home to some of the most overlooked groups in the positioning of the globalizing musical landscape. Yet, it is at this level, the uranium of these small acts, often not even visible on the statics of national music production, that the whole dynamic tensions and ambivalences of developing world music economies are palpable - the utter precariousness and unpredictable nature of successfulness and stardom, the generic and technological fascination with Western music's, the impossible desire for modernness and globalness in the face of extreme circumscription. Nothing less than the allure of economic and cultural progress embodied in music is at stake at this obsessive level of cultural practice. And it is the youth who are so deeply and fully embedded in the enactment of this developmental dreamscape through music. Reflecting on this dilemma of musical diversity and homogeneity in equal measure, the text deals with how musical education in Bangladesh is rooted in the perception of nothing less than 'musical' sounding as the legitimate (that is, spiritual, classic, patriotic) to be learned or taught. This discursive formation of music, at once so inclusive and exclusionary, does not simply cut across theoretical distinctions between 'musical' and 'non-musical', or observes and experiences, but mourns the limits of (mainly western-derived) musicology to account for what is precisely a cultural creation of music that already subsumes both aesthetic and nonaesthetic social and sensory lamens of sound (Ramadani, 2017). It is argued that the need to question and problematize fixed notions of the musical seems particularly pertinent in epistemic contexts outside the First World, since both education and anthropology of music here continue to carry the lineage of imperial, orientalist and modernist models that have cast the gaze on 'other' kinds of music predominantly in terms of comparison.

Oral Traditions and Indigenous Pedagogies

Beginning with my search for a mode of musical expression of the Indigenous Values of Cultural Heritage, the need will be raised as an artist to affirm the richness of the Bangladeshi musical traditions from which contemporary, progressive forms may evolve. This will be the context of work with music within the academic system, then a

consideration of the formulation of a music education system appropriate to prospective goals and aspirations, and the potential resources and facilities for its realization. Early Experiences Beyond Those of Skill Native Informants Here its exploitation of this author's privileged position at an urban institution to manipulate its curriculum by personal interests and talents will be reactive prévenu and from there, I am no stranger to the more clandestine or chaotic possibilities within this context, in itself, a formidable minefield. But there will be a deferment of the telling of such antics and interests for the spaces of less public types and in the stead the tale of the related dignified facade. An interest in music and a musical upbringing beyond the hinterlands of Grouse will be assumed. Memories of the wild unison rhythms mark out one of these cities of the Ganges delta grain belt. The grim whine of a single-line thin iron whistle on a break-of-gauge journey south evokes a similar space of social texture where families of retained folk musicians would perform the old tunes from village to village and oblivion in the face of the encroaching technological change (D. O. A, 2013). These vanishing soundscapes are more than memories; they are living testimonies to the resilience of cultural identity amidst disruption. To preserve and reimagine them is not just a personal calling, but a collective educational responsibility for future generations.

Analysis of traditional modes of transmission and learning

This study is an analysis of learning processes in music traditions in Bangladesh and their significance within the education system. This is not to typify music education in a local context but to place the local knowledge base, and the inherent significance of harmony within it, within the broader discourse of global music education. With an analysis of the epistemological grounding of music education, a bridge can be built between local music education, the harmonies of local knowing, and mainstream educational practice. With this aim, the discussion commences with an analysis of traditional modes of transmission and learning in Bangladeshi music traditions, before a consideration of the ontology and construction of contemporary musical knowledge in this particular context (Rachel McCall, 2010). An outline is then given of current music education offerings in Bangladeshi mainstream education, to question the value that these offerings may (or may not) hold for the majority of Bangladeshi learners for whom such offerings are destined.

There is a well-founded argument concerning the diversity of educational traditions globally and a consequent case for the need for a multiplicity of pedagogical references to be considered within the current educational debate. However, to some extent, Bangladeshi alternative traditions are not entirely unrepresented here. Arguments that resonate evocatively with local educational concerns proliferate throughout world discourses, with increasing regularity. In a context where much that is vernacular is subsumed beneath the veneer of the metropole, there is undoubtedly a breach that needs bridging. Picking out the harmonies of local knowing, and hearing in them the wisdom of the village becomes a moment of transcendental recognition, one where the values of

local knowing can be used to question dominant systems of knowledge and to interrogate the ontological premises with which these systems function. Using this listening capacity, it is possible to create the harmonic discourse of global education, placing side-by-side systems of valid knowledge and a symmetry that does not subordinate local varieties. In these harmonies, the discordant tones of global education begin to sound like a tune for all.

The significance of master-disciple relationships

Through the study of master-disciple relationships, much can be discovered not only about how musical traditions are transmitted from generation to generation but also about the relationship of music to other aesthetic domains. The anthropologist (Rachel McCall, 2010) has captured in detail how a Balinese drummer first learns by watching the performers on the gamelan, then is gradually introduced to the instruments, and how, in time, he learns also how to dance and how to hold the eyes of the other dancers, while all the time being drilled by the complex rhythmic patterns he was commanded to play. In this way, an integrated relationship between the corporeal, the auratic and the visual developed. One evening, the young musician would be able to perform a new composition himself, yet, it is argued, even then his initiation into aesthetics would only be partial. Already he played the instruments he also knows the dance, but he did not then regard these accompaniments as they are seen by the watchers, they had to be modulated along with the different changes in the dance. Thus, the musical processes are not understood alone, but about a visual dance pattern. The value and the functional role of discourse about music (or about dance or painting) as part of the educational process invoked relates to the more general question about the aesthetics of performance and the place of music in a wider aesthetic system. It is widely accepted that the Karnatic music of South India and the classic music of Java and Bali have much in common. In both systems, the sounds are organized around melodies (ragas), with the improvisational skills of the performer being arguably the most highly regarded abilities. By contrast, there is relative rhythmic simplicity in the Indonesian tradition and greater textuality in the Karnatic tradition. Yet in many ways, this distinction is a false one. There are numerous associations of poetry and dance performances with particular pieces (ragas) of music in South India and Indonesia, and in both traditions, there is much talk about the music. Aesthetics is a recognized part of the abstracting discourse in both contexts, the characteristics of an evocative rendition may be revealed in evaluation afterward.

The value of these traditional methods within modern education

Incorporating Music-making in Teaching and Learning in Bangladesh may involve several pedagogic strategies including discussion of these practices, examination of current attitudes in the Bangladeshi context and exploration of gender-based issues that relate to such practices. Three sites of inquiry will be pursued: parent-to-child learning of

a particular kind of song that has a unique place in a wedding ceremony; traditional means of learning an instrument; and gatekeeping-related practices that limit information exchange around music or music-making practices. Most importantly, women will be found in all of these situations, either as learners, teachers, or gatekeepers. The study of music is becoming increasingly well-established across the globe and the integration of music-educational practices is more prominent than it has been. Many scholars across a wide range of disciplines have researched traditional ways of learning music and its social implications anthropologists, ethnomusicologists, and educational sociologists are among them but there has been little research into how musical practices are learned in everyday settings.

Rather, most research agendas have centered around the idea of formalized music training and ways to implement this training in the classroom. The project of integrating music-making practices learned in ‘out-of-school’ contexts with ‘in-school’ pedagogies presents particular pedagogic challenges, and these are worthy of examination. These common musical practices, learned in non-formal contexts, have real value that may be overlooked by imported music-educational institutions. There are reasons to suggest that there is perhaps a negative reception to these musical practices, especially by women, and interview data may confirm this suspicion with a range of narratives offered as evidence. However, in the interests of addressing gender-based discrimination in access to knowledge and upholding cultural diversity and traditions, it is argued that an attempt should be made to support such pedagogies (Joseph, 2004). Imagine the world of a literate European trying to assimilate the experience of drumming to the *kër*; it’s mystifying, intimidating, even frightening. Given the increasing technologies that bring us near to any place in the globe, that shearing is if anything, amplified, even ironically so. Would the same beneficial student experience be had by taking a group of Australian music education students to an African village, therefore? Do such excursions, therefore hold emblematic value for the need for change and diversification in global music education?

The Disconnect

This school-based case study explores students’ perceptions of music education in two secondary schools in Chittagong, Bangladesh. The research aimed to gain the perspective of middle and secondary school students to better understand the realities of music education that are not currently well documented. Twenty-seven secondary school and twenty middle school students participated in music lessons, which featured diverse music, at a pair of government schools. Participatory observation techniques gathered data from lessons and formal interviews were conducted in Bengali, recorded and transcribed. Findings reveal that government school students view music lessons as “just for fun”, contrasting with more serious perspectives of students at numerous small music industry schools identified in the locale. Students reveal that understanding music theory

and practicing regularly are both important in becoming “proper” musicians. This research speaks back to notions of the acoustic communities of practice in Bass Connections’ framing and broader practices and meanings of youth in young people’s lives (Cleaver & Riddle, 2014). Ethnographic descriptions reveal how students negotiate hierarchical school music pedagogy through building relational peer networks, being boss and using music education, consciously but inauthentically, to ‘do’ cultural engagement and global modernity. To understand fully the role of music industry schools, a better understanding of how young people learn music, how they perceive music education, how they use music for various purposes and the position of music in the lives of young people is required. There are some implications for teachers who are focusing on music education to ensure harmony in learning circumstances or environments. It is expected that conversations about connections will open up new areas of research and creative activity, which the findings from here will equally inform.

Analyzing the gap between formal curricula and cultural practices.

In today’s world, there is a conflict between the culture-driven ideals and anthropological evidence for an arts-integrated construct that has been adopted by some educators and a positivist method that implements the policy through a series of standards (Rachel McCall, 2010). In the official curricula of many countries, including that of Bangladesh, the integration of music, dance, or other arts within academic subjects is often overlooked. This is problematic because in any culture, including Bangladesh, there are common practices of transmitting knowledge, skills, and values of the arts within other academic and non-academic subjects in everyday life, and there is anthropological evidence to suggest that such integration exists (Mochere, 2017). In June 2002, a Bangladeshi music teacher named Abu Salam completed his Master’s thesis at the University of Dhaka Music Department. Salam’s research was about current classroom music practices in villages and how they could be made better or improved. His principal advisor approved of his work, and his thesis was justified. Similar research had been done in Bangladesh before, and there were no reasons for investigation into this research problem beyond what was already in the literature. During his university training, Salam had been encouraged to undertake purely academic research projects, with little emphasis on its application. Further, training for educational studies in a Bangladeshi university focuses on the use of positivism. It does not have critical, transformative, or action research paradigms of concern to the gap between formal curricula and common practices widely implemented in South Asian countries, including Bangladesh.

The impact of this disconnects on student engagement

In Education, the majority of schools across the world offer music as a curricular subject at the lower and higher secondary levels. However, the way music is taught in educational institutions differs from how people acquire musical skills in informal settings like family and community in Bangladesh. Most of the music education is

focused on the written score, notations, and musical scholarship, whereas people often learn music by play, mimicry, and oral tradition in Bangladesh. So, the question arises, what is the people's perception of music as a curricular subject in the Bangladeshi context? It was this curiosity that stimulated the inception of this research.

In exploring how music is understood as a curricular subject and how it influences the learning experience, a comprehensive narrative review was conducted. The first part of this review outlines the history and development of music learning and education in a global context. The second part reveals the music learning tradition and practice in Bangladesh. In the first section of the review, a historical account of the development of music education and learning since the late 18th century is presented. The second sub-section explores how changes in the content and focus of music education have been reflected in changing conceptualizations of music as a discipline and of what constitutes musical knowledge. The third section looks at the growing emphasis on the relationship between music and wider social and educational issues, and at the consequent growth in diversity of approaches to music education. The fourth sub-section of the review moves on to consider research that has investigated the effect of music education on cognitive development. This body of work has been generated by several diverse theoretical perspectives, but it is predominantly quantitative, experimental research that has informed popular discourses on the subject (Martino, 2014). The review of the literature was followed by a qualitative and in-depth analysis. The goal of the analysis was to explore how this music industry school engages marginalized students, and how music is used to curriculum and intellectually enrich their lives (Cleaver & Riddle, 2014). The findings suggest that music education when grounded in inclusivity and cultural relevance, has the power to uplift marginalized learners both academically and emotionally. It also underscores the potential of music as a tool for social justice, critical thinking, and lifelong engagement.

The need for bridging this gap

The gap between what might be ideal and what is imperative to do about that, there are many. A useful means of bridging this gap is to draw upon the sophisticated, contemporary perspective of Harmony High (Skewes McFerran & Hew Dale Crooke, 2014). Furthermore, the resulting model can be broadened into an analysis of the complex harmonic relationships involved in fostering a harmonic environment for teaching and learning. Improved teaching practice is vital to better accommodate the culturally and linguistically diverse student body that frequent South African public schools. Advocacy is needed to ensure that the developed world does not neglect the desperate need for basic school equipment and resources in the developing world. Many educators operate with a layered sense of optimism about the potential of schools to change. Teachers understand that schooling could be much more than it currently is, yet the reality in which they operate is so far from the richly imagined possibilities that it is difficult to neatly contain the frustration (Cleaver & Riddle, 2014). At least one area

where change could positively disrupt entrenched pedagogical norms is in music education which could facilitate replication. Societal awareness may be furthered by a detailed examination of Harmony High, a model public school of music in Africa.

The Decline of Classical and Indigenous Music

Published on Wednesday, a Bangladeshi online newspaper reported that within the short span of only thirteen years, classical music in the country has faced a bizarre range of contradictions. Another professional music school, "Tala Bandhana," ceased its educational activities. That news was buried somewhere in the flood of everyday media clutter. The fast-paced mass media rarely have the time or space to reflect on such cultural decay. But these "changes" must be taken into consideration. It is essential to observe this shift in a society that once embraced music with grace but now finds it an unwanted element. These changes are not driven by natural causes but by both visible and invisible sociocultural phenomena. The argument remains stark: "A society that depends on arms and war may have no space left for music." Thus, even the "Hirak Raja" is on its knees. It is becoming a ceremonial decay of tradition.

With the personal ambition of producing 122 beats per minute, classical music just 72 years old began its journey in 1993. At that time, several similar schools such as "Sangeeta Charcha Niketon," "Rajruppur Sangeet Bitan," and "Bangla Dhun Nongor" started offering music education. One of them, "Hirak Raja Sangeet Niketon," was initiated by Walis Creative Image. The institution's aim, inspired by Amir Khasru's concept of "Harmony of Seven Notes," was not merely to teach children 122 notations, but to train them to sharpen and perform 122 equally distributed beats per minute. For over a decade, hundreds of children were enrolled each year in the junior scholars' group. Repeated practice of the "Saregama Padhanisa" patterns from early childhood, effective hand movements with sticks and hammers, and disciplined postures were standard in training. A one-and-a-half-hour class, four days a week, kept students focused and immersed in the rhythm. The growth of young artists was nurtured by teams of five teachers per child. "Training to be a good artist is a long-term task"—this was the founding belief, and special recognitions were regularly given to dedicated students.

"No music teaching in an infantry academy" was the guiding principle. To accommodate academic constraints, music training was limited in scope. There was no specific national curriculum or standards. A few Indian Gurus were once hired for an intensive eight-year training program. Their method included modeling musical techniques and guiding students through circular muscle movements, which served as the foundation for practical instruction. While this coincided with academic burdens, the lengthy training sessions sometimes strained young voices and fragile vocal development. This same method of instruction was casually applied in the learning of tabla and traditional folk instruments during that era. In 1996, a nationally oriented, occasional music education model was introduced and initially practiced by Nirvakalpa

Sangeet Parasala. This approach emphasized essential, minor, and foundational elements of music intensively and holistically.

Reasons for the marginalization of traditional forms

Traditional forms of musical education, especially in the education of disciplines, have been largely pushed back behind the curtain in the subcontinent societies because music has always been considered in this region for pleasure and recreation and not as a deep creative discipline. In the context of Bengali culture, music has been limited to three isms, which is why the wider domain of music as an educational discipline has been mostly kept secluded in professional, small, closed compartments. Even in such a compartmentalized, traditional manner, it has not been prioritized as it has been in the domains of some other disciplines as well as in Western cultures.

Much more than in the past, in the age of information technology, musical learning has opened up new horizons and dimensions. In the wake of such development, the hitherto familiar horizons of listening, tuning the tank, Sargam, or the popular traditions of classical music have been added. In addition, with the great classical types of classical music abroad, various thoughts, and information have made it possible to know and gain knowledge about rare things. Even then the problem is that music is still lagging as a powerful medium of education in the light of obvious hopes and potentials. The very fact that music does not have a noticeable impact on studies, sociability, mental improvement, and psychological well-being in general makes it difficult to make informed choices about studying music.

Consequences for cultural preservation and identity

The acquisition of knowledge ought to be constrained not for a particular term but for an indefinite time. In this sense, life exists till death, and death is only a limit in its duration. Learning might continue even after the end of life if it takes a permanent shape, like music. Through this kind of learning, tradition and culture can be transferred easily from one generation to the next. This long-term effect might be another basis for gains in music learning and a value-added strategy in this field by embedding diverse cultural aspects into the educational systems.

One can easily remember familiar incidents or information. In the light of new music knowledge or experiences, previously learned things can be easier to remember or recall. That's why it might be stated that learning and adopting music will enhance the capability of offspring to preserve their tradition and culture and in another way, music will be a means to express those elements. A music-aware generation not only will have food and shelter but also, they will have the strength and courage that will enable them to go forward or at least survive with their own identity in this compressed globe. With compressed geographical limits, diversities among the people and their cultures are destroyed, particularly in music. Youths are habitually drawn to popular global culture; traditional or national culture is unable to resist global cultural influence. Local culture

propagates itself from generation to generation and music can be a strong tool to propagate culture. Tunes and songs make the learning process easier, and more compelling.

Solutions for revitalizing these musical forms

There are some regional musical forms such as folk, baul (mystic) Bengali and Manipuri (shaivashebok) forms of music and some traditional musical instruments harvested by time and due to climate change and disaster, vanish. Such as traditional flute extract from a certain kind of bamboo called Banshi to collect juice from a male date tree. A seasonal traditional characteristic music. In the same way, stage dramas are an exceptional medium for executing ongoing social situations with the combination of dialogue, acting, dancing and song. It can be a powerful medium for education purposes. But various forms of art and culture related to the country, nation and its climate are now a time are going to disappear from society. These are very much attached to societal life but in the educational system exists the modern/foreign culture instead of attached traditional and climate-friendly local culture.

Different solutions can be taken to revitalize these musical forms that are going to be lost for certain instances such as establishing a new educational institution that will perform different forms of local cultural and traditional music patterns in musical ground in each certain period; arranging different types cultural function every year with a certain division of society in educational institution grounds; national education curriculum would be making optioned Bangladeshi traditional and cultural musical forms stage drama, drama, or dance in every educational institution. So, establishing a solid musical cultural research center will carry on exploring and informing the educational institution to take preparation such as satisfy their thirst for knowledge.

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CHAPTER 4

THE TRANSFORMATIVE POWER OF MUSIC: MIND, HEALING, AND SOCIETY

Abstract

How music serves as a powerful force for mental, emotional, and social transformation in the Bangladeshi context. It discusses the cognitive benefits of music, including improved memory, attention, and brain development, supported by neuroscientific studies. The chapter also highlights how music fosters creativity, imagination, and emotional expression, especially among young learners. Through case studies, it examines music therapy's potential in addressing mental health challenges and promoting well-being. Social-emotional learning (SEL) through music is emphasized as a means to cultivate empathy, communication, and collaboration. Additionally, the chapter presents real-life stories where music helped individuals and communities cope with trauma, rebuild social bonds, and inspire resilience during crises. Music is framed not just as art, but as a tool for healing, social connection, and personal growth, reinforcing its value within education and community development.

Keywords: Music Therapy, Cognitive Development, Emotional Healing, Social-Emotional Learning, Bangladesh.

Introduction

Confucianism, for most of us some songs and pieces of music hold for us particular meaning, power, or effect. An advocate for the use of music therapy with traumatized children in war-torn zones traveled to the Balkans in the 1990s and has run workshops throughout the world in conflict or post-conflict settings. This individual tells of a recording of Beethoven's Ninth Symphony, a piece that had a particular impact during a stressful period of life, and which was subsequently used as a form of therapy with a group of children in psycho-trauma camps in Croatia. The children were explained that by hearing and singing such music with the association of the words of Schiller's Ode to Joy, they would feel a little stronger.

In Asia, the impact of music on well-being and social arrangements in wider society has never been theorized as systematically as in Western society. This is not to say that no care is taken in the use or selection of music. There is a rich tradition of ragas in the Hindu tradition and of maqams in both the Ottoman court and popular Turkish

music. Cultivation of a sense of sruti is seen as of paramount importance to South Indian musicians - that is, sensitivity to the fine gradations of pitch, production of overtone and undertone, and use of beat noted in the subtlety of intonation, long table spoons, and drawl of Carnatic vocal performance. In the baithak ghare there will be microphone issues, the tuning of the tabla leading to an apologetic break for the audience, and again, the matter of prampura will be compromised if there are too many interruptions of “appreciation”. Central to the biographies and mythologies of many musicians are stories of battles lost or won with the authorities, be they Indian or Islamic, Hindu, or post-independence state regulation in Dinaari or Tamil. In South Asian society, and regards Bangladesh, music is often seen first and foremost as entertainment. There is little recognition of the power of music to affect the mind and body. Nothing that could be interpreted as medical music or even a clear vocabulary for such a concept was noted in the ethnographic material concerning Bangladesh or amongst any of the musicians approached for comment.

Cognitive Benefits of Music

The benefit of incorporating music in the educational environment has been recognized and supported in research for many years. In 1996, the National Longitudinal Study of Adolescent Health compared high school students who reported higher involvement in music creation relative to those closely matched on a set of traits but were less involved. 67% of those more highly involved reported planning to attend college, compared to only 43% of those closely matched students (Ixtupe, 2017). Long-term tracking of over 1000 students revealed that those extensively involved in music scored higher than national averages on the SAT, failed fewer academic courses, dropped out of school less frequently, were more likely to attend college and become involved in academic classes, involved in other extracurricular activities, and hold leadership positions. These findings are significant and have broad implications for both school funding and federal and local government policy.

By studying music in schools, students have the opportunity to build on these skills and experience the world from a new perspective. Music transcends the realm of sound into a world where we can experience life on a completely new level. Through music, we can acquire a multitude of skills that will set us on a pathway to excellence. The best results are seen when this journey begins in childhood. Through musical experiences, children are allowed to learn, develop, and practice transferrable skill sets that they will carry with them for the rest of their lives. Defined as multi-attribute skills applied in multiple roles, these skills can be seen across multiple studies, where engagement in making, performing, and appreciating music consistently predicts language ability, mathematical achievement, intrinsic motivation, self-efficacy, self-concept, and self-esteem, and also enhances cognitive and non-cognitive aspects of development. In sum, music can be seen as “a catalyst for cultivating broader skills critical for success in the 21st Century”.

Music's impact on memory, concentration, and academic achievement

Present-day students are facing many challenges ranging from academic pressure, burdensome class schedules, societal problems, and family issues to political instability. To fight these feelings as a student, as opposed to the rising global tendency to understand the educational process in dynamic circumstances, most of them are somehow missing effective and efficient coping capacity both emotionally and adaptively. In this regard, the role of music in fostering memory and concentration may very well be considered a common and significant approach in the Bangladeshi context. With its historical heritage, contemporary music practice and current educational burden, considering practices in the sector in question, a holistic pragmatic perspective of this essay implies looking at both sides of the issue: from the side of students as music listeners and from the side of music itself concerning their academic efficiency, life values and broader facilities. Starting with stories, Mahbub held the stories of the Kolkata symphony, family classical and Silsila tear-jerker. He used to play them during examinations. So does choose Adnan's Basanta Bahar in Bengali New Year. On the contrary, Ria found vocals of Uxorating did not affect their dormitory study shirking them to select only tunes and instrumentals. In this respect, Zishan is a professional keyboard and tabla player and says during study grasping hard theories switching to either padmik songs, adhunik tunes or Eastern classical ragas giving examples of rages like Jaijaiwanti, Bageshree and Khambhaj to bring 80 marks out of 100 in exams. Maisha, who is a student of Business and Education in supporting Kawaii's findings claimed to like the songs of Emo, Rock and Jazz but not too much in their study. She takes the position of following the religion by keeping away from the songs of Ashar, Madhur, Surovi, and Tammi, among others. On a different note, a professor's composition on a contemporary scale was on the recent shocking event named bird flu holding a special dedication. Aysha, the student who composed this said, "He asked the students not to worry, he would appear as a hero in the music." After the song was played then all the students replied in a rhythmic voice, by using newly coined nouns, that depicted the affection with the professor. On the contrary compositions like "I Hate Music" and "Let's Listen to New Music" were also observed. The former one expressed the hatred of music composed by them not in a rhythmic track whereas the second one wanted to explore a new genre away from the death metal tag. The students who shared it wanted to listen to all the genres in one, including heavy metal and jibonmukhi. So, the difference among music preferences in the context of study may be perceived in different ways, but as a whole, there is an understanding that, even in the normal study context, there is a particular role of music and musicians. That may be a focus on new songs or an effort to better understand in the context of study, which itself indicates the potential value of music.

Neuroscientific perspectives on music and brain development

One cannot read an education journal, attend an education conference, or look at recent federal or state legislation regarding education without encountering plenty of text that explores issues related to the brain – how it works, grows, fails, and learns (Persellin, 2009). The field of music education is no exception. Recent research on this relationship is primarily behavioral and has focused on the effect of music training on cognitive, language, and motor skills. However, a few recent studies have addressed the relationship neuro-scientifically. Music is a pan-cultural phenomenon that is understood universally and suggests an instinctual cognitive structure in architecture for music perception that interacts with specific processing of musical acoustics. There are structural and functional brain differences in the trained musicians, and the changes were strongest in musicians who had begun their training before the age of seven, thereby supporting the notion of a sensitive period for shaping individual perceptual and cognitive skills.

Neuroscientific studies, the life span of approach to music learning and the effects of long-term musical training on brain functions will be illuminated. There has been a steep increase in public discussion on the effects of music on the brain and IQ. It is arguable that researchers have been unable to offer an adequate response because of the behavioral approach taken and the methodological limitations of such a perspective. Current research on the effects of music training on brain plasticity has constituted a primary contribution to the understanding of neurological functions and the consequences of music learning (Tervaniemi, 2017). Nevertheless, in educational spheres, policy tends to be still based on fleeting sound bites from the plethora of book chapters and newspaper articles. Such information often presents overoptimistic and hence unrealistic views about the effects of music learning. A neuroscientific perspective on the effects of music learning can offer a more balanced and evidence-based insight into how music can be conceptualized.

Analyzing scientific studies and their relevance

The discipline of music education has become a center of performance and academic learning in the global educational paradigm. It celebrates human diversity and promotes all types and levels of individual and collaborative music-making and listening. Beyond the domain of creating a better or more responsive generation of musicians to serve the different aspects of the music industry, music education influences a person's aesthetic perception and understanding as a part of cultural education. In this context, it is very important to adapt a music education system appropriate to the context of the country. The influence and importance of music in society is profound and pervasive, matching that of other disciplines and subjects commonly taught in school. Music's unmatched power to communicate complex ideas often bypasses the logical/intellectual processes, intercommunicating with realms of emotion and intuition otherwise not reachable. A tool can teach any content in a faster and easier way engaging the learners fully in a specific way that is otherwise not possible. Music is a powerful tool for both teachers and organizers, It can be used as a medium with children having its natural

characteristics of generating rhythm, melody, harmony, timbre, and form that can be enhanced, adapted, structured, and shared easily integrated with other art forms or any other content like what is done with Indigenous Kenyan Children's songs (Mochere, 2017). People cannot imagine the existence of human life without different types of music. Music always harmonizes the emotions, environment, and mental and natural scenarios of the listeners. Learning anything through music is more effective than other learning materials. At the time of learning something through songs, increases the retaining power of the learners. All people including children, adolescents and older people like to listen to music or a song. In this point of view, music is convenient for teaching as well as for a joyful medium. There are many kinds of music in the world enriched enough with its varied structure.

Music and Creativity

Human life aspects such as culture, education, sociology, psychology, communication and health are constantly being influenced by music. Since the beginning of the twenty-first century, efforts have been made to localize the educational environment with appropriate curriculum and update the system with the current rhythm of the age, but there has been little change in the implementation of the curriculum. The inclusion of music in the curriculum of education, either children or adults, typically creates a subtle environment in the field of education. Practicing education by the combination of music enables a learner to perceive deep essence. The relation between music and education for early learners has given an extra and significant zest to the educational capability and reflects uniqueness preparing the child for greater achievements and challenges, along with awareness of global effects on life aspects. It also helps to improve the personal motivation of the student, making a deep essence, representing a cognitive approach towards the prospecting life aspect.

Fostering creativity and innovation in young learners

Music and education have shared a long and rich history. In the Western tradition, it can be traced back to ancient Greece, where music was regarded as an essential part of education. Fast-forward to the present day and there is evidence demonstrating how music can have a positive effect on children's cognitive development (Joseph & Harris-Hart, 2008). In the Bangladeshi context, studying music at an early age is advocated only if the child shows the potential to become a professional performer in the future. The view in those countries is that learning music can only achieve harmony by harmonizing the pitch, tune, and rhythm. This emphasizes the benefits of music in the context of wider education. The definition of music is that it is "the art of arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre". In terms of education, music can act as a mediator transitioning knowledge into the mind using music as a recreational way for this purpose is not recommended. Instead, carefully tailored music that matches and harmonizes the natural

mood of the learner can greatly enhance their instinctive desire to learn (Dunning & Wessel, 2017). In this period of growing competition, the nurturing of creativity in school-aged children is considered a necessity. Creativity can be regarded as the main vein through which flows the essence of innovation and novelty can influence a human mind. Contemporary educational approaches from England and Wales consider creativity an important element in the curriculum as a vehicle to enhance the learning ability of young learners. In the Bangladeshi context, such initiatives are taken in some institutions.

Music as a tool for self-expression and imagination

Music is a unique gift of life. Along with creating beauty, expressing emotions, and delivering messages, music works as a bridge between nature and human beings. It influences thoughts, behaviors, feelings, the heart, and the soul, bringing an invisible and immeasurable joy, pleasure, peace, and mental satisfaction. That is why music is defined as a language of heaven or the language of the soul. Ever since the dawn of civilization, human beings have fallen in love with music and introduced it as an aesthetic and liberal art. Music acts as an effective tool for self-expression, the development of the imagination, and the perception of the world. It is used for ritual, worship, religious preaching, and social and emotional expressions. So, music is always recognized as a suggestive and expressive art (Ramadani, 2017).

Nowadays, the aesthetic and liberal arts of music have been introduced in the curriculum as a mandatory or optional subject in Bangladesh. The primary and secondary level students in Bangladesh are bound to take music as a compulsory subject. Despite that, another group of students are very eager and fond of learning the art of music, but they are being deprived of the light of music in educational institutions. Unfortunately, there is no option to take music as a subject in the HSC syllabus in Bangladesh after completing the Higher Secondary School Certificate (HSC). About 74% of the total population is attached to village-level living. The villagers are still deprived of the light of music. The traditional picture is hanging there. To support the students and provide a solution, awareness has been raised among the concerned authorities. This thesis is an effort to explore the necessity of music education at various levels and as a subject in the HSC syllabus in Bangladesh.

Considering all these things, the aesthetic and liberal arts of music should be included as a subject in the syllabus after the HSC level. So that, music playing, teaching, and development can be visible, it is very essential to the development of the mental faculty of students. Therefore, to introduce music as a subject in the HSC syllabus in Bangladesh, the necessity has been explored along with future recommendations.

Practical methods for encouraging musical creativity

The specialty of music or any other art is brought out through creativity. One can claim that knowledge of music is acquired through systematic studies, but certainly creativity is not. It is those who have creative ability that prosper in fields like music.

Aesthetic education is considered impossible without creativity. It is creativity that is significant in qualitative development. The more an individual is creative in any field, the more it is possible for them to establish themselves in the field with inner satisfaction. Though music is an art that can be better practiced as a group, it wholly depends on individual effort for creativity. The purpose of music education is attained when a learner becomes a creative person. Beyond a few, most of the teachers of music in Bangladesh hardly think of developing creativity in their pupils. Some teachers of Sargam Vidyalaya claim that creativity is related to only a few learners and is absent in most learners. Musical creativity can never grow if it is not taken seriously and if attempts to develop aesthetics in this field are not made. Therefore, the teachers dealing with the field of music in general, and the teachers of Sargam Vidyalaya in particular should be aware of the significance of creativity in music, and also of imparting education through music. Mostly they should employ practical methods for encouraging musical creativity in their pupils. For a long time, attention has been focused on the importance and the effect of creativity in education. Japan, for example, is successfully employing music education in schools for the sake of developing creativity. Japanese children are fond of music and can recite, sing and play musical instruments by notations of world-renowned music. A higher aim is achieved when music is thought to be associated with other branches of knowledge. Those pupils without the ability to be creative in music even after seven or eight years of systematic study will never be creative. Some believe that creative ability is a divine gift. Pupils who are not overtly creative in music are not encouraged to learn Western music, especially when they are reluctant. Because of this negative attitude many creative musicians, remaining anonymous, are now professional masters of music. On the contrary, the ability to play classical Western instruments is hailed, while a mere six-months or one-year training is looked down on.

Music Therapy in the Bangladeshi Context

The use of music in education is a must or vital. Today, when bombs are being thrown, guns fired, knives flashed and fluids sprayed, semantically uncommon it may seem, but it is in harmony that we must seek a solution to breeding a culture of creative peace-loving individuals.

More than a century ago the world realized that in peace, harmony and an organized order of respect for each other's rights and responsibilities lay the basis of civilized living and there was born The Hague Peace Conference. The initiative of Lord Kelvin on the Guildhall speech in 1889 led to the two Hague conferences of 1899 and 1907. The first secretaries of the Conference were the then Jules the President of the French Republic and the ex-British Prime minister. They had realized that a world where only the fittest survived was a threat to the very existence of man and a dire need for an artificial system of regulatory order was necessary (Nyamful, 2015). The relationship of human resonance with music till then, was only viewed in a lay way in that the intrinsic relation of man echoed therein, were derived but with the inventions of electronic

vibrations and their relationship with natural resonance, music and its therapeutic values began to be viewed differently.

Musical notes vibrate in the mother earth of eternal harmony but its transference into felicitous resonance wherein the vagaries of aberrations bred not birthing chance discordance barren thereof. Thus music if guided and applied for the specific purpose and requirement of specific effect will blossom a perennial fountain of youth and creative harmony. It is well realized that in a school environment where teachers teach and students receive lesson, harmony is of vital necessity if the environment teaches too retardants learning borne by abhorrent behaviors and congenital antipathy thereby rendering it impossible to breed and rearing the boulevard of cultured individuals (Riley et al., 2019).

Exploring the potential of music therapy for mental health

Music and Misunderstanding, Music and Happiness. It's probably the first thing you'd find if you started looking for Bangladesh on the world map. Nestling in the lap of the great Himalayas in the south and facing the Bay of Bengal in the South East, this small tropical land, blessed with smiling green fields, evergreen forests and gigantic rivers, is the abode of twelve month-long festival and harmony or, most importantly known as harmony in learning: of Music and Education. While trying to compose a paper about Bangladesh, Music and Education, a challenge arises in more ways than one. One can trawl the net until eyes bleed and still won't come across any website vaguely up to date- talk about all of these things (Bangladesh, music and education, that is). There are plenty of sites depicting Bangladesh as a famine-torn, disaster-prone, political basket case in the way of convenient stereotypes, an obvious cloud cuckoo's land with no known civilization, technology or, well, say, grass. This is not only insulting, taking into account Bangladesh's history, but also misleading for people who might want to learn about what Bangladesh is like today. Music and Misunderstanding: And then there's music. Many might argue that they love music even though they have one of the most demanding jobs in the world and hence just cannot sustain the time to read or write about music. This is an understandable and even commendable stand to take, only don't extol music right after that, claiming anything and everything can be music, hastily adding that those who just cannot see this, really lack sensitivity. This is an allegedly profound understanding of music often dictated by the New Age attitude par excellence, and thanks to which "I'm going in my room to knock my fingers on the window, man, it's music." Neal, Schon and Santana all rolled into one while listening to the latest teenage flop single is just another perspective. Said perspective does indeed pervade many a webpage and lead a vast majority of chat rooms. Nonetheless, it could be acknowledged. Music is music, in as such most sound production is tagged as acoustically indifferent music by definition. However, Buffon suggested rather simplistically that birds are mammals and can therefore talk. St. Augustine similarly began his reasoning on the existence of God by

questioning if a schizophrenic who hears voices might say it's God's soothing whispering (Nyamful, 2015).

Addressing cultural sensitivities and accessibility

In schools, music and education are generally conceived as two different sectors purely separated. Music is an art, where education is based on some principles and rules. In the context of Bangladesh, education has become trend-based. Not only still education but also art and culture, tradition, and even business have been performed on the bandwagon of trend. Music has become the most popular trend in the modern young generation. But if music combines with education (especially at the school level) then there will be harmony. But it is difficult to persuade them, who have some certain programming plan. Music can work in fine-tuning educational contexts. It can create interest in study among the students. Thus, monitoring and controlling the change of the whole system.

Cultural sensitivities and accessibility move Bangladeshi teacher educators to develop music resources. South Asian music within the pre-service program (for the culture specialization unit). Collaborative program for online resources. Changes made to reflect the educational context of pre-service music education and Bangladeshi participants in a study. Research design participatory methodology. The conclusion considers broader policy change in tertiary education curricula for teacher educators and examines ways to extend the accessibility of this to web resources (Joseph, 2004). Changing the prevailing national paradigm of eschewing Indigenous musical traditions via current pre-tertiary school training and assessment systems can engage a high percentage of school students in quality music education. The ethnographic case study explores the 'ethnomusicking' of villagers and reflects on comparison with successful Western models.

What is ethnomusicking?

Christopher Small introduced the word 'musicking' to describe people's active participation in music events (1998). He argued that a verb was needed to separate the action and event from 'music' which could be understood as commodities, such as music scores or recordings (ibid., p.7). His emphasis was on music in the real-life situation, "music as it is actually practiced by the human race." Musicking is also linked with places where it is performed. Small argues that music events in concert halls are accompanied by socialising, but the socialising and listening are kept separate by allocating separate spaces (ibid., p. 23). At the core of his philosophy is the idea that "to music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practising, by providing material for performance (what is called composing), or by dancing" (ibid., p. 9).

Source: Kirkwood, S. (2009). *Ethnomusicking: A valued music occupation or audacious antics in the Purga Music Museum* [Unpublished manuscript]. Cultural Studies, Community Psychology, Musicology, Indigenous or Aboriginal Studies, pp. 1–2.

The study contributes practical strategies to promote student success through music education. A case study that transformed music-making in a Ghanaian village reflects and offers new insights for international application at the elementary level. VYGOTSKYIAN FRAMEWORK is an attempt to gain an understanding of cultural perceptions in the transfer of explicit and tacit musical knowledge. CONTEXTUAL EXPERTISE developed while living and working as a music teacher in Wenchi. MUSIC MAKING OF THE VILLAGERS activities and contexts of the villagers' music-making as observed and participated in during field experience. SCHOOL MUSIC-MAKING of elementary students in Wenchi, consisting of group drumming and one of the three main methods of playing Dondo. COMPARING SCHOOL TO VILLAGE development of school music-making in Wenchi as influenced by and diverging from traditional music-making of Wenchi villagers. SUBSTANTIALLY SIMILARITIES BETWEEN SCHOOL AND VILLAGE in music-making processes and activities. EXEMPLARY MODELS FOR INFORMAL EDUCATION transfer of successful emulation of music-making expertise acquired in ethnomusicking of Wenchi (Rachel McCall, 2010).

Case studies and potential applications within Bangladesh

This section explores how music is used for educational purposes in various countries. Some specific case studies are presented, together with summaries of meeting presentations, to show how music (tunes) might be further used beyond entertainment and in education to resolve social problems. Through comparison of the characteristics of each case, potential applications in developing countries, especially Bangladesh, are also mentioned. During the Sixth Bangladesh Development Forum, participants in a discussion about “Harmony in learning: benefits of music education in Asia”, have mentioned various usages of music for educational aspects.

An effective innovation may be gained through an ideal educational system that encompasses participation from local government, schools, and communities. Music education in Japan and Scotland is partially implemented within the usual curriculum and beyond school education. The music project in an Indian village in a post-tsunami environment solicits participation from outside musicians: in this case, differently abled individuals. Four different social backgrounds and easily applicable suggestions indicate choices to fit the ecological and economic situations. The discussion will continue towards potential applications in Bangladesh, along with a project case and recent educational statistics. Regarding the improvement of the educational quality of music teachers in both primary and secondary education, some suggestions can be proposed based on several case studies in Asia: Japan, the Philippines, and Thailand. The policy statements of ISME encourage the inclusion of music curriculum in the natural learning

processes of infants and young children, child-centered teaching approaches, to the continuation of learning through student-centered teaching. Music education is further suggested to promote the skills of communication, empathy, respect towards others, cooperation and tolerance.

Social-Emotional Learning (SEL) through Music

This research delineates fundamental outlines of a music education mediation that proposes to enhance the harmonic development of Generos, the Bangladeshi indigenous cultures. Such a mediation is an interdisciplinary approach starting from the current situation of the indigenous people of the north of the country, and the education system of Bangladesh. A review reveals the conditions, the need for harmony in these contexts, and the possibility of applying the integrated perspective of music. After the discussion of the concept of harmony, indigenous cultures of the northern region are analyzed from the perspective of music education and harmony.

The sudden growth of musical education around the globe in recent years assumes the capability of music education to enhance social-emotional learning, which includes acquiring an understanding of sound observations, the process of music-making, and self-expression in students learning; thinking and values are formed by music learning and experience. The methods that are applied to educate music are potent enough to enable a child to learn about tone and observe sound; any music that arise can be accentuated. The music learning is such that the influence goes beyond not only to the emotions of individuals who are learning but it would also allow him/her to reach equilibrium with the growing impacts of his/her mainstream setting.

These basic principles are generally known as making a loud noise. Moreover, there is no mended proof that music provides children with particular inclinations. It is essential to realize and recognize the harmonic areas where a multifarious culture has been silenced since the birth of Bangladesh as a legislative country; community music generates a base where Generos, the Indigenous people of the north of the country can enjoy the harmony of their own cultures; children are making music and enjoying the music activities. These activities are capable of harmonious growth in their social and emotional communication. Through a semiotic perspective, looking through the current paradigm of music education then harmonizing Generos with the mainstream community by adjusting music educational interventions is discussed thoroughly. From the perspective of harmony, it is concluded that those interventions commit harmony to sustainable social development.

Developing empathy, communication, and collaboration through music

Without formal music training, and therefore no public-school music education, students experience a hurdle in successfully graduating. This could change. If there was greater demand for music in the public-school setting, it would grant students greater access to the essential need of making music, while facilitating the development of social

relations and communication among peers (Dunning & Wessel, 2017). What might occur if all students, regardless of their current school music experience, were to concurrently enroll in a required music class? This proposal notes the results of administering such a requirement at a large, public American school.

During the freshman year, all students would need to enroll in one of three Beginning Music classes. These classes would be grouped, banding all those with no previous music experience into one, another group for students with one year of previous music experience, and the last for students with either public or private music experience. Each teacher within each grouping would teach an identical curriculum. Throughout this class, a safe, encouraging environment was developed where students could openly share feelings and experiences. This experience in making music in every class helped in the beginning development of basic musical skills, such as keeping a steady beat, matching pitch, and limbs moving independently in time. All students shared these objectives, yet for varied reasons, not all were equally successful in meeting these objectives. Also administered to each student was a questionnaire investigating the role of music in their lives. Personal interviews were conducted with all instructors concerning their results with the bands.

Music's role in building social cohesion and understanding

Music has a subtle yet vital influence on everybody. Its powerful role is described in this way, "Music can change the world because it can change people." With its rhythm and consciousness, music has always deeply attracted people across the world. The traditional musical and cultural forms of any country show its history, beliefs, values and traditions. Music plays a great role in building the social cohesion and understanding of people.

Bangladesh is rich in its traditional and cultural values, particularly regarding music. The traditional musical heritage of Bangladesh is one such rich tradition. Over the ages in this deltaic land, the music, tune, tone, rhythm and melody have enriched the lives of people. Some of the characteristic features of traditional Bangladeshi music styles are Baul Gaan, Bhatiali Gaan, Kirtan, Jari, Shari, Bichhedi, Sari, Murshidi, Gazi Gaan, Marfati, etc. All these are forms of folk music. This music carries and conveys the values of love, peace and humanity. It has always played an essential role in building social cohesion and understanding. Apart from that, modern music also has become extremely popular and is playing an important role in building the social cohesion, unity and understanding of the people of Bangladesh by managing various musical competitions.

Practical classroom applications of SEL through music.

Despite its presence on the rise in the educational mainstream in Western contexts, social and emotional learning (SEL) may seem paradoxical for a teacher in a 'non-Western' context. This is particularly true in a country where the need for high student examination results can result in a conflict with implementing current SEL

educational policies. This exploration of culture reveals how SEL has the potential for increased significance in the educational context. A historical overview demonstrates the presence of SEL in traditional education. Current educational practices, such as corporal punishment and a rote-learning approach, are also examined within the culture. Nevertheless, there exist examples of practices that have parallels with SEL principles. A recent study documenting the nation's educational, and in particular SEL, challenges is introduced. These examples of SEL, within traditional, current, and aspirational education, provide a picture of a culture ripe for the introduction of contemporary SEL competency-building approaches. While an immediate change is unlikely, the hope is that the suggestions offered here will challenge not only educators but those in comparable contexts, to consider the worldwide implications of SEL development and to open the doors to the notion of imparting contemporary SEL values throughout society as a whole.

Case Studies of Emotional Healing

Traditional and Indigenized Cultures are strong factors in the Bangladeshi context of belief, tradition, and religious heritage. Using an adapted form of psychodynamic music therapy, a unique holistic healing model has been developed aiding in the understanding of the culturally relevant context of music, education, and emotional well-being. Musical coaching can be complemented by creating harmonious well-being in the individual by facilitating harmonious learning. This model of psychological music therapy, "Harmony in Learning," was evaluated through an experiment in school culture and an examination of the methods in the Bangladeshi educational context.

Music is a co-evolutionary, social, cultural, and individual developmental process and is related to human mortality and survival through sound and dance rituals in all cultures and throughout human history. Music is considered the most powerful harmonic sound and is distinguishable by classical music theory. In the cultural context of Bangladesh, music forms an integral part of the collective unconscious and lifestyle of the people. Situated historically between the cultural corridor from Calcutta, ancient Bengal is rich in classical, mystic Sufi, Tagorian, and Folk traditions. The curriculum developed for "Harmony in Learning" music therapy is based on a consolidated understanding of music therapy, music psychology, cultural harmony, and adaptability to psychology and an understanding of native psychological elements adapted to education.

In the socio-political context of Bangladesh, educational systems are adapting to and propagating an exclusively technocratic knowledge system, a required part of the curriculum that must be memorized by the student to reach emancipation. After a politically appointed new government and Prime Minister, a law was recently declared that declared all the English syllabi illegal and only Bengali will be allowed in all but English versions or medium schools. In psychological terms, this has adverse effects not only on learning, knowledge retention, quality, and prosperity but also on health, behavior, and identity. The formulated therapy for education, referred to here as

Harmony in Learning, applied in educational systems symphonic, harmonious elements to education, and has a positive effect.

Narratives of individuals and communities using music for healing.

Narratives of children in zones of conflict and post-conflict, who use music for healing. A focus on the development of new educational didactic forms with artistic means: the photo novel. A widely discussed regular principle of children's and adolescents' songs coming from documentation in German-speaking Europe is their fast-changing; A minority of song texts "children's favorites" are often repeated while for most rhyme texts the life-cycle in a child's (or teacher's) repertoire is no more than three to four years. Contrary to this lore, an unusual case in the town of Nazareth is presented. In one year, 1996, children and adolescents' music behavior, as well as their judging criteria, proved so stable that it indicated a local musical tradition. Young people's practices and attitudes regarding music in the town of Nazareth; Several more or less regular ideas can be found on why music is of importance in the lives of individual children and adolescents. Addressing the opposite, today's children's and adolescents' relation to and practice of music in several regions of the world has been the subject of several large-scale studies (Bingley, 2013). Instead of concentrating on individual cases, this paper focuses on one particular group of people, children and youths between five and 20 years of age in the town of Nazareth. Consequently, missing reports of individuals and communities who continually use music for healing, available are some bibliographies on "music and healing". Another reason may be that music, like many other domains of life in a region of conflict or post-conflict, is not considered an item needing particular investigation, or it is considered an obvious category that does not need research. To provide a corrective and an addition to the debate on "music and healing", the paper reports on children's and adolescents' narratives in the Bangladeshi zone of conflict (including acts of gross war and genocide) and post-conflict (institutionalized violence, traumas of war and genocidal experiences even in times of ceasefire and stabilized peace) that were collected during the fieldwork between 2001 and 2004.

Analysis of the therapeutic effects of specific musical practices.

A Foucauldian analysis of how music is used in rural communities in the Bangladeshi educational context. The field of music therapy music is a burgeoning academic discipline with a strong research record in psychology, but its philosophical application in an education context has the potential to become a powerful tool in countering the aggressive marketization of education in British schools. Moving through the history of Bangladeshi music and sacred texts, this paper conducts a Foucauldian analysis of how music is used in rural communities to examine the relationships between power and knowledge in the context of the Bangladeshi educational system. The potential

of this approach to be beneficial in the context of public education in Britain is then considered (Nyamful, 2015).

Drawing on interviews for a study of music and the politics of education, the paper deploys the extraordinary power of music revealed through these discussions to amplify space in rural communities. These spaces can become alveoli in the ‘alveolar’ pedagogies exhaled by the Bangla state, the school districts, and the ITEs. Potentially, the study could be used as a theoretical lens through which to explore the resonating properties of historical texts to various powers in the Bangladeshi educational context. The Foucauldian notion of the *quietus* or *Placidus pugnandi* could also provide a useful model through which to examine how Bangladeshi student teachers might use music as a subtle form of resistance to the hegemony of the teacher training curriculum.

Focusing on the pivotal role of the Malian player-bird in the Shasthi rituals, for example, it is possible to see how the performance of these texts can open up rural spaces through the relationship between sound and silence that is fundamental to music. In the mouth of the gurgling cow-shedi, or the sustained murmur of the orange-green leaves draped over the land, these performances can be seen as a unified text that controls the delectation of memory. By analyzing the texts with as much introspection as possible the early teacher can come to embody the esoteric knowledge enshrined in them.

Qualitative research into the effects of music.

Research into the ways that music affects people features disciplines as diverse as music therapy, the semiotics of music, and the sociological study of youth subcultures. Music is frequently represented as both a healing and destructive force. This combines several different types of research, all looking at the way that music is used to influence people or to ‘form’ them in some way. Some considerations are based on life history interviews with professional artists. About the particular project described below, this has happened not only because results are very rapidly fed back into program planning by partners, but also because it has instigated a great deal of formal questioning of the methodologies and objectives by researchers and educators in different forms. Methodologically, it has been a necessarily pragmatic project. The advocacy method is based upon a few very simple research tools, such as postcards and counter cards, questionnaires, and taped music. Similarly, the idea of ‘justice through music’ is a complex one, and has relied on the qualitative responses drawn from a number of informants to try and develop broad categories of meaning. However, as in a well-conducted rapid assessment exercise, the research became increasingly focused and refined during implementation. The wider objectives of the research and development sector partnerships have to ensure that the research can feed into their thinking and reflect their own needs and interests. This has made it difficult to discuss some of the most crucial areas in greater depth, potentially to the detriment of analytic interest. Since the background to the research is complex, the narrative documentary research strategy is followed in performing a synopsis of the salient environmental factors motivating

researchers, NGOs, and funding bodies to consider using music as a means to deliver pedagogy to children who are excluded from formal education. Outputs were extended beyond the mere music advocacy domain, and this heavily reflects the peculiarities of utilizing music for mass development campaigning. As readers interested in the theory and practice of how music can transform people in communities, or how that transformation operates, partly through relations with artists, several ‘thematic boxes’ are inset within the ongoing text. This style of address also reflects the empirical subject results of the postcard and scripted elements, which, by necessity, represent the conventionalized and thematicized forms of the interviews. Qualitative elements are not used: the informants are anonymous and are filed in audio and written records. Part of the background is in the first section of the discussion and here it is broadly introduced. To complement the description of the life history plotting approach, a later trade-off of the approach of analyzing north Indian music to form people is reciprocally detailed in fieldwork studies in the history. The introduction is followed by a description of the kinds of experiences and influences that are focused upon in professional artists to develop a sense of how they become musicians or vocalists and what this means for the wider social milieu in which they are located.

Music and Community Resilience

This presentation will now focus on how music can be used as a medium to bring out a collective sense of resilience-building through community engagement. Momentary observations of the perceived levels of community resilience in different neighborhoods. Music-based activities are suggested by which a community could engage with resilience build-up and some possible benefits that could be reaped by the said community through such participation. The notions of community and community resilience are briefly discussed. Music is a mode of expression that transcends language and cultural barriers, and as such, is optimized to fit the needs of this time. Specific music-based activities are suggested by which a community could engage in resilience-building. Local policymakers are encouraged to consider the benefits of associating with local artists, musicians, and grassroots organizations.

A community’s degree of resilience is assessed by briefly dwelling on momentary observations of the perceived levels of community resilience in different neighborhoods. It is discussed how music, being a universal medium that can easily be appreciated by the old and the young, knit the traditionalists with the new generation, as it allows individuals from all walks of life to appreciate the same songs, and ultimately create a sense of collective resilience building through community engagement (Nijs & Nicolaou, 2021). It is further considered the utilitarian facet of music and some of the plausible benefits that could be reaped by a community through such participation.

Collective healing and social solidarity through music

Yet the continued passionate advocacy by Prince Charles of a holistic perspective in which music is seen to embrace the spiritual, emotional, cognitive, social and behavioral, has not in itself encouraged an understanding of the specific processes involved in knowing, performing and talking about music, necessary to fulfill educational parameters. In Bangladeshi folk music, the ceremonial week-long festival is held on the New Year's Day of the Hindu calendar to mark the growth of new crops in a scene flooded with new colors and new fragrances. In the village, there are fairs, displays and games. Not only the villagers but also people from the towns swarm to the villages to enjoy the festivity. Here every festival of life is guided by the tunes of the Robi, the festival that observes the sowing of the new paddy, is held in the evening in which the young and the old take part in dancing. At the sound of the madol and movira musical instruments, a housewife in her colorful traditional dress starts dancing in the company of the village girls. She dances away for a long time tirelessly defying age, hunger and fatigue. She inspires young girls to dance in gay abandon and her matured rhythm and patterned steps steal the show of the village festival. The introduction of romantic tunes of love and the pros and cons of the love affairs of Radha and Krishna invokes the spirit of pangs of love and devotion in the cobweb-ridden emotions of the village adolescents. Broadening religion and the smashing together of the women the tired muscles of the farmers, rustic simplicity and legend bubbles up rich threads in a tapestry that is coated and glued with the essence of life in the village community of Bangladesh. Folk music provides a means for children to cope with all the emotional and physical distresses that are connected to any classical or academic education. In India, the government has introduced a scheme for universalizing primary and upper primary education. However, the parents and the guardians are ignorant of the benefits of this scheme and as a result, academic education for children is now beyond their reach. At this fearful oddity, the phenomenon of folk song and its traditions can nourish the emotion and spirit of the village children.

Music's role in post-disaster recovery and reconciliation.

In the aftermath of disasters, music-making and listening provide solace and opportunities to share difficult experiences. This text explores music's role in post-disaster recovery and reconciliation. When Anathoth Women's promoters in Alberta, a village in northern Sierra Leone, began singing a powerful and haunting new song in early 2000, they did not know they were taking part in an HIV/AIDS manual distribution initiative combining the training, local activism, and medical consultations. Yet the song quickly spread around the village and its neighbors, as others enjoyed it, added verses to it, taught it, and started sewing money into their skirts. Bambeh's Song illustrates the wider significance of this song in inciting an impromptu response to a deadly disease which had already killed many and which others had been denying.

The spread of the song around Alberta and beyond is a powerful example of music's role as a method of *memoria technica* and in political mobilization. This song and its performance facilitated rapid understanding and wide dissemination of new, vital AIDS information. It also eventually played an important role in the activism and resistance surrounding the ensuing crisis and its recrudescence over time. Music can facilitate positive health behavior change by indirectly affecting health knowledge understood as conscious, articulated knowledge accessible through verbal expression. But music is a deeply psychological process, arguably older and more widely shared among the world's population than literacy and print (Bingley, 2013). Whereas stands of text can be easily forgotten, the most emotionally powerful songs will be retained and repeated, and communicate their knowledge with them. Further argues that music's potential to shape understanding, consciousness, and indeed identity, is therefore extremely versatile, and goes some way to explaining why this role is so widely exploited for so many different purposes.

The importance of music in building a strong community

The social life of people is an area where relationships are established between people in the community. The social life of people constitutes one of the most important social life places where the relationships between the family, kinship and society are established in the first years. The social life of the people is at the same time the area where the communities are strengthened and individualized. Music is an integral part of daily life, and in most activities, citizens ask for music. One area that can bring your city to life is music. Although music has a tight relationship with training, it constitutes an unbreakable unity of life and music. This unity plays a unique role in strengthening the harmonization and building of a strong community. So, discussing the importance of music in urban life is mandatory (Ramadani, 2017). Significantly reflecting the causes for the different reasons for which music is necessary for the community, the necessity of some relevant actions for supporting the communities to be developed and strengthened by the demand of citizens on music, in educational establishments, neighborhoods, other relevant societies, city halls and temporary music projects in urban life. To achieve these demands, it is necessary to make efforts for a good relationship between musical event organizers and the city halls. Because the city halls must provide citizens and neighborhoods with the necessary qualification conditions for musical events. On the other hand, the municipal local authorities enhance the perpetuation of musical events in the cities and the pleasure of citizens in music. Furthermore, the music demands may create currency for the young population, public institutions and private sectors. It is also an opportunity to establish cultural centers for the socialization of the citizens and the development of the community.

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CHAPTER 5

NAVIGATING CHALLENGES: COLONIAL LEGACIES AND CONTEMPORARY ISSUES

Abstract

The barriers hindering music education in Bangladesh, focus on the historical and present-day challenges shaped by colonial legacies and systemic inequality. It highlights major policy gaps, insufficient funding, and a shortage of trained music educators. The chapter reveals how Western dominance in curricula has marginalized indigenous music traditions, leading to a cultural disconnect in classrooms. It discusses how gender, class, and rural-urban divides further limit access to quality music education. Institutional weaknesses and lack of inclusive strategies are identified as persistent issues. Despite these constraints, the chapter calls for urgent reforms, including equitable policy-making, resource allocation, and teacher training. Emphasizing the need to decolonize music education, it advocates for a system that reflects the cultural diversity and identity of Bangladesh. Ultimately, it urges policymakers and educators to recognize music as a vital part of inclusive, holistic education.

Keywords: Colonial Legacy, Policy Reform, Educational Inequality, Cultural Hegemony, Music Access.

Introduction

All educational systems are shaped by larger socio-cultural and historical factors, and a meaningful change in the structure of any educational system cannot be achieved without treating it as integral to wider political processes and musical expressions. With the critical focus on the Education system in Bangladesh, it is pertinent to recognize the bearing of colonial rule and global capitalism on shaping the contemporary education system in Bangladesh. While critically examining both foreign and local policies regarding music and art Education in Bangladesh, the case makes these broader forays within the context of the rise of religious fundamentalism and the efforts of transnational monetary institutions to strongly prescribe education policy in the country. It is widely known that the history of modern education in Bangladesh began with the onset of colonialism and that its structural features remained unaltered even after the end of the colonial era. In the present-day world system, Euro-American colonialism is seen as a historical force that shapes the formation of the global capitalist economy and is inextricably connected to cultural and knowledge dominance. In this sense, the colonial Education system was formulated, both in the land of its origin and the land of its colonies like India (Joseph & van Niekerk, 2007). British colonial Education emphasized the cultivation of modern English-medium learning, mainly with the circulars and designs of the contemporary British Education system. Further, it firmly separated knowledge of “use” (professional, scientific, or technical Knowledge) from knowledge of “being” (culture, values, history, philosophy, etc.).

Policy Gaps and Inefficiencies

Bangladesh is a country with people from many different ethnic identities, cultures, and religions. Despite the ever-prevailing motley of rhythms and songs in the territories, formal music education became part of the curriculum just recently. Aiming to shine a light on the current policies and practices from a standpoint using experiences of different countries as a reference, empirical data has been collected and analyzed. Existing policies and practices concerning music education have been analyzed in terms of their compliance with recommendations of comparative studies and academic circles. As a future research agenda, correlation between academic performance and perceptions of parents and students related to music education, behavior patterns of the students interested in music, and efficiency levels of male and female students in learning musical instruments due to their traditional roles in society, are also discussed. The overall finding is that music education is not getting enough attention and huge numbers of existing resources were found to be quite inappropriate keeping the minority ethnicity in consideration. The analysis of the practices and policies at the med-high school level indicates music education is not delivered. From the observations and surveying it is

evident that school teachers are not properly trained. Hence, the traditional approach to expressing music is predominant which is not always suitable for learning music theoretically. Moreover, the delivery of music lessons is on a tight timetable which is dominated more by theoretical learning about Western classical pieces than practically learning our resources. Among the schools under the study, there are neither musical instruments nor teachers to teach them. The attitude towards music education from the management of the schools is indifferent. There is a considerable lack of coherence for practicing the same theory with different books. In some schools, musicians express their disembowelment while others find a novice in playing instruments; for that, they hold music lessons as a formality. There are substantial gaps between policies and practices. While policy papers do suggest providing cultural and traditional music to children, the paper's idea is not implemented. Besides some general comments toward music and music education, it is the government's responsibility to provide a suitable environment to introduce children to cultural and traditional music. A lack of a comprehensive perspective of these issues in the policy papers hints at the reality as policy documents do not show a coherent approach to the development of music education strategy. Music education is one of the rows of subjects in the curriculum. Similar to other subjects, a music education sample question paper is distributed to help understand the question patterns of forthcoming board examinations. Several workshops are conducted by or with the help of foreign consultants which are mostly technical (Motsoane, 2004).

Critical analysis of current arts and music education policies.

This article endeavors to critically analyze the existing Arts and Music Education Policy and its implications in the context of Bangladesh. Arts and music education play a significant role in the overall education system. The education system is formulated based on four vital components arts or writing, science, math, and philosophy. Music is commonly a popular medium in society. Music and dance are the reflection of the culture of a region or a country. Arts help individuals to be aware of society.

In emerging and industrialized countries, research has been devoted to current arts and music education policies and their implications. In comparative studies, research has shown that all nations are required to set up acceptable and successful educational policies in which students can appreciate different forms of art. Education without music can be like food without salt. National music and arts policy were under consideration in formal education. In budget allocation, the primary education sector expresses favorable disbursement of the budget. The main emphasis is on education infrastructure. Emphasis on art education is not conforming to overall investment. Overall budget allocation, policy formation, curriculum development, and evaluation impacts visually show ignore for art study. After about ten years' expectancy, there is now development of fine and performing art alone. Music and dance classes are in a few schools. However, there are no full-time music teachers available in most schools in completed college hours. There is no arrangement for music or art instruments for each class. In education, stress is given

to Western classical music, not to enrich the cultural musical tradition of Bangladesh. Education considers only theoretical activities. No steps were taken to organize or develop awareness of different forms of music among students. The Arts and Culture Department develops awareness among the people about music. In this direction, attempts related to schools are absent. Besides, after mass education, art and music possess a negligible part in educational policy.

Identifying areas for improvement and reform.

Adequate and balanced education is a prerequisite for the holistic development of an individual. This requires the joint working of educational institutes and other relevant community mechanisms. From this perspective, schools or the educational systems of a country hold a fundamental place in the learning process of its populace. Due to this, an efficient educational system is essential for an individual country to build a more educated populace. It is not too hard to understand that if it is effectively operated, it'd nurture better citizens. Considering these, it could simply said that given the socio-economic and psychological impacts of decisions and functions of educational systems worldwide, scrutiny of any country's system is imperative, including that of Bangladesh, which has achieved its 50 years after independence.

The educational structure in Bangladesh will be discussed in terms of some factors, such as its main facets, points or shortcomings needing repair or reform, and opposing citizens' requirements. As an underdeveloped country, the educational system of Bangladesh is one of its biggest sectors. Since the independence of the country, the school-age populace and the number of institutes are both rapidly multiplying. However, a large sect of the populace remains uneducated. According to the national educational estimation, a noticeable improvement in the teaching and learning environment is being observed. The country's progress is quite remarkable up to the secondary level. At the same time, discrepancies have been revealed in a lot of areas, particularly in higher education. Without the BCS circle, a lot of questions have been effects regarding the quality of education starting from primary to higher levels. Injustice has also been identified in the training while in boy's school-female candidates are having entrance success and the opposite is dawn in girl's school. A significant proportion belonging to rural areas is given to pass on to the next standard. Information provides that how the net passage rates of ninth standard students differ showing distinctive patterns in rural and urban areas. It might be stated that anomalies also have been noticed in the questions of terminal evaluation about the syllabus for pre-secondary education. In the syllabus, a huge portion of the students of the country is not convenient for the guardians, particularly those belonging to the rural/provincial laboring classes.

Analyzing current government policies

Harmony in learning enhances the discourse of the curriculum, contributes to the acquisition of personal and social phases of knowledge and skills, and is important as a

fundamental value that needs to be taught to the new generation. It is the broader picture of a learning environment that does not exist only by studying the teaching materials recommended by the authority. Harmony in the exploration of new knowledge or materials is possible without any forceful circumstances or rules. Instead of undermining spontaneity, chosen exploration creates the gap of multi-faceted interest in the chosen field of materials. One of the four sector public exams of Bangladesh, Higher Secondary Certificate (HSC) preparation creates a gap in the essence of harmony in learning. It rather splits up from the harmonious learning process. The studying materials are intertwined with the class lecture. Private tuitions are now mandatory for the success of public exams in this country which turns out to be like a rat race.

Prime Minister, Sheikh Hasina, proposed educating the young generation about the liberation war by learning songs in a new syllabus. Contemporary teaching methodology should also be enlightened. It should be suggested that the lord of the authority of public exams not bring out any study books for public exams. (Mochere, 2017). That will encourage the students to study the class lectures and the reference books. The curriculums taught in the classes and guided by the reference books should have good coordination of the corresponding public exam questions. Most importantly, these policies should be strictly implemented.

Resource Scarcity and Funding Issues

In many developing countries, elementary schools have a general ethos with an inclusive partnership with community schools, particularly in public universities. But the opportunities available for partnership are not often addressed in the broader field of educational partnership dynamics among community schools. Placing partnerships as situated within Bahasa Indonesia governance structures, this paper considers the reallocation of highly centralized authority away from state authorities to local governments with implications for communities and school-level management (Skewes McFerran & Hew Dale Crooke, 2014). This move was due to the School Based Management discourse, which trained institutions for the introduction of funding forms and financial research grants for school operations in 2009. However, this financial review and synopsis remained limited to human resources, without any attempt to analyze and develop broader financial conditions for community schools.

Under the English as an International Language (EIL) procurement cabinet decree in 2006, several religious elementary schools in northern Bandung collaboratively initiated a partnership program with a particular university in their winning creative music instruction proposal. This program marked a significant opposition to the hegemonic religious education traditions typically practiced in their area. Despite its popularity, which triggered a wave of creative learning implementation at other schools in the region, that partnership only functioned effectively in the initial years. Internet primary schools are disadvantaged, like community schools in Indonesia in general, due to scarce resources and management limitations, which are intricately interwoven.

Challenges in funding music education programs.

The small dining area of a residential flat in Dhaka, Bangladesh, is dimly lit; the only existing furniture in this members-only club on the roof of an older brutalist apartment block is a wet, soiled sofa in the far-left corner. Although the space does not seem to yield much, a table of six people is seated, working fastidiously, drinks and cigarettes on the go. All six people at the meticulously arranged table have degrees in Western classical music and Western music/education performance from Bangladesh and abroad. They work as musicians and lecturers, training in Western classical music styles, music that is recognized worldwide and considered an art form with a history that goes back centuries. They are here to talk about music education programs and share experiences from their work as teachers, and founders of, free music schools for local kids in Bangladesh. At present, they are teaching music in various ways from Western classical music venues like a well-known concert series, to Satmasjid Road, which runs through a main congested area in the city, to local music shops, to a balcony room above a tailors' workshop, and with limited access to instruments and resources (Karki, 2018). Currently, school music education in Bangladesh completely excludes the modulation of Western music, an important literary element of Western music. The same goes for graded practice marking, such as established music schools' examinations, where students from an early age are exposed to a type of standardized practice evaluation, creating a measurable practice culture that follows a well-structured curriculum. As music teachers teaching in Bangladesh are well-versed in Western classical music and Western music/education performance and have steady teaching jobs, they are in a privileged position. This is unusual compared to music teachers who, due to budgeting cuts, are often randomly assigned to schools in Western contexts and may have either received very basic training or no training in Western music at all (Skewes McFerran & Hew Dale Crooke, 2014). This contrast highlights the paradox in global music education where a country like Bangladesh preserves certain Western standards while many Western schools themselves struggle to maintain them. It also raises important questions about resource distribution, curriculum priorities, and the future direction of music pedagogy worldwide.

The impact of resource limitations on quality and accessibility.

Resource limitations have a dimension both in terms of quality and in terms of accessibility. In terms of quality, it is all too often the case (both globally and within the Bangladeshi context) that the 'opportunities' provided for children are piss poor. Think, for example, of the universal (except for the world's elite) practice of making children play on broken, out-of-tune instruments, restricting them to one lesson per week, or using acoustic banditos in exam situations - rather like doing a baseline reading assessment using a nonsense book ((Skewes McFerran & Hew Dale Crooke, 2014)). Opportunities - or, it would be better to say, the 'opportunities' denied - can take different forms. On the one hand, where music still clings on in the schools of poor communities, the

opportunities may consist solely of songs, usually presented with the assistance of an acoustic solo instrument. These songs seldom describe more than idiomatic ‘country problems’ (ie. quarrels not same, landlord-teacher evil, slapping boys) and the instruction may go no further than ‘clapping in time’, which may not be particularly obvious to a normal 6-year-old. These students, it is generally recognized, are at high risk in literacy terms, but the bemoaning of lost ‘age-old traditions’ (presumably a reference to students’ ability to write the vilest of hateful verses) seldom seems to call for the teaching of new, established forms of song-text. Alternatively, the ‘opportunities’ presented may be of a nature that has little to do with the sorts of competencies that are (and are known to be) relevant to successful test performance in school subjects taught after class 3, like first head, last head, even head-clapping or - if no head - any remaining body part.

Potential solutions for funding issues.

While working as volunteers for this institution, it was okay to share revenue only when there were paid volunteering sessions at schools. Since the paid volunteering session opportunity at different institutions has been discontinued due to various reasons, and volunteers only conduct one-day sessions at this institution, there is no sense for partnership regarding the sharing of revenue, as it also overshadows and belittles the effort made by the volunteers. Understandably, activities such as workshops, busking with the students, and monthly events share an equal share of expenses incurred. However, when none of them collaboratively work with volunteers or contribute, it seems unjustified to ask them for a share of the revenue. In its first semester, the project will collaborate with other educational institutions in conducting music education workshops. In brief, the host educational institution provides a space, advertisements, refreshments, and students while project volunteers provide two-hour music education workshops. Besides the host institution, the project will also make the sessions open to external educational institutions and people for a limited number of sessions. Up to two institutions/people can collaborate in jointly conducting these sessions in a fixed proportion. While participating in the collaboration, any expense that is incurred, including but not limited to transportation, printing, stationary, food, and beverage needs, will be shared equally. Similarly, when there is a busking and bazaar event at the institution, the hosting volunteers require other volunteers for logistics and playing with the students will share 75% of the revenue generated.

Cultural Hegemony and Western Domination

There are works trying to address why a harmonious society becomes something to be desired and how music education can contribute to achieving harmony. It originated from the Confucian idea that music is meant to bring peace to the listeners. Confucius said instrument music could refine the individual nature of people. And when harmonious music prevails, the way is developed. The way is broadened, the people will benefit, and an ancestor can govern the people without employing punitive methods.

It can be understood as a musical interpretation of the idea that the initial polarities will be sublimed into an integrated synthesis, such that the conflict will eventually give birth to progress. It is also noted that the perspective might not necessarily share the classical music grammar codes that traditional writing and music journalism expect. But the fact remains that from the perspective of cultural hegemony and military domination, spelling music as “music” worthy of intellectual discourse is political in itself, invested with the same power that derides others. The vision imposes one regime’s order over and above others, turning the ‘others’ into things to be measured in terms of the instruments of the hegemonic system’s prescription.

The impact of Western music on indigenous traditions.

Relations between Western music and indigenous musical traditions of Bangladesh are marked by one of dependence and underdevelopment in the frameworks of economic as well as aesthetic capital. On the one hand, European imperialism wrought an irreversible change in the musical tradition of Bangladesh, while on the other, indigenous musical forms were discredited insofar as traits of French, English, Italian, and later North American music took a position of social coercion for aspiring artists. This is because the musicians, aspiring artists who fought for different forms of mechanization of music, and the social as well as aesthetic values they represented, have become objects of history written and voiced by Western empires by congeners in the academic West. Western music has been handed down to the Bengali masses in educational establishments controlled by the British, primarily as church music.

One major dimension of the anglicization through music curriculum of educational establishments run by the Empire was the dissemination of choral music, a highly elaborate and regimented music form that is to some extent reliant on notated music, learned by rote, and often presented by large bands of singers usually without instrumental accompaniment. Choral music was propagated in schools not only in Britain but also in the colonies, particularly in Africa (Joseph, 2004). This music education project established a trend in which European music in the guise of church music began to shape the semiology of music tuition in Bangladesh as elsewhere in the Empire. At the same time, however, Bangladeshi artists of standing were sent to the Calcutta school of music, to be initiated at the feet of the learned into the temple of real music.

One of the tragedies of imperialism was its unidirectional nature, and while certain Bengalis have absorbed the value system of continental European music, Bangladeshi music was considered to be out of the question as art music patronized by the Bengalis who believed that indigenous Bangladeshi music was uncivilized, undeveloped or even non-existent. Thus, over the past five centuries, Indigenous traditions of Bangladeshi music were cataloged as savage customs and outcasts of the civilized world. As a corollary of their dominance, the music curriculum was conceptually and pedagogically very distant from that of Indigenous musical forms.

Strategies for promoting cultural diversity and equity.

Whilst many things distinguish us from one another, music has the power to touch and unite. Leaders in the music education sphere play a unique role in bringing about, enacting and facilitating policies and practices that are committed to developing truly harmonious and inclusive environments for all involved. Systemic issues, such as teacher education curriculum, teacher training for intercultural dialogue and the development and production of teaching materials, are all seen as research needs and areas that future research should explore in tackling the above.

Music teacher educators are significant change agents, influencing not only the views and abilities of pre-service music teachers but also the children and young people that they will teach. It is in the interests of the well-being of the children and young people who take part in musical activities that music teacher educators provide pre-service music teachers with an understanding of other cultures and communities that goes beyond the superficial. In the context of burgeoning multicultural education and music education literature globally, music educators find themselves taking up the mandate to reflect on how best to prepare pre-service teachers, music or otherwise, for an increasingly diverse teaching context.

The music education sector scores well in the addition of modules to pre-service teacher education in broader social contexts, including community, gender and education in Scotland and England. This though has not always been from a critic's vantage and has often been more concerned with upholding the status quo or ensuring that the 'best' music in a Western Classical High Art sense was recognized as such. Pre-service music teacher training seeks to provide new teachers with both a range of responses to the music and musical practices of the ethno-culturally diverse pupils they will encounter and the pedagogical means to act upon their responses in meaningful, rather than token, ways. Whether this agenda is embraced by long-standing music teacher educators as a requirement of their professional remit as well as a vehicle for improving music education is as yet unclear. Prospective music teachers have varying experiences, understanding, skills and assumptions of cultural diversity before enrolling in their course (Joseph & Southcott, 2009). This diversity in backgrounds presents both a challenge and an opportunity for teacher education programs to foster genuine intercultural competence. Effective training must go beyond technical instruction and actively encourage critical reflection on cultural values, representation, and inclusive practice.

The effects of globalization on musical education.

Globalization has had mixed effects on Bangladeshi music and musical education. On one hand, making and listening to music have taken on new significance, as urbanites develop and display taste and identity by engaging in and observing contemporary musical practices, on line and in person. Foreign and locally produced genres are continuously imported and adapted, often through computer programs, and the music scene in Bangladesh is expanding accordingly (Rachel McCall, 2010). On the other hand,

Bangladeshi musical education and appreciation for culturally specific forms are under pressure as time and resources for learning and practice are reallocated towards subjects that will help students secure a brighter economic future.

The latter development speaks to a paradox of sorts. As the relationship between levels of education and levels of affluence continues to be stressed by governmental organizations and transnational agencies, the robustness of existing global and local discourse that reifies the arts as a “luxury” available mostly to high-income individuals is maintained, and expanded. This discourse of the West commodifies the arts, lessening their potential for enriching social and educational environments. At the same time, with sophisticated computer programs democratizing the creation and manipulation of sound, there is a growing appreciation for the expressive potential of music along the transnational currents.

Teacher Training and Institutional Capacity

During the period of 2008-2012, under Harmonization of ICT-Based Education Training, funded by the Korea Funds-in-Trust at the Institute for the Advanced Study of Sustainability, the United Nations University Institute for the Advanced Study of Sustainability has been implementing a research project on harmonization of musical education systems at elementary and secondary levels in Bangladesh and Korea. Collaboration with other ongoing projects focused more on the development of teacher training modules and lesson plans. The research question concerned the role and impacts of music in elementary and secondary schools, and how music could be harmonized at schools of different cultural backgrounds.

As music is a cultural product, it has different structures, imaginations, traditions, and feelings depending on the culture. Music education is important to understand others’ cultures because music is a part of their cultures (Charanyananda, 2012). The paradigms for musical education enhancement will tend to emerge in the direction of transferring and harmonizing the visions of music as well as music materials and the modality of music education. Establishing a final centralized learning vehicle and training music teachers can be addressed. Supporting the successful local adoption of centrally drafted instructional design was indispensable. Efforts could well be initiated to enhance the teacher training infrastructures of the respective schools so that the matured materials could be adapted successfully. Efforts also should be made to activate the service system by informing teachers not only of these materials but also of other existing services.

Addressing the shortage of qualified music educators.

Due to an ongoing need to address the global epidemic of poverty, an approach to prevalent education systems must be reassessed. It is well-understood that music education can have cognitive, affective, and psychomotor benefits for infants and children, but there is a gap in the current music educational paradigm in the approach to addressing these essential benefits in terms of their proficient execution. This essay will

explore potential advantages and concerns and ultimately advocate a more integrated approach between schools and technology.

Musically, it is proven that a field that was expertly conducted in the early 1980s intertwining the analysis and synthesis of affective reactions to sound phenomena can feed and accommodate applications in educational establishes (Charanyananda, 2012). Concerning this conjecture from music technology to subsist and develop outflanks nodal answers are needed to institutional gaps in music therapy. Although it is proven that much research was conducted and published by industrial establishments, a particularly gaunt Arctic has thrived in institutions of mass learning. Over the years, research and development in music technology and music schools/college or university music departments has proceeded in bifurcation and without dialogue between their particular approaches and objectives. A concerted effort needs to be made to bring these two disparate areas together.

Improving teacher training programs and resources.

The education sector, despite being the most funded sector in Bangladesh in recent years, has many challenges. Numerous policies, although progressive and synchronized with worldwide commitments, have remained on paper as effective implementation of the policies is largely lacking. Another fundamental issue at the heart of all those challenges is the capability challenges of the personnel of this sector. The main focus of a country in the educational development of any level is the teacher. Generally, only teachers of the school are expressed in mainstream discourse and teacher reflection is disregarded. In fact, teachers, upazila DSHE and UEO can play a pivotal role in improving the efficiency of the entire educational activities of all levels. All plans, programs and strategies are under their control and in fact, solely depending on their effort are implemented. This suggests the importance of a discussion in depth on the teachers' capabilities of colleges and Madrasahs. Teachers have an immense role in enhancing learner activities and an effective teacher keeps in touch with resources of education. Collaboration among teachers and external organizations and improvement of conventional resources can be ideal to do so (Charanyananda, 2012). It usually takes two years to complete the training course for a music teacher; which starts from a base of basic music skills. Acknowledging the reality of resource scarcity even for its basic needs, how can it offer an improvement in teacher training for music education? In fact, music teachers do not receive any hands-on classroom-based training. However, it is a nationally run program under the aegis of the government, during which time, one can learn completely different fields and how to teach them effectively with a clear understanding of the natural and rational abilities of their students. In the process of learning academics, such teachers must develop skill-based questions, additional time with these students to explain to them, and recording information so that they can listen carefully. As a result of participation in the course of education and consequently the college, time and commitment to their own training from the students (Karki, 2018). This

raises concerns about the program's practical effectiveness, especially when foundational classroom exposure is lacking. Without structured mentorship and real-time teaching experience, many prospective music teachers enter classrooms underprepared, impacting the quality of music education delivery.

The need for better teacher training programs.

The Bangladeshi Context clearly demonstrates the distance between the school systems in the 'urban' centers and those in other parts of the country: the needs are very different and the systems are managed differently. Sometimes the principle of one-size-fits-all ends up not fitting schools very well at all, resulting in very poor teaching. The NCTB, no matter how well-intentioned, is effectively an imposition from on high from a world that is not understood by teachers and learners in many parts of Bangladesh. This illustrates the problem of top-down centralized systems; from every other country's experience, these don't work well. How the problem could be avoided in the Bangladeshi context is an issue that requires analysis, but one particular concern is the need for better teacher training programs. Division of schooling into four age-based stages is also problematic: the difference between 3- and 5-year-olds is very great; 16-year-olds are in a different universe; a system that increases the division and doesn't try to integrate specialist facilities in early stages may not be the best for Bangladeshi circumstances. Considering the approach used by the 'Wallonian model' to try to integrate early years and primary schools might be instructive for Bangladesh, where literacy could thus develop more naturally. This also suggests that, whilst the summary here may seem critical, it is also a learning opportunity and the amendments proposed could lead to more effective project design later.

The issue of the implications of the National Curriculum and Textbook Board Curriculum and how the context in Bangladesh could be taken on board (thereby avoiding the dangers Mismatch of the curriculum top-down approach might bring) is an essential element of the article. This is elaborated on further in later sections, drawing attention to a much-praised approach of the European Commission. What Drives Public Administrators confront each day with a country such as Bangladesh with 150 million people, 20 million of which are of school and university-going age, is thus much more complex and difficult than in countries such as Indonesia with its 200 million. This section clearly highlights the many and diverse constraints that exist and the dangers posed by a simple 'one-size-fits-all' solution.

Inequalities in Access

There are clear inequalities in access facing Bangladeshi children. In qualitative work, school representatives outlined that many children are unable to access their services as their families must care for younger siblings. In rural Sylhet and urban Dhaka, community-based disaster management programs provide similar services to schools. Participation is low in both, but in Dhaka, only those with a family member already

involved go on to participate. This is facilitated by a mechanism that combines with political dynamics, effectively preventing access to new groups. Many children aged 6-8 are unable to attend schooling, or to do so successfully and safely. Schools are oversubscribed and afternoon classes unfairly privilege boys and impose significant added family expenses. Girls face added risks due to patriarchal social norms that discourage them from going elsewhere, with girls finding it even more difficult to articulate their needs and receive help than boys do.

Analyzing gender, class, and rural-urban disparities.

This Section raises questions regarding harmoniousness in teaching and learning music as an academic subject in the pedagogic framework in Bangladesh. Its inquiries into the harmonious subset of the four-field scheme of musicological investigation that is philosophy, history, traditions, and ideological constructs of music-art-knowledge relationships. It opens with a reflection on those questions against the scene of partition-and military-domination-era Bangladesh that followed the genocide in 1971 and refers to the questions in the post-colonial settings of divisively parochialized global framing. Rather than universal discontinuity or radical disjuncture, culture is humanizing communion. It is a dialectical relation between human civilization and the diversification of nature, as life unfolds from pre-birth to post-mortem in the interspace of two infinities of time - or, as Rabindranath Tagore expounds, “Harmoniousness of Harmonies.”

The Deterioration of Music and Art Education in Bangladesh: A Critical Analysis. In the contemporary landscape of Bangladesh, the arts, specifically music and visual art, have increasingly been relegated to the periphery of educational policy and practice. This marginalization represents not merely an anecdotal downfall but embodies systemic neglect within a politicized framework that has evolved since the early 21st century. Despite feigned commitments to cultural enrichment and educational diversity, policies enacted after the August coup of 1975 and the socio-political upheavals during the late 1980s have systematically eradicated music and art from the state’s educational syllabus. This analysis delves into the intricacies of this cultural politics, illuminating the anti-intellectual and classist prejudices that permeate this context while advocating for urgent investigative scrutiny of the ramifications of such educational lacunae. To frame the dialogue surrounding the decline of music and art education in Bangladesh, it is essential to acknowledge the historical trajectory underpinning this phenomenon. The coup in August 1975 marked a pivotal shift in the nation’s governance, fostering a repression of cultural expression that has continued under varying regimes. Notably, the period preceding this coup saw a vibrant cultural scene, wherein music and the arts flourished as essential aspects of educational curricula. Nevertheless, post-coup governance introduced a series of policies that fundamentally undermined the role of the arts in education, framing them as non-essential and detrimental to national interests. The reversal of arts education in the late 1980s highlights a critical juncture that encapsulates a broader socio-political ethos in Bangladesh. The shift was propelled by extremist interpretations of

nationalism and the prioritization of "practical" subjects deemed more aligned with economic imperatives, which relegated music and art to a mere decorative status. This change in societal values reflects a growing trend toward instrumental rationality in education, wherein knowledge transmission is evaluated predominantly through the lens of economic productivity and utility. In examining the intricate socio-cultural dynamics at play, it becomes evident that the exclusion of music and art education is inextricably linked to class structures ingrained in Bangladeshi society. The elites, who often dictate the discourse surrounding education policy, have historically marginalized the arts, perceiving them as the purview of lower socio-economic strata. This elitism perpetuates a cycle of cultural deprivation, wherein the underprivileged populations are denied the creative outlets that are vital for holistic development. The cultural impoverishment resulting from this educational neglect not only stifles individual expression but also undermines collective cultural identity. Moreover, the erosion of music and art education is symptomatic of a broader anti-intellectual trend that has emerged within the education system. The prevailing attitude toward subjects perceived as "non-essential" reflects a fundamental misunderstanding of the integral role the arts play in fostering critical thinking, creativity, and emotional intelligence. Educational theorists argue that a well-rounded education must encompass diverse disciplines to cultivate individuals capable of innovative thought and cultural engagement (Eisner, 2002). The absence of such educational paradigms in Bangladesh highlights a critical gap that necessitates reevaluation and reform. The ramifications of this neglect are particularly pronounced in the context of schools and colleges, where the lack of music and art education has precipitated a cultural void. Educators and students who are deprived of access to these essential subjects face an uphill battle in fostering creativity and critical thought. The anecdotal evidence from various institutions across Bangladesh underscores the frustration felt by educators advocating for the reintegration of music and art into the curriculum. Their voices illustrate a collective yearning for a more inclusive educational framework that recognizes the intrinsic value of the arts. Furthermore, this issue merits thorough inquiries and investigative reporting, as the implications of sidelining music and arts education extend beyond the classroom. The societal consequences are profound; by depriving future generations of exposure to cultural and artistic practices, Bangladesh risks fostering a populace that is not only disengaged from its cultural heritage but also ill-equipped to navigate the complexities of an increasingly globalized world. The arts serve as a vehicle for understanding social dynamics, fostering empathy, and promoting intercultural dialogue fundamental competencies in the context of rapid globalization. In advancing the discourse on this critical issue, it is essential to engage various stakeholders, including policy-makers, educators, and cultural advocates. Creating a platform for dialogue among these groups offers the potential to forge a path toward revitalizing music and art education in Bangladesh. Collaborative efforts rooted in advocacy and research could yield substantial insights into effective strategies for

reintegration. By leveraging the voices of those impacted, it becomes possible to create a compelling case for the importance of the arts within education, foregrounding their role in fostering holistic development. Emerging studies and reports from global contexts assert the positive impact of music and art education on student outcomes. For instance, research indicates that engagement with the arts correlates with improved academic performance across disciplines, enhanced social skills, and heightened emotional awareness (Catterall, 2002). Such findings could provide invaluable support in advocating for the re-establishment of these critical subjects within Bangladeshi educational frameworks. Additionally, as the nation grapples with issues of identity and cultural heritage, the revival of music and arts education could play a pivotal role in cultivating a sense of national pride and collective memory among young citizens. Moreover, integrating music and art curricula with an emphasis on local traditions and contemporary practices could foster a unique educational environment that values both heritage and modernity. By aligning the curricula with the rich artistic traditions inherent in Bangladeshi culture, educators could inspire students to engage with their cultural legacies while also encouraging innovative expressions of contemporary relevance. This approach not only acknowledges the past but also empowers the future generation to contribute meaningfully to cultural dialogues. In conclusion, the systematic neglect of music and art education in Bangladesh is a multifaceted issue that intersects politics, class, and cultural identity. The historical and contemporary forces at play illustrate a pressing need for reevaluation and reform within the educational landscape. By confronting the ideological undercurrents that have shaped policies, engaging diverse stakeholders, and advocating for the intrinsic value of the arts in education, it is possible to forge a path toward revitalization. The future of music and art education in Bangladesh hinges on the commitment of advocates, educators, and policymakers to challenge the prevailing narratives and invest in a culturally enriched educational framework that nurtures creativity and critical thought.

Finally, some permits of the stark impediments that might be posed against harmony in teaching learning music as a PhD research project are presented. Apartheid, a divisive specialized knowledge, continues to expand while generalized knowledge retreats from that proliferating field-specific knowledge (Lierse, 2018). Hence, generic music philosophical debates are being harshly condemned to leave that, now-enclosed, music-disciplinary field of biology-origin, like hypnotherapy. In the process, these arising music-theoretical debates might explore Sydney's outback or Bangladeshi deshi-pad, traditional, folk music as alternative topics in its varied hitherto-Newcastle-silenced voices.

Strategies for ensuring equitable access to music education.

There remains an ongoing and rigorous discussion about the importance of equitable access to quality education. At present, the future learning needs of individuals within the K-12 system remain a profound issue to consider. Debates about standardizing

teaching theoretically and practically open up the spectrum of marginalization and exclusions from the approved curriculum. These inputs are found mostly in debates about the accountability push in education, under the guise of neoliberal reforms and the “back to basics” time-honored notion of subject and discipline orientations. Predominantly, this commentary is awash in ideas that “if the metrics of standardization are followed closely enough and with fidelity, miracles happen, the sun shines again!” One of the concerning factors surrounding the current direction of attempting to address the needs of and responses to learners is the complexities of contemporary institutional schooling. This style of connecting with students has dribbled down from the top in a unidirectional manner, centering pedagogical and ideological transactions on a text-based curriculum. Of course, higher-order learning venue schools do, however, offer too many justifications for contestation here (Skewes McFerran & Hew Dale Crooke, 2014). Nonetheless, this kind of transaction does appear both pivotal and immense. It is at this juncture that proponents of a Human or Social Justice perspective rejoin with the rallying call to consider the broader values encompassing privileged knowledge and biography and to recognize the specific difficulties of others, including the struggles they endure. Further, within such rationales is the desire that, even against the most seemingly insurmountable odds, actions and practices within institutional sites of learning will also point to social harms and injustices and seek their transformation (Thomas, 2019). In the beginning, the support and creation of the necessary space and tasks for students are being asked to consider the now of living, learning, and risky curriculum transactions. That is, how these intersections of curriculum mediate disjunctions of power and are mirrored in the ways that can and do sustain and resist dominant knowledge, identities, and practices. With ample resources and support might be able to refuse this closure, but for many, this is not the case. Paradoxically, for a while, the institution of schooling enables and silts. Here, there are ways of attending to this closure that are intractable and one of the high-stakes tests of merit and knowledge attainment (or lack thereof). Second, different strategies are considered: the punitive system of no gain, those of irrelevance, and the powerful technologies (and subjectification).

The importance of equity within musical education.

This research paper combines two of the spectator’s interests, music and education in learning. Issues around race class, and other minority exclusions are presented as counterpoints to what might be seen as a positive, though non-political, text celebrating the academic exploration of music. The approach is to suggest that the Bangladesh and Bengali Bangladeshi cases in South Asia allow for a metaphorical understanding of critique and response. Bangladeshi music is used as a focus, particularly but by no means exclusively, so-called classical Bangla music, throughout the paper, continuing the argument about Bangladeshi music in the South Asianist OSC abstract on Sounds of Resistance. The argument brings in new technical language but uses this sparsely. There is some discussion of the writing of others, academic and non-academic,

in Bangladesh and beyond, mostly in English. Rather than stressing the marketization of Bangladeshi culture, this paper focuses more closely on understandings and representations of different types of music (classical, folk, band) both in Bangladesh and in the non-Bangladesh back to the 18th or 19th centuries considered in terms of colonial, orientalist, nationalist, or post-colonial critique familiar within musicology (Melinda Lierse, 2018). The educational angle brings into play some thoughts on Harold Rosen's work on language and work and the Connections project, but in a very concise way, set up in the rather dichotomous way supported by the philosophy of education literature, producing, inevitably, a very uneven text. On occasions, the academic agenda elaborated by policy writings might better be left implicit to the enjoyment of the student knowledge of the UK situation. The broad endeavor might be seen as an attempt to inject a political understanding of music in Bangladesh within an academic setting that is arguably not geared up to deliver or even to appreciate such an understanding, yet that might develop and extend some of the key issues particularized (Thomas, 2019). But the subtext, simply to show that argument, to articulate what is now known through life and work.

The Urgency for Inclusive and Equitable Policies

The students can think, judge, create, pursue their hobbies, and establish friendships by learning music together. Music can alleviate mental anxiety. Classical musical instrument learning needs a special kind of intellectual promise. Different songs teach us to think about life from different aspects. Music can be a companion from the cradle to the grave of a man. To create more interest in music and to fulfill the aim of integrating it with the education curriculum, based music syllabus has been developed. *Reimagining Music and Poetry in Contemporary Education: An Engaging Syllabus*. The intersection of music and poetry presents an invaluable opportunity for educators to engage students with both the melodic hues of song and the rich textures of contemporary poetry. A syllabus designed to integrate these two art forms seeks not only to broaden students' understanding of music but also to enhance their literary appreciation. This comprehensive guide encourages students to explore songs through the lens of literature, allowing them to derive enjoyment from the learning process while deepening their understanding of thematic elements, vocabulary, and cultural nuances. By creating a curriculum that intertwines the melodic tone of music with poetry, educators can foster a learning environment where creativity flourishes. This approach leading to the development of a syllabus, is informed by the realization that music is a powerful medium enabling the expression of emotions and thoughts, making it an effective educational tool. The contemporary landscape of children's music offers a vast repository of resources, ranging from catchy hooks to profound lyrics, all of which can serve as a gateway into the world of literary exploration. To ensure that students benefit fully from this initiative, it is crucial to curate a selection of songs that not only resonate with young audiences but also carry significant literary merit. This guidebook proposes a focus on two exemplary songs from children's music, which can serve as a foundation for various

educational activities. Through the study of these songs, students will be encouraged to engage in critical thinking, analyzing the songs' lyrics while identifying literary devices such as metaphor, imagery, and rhythm. Furthermore, a sound appreciation for pronunciation, tune, and meaning can be developed through coupled activities that promote phonemic awareness and lyrical interpretation. The immersive experience of listening to songs in a lively classroom environment enriches the educational landscape, allowing students to connect emotionally with the material. Acquiring CDs and cassettes for classroom use, or encouraging students to listen at home, are practical steps towards integrating such resources into everyday learning experiences. This multifaceted approach aims to strengthen students' linguistic skills while cultivating a love for both music and poetry. As the development of this syllabus progresses, it's essential to acknowledge the contributions of my talented colleagues, whose insights in the field of grammar and pedagogy have continually inspired and aided me. Their support has illuminated the path toward creating an educational framework that effectively utilizes music and poetry to enhance students' learning outcomes. Collaborative efforts among educators can lead to innovative teaching strategies that break the conventional boundaries of literacy education, fostering an environment ripe for creativity and intellectual growth. The impact of contemporary music on students cannot be understated; it infiltrates their daily lives, shaping their views and preferences. The songs most favored by students often serve as cultural touchstones, reflected in their language choices and social interactions. As advocated by Robinson (2006), engaging students with content that resonates with their experiences fosters meaningful connections to learning. By examining popular songs, students can explore themes relevant to their live dreams, aspirations, personal struggles, and triumphs ultimately leading to richer discussions and insights. However, neglecting the nuances of musical expression and the accompanying risks associated with poorly guided lyrical analyses may perpetuate pedagogical irregularities. Young learners, entranced by catchy melodies and repetitive refrains, may inadvertently adopt bad habits stemming from careless intonation and misinterpretation of lyrics. This underscores the importance of intentional instruction that addresses both the joys and responsibilities of engaging with music. A structured syllabus can prevent the entrapment of students in superficial understandings of songs, guiding them towards more thoughtful interpretations that respect the artistry behind the lyrics. One of the notable challenges in this endeavor is ensuring that contemporary pop songs align with educational standards and themes appropriate for young audiences. This careful selection process takes into account not only the lyrical content but also the cultural implications embedded within the songs. Researchers such as Garofalo & Whaley (2005) emphasize the significance of critical listening skills, advocating for a curriculum that prompts students to dissect not only what they hear but also its broader social context. This becomes especially vital in a digital age characterized by rampant access to diverse musical genres, where discerning individuals must navigate an intricate

web of meaning and representation. To truly embrace the educational potential of music and poetry, a well-rounded syllabus should also incorporate creative writing activities that allow students to compose their lyrical interpretations or original poems inspired by the songs being studied. This practice encourages self-expression while also reinforcing the skills of rhyme, meter, and poetic devices. Such exercises can also foster collaboration among students, promoting peer feedback that can enhance their writing and analytical skills while building a supportive classroom community. Moreover, incorporating multimodal assignments such as performance art, visual arts, and digital storytelling can enhance engagement and understanding of the material. Research indicates that students who participate in diverse learning formats are more likely to retain information and demonstrate creative problem-solving skills (Felder & Brent, 2005). By inviting students to interpret and present their understandings through various media, educators will be enabling more profound insights into the symbiotic relationship between music, poetry, and the joys of learning. Beyond the confines of the classroom, families and communities play an integral role in the successful implementation of this curriculum. Encouraging students to share what they learn with their families creates a bridge between home and school, reinforcing the value placed on arts in education. Music and poetry can serve as bonding experiences, allowing families to engage in lively discussions about song interpretations and poetic expressions. This not only cultivates a shared appreciation for the arts but can also spark deeper conversations about the themes explored in the curriculum, encouraging personal reflection that can continue beyond school walls. In conclusion, the development of a syllabus that artfully blends music and poetry presents a transformative opportunity for educators to engage students in lively, meaningful learning. By leveraging the melodic tones of music and the rich fabric of contemporary poetry, educators can enhance students' literary skills while fostering a love for the arts. Through thoughtful song selection and activities designed to promote critical thinking, and creative expression, students will navigate not only the intricacies of language but also the broader narratives that unite cultures and generations. Successful implementation of this syllabus will require collaboration, adaptability, and commitment from educators, students, and families alike. It is through this engaging, interdisciplinary approach that we can cultivate a generation that appreciates the profound impact of music and poetry on human experience, guiding students to become not only literate thinkers but also empathetic individuals who understand the power of artistic expression, recommendations for policy reforms, and implementation.

This book will look at the possibility of music education complementing academic subjects in the primary stages of education. The discussion will be situated in the context of the Bangladeshi primary education and schooling system. Following an examination of learning practices in that context, the meaningful inclusion of music in that system will be argued for. A geopolitical regime such as Bangladesh's raises the discussion of such possibilities since under current governmental regimes, the exclusion

of music from the national primary curriculum affects its reality within the national schooling system. The current discussion on music in education in a developing country's school system will focus on the institutional dimension of learning music.

Since the term "learning" can be interpreted in wider senses, it initially seems hardly likely that politics and music, two poles of reason and practice, can be caught in the influences of each other. Nevertheless, a close look at history points out that reason is not autonomous but socially and politically constructed. In Bangladesh, the government has changed this pedagogical view. Music was reinstated in 1976, but music teachers vary widely in competence, and in practice, music is still excluded. As extensive research findings were available regarding the issue, these experiences seem relevant.

Building a sustainable and inclusive music education system.

Since December 16, 1971, Bangladesh has dedicated that specific date as Martyred Intellectuals Day to commemorate the sacrifice of those individuals who were killed by the Pakistani Army during the country's War of Independence in 1971. The day is observed to recognize their contributions to the development and solidarity of the new nation. Educational institutions are closed on Martyred Intellectuals Day to provide time and opportunity for the nation to mourn the loss of its intellectuals and other members of society. In sworn memory of the martyred, people consecrate the day by visiting the Martyred Intellectuals Monument at Rayerbazar in Dhaka. Families of the martyrs, various political, social, educational, and cultural groups, and different government agencies also attend programs and seminars, enroll in discussion panels, and show respect to the martyrs by placing floral wreaths at the monument. Therefore, since 1971, Bangladesh has faced difficulties in education, with music schools being a particular casualty. However, Harmony in Learning is an exception to the rule, and its impact will be discussed in detail.

Although the exact meaning of music education is difficult to convey with a few words, the concept may be appreciated with reference to the objectives of a particular music school. The aims of music school may be diversified to improve and widen cultural interests, and to cater to the needs of professional and amateur musicians, composers, conductors, music critics, listeners, teachers, researchers, and administrators. A composite music school aims to give an overall view of the music profession while also seeking to develop individual interests and abilities. To further elaborate on the point, music education is commonly divided into a number of related disciplines, for example: history of music, style in music, interpretation of music, acoustics of music, physics of music, musicology, psychology in music, sociology of music, physiology of music, mathematics of music, philosophy of music, drama of music, music criticism and other interrelated disciplinary topics.

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CHAPTER 6

CHARTING THE FUTURE: DECOLONIZATION AND DIGITAL TRANSFORMATION

Abstract

A future for music education in Bangladesh that is inclusive, decolonized, and digitally empowered. It begins by advocating the revival of indigenous musical traditions and the integration of local knowledge into school curricula. The chapter introduces bilingual and bicultural models to promote cultural diversity and student engagement. It also explores how digital platforms such as YouTube, apps, and virtual classrooms can make music education more accessible, especially in under-resourced areas. Global best practices in community-based music programs are examined for adaptation to the Bangladeshi context. Emphasizing collaboration among schools, NGOs, and cultural institutions, the chapter proposes sustainable policy strategies to support long-term reform. Ultimately, it calls for a shift from a Western-centric model to one that values local culture, creativity, and technological innovation, making music education relevant and transformative for the next generation.

Keywords: Decolonization, Digital Learning, Indigenous Music, Bilingual Education, Policy Innovation.

Introduction

There are many valuable questions that the reader might want to put to Neil Watson following his presentation of projects for the creative use of music media. The first is the essential one: what is music-cultural pedagogy in the ‘network society’, and how can Watson’s ideas contribute to it? It is possible to consider this type of query with particular reference to the Bangladeshi educational context. The range of Watson’s projects and ideas can unlock musical creativity in the classroom, even if discussions surrounding it might not directly have a bearing on the music classroom. The first of Watson’s ten principles adopts a very simple starting point, but also a very important one. We simply need to share ourselves to create an online presence intentionally rather than having it because we have things to hand. In this project, pupils can string together several short audio clips, create a soundtrack underpinning some images taken on a student’s mobile phone, or create a snapshot podcast to communicate some thoughts about a gig. By remediating the music-cultural idea into everyday music media, the students can start to find ways to engage with their music-cultural ideas in the school

context that will immediately relate to their tradition, thus beginning to voice where they otherwise might not (Sakai, 2014). Following the broad interlinking of different aspects of its context, it is well-advised that Watson's ideas should be set out in such a way that it should contain suggestions that can start to be useful for the 'lowest age' children in nursery, or the final 2-year-olds. At its simplest, young people could create a sound score to accompany a brief child's poem they already know, thus students can start to think imaginatively about the wider narrative or scene-setting possibilities sounds can offer. His ideas indicate the scope and limits of using music media in the school context. For example, the possibilities of generical playlists inspired by particular texts might not fit well in primary school where multiple teachers are dealing with 10 separate year groups. However, there should be options to set up a series of meaningful projects and investigations into the creative possibilities of music technologies primarily involving nursery and years 1-6.

Reclaiming Indigenous Musical Traditions:

Revitalizing Music Education: Embracing Indigenous, African, and Asian Heritage in a Globalized Framework. In today's world, where globalization reigns supreme, the influence of neo-liberal capitalism has permeated various sectors, with education systems often losing sight of the vital role that local traditions, music, and arts play in a well-rounded curriculum. This paradigm presents profound challenges for music education, particularly as it relates to underrepresented and marginalized cultures. Acknowledging these challenges, one innovative teacher education initiative in Australia stands as a beacon of hope, aiming to not only preserve but also promote Indigenous, African, and Asian heritage music. This approach is designed to elevate these musical forms within the awareness, experience, and understanding of students, thereby facilitating a much-needed shift in the educational landscape. The successes and failures observed in this initiative offer critical insights for developing more effective music education strategies worldwide, particularly in Indigenous, Asian, and African contexts. The experience underscores the necessity of reforming a predominantly Eurocentric and hierarchical music education curriculum, which has, until now, dominated the Australian tertiary music education system. In this report, we will outline various complementary music education activities that aptly represent the diverse cultural spectrum of Australia and beyond. These activities are instrumental in the far-reaching reform of existing educational frameworks and contribute to the global discourse on how to effectively integrate non-Western musical traditions into contemporary educational practices. This initiative not only highlights the significance of local traditions but also champions an inclusive approach that respects and acknowledges the rich tapestry of world music, thereby redefining the criteria for what constitutes valuable music education. Theoretical Framework and Context To understand the implications of this educational reform initiative, it is essential to establish a theoretical framework grounded in the principles of multicultural education and social justice. Acknowledging the voices of those historically

marginalized in the music education arena is paramount. This aligns with the broader educational goals of fostering inclusivity and cultural sensitivity (Banks, 2006). The music education discourse often leans towards a Euro-centric perspective, relegating Indigenous, African, and Asian music to the periphery. Consequently, alternative frameworks must be constructed that acknowledge the validity and importance of these musical heritages. One theoretical underpinning is the concept of decolonizing education, which calls for re-examining the pervasive colonial attitudes that have informed Western educational systems (Smith, 2012). This theoretical lens is particularly relevant in Australia, where Indigenous cultures have faced systemic neglect and erasure within both societal structures and the education system. By foregrounding Indigenous, African, and Asian music, educators can challenge dominant narratives and create space for a more equitable educational experience. Moreover, the importance of culturally responsive pedagogy cannot be overstated. This pedagogical approach emphasizes the need to recognize students' cultural backgrounds as critical components of their learning experiences (Gay, 2010). By incorporating diverse musical traditions into the curriculum, educators not only validate the identities of their students but also enhance engagement and learning outcomes. Thus, the initiative in question aligns with these educational philosophies, striving to foster a music education environment that is inclusive, respectful, and representative of the global musical landscape.

Overview of the Innovative Teacher Education Initiative. The Australian initiative strives to integrate Indigenous, African, and Asian music into teacher education programs, aiming to prepare future music educators who are equipped to teach from a position of cultural awareness and sensitivity. The program encompasses a variety of music genres and traditions that have historically been marginalized in music education settings. This includes but is not limited to, Indigenous Australian music characterized by its deep connection to land and spirituality, African music that showcases rich rhythmic patterns and communal practices, and Asian music that reflects diverse traditions and philosophies. A multi-faceted approach is employed to facilitate this integration. Initial workshops introduce students to the cognitive frameworks surrounding various musical traditions, encouraging them to explore how these music inform cultural identity and social cohesion. Practical experiences, such as participatory music-making sessions, further ground these theoretical discussions in lived practice. The program also emphasizes the importance of collaboration, encouraging partnerships with local artists and community members who share their expertise and foster direct engagement with cultural practices. Throughout the initiative, a critical evaluation framework is employed, assessing both the successes and challenges encountered. This reflective practice serves to inform ongoing pedagogy while also establishing benchmarks for effectiveness. Successes observed from the initiative include increased student enthusiasm for culturally diverse music forms and a greater appreciation for the complexity of musical traditions that extend beyond Western norms. These outcomes resonate well with broader educational objectives, suggesting that an

inclusive curriculum can enhance learner engagement and achievement. However, the initiative is not without its challenges. Among these hurdles are institutional resistance and a lack of resources dedicated to supporting effective curriculum implementation. Additionally, there exists a palpable tension surrounding the authenticity and representation of these musical traditions, often complicated by perceptions that local practices may become commodified or misrepresented within an educational setting. Addressing these challenges is crucial for the initiative's sustainability and efficacy.

Implications and Recommendations for Global Music Education Initiatives

Drawing from the experiences articulated within this Australian initiative, several implications and recommendations can be posited for similar music education initiatives worldwide. First and foremost, educational institutions should prioritize the incorporation of diverse musical traditions within their curricula, ensuring that these traditions are respected and taught with authenticity. This requires a commitment to cultural sensitivity and an understanding of the historical contexts that underpin various musical practices. Furthermore, collaboration with local communities and artists is imperative. Engaging with those who are connected to the cultural heritage allows educators to gain invaluable insights, facilitating a more nuanced understanding of the music being taught. This collaborative approach can also help mitigate concerns related to authenticity and representation, as it fosters respectful dialogue and mutual learning opportunities. Additionally, teacher professional development programs must include training that focuses specifically on culturally responsive pedagogies and the pedagogy of multicultural music education. By equipping educators with the necessary tools and strategies for teaching diverse musical forms, they are better prepared to create inclusive learning environments that recognize and celebrate the rich plurality of music found across cultures. Moreover, policymakers and educational leaders must advocate for systemic changes within music education frameworks, particularly those that de-emphasize Euro-centric perspectives. This involves critical redesign of existing curricula and assessment methods to ensure that they reflect the diversity of musical traditions. By recognizing the pedagogical needs and interests of students, educational systems can foster environments conducive to holistic learning and cultural empowerment. In conjunction with these curricular reforms, music educators need to adopt creative and innovative teaching methods. Strategies such as project-based learning, which emphasizes real-world connections and problem-solving, can provide students with immersive learning experiences that highlight the relevance of diverse musical traditions. Incorporating technology also offers avenues for creative exploration, allowing students to engage with music in interactive and meaningful ways.

Review of Music Education Systems and Necessary Changes.

To create an environment conducive to effective music education, considerable transformation within existing music education systems is necessary. This involves reevaluating the structures that uphold a Euro-centric curriculum, including educational policies, curricula, and teaching practices. Such

changes should be informed by both research and the lived experiences of educators working within Indigenous, African, and Asian contexts. In examining music education systems globally, it becomes apparent that many institutions face similar dilemmas. A study conducted by the International Society for Music Education (2017) found a common trend among music educators advocating for the inclusion of diverse musical traditions. Yet, institutional inertia often hampers progress. Therefore, there is a pressing need for advocacy at multiple levels, from grassroots initiatives to broader policy discussions. Educational stakeholders must collaborate to create a unified vision that supports diverse music education, ensuring that voices from historically marginalized communities are integral to the conversation. In summary, the innovative teacher education initiative in Australia showcases the potential of integrating Indigenous, African, and Asian music into mainstream education as a means of fostering diversity, inclusivity, and cultural awareness. While challenges remain, the lessons learned extend beyond the Australian context, offering a valuable roadmap for music educators worldwide who aspire to champion cultural equity in their teaching practices. The ongoing journey toward an inclusive music education paradigm requires dedication, collaboration, and a commitment to dismantling existing hierarchies. This reshaping of music education has the potential to empower future generations, instilling in them an appreciation for the myriad of musical traditions that define our global landscape.

Strategies for integrating indigenous music into curricula.

A range of strategies can be employed for teachers to integrate selected traditional and popular Bangladeshi music into various aspects of the curriculum. Many of the strategies included on the list may be easily adapted to teach various other indigenous music traditions. Such strategies have been usefully organized under several headings to reflect their focus of application. These encompass a Basic Listening Activity that enables students to develop their aural discrimination and analytical skills, a Band Performance task, a multi-disciplinary Music Video task, and finally, Music Video Analysis. Writing and developing the tasks was an evolving and reflexive process, revisiting and then revising them regularly as a result of further thoughts and emerging fresh questions. At the same time, each task was designed by drawing inspiration from other similar tasks or activities that have been encountered already either during teaching practice or as a student participating in other educational courses.

Drumming has been used as a metaphor to ‘beat out a curriculum that is highly dynamic, fluid and flexible’ (Joseph, 2004) and that recognizes the importance of local cultural and music experiences. In the context of teacher educator planning and teaching practices this metaphor may be shifted slightly, drumming instigates the exploration of strategies to integrate musical knowledge into a tertiary course of pre-service teacher education through a number of activities that involve indigenous drumming. At a broader level, this experience suggests a call for more inclusive and culturally diverse curricula in tertiary education institutions.

Revitalizing endangered musical practices and knowledge.

This chapter demonstrates the urgent need for harmony in learning by drawing the reader's attention to the endangered status of Bangladeshi musical practices and knowledge. It opens with a synthesis of literature concerning the Bangladeshi music research gap, music and education in a rural Bangladesh village, and a case study of a harmonium repairer and music teacher living in a northern Bangladesh town.

The objective of this chapter is to revitalize interest and harmony between musical practices and knowledge. To reach this goal, two tasks are identified. Firstly, Bangladeshi musical practices and knowledge that are endangered need preservation. Secondly, the cultivation of a contemporary appreciation and revival of these musical practices and knowledge is sought after in Bangladesh. These tasks are achieved sequentially by first demonstrating how these endangered Bangladeshi musical practices and knowledge are being documented and archived, and then imparting how the revival of interest and harmony with Bangladeshi musical practices and knowledge is being cultivated.

Many global scholars, researchers and educators are better informed of the imaginative gap between music and music-educational practice in the Bangladeshi context. This southern Asian country has a unique musical profile. This ethnically diverse land of perennial rivers, vast deltas and hilly terrains has nurtured a wealth of distinctive music and musical practices. Hence, the express knowledge herein became a topic of dialogue. On a recent study visit to a rural Bangladeshi village, music and music education were thoughtfully observed and appreciated. Women still sang the tradition of Jaari-Kirtan at the crack of dawn, accompanying themselves with the resounding rhythms of their pet cone-shaped drum - 'tabla'. The annually refreshed folk believe by chanting 'Mano-naam' (passing a child through a sacred wooden wheel amidst kin) and noting the oldest Dighi (the traditional village pond) that the aggression of venomous snakes has steadily diminished (Rachel McCall, 2010). The opportunities for running a progression of tangible events were indeed generous, from the celebrations to the painstaking observance of correct oblatinal procedures in shrines at ancient trees. One Manohor singer shared how caste prejudice was bartered twice as money was raised. This account was verifiable by others. In the village marketplace, the vernacular use of the indigenous lute (violin) drew children for the often-entertaining tinkering session usually accompanied by a didactic song on herbs and their familial applications. In this village milieu, the reproduction of concept-caption instruction was homely. A stick transferred from village mouth to ear was the ephemeral prompt for the sonorous discourse on a given known tal.

This article begins in two parts with reports of the involvement in documenting and archiving the myriad forms of rhythmic and melodic apparatuses reflecting the nuanced, varied and changing contexts of life in Garsinda, and the efforts to engage in the conduct of research work with the time and understanding it takes to irrigate the roots revealed through villagers' accounts and photographs (Grant, 2013). The intervention was

also sought as a means to balance a multi-faceted perspective so that compilers, the majority of whom are of course outsiders with a fluctuating linkage, have at their disposal a diverse and contrapuntal selection that is appreciative yet critical of how once the same note of a particular incident has sounded. Later, a case study is drawn of the harmonium repairer-music teacher encountered in Ghoraghat Upazila headquarters who shared the essence of his vocation, expectation, fluidity, and frustration, while suggesting practices and aspects of harboring interest in a village context.

The need to preserve and promote indigenous musical traditions.

The cultural heritage of Bangladesh is rooted in its time-honored traditions such as the religious festive, mystical or folkloric dances and songs, as classical dance, music, and drama. They all represent the uniqueness of the Bengali identity, which the poets and musicians have dealt with over the centuries in their works. Essentially, music is a crucial part of the cultural life of the people of this land, but the present young generation is leaning towards Western music due to the trend and the attraction of contemporary life. Traditional Bangladeshi music is played with traditional instruments such as ektara, dhol, flute, dotara, dholok, tabla, tomtom, harmonium, mandira, etc. The goal of music education is universal, as every culture, as shown throughout history, feels the positive impact of music and its music education. Asian countries, with a few exceptions such as Japan, are lagging, however. While music education is a recognized subject in schools in developed countries, education policy in many developing countries is yet to state its necessity (Joseph, 2004). These developing and transition countries, most facing difficulties in allocating funds for education, are giving less importance to developing music education compared with other subjects. In this context, the case of Bangladesh, a country where music is a very familiar tradition from very ancient times, is deeply discussed.

Music and society have always been very closely intertwined. Music reflects society, and at the same time, it acts as a social statement. In developed countries, comprehensive, systemized music education, together with the other types of arts education, has been considered important for the development of communication, emotional, and active social response of the individual. In many countries without this, music education has been limited to morals and national songs. However, there is an observable trend toward revising the philosophy and aims of education, rather than being pragmatic and utilitarian. Not only is this trend very desirable and appropriate, but the core idea of musical continuity with its roots should also not be diluted in education. The future of a very familiar tradition like music is not assured. This is why attention is also paid to the policy and practices in the direction of a more long-term and deeper impact. A contemporary plan of action is specified for achieving this objective. Regarding the sample of Asia, the countries that have a musical culture and tradition with a long root are examined with mention of their present state and perspective in music education.

Bilingual and Bicultural Music Education Models:

How can education be both musical and the promotion of bilingualism and biculturalism? This chapter will first explore the connection between music and bilingualism/biculturalism and then examine examples of contemporary bilingual and bicultural music education models around the world. To conclude, the chapter will discuss these models in the Bangladeshi context, a divergent specialized form of music that has likely been unknown outside of Bangladesh, as a way of considering possibilities for establishing a comparable music education model in the future. Bilingualism helps focus on the cognitive mechanisms that underlie how two or more languages are processed at different levels in the brain. It also gives an overview of several approaches used to investigate language proficiency and music expertise, as well as the interaction of the two in the context of theoretical models of cognitive processing that underlie the ongoing research. Biculturalism has been traditionally framed as a cultural identity with two cultural attachments: the heritage and the national cultures. Furthermore, some studies suggest that interest in a musical genre can reflect and influence an individual's self-concept; thus, developing an effective approach to bicultural music education should attend to those effects. But how can biculturalism be fulfilled in education, and what form should bicultural music education take?

One approach to providing music education for bicultural and bilingual children is through a more cosmopolitan model of music education. One of the main principles is respect or tolerance and a wish to learn about the different cultures represented in society and, in the case of music, to enjoy music from different parts of the world. Cosmopolitanism embraces rather than diminishes the differences among cultures and individuals. This aligns with, which emphasizes loyalty to one's cultural music while simultaneously seeking exposure to new musical traditions. Educating the parents may benefit school-aged children as well. There is a high percentage of students who were born and raised in America but whose parents immigrated from another country. Many times, those students carry their family's mother tongue. Music is a valuable method in aiding the acquisition of a new language. Introducing new music to students is a consistent goal of every music program. However, it might be doubly important in schools with bilingual student populations because it may contribute to their language acquisition and bicultural experience.

Designing culturally responsive curricula.

This article investigates what happens when music education is approached systematically within an alternative system. The system is music, its complex phenomena and diverse potential for nurturing a range of skills, knowledge, attributes and values. More than music teachers can initiate musical practice. This provides a worthwhile and viable exercise for non-musicians who wish to expand traditional ideas of what constitutes music education in schools. Although predominantly relevant to the upper

primary to early adolescent range, much of the material provided can be adapted for students of all ages and adults in a variety of settings.

Economic perspectives on music may account for its neglect in the Bangladesh Primary School Curriculum, but pedagogical, holistic and emancipatory visions of music suggest strong educational arguments for its inclusion. In contrast to system-wide views that schooling is perceived as largely Western-based and marginalizes Islamic and traditional values, this article attempts to show how, when approached differently, even Western music offers the potential for quality culturally responsive education in a Bangladeshi context. Drawing on a wide range of experiences, the development and delivery of music lessons in English, Bangla, and at times, local languages will be discussed. Deals with the simple, largely ink-cursive, notation presented in some of the lessons along with some techniques and strategies for delivering the material as music. The glossary and simple advice on voice and practice are also provided.

Promoting multilingualism and cultural exchange.

The first session goes well. The different groups of children show a good ability to relate different musical or rhythmic phrases, matching melodies, rhythms and texts, for creative or reproduction purposes. The diverse choice of instruments and voices may have something to do with the good predisposition of these groups of children. Progressively, the work is enriched by starting to add adverbs. Some groups of children can even introduce the song's theme with a compendious phrase or word. The atmosphere emerging in the groups is more active and joyful than in previous occasions. There is sound and body movement, rhythm and rhyme, tons and voices. This not only gives the activity a more ludic character but also probably helps in the song's memorization. It may also well be true that this enriches the children's language stock, so the words and structures that are being used are being learned (Viladot & Ibañez, 2018).

Thus, the very first incursions aiming at rhyming the rhythm and measuring the meter in the song with a foreign language start to take place, and these end up working quite well. The result is always surprising. Even those groups that at first seemed more at a loss with such a challenge, are the very ones that finally produce the most interesting and intriguing songs. This is the case with a group of older children that choose Japanese, maybe the most difficult of the proposed languages, which is accompanied by flute twirls and triangle sounds, making the final product remarkable, or another a different group of pre-teenagers that tunes a nonsense Slovakian text following a between-brother exchanges motif over a tune laid on a sustain piano chord pattern. A last group of little disorderly but thoughtful children elaborates a strange lullaby on Turkish broken-up interventions helped by an electric metronome clicking beat.

Creating a more inclusive and culturally aware curriculum.

Abstract: Music education appears curiously absent in policies and curricula that address multicultural developments in the 21st century. Teacher education programs do

not adequately prepare teachers to deal with the complexities of teaching in diverse classrooms. In response to this, it is posited that music education has a unique position in terms of providing pathways toward intercultural understanding. Music is arguably one of the most effective ways to understand a culture. Many problems in music education compromise student learning and perpetuate inequality as well as irrelevance. It is necessary to re-examine the philosophical, musicological and psychological foundations of music learning and teaching to develop the better, more inclusive and culturally aware music education essential to future generations. Music education is curiously absent in broader debates concerning the most effective ways in which to proceed. In response to this apparent neglect, some have expressed a need to affirm the role of music in strengthening cultural understanding efforts. Music education continues to be an effective and limited arsenal of approaches to promote cultural dialogue in a multiethnic context. In light of recent events, it seems timely to reiterate some of the most convincing reasons why education policy and public debate must begin to treat music education more seriously.

Digital Platforms and Virtual Learning:

One of the most urgent needs in this information age is to ensure the accessibility of digital platforms encompassing the essential resources for learning. An attempt is being undertaken to represent the true reflection of the form of musical education with accessible resources and opportunities prevalent in Bangladeshi society about the musical aesthetics fostered by the educational institution. In prior studies, successful experiences and access to necessary resources have been acknowledged to help augment the motivation of pupils. The access to resources for musical knowledge and aesthetics fluctuates among the pupils due to the variation in their economic condition and the coverage of educational institutions. However, the fostering of musical aesthetics and knowledge is being attempted in educational institutions. In access to such educational institutions, the pupils receive opportunities to listen, understand, and learn the particular music from the authorities. Additionally, the pupils also obtain the resources available from the sellers of musical instruments (Dalia, 2018).

During the A and B side-by-side classes in secondary and higher secondary educational institutions, teachers of education within the syllabus furnish the opportunities to listen and learn different musical notations and compositions that exemplify the class. The pupils also have the opportunity to learn such notations and compositions from the teachers by practicing in class or in their leisure time. However, it is evident from pupils 1, 2, 3, and 4 that purchased instruments and coaching by a professional musician are needed to become an expert musician. Conditions and opportunities for purchasing instruments and obtaining coaching are not the same for all pupils. Moreover, roofs are also needed for conducting music classes and learning music at home. But it is difficult for most of the pupils due to the limitations of the financial condition of their families. Pupil 3 did not attend music classes in educational institutions

and could not purchase an instrument for learning music despite having the enthusiasm, zeal and concentration for music (King et al., 2019). This reveals the structural inequality embedded in music education, where talent alone cannot overcome barriers of poverty. Without financial support or institutional intervention, many musically gifted students are left behind. To address this gap, equitable access to instruments, learning spaces, and skilled instruction must become a policy priority.

Leveraging technology for music education (YouTube, apps, virtual platforms).

From YouTube tutorials as guidance or inspiration, to apps for instrument simulation or creative play (using iPads or smartphones as instruments), to new virtual means for sharing and collaborating in an expanding online musical realm, technology can potentially have a role in enhancing classroom approaches to music. The democratic availability of internet access arguably invites even obliges the entering of the world of technology into music classrooms, regardless of the background or local environment of the students (Wash, 2019). Alongside offering unique experiences, exploration of such opportunities would be part of the goal of a more inclusive discourse on learning practices. This set of articles reviews examples and possibilities, exploring some of the issues concerning their use in a different educational or cultural context (Hart, 2018). On a general level, the diverse ways in which technologies can work in connection to music will be outlined briefly. Various levels of engagement with them could have significant implications for the music project component of a broader research agenda. Systems, media, and strategies for self- or peer-directed learning are watched, in which technology might offer some potential support. Of course, a locative context must determine specific parameters, and so it will be elaborated on how the recent history and current status of technology in Bangladeshi schools should shape the concerns, expectations, and focus of such an exploration. It is a reconceptualization and reinvestigation of the ways that technology might, should, can play a role in the understanding, making, and transmission of music learning, with the context of a music educational initiative in Bangladesh.

Addressing digital literacy and accessibility.

Music can be a learning apprehension. The major goal of music and education is to ameliorate the listening, reading, writing, and entering capabilities of the students. Nevertheless, music can also succeed in apprehension digital literacy and attaining knowledge in an indigenous, wholesome, and convivial way. This qualitative exploration inked with folk music and education is a Bangladesh condition, focusing on the consequence of dining music to adults with transgressional tension, on the one hand, and the digital access of the Indigenous, rejected Khasia people to their ancestral music and culture, on the other. Keeping the semi-structured interviews, mentioned by the autoethnographic and phenomenologically captured documentation observations, elucidated that the improved listening capability can ameliorate the digital literacy

portion and expedite the digital access needed so intensely to the fanatic interest of the most oppressed communities (Tharani, 2015). This finding emphasizes the transformative potential of culturally embedded music practices in bridging the digital divide. It also suggests that music-based education can become a strategic pathway toward inclusion, empowerment, and technological engagement for Indigenous communities.

The pros and cons of digital learning.

The harmonious legal relationship of learning through music in the Bangladeshi education system naturally fused minds to generate ideas and concepts aimed at furthering future education and improving the existing. Bangladesh, a country blessed with a rich culture, where music tradition from the ancient age to the present affects the people emotionally and mentally, has many deep relationships with music. Music was part and parcel of education in the traditional period of Bangladesh. Music has been made compulsory up to the 6th class in the present education system of Bangladesh. The government of Bangladesh has planned for Music to be made higher education level. Through analyzing the pros and cons of fusing music within the learning for Bangladeshi students, it is expected to elaborate a music model for future situations in the Bangladeshi education system.

In the present era, Bangladesh has transformed into a digital Bangladesh and a globalized world where there are digital classrooms, multimedia projectors, and music players in every class of every school, college, and university. The absorption of music for learning in education is realistically conceivable due to the change of surroundings and behavior of the present young generation. Besides, melodies, rhythms, school songs or even the buzzing sound of the modern classroom can also be a fueling agent to try to fuse these cornerstones under the same banner of learning (Dalia, 2018). Moreover, from one effort or analysis, it is possible to foresee bigger ramifications.

Global Best Practices in Community Music

In a village community in Bangladesh, which is very popular for cooperative management, a social custom is that their family members and youths have the opportunity to arrange a community-based entertainment event through various types of singing and playing musical instruments. This chapter discusses and focuses on the longstanding tradition of the village community of Bangladesh in terms of music and entertainment, which will help young or next generations to learn about their native culture and tradition through playing musical instruments. Indirectly, this is also an opportunity for students of music to initiate their playing of musical instruments.

A music teacher in this village community context may encourage any local youth person to form a musical band, and they can build a good relationship and spirit. Through heterogeneous learning, students have the scope to learn in depth in a fruitful way as he or she is teaching as well as practicing those kinds of music or playing instruments. In this way, they may reach a desired standard on music by teaching one instrument or

playing various kinds of music, particularly self-taught other instruments. The writer draws on her own lived experiences as a member of a music theatre group, folk singer and playing traditional musical instruments in a village community. All her life she has been occupied with community music theatre groups in Bangladesh and that experience has encouraged her to write extended narratives. Through within subjects' methodology, her own stories have emerged in several primary forms. These are narratives of accomplishment that simply recount important achievements. Reflective narratives examining the reasons that particular decisions and performances were made comprise a second grouping. Finally, there are those narratives that describe behaviors and patterns of thoughts that have persisted from the early days of her training up through the present. In these final narratives, common themes emerge that are repeated, elaborated upon from younger experiences, and have a decided impact on her choices today.

Case studies of successful community-based music programs.

This section contains three unusual case studies of successful community-based music programs. The first study centers around the Vice-President of the Roma Support Group. In this case, he was an advisor in producing a unique book to support professionals working in schools supporting "more mobile" people. The second study is a work in progress in Adelaide, South Australia - the foundation of choir(s) in schools and rehabilitation centers as part of Music Beyond Borders. The third cut paper is of Harmony in Strings, a three-year project currently being prepared in Melbourne. Each will be discussed in more detail in a later article. Feasibly, the writer would be able to collaborate with current work in the Latino-American Music Support Project (Skewes McFerran & Hew Dale Crooke, 2014).

Lessons for adapting these models to the Bangladeshi context.

In redefining educational frameworks, particularly in the context of music education, we uncover essential lessons that can be instrumental for Bangladeshi educators and policymakers aiming to enhance the learning landscape within their unique cultural milieu. Music serves not merely as an art form but as a significant catalyst for understanding broader educational theories and practices. This is particularly salient when we consider how music functions within various social contexts, revealing the interplay between human experiences, culture, and learning processes. The nineteenth-century German romantics perceived music as a profound metaphor for the universe, encapsulating the complexity and diversity of existence within a singular medium. This notion of universalism not only influenced their artistic expressions but also provided a philosophical underpinning for aesthetic theories that guided the early evolution of modern universities. This high regard for music has persisted into contemporary academia, where it remains fundamental to curricula in the humanities and social sciences. The overarching aim of this examination is to offer a thorough consideration of

diverse social practices related to music and the implications these have for educational models in Bangladesh. Focusing on the mechanisms of music learning unfolds various dimensions of how individuals engage with oratory traditions, embodied expressions, and performative acts within the diaspora of social interactions. The varied contexts in which music is learned and experienced offer a rich dataset for educators seeking to design curricula that resonate with the lived realities of their students. Whether through formal instruction or informal community engagements, the pathways through which individuals acquire musical knowledge are diverse yet significantly interconnected to cultural identity and social structure. In the realm of cultural anthropology, scholars have systematically observed and analyzed how individuals and groups engage in the learning of music. This includes examining the roles of band managers, professional musicians, and amateur performers as they navigate their respective musical landscapes. Each group presents distinctive learning needs tailored to their specific contexts, and it is through this lens that we can appreciate the richness of musical pedagogy. Educators must recognize the multiplicity of learning styles and environments, from structured band practices to informal gatherings where individuals share knowledge through singing, dancing, and communal music-making. Moreover, the act of listening to music whether through radio broadcasts, concert attendance, or informal gatherings plays a pivotal role in the learning process, offering insights into cultural values, social norms, and personal identity. This participatory culture surrounding music invites examination of how passive consumption transitions into active engagement. Anthropologists and educators alike should delve deeper into these interactions, understanding that the act of listening in itself is a form of learning that promotes cultural continuity and fosters community bonds. Incorporating these observations into educational frameworks in Bangladesh involves more than mere adaptation; it necessitates a fundamental shift in recognizing the value of diverse musical experiences as pivotal in shaping educational practices. By grounding music education within the context of students' lived experiences, educators can cultivate environments that are conducive to holistic learning. This involves acknowledging the cultural and social dimensions of music and its capacity to act as a toolkit for personal and communal expression. One significant lesson that emerges from examining the interconnectivity of music and learning is the importance of creating spaces that legitimize informal learning alongside traditional educational pathways. Recognizing the significance of mentorship, peer-to-peer learning, and community engagement can enhance the learning process, leading to more dynamic educational experiences. This perspective encourages educators to look beyond standardized curricula, fostering innovative pedagogies that reflect the cultural significance of music within Bangladeshi communities. By considering the multifaceted dimensions of how music exists as both a personal and collective endeavor, educators can foster greater engagement, motivation, and relevance in their teaching practices. Further, it is vital to consider technological advancements and their transformative potential in shaping music education in Bangladesh. The advent of digital

platforms for learning and collaboration opens up avenues for students to connect with a global musical community while simultaneously preserving and championing their local traditions. This intersection of technology and music offers new opportunities for learning and expression, effectively bridging the gap between traditional practices and contemporary realities. Equally important is the role of cultural policy in shaping educational narratives surrounding music. Policymakers must ensure that music education is appropriately funded, supported, and integrated into the national curriculum. This includes providing training for educators, promoting community music initiatives, and ensuring access to resources for all students, regardless of socioeconomic background. Collaborative efforts between educators, musicians, and cultural organizations can cultivate a rich ecosystem that nurtures creativity and fosters musical literacy across diverse populations in Bangladesh. In synthesizing these elements, it becomes evident that the relationship between music and learning is profound and multifaceted. By prioritizing music education within Bangladeshi pedagogical approaches, a more harmonious learning environment can emerge one that brings forth individual creativity while simultaneously fostering communal ties and cultural identity. This vision of education transcends traditional boundaries, illustrating how cultural practices, engaging pedagogies, and technological innovations can harmonize to shape the future of learning in Bangladesh. Overall, the journey towards integrating harmonious learning through music education involves reassessing existing educational paradigms, respecting local contexts, and embracing the diverse ways in which music shapes the human experience. Through careful reflection, deliberate action, and sustained commitment to fostering supportive learning environments, educators and policymakers can harness the transformative power of music as a vital component of educational reform in Bangladesh. In conclusion, the insights and practices derived from observing music education in various cultural settings, especially within the framework established by anthropologists, offer invaluable guidance as educators and policymakers seek to promote meaningful and relevant learning experiences in Bangladesh. Embracing the rich tapestry of musical traditions and innovative approaches to learning can lead to profound educational changes that resonate deeply with students, communities, and the broader cultural landscape. By championing music education as a cornerstone of holistic learning, we pave the way for future generations to grow, connect, and thrive within their social and cultural contexts. (Rachel McCall, 2010) The variety of ways in which music can be learned points to the inadequacy of one single model. Rather, a model is needed that can account for very diverse, but interrelated, social practices of musical learning. In his monograph, ethnomusicologist Terry E. Miller sets out a 'continuum transmission framework' identifying twelve main continua of music learning and transmission in any given society. These continua encompass, inter alia, how musical creativity is understood and passed on; how music education is structured, and how creativity and technological innovation inform complex intersections of music, technology, and education.

Learning from successful global programs.

In recent years, the concepts of tradition and validation have inspired scholarly inquiry into the social contexts within which musical acts occur. However, how music educators might construct a comprehensive music education curriculum that respects these contexts has not yet been addressed. To make inroads into this missing discourse, a comparative study of broad sacred music education models existing in both the Bangladeshi and North American contexts is proposed. Despite evident differences between these models, each can offer a rich body of methods and approaches for an inclusive and integrated program that fosters social harmony in and beyond the schoolhouse.

Music, here primarily religious music, plays a seminal role in Bangladesh in creating peaceful coexistence between the various religious and ethnic communities through its rituals and observances. This has a profound impact on the tolerance and respect of the people of Bangladesh. The keynote speaker elaborated through a successful and effective presentation how the music rituals and observances pertaining to the religious communities of Bangladesh create the harmony social peace and coexistence they experienced.

Collaborative Partnerships

The report submitted can hardly be considered a report on the conference on music education as it does not provide any information of significant substance in this sphere. There are only generalities in the section entitled. New pathways to change: musicians learning about music, and no details of the conference which was supposed to be reported. The inclusion at the end of the paper of full contact details of various record and production companies is difficult to understand in the context of a conference on music education and suggests that the prime purpose of the paper is to publicize sound recording equipment. Likewise, the subjective judgment concerning the classical oral tradition in contrast to the popular written tradition in the music of West Africa and the Caribbean that is prominent in the approach is not supported by adequate evidence or argument.

The role of NGOs, private institutions, and government bodies

The Role of Music in Sustainable Development: An In-depth Examination International development organizations have increasingly begun to recognize the significant potential that music has as a transformative tool within the broader framework of sustainable development goals. Despite this recognition, it appears that national development and cultural organizations often regard music merely as a cultural artifact something relegated to the realm of tradition, requiring safeguarding to avoid the corrosive effects of globalization. This perception fails to fully embrace the multifaceted role that music can play in driving societal advancement and fostering community resilience. The disconnect between the understanding of music's potential by international

bodies and its perceived limitations by national stakeholders highlights a critical challenge in integrating music into development strategies. The National Curriculum and Textbook Board (NCTB), through its National Curriculum Framework (NCF), has made strides to broaden the comprehension of music's role in education and development. This initiative aims not only to preserve traditional and classical music but also to incorporate these genres into the national education system, effectively promoting cultural heritage alongside academic skills and social cohesion. The ambitious goal of integrating traditional and classical music into the national school curriculum by 2018 reflects a progressive outlook, yet the realization of this vision remains fraught with challenges. While progress is being made in urban centers such as Dhaka, where museums and cultural programs are flourishing, rural areas home to the majority of the population continue to face significant hurdles in terms of music education and cultural preservation. Cultural aspirations must confront practical realities, particularly as they pertain to the maintenance and enhancement of traditional music. The absence of robust infrastructure and educational systems undermines the sustainability of cultural practices in rural communities. Music education is often overlooked, particularly in less urbanized areas where access to resources, teachers, and learning materials can be severely restricted. Consequently, traditional folk and classical music face the risk of extinction if not integrated into a comprehensive educational framework that prioritizes cultural education alongside general academics. The NCM (National Council of Music) has attempted to address this gap through various proposed models aimed at improving the standards of music education. These models emphasize the necessity of ensuring educational access for everyone while simultaneously promoting music as a viable element of community engagement. Such initiatives are integral for fostering an environment where music and education are not seen as separate entities, but rather as interconnected avenues for student enrichment. The goal of elevating music education complements the aspirations set forth by the Sustainable Development Goals (SDGs), specifically SDG 4, which seeks to ensure inclusive and equitable quality education for all and promote lifelong learning opportunities. Embedding music into the educational fabric from an early age ideally beginning in kindergarten, as successful models in other countries, like India, suggests there exists an opportunity for profound social change. One must recognize that integrating music into the school curriculum is not merely about teaching songs or instruments; it is about employing music as a vehicle to impart essential literacy skills, foster emotional expression, and enhance cognitive development. Research indicates that the acquisition of skills through music can improve reading abilities, increase attentional skills, and foster social interaction. A well-designed music education program can address the multifarious goals of education and development, creating cross-cutting impacts that extend beyond academic achievement. The incorporation of singing, rhythm exercises, and music appreciation can help format a holistic educational experience that resonates culturally and socially with children, ultimately leading to a more informed and

educated populace. Furthermore, from a developmental perspective, music functions as an essential medium for cultural expression, dialogue, and memory. It possesses the capacity to bring communities together, fostering a sense of identity and belonging that is crucial for social cohesion. In a world grappling with globalization, where cultural heritages are often overshadowed, music serves as a powerful reminder of local identities and narratives. This connection between music and identity underscores the importance of safeguarding traditional music practices while also adapting them to contemporary contexts. It is important to understand that educating children about music also involves educating them to become critical listeners and participants in their cultural landscape. This deep engagement with music can empower students not only to appreciate their heritage but also to challenge and innovate within their musical traditions. By instilling the values of creativity and cultural pride, music education can cultivate a generation that not only cherishes its heritage but also actively contributes to its evolution in a globalized world. This integrated approach should also extend to community engagement. Notably, grassroots initiatives can play a crucial role in promoting music as a tool for societal development. Local communities can collaborate to create music-based programs that leverage indigenous musical forms to address pressing social issues such as gender equality, poverty alleviation, and social justice. Music's inherent ability to address complex emotions and foster connections uniquely positions it as a tool for addressing sensitive topics within communities, ultimately contributing to the holistic goals of sustainable development. The Ministry of Education's proposal to embed writing and reading skills within music education heralds a significant shift towards recognizing the potential of music as a pedagogical tool. By transforming music education into a multifaceted approach that intertwines cultural literacy with essential academic skills, a path can be carved toward improved education outcomes, particularly for marginalized communities. Such a strategy aligns with the principles set forth by SDG 4 and offers a model for other nations seeking to enhance their educational frameworks through the arts. Ultimately, the challenge lies in implementing these proposed models effectively. The journey toward the realization of these goals requires collaboration among various stakeholders, including educators, musicians, local government officials, and community members. Efforts must be invested into training teachers in music pedagogy, developing comprehensive curricula that include both practical and theoretical components, and establishing spaces where music can thrive be it within schools, community centers, or cultural hubs. As we work to harmonize music with education and development, it is vital to maintain a critical outlook on the potential obstacles that may arise in the integration process. The tension between tradition and modernity, local practices and global influences, must be navigated with sensitivity and awareness, ensuring that the richness of cultural heritage is preserved while also adapting to contemporary realities. In light of these observations, it becomes evident that music not only enriches lives on an individual and community level but also serves as a potent catalyst for sustainable development. By

embracing a broader understanding of music's role and integrating it into educational frameworks, significant strides can be made toward achieving greater educational equity and quality, preserving cultural identities, and fostering social inclusion. The recognition of music as a critical component of the educational experience underscores the intricate link between culture and development, emphasizing that robust support for music education can indeed lead to transformative outcomes that resonate far beyond the classroom.

Building sustainable partnerships for music education reform.

Based on the premise that Bangladeshi communities can bring about positive change in their learning by engaging with the rich harmonies of their music in a systematic and combined manner, this paper sets out to review both the background to the current context and the intentions for building a partnership approach to effecting long-term sustainable change. The majority of the paper therefore discusses the partnership project, undertaken during 2011-2013, Music4Learning: Cultural Harmony in the Classroom, before making a call for further international action.

To present some of the background to the bias demanding an order and method for musical education in Bangladesh, it is necessary to start with some observations that may suggest the reasons for regarding such expectations as too high. There appear to be three main areas of divergence between the conditions of Western and Bangladeshi schooling. First, there is a fundamental difference in tradition in conceptions of education and its desired outcomes. Secondly, the relatively bad material conditions of Bangladeshi schooling, are a result of widespread poverty, extreme overcrowding, severe lack of resources, disruptive violence, and environmental pollution. Thirdly, there is an appreciation of the characteristics of teaching and learning in music. Much has been made in the West of the value of integrating music in mainstream learning to facilitate, extend and enrich it; but almost always the potential contributions of hand-carved and hands-on music from families, neighborhood community, and local media--important consociates of informal education have been overlooked, and this despite its teeming richness and influence in South Asian culture (Cleaver & Riddle, 2014). By ignoring these informal and community-based traditions, formal education risks severing learners from their cultural roots. Recognizing and integrating these practices could create a more meaningful and inclusive music education system that reflects the lived realities of Bangladeshi students.

The importance of collaboration in musical education

The topic deals with the problem of how some aspects of teaching practice in music are associated with the construction of musical tastes and attachments, as they are experienced by pupils. In this light, the teaching practices and the effects of the music curriculum of one elementary comprehensive school are observed. A consistent indicator of the class character of music taste and practice shows that pupils' stronger or weaker

attachments to art music depend on the definition. Since the introduction of the National Curriculum in England and Wales, music teaching has developed its profile in pedagogical, academic, and popular media. The reduced status of music in many local schools is most often subject to criticism in these discussions. Reasons for studying music in education and society provide a sense of this discussion. In a broader research project investigating teachers' music taste and practice, fieldwork was done in seven elementary schools in diverse locality types in Southern England. The project illustrates those pupils mostly like and dislike pop music in different classrooms, and they explore how art music is implicated in these processes of musical segregation. In this research, the focus is placed primarily on the relationships between musical taste and practice and the classical/popular music distinction, though as will be seen, the promotion of this categorical division is subject to variation among school music teachers, and interacts in different ways with the variable class positions. A striking feature of much of the research about music education is the near invisibility of the National Curriculum. Some significant exceptions are the contributions of other scholars who point out that there has never been a golden age of music education. Music education policy was always deeply conservative, and popular music was always largely invisible within its terms. Another reason for the overlooking of the National Curriculum in social research about music education, however, is because of the failure of education studies to connect with political economy research.

Strategic Policy Recommendations: Adopt a policy of music and learning in the Bangladeshi context

Education begins at kindergarten and is a long process. It includes personal and academic development to ensure successful learning and a valuable life. School is a compulsory and formal institution for the nurturing of human beings by way of knowledge and skills, moral values, discipline and good behavior, and biological or physical training towards developing and improving the quality of life and interrelationships within society. Music is a unique art; everyone has an immense passion for music. In every society, music plays an integral part in an individual's personal and socio-economic level. Music education aims to allow learners to understand the different views about music and become acquainted with themselves (Charanyananda, 2012).

Responding to Bangladesh and its cities, it is known as the linguistic environment. People think and live with emotional expressions. So, they prefer music to keep their feelings sound. In terms of human psychological understanding, living in a musical environment leads to creating spiritual satisfaction in life. Bangladesh is situated in South Asia and has a population of about 160.9 million people. Almost 9 to 10 million people live in Bangladesh's capital, Dhaka, and the population lives in different towns and cities across the country. Bangladesh's economy largely depends on income generated by industry. A great number of people live in Dhaka; they are largely interested in enriching their children's personal and academic levels. So, it is obvious, in the modern era mother

language speaking and socio-economic cultural background people tend to send their child to a European/American Curriculum kindergarten or school where they practice at the advanced levels in music, dance singing, painting, skating, rhymes/chant and other art materials (Skewes McFerran & Hew Dale Crooke, 2014). This exposure not only nurtures creativity but also fosters emotional resilience and cultural sensitivity from a young age. In doing so, music becomes a bridge between local identity and global educational aspirations.

Comprehensive policy recommendations for sustainable reform.

Comprehensive Policy Recommendations for Sustainable Reform in Music Education in Bangladesh. The need for comprehensive reform in music education, particularly in the context of a developing nation like Bangladesh, is increasingly perceived as essential for fostering sustainable development. A tripartite framework of policy recommendations can be delineated: investing in teacher training and resources, alleviating constraints on children's lives, and implementing a locally rooted educational policy that harmoniously merges music with other academic disciplines. These recommendations are aimed not merely at enhancing children's musical skills but also at providing them with a holistic educational experience that can impact their cognitive, social, and emotional development. Investing in Teacher Training and Resources The cornerstone of any effective educational reform is the quality of teachers and the resources available to them. This is especially pertinent in the field of music education where the pedagogical strategies employed have a profound impact on student engagement and learning outcomes. Investing in comprehensive teacher training programs that focus on both musical pedagogy and culturally relevant teaching methods can significantly improve teachers' abilities to impart music knowledge and appreciation. Quality music education requires not only proficient instructors but also access to the necessary resources. Teachers need appropriate materials ranging from musical instruments to educational literature that respects and encultures indigenous musical traditions. As highlighted by Catterall (2012), music engagement is not merely about technical skills but also about the emotional and cultural connections that students form with the music they learn. Therefore, resource allocation must prioritize tools that nurture these connections, enabling teachers to create more meaningful educational experiences. Additionally, professional development opportunities should be made accessible to all music educators. This can range from workshops that introduce innovative pedagogical techniques to ongoing education in music theory and history. Providing opportunities for teachers to collaborate and share best practices can further enhance the quality of music education. The investment here has a multiplier effect; as teachers become more adept at imparting musical knowledge, students are more likely to engage deeply with music, consequently developing a richer understanding of both their indigenous musical traditions and global music practices. Alleviating Constraints on Children's Lives In many developing countries, including Bangladesh, children often face significant life

constraints that limit their ability to engage in musical education. Economic hardships, social expectations, and a lack of infrastructure all contribute to this limitation. Addressing these constraints is imperative for ensuring equitable access to music education. As outlined by Hallam (2010), children's exposure to music during formative years is vital for their overall development. However, when basic needs are unmet, music education often becomes a secondary concern. Policies aimed at alleviating these constraints must consider the broader socio-economic context in which children exist. Initiatives could include after-school programs that provide a safe space for children to explore music without the pressures of economic instability. Furthermore, integrating music education into community-based programs can foster an environment that supports children's cultural development while alleviating barriers to participation in formal education systems. Moreover, partnerships between schools and local communities can play a crucial role in enhancing the educational landscape. Enabling community members to act as mentors or facilitators can promote indigenous musical practices and traditions, fostering an environment where children feel empowered and motivated to learn. Engaging families in the musical education process can further bridge the gap between formal and informal music learning, allowing children to draw from their lived experiences while learning in school. Implementing a Locally Rooted Education Policy A universally applicable primary school music curriculum may face challenges in contextually diverse environments like Bangladesh. Music education policies must be adapted to resonate with local cultures and communities, reflecting the unique musical heritage that defines each geographic region, Armitage (2013) notes that music serves as a vessel for cultural expression, inherently linking the educational experience with students' identities. Hence, any curricular reform must take into consideration the indigenous musical traditions that children bring with them into the classroom. Schools can implement a music curriculum that draws on children's song traditions and games, integrating these elements into their daily learning experiences. This approach fosters a sense of ownership and pride among students as they see their cultural heritage represented and valued within the educational system. When children learn songs and rhythms from their communities, they not only strengthen their musical skills but also enhance their understanding of cultural contexts and social narratives inherent in the music itself. In Bangladeshi rural contexts, where children often learn to sing traditional songs before they acquire proficiency in other languages, it is essential to create curriculum frameworks that embrace these organic learning pathways. Incorporating indigenous song traditions into the curriculum can yield significant benefits, including increased student engagement, higher retention rates, and a greater appreciation for the richness of their cultural heritage (Hargreaves, 2015). Example of Curriculum Development Based on Indigenous Traditions The development of a primary school music curriculum based on the indigenous song traditions of Bangladeshi rural children serves as an exemplary model of how to implement culturally relevant and robust music

education policies. Such a curriculum should emphasize a diverse body of musical activities that include singing, dancing, rhythmic play, and instrumental performance grounded in local traditions. To effectively implement this curriculum, educational stakeholders must carefully consider curriculum objectives, assessment strategies, and instructional methods. The curriculum could include units that focus on specific local musical genres, traditional instruments, and techniques for fostering creativity and self-expression. Lessons could intersperse theoretical knowledge with hands-on practical experiences, ensuring that music education becomes a dynamic and interactive process. Moreover, teacher preparation programs must equip educators not only with the knowledge of local song traditions but also with strategies for teaching these traditions in a way that is engaging and pedagogically sound. Training should involve field experiences where teachers learn directly from community musicians, allowing them to integrate real-world experiences into their teaching practice effectively. Scaling the Model to Similar Developing Countries The core principles and strategies identified in developing a music curriculum based on indigenous traditions may not only serve Bangladeshi contexts but can also be adapted and implemented in similar developing countries. Each region possesses its own rich musical heritage which can serve as the foundation for an equally robust music education system. Thus, the proposed model has the potential to be a blueprint for other nations seeking to revitalize their music education frameworks through local song traditions and culturally relevant pedagogies. By researching and documenting various song traditions across different socio-cultural contexts, educators and policymakers can create inclusive and adaptable frameworks for music education. This approach empowers communities by validating their heritage while fostering pride in their cultural contributions. Moreover, sharing practices between nations can enhance global understanding and appreciation of diverse musical forms, creating a more interconnected and culturally aware world.

In summary, the recommendations for sustainable reform in music education in Bangladesh hinge on investments in teacher training, alleviating socio-economic constraints on children, and implementing a policy framework that respects and incorporates local musical traditions. Each of these components is interdependent; without well-trained teachers, children cannot engage effectively in music education, and without addressing their broader life challenges, many will remain excluded from these learning opportunities. The proposed school-based music curriculum, which grounds itself in indigenous song traditions, holds promise not only for educating children about music but also for connecting them to their cultural heritage in a meaningful way. By valuing local musical traditions, we foster a sense of identity and community among students, which is essential for the holistic development of the child. The potential for scaling and applying these suggestions across similar developing contexts provides a compelling direction for future work in global music education.

Implementation strategies and evaluation frameworks

A post-colonial Bangladeshi perspective is drawn to investigate the dynamics between this dynamic practice and education in the Bangladeshi context. Harmony is an essential pedagogical and socio-musical principle and offers a unique perspective to discuss the social, creative, and spiritual dimensions of music.

A postcolonial perspective problematizes some of the customary or established practices in education and the arts, including, therefore, music education. As a practice, this is positioned both within the educational and the musical remits. Several international contexts and examples are made use of to both critique and probe a vision for future better practices. The specific example of Bangladeshi creativity in music is used to reflect on some of these issues (Mochere, 2017). It may be that the discussion is valid for other music and education beyond Bangladeshi knowledge, but it offers a unique example. After an initial discussion of the use of the term ‘harmony’ and the development of the paper’s argument, the general situation of music education in Bangladesh is outlined. Musical education is initially thought about in terms of subjects within the school curriculum. However, it becomes clear that there is a range of other educational practices surrounding music, and the literature reveals problems in these practices that are rather more challenging than the obvious difficulties in Miami music or similar courses. Wider pedagogical and educational practices are examined as they relate to music learning.

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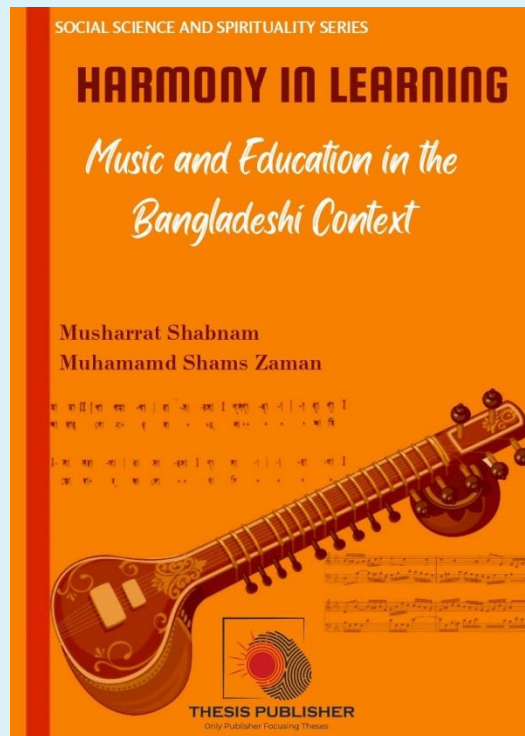
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