

Tribhuvan University
Faculty of Humanities and Social Sciences

Modernity in Nepali Music: Retracing Evolution of Pop/Rock Music

**A Thesis Submitted to the Faculty of Humanities and Social Sciences, TU. In Partial
Fulfillment of the Requirements for the Degree of Master of Philosophy in English**

By

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Letter of Recommendation

Ram Bahadur Chhetri has completed his M. Phil. thesis entitled, “Modernity in Nepali Music: Retracing Evolution of Pop/Rock Music” under my supervision. He carried out his research work from May, 2018 to the date. I hereby recommend his thesis be submitted for viva.

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Approval Letter

This is to certify that the thesis entitled, “Modernity in Nepali Music: Retracing Evolution of Pop/Rock Music” by Ram Bahadur Chhetri, is submitted to the M. Phil. Program in English, Tribhuvan University, has been approved by the undersigned members of the Research Committee.

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Declaration

I hereby declare that this thesis entitled “Modernity in Nepali Music: Retracing Evolution of Pop/Rock Music” submitted to the Faculty of Humanities and Social Sciences, Tribhuvan University, Kathmandu, is an original work written under the supervision of Prof. Dr. Dhurba Bahadur Karki, Central Department of English, Kirtipur. It is submitted in partial fulfillment of requirements for the degree of Master of Philosophy in English. No part of the study has ever been published in any form of this topic before, and has not been presented anywhere else for the award of any degree or for any other reasons. I shall be solely responsible if any evidence is found against my declaration.

Ram Bahadur Chhetri

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Abstract

The dissertation studies the rhetoric of Nepali music during the 1960s to 1990s with an aim of exploring the traces of western musical culture on Nepali pop-music culture of the time. The paper sheds light on how the pop/rock culture in 1990s boomed with the western sound and technology and how the end of Panchayat political system and the beginning of the new political system in Nepal contributed in it. The end of the Panchayat system marks a key point of departure in the history of pop and rock music in Nepal. This political change opened the flood gates of western music (which was previously considered to have an adverse influence in the society and culture because of the pitfall of hippie era) into Nepali music scene. That point onwards, many youngsters formed pop/rock bands appeared in the mainstream music scene, especially performing at concerts at different places in the Kathmandu valley, displaying western instruments and unusual forms of clothing in line with global fashion. With the nation's exposure to the outer world and the growth of media and technology, the youth started getting better opportunity to compose and release their songs of western genres. This research paper shows a range of possible themes and styles that manifest modernity in Nepali popular (pop/rock) music. In the process, the study has gone through a brief discussion of the development of modern music before the 1990s followed by the interpretation of 5 selected songs by closely examining them in the theoretical frame of modernity and globalization. It has presented that manifestation of the influence of the Western music culture was boomed in Nepali popular music of 1990s. Thus, this research excavates the role of the modern musicians' and singers' contribution to promote the modern music and provide a ground to develop the practice of the music of western trend which was a global trend of the time.

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Modernity in Nepali Music: Retracing Evolution of Pop/Rock Music

This dissertation explores how the Nepali pop and rock music evolved from classical modern and popular folk songs in 1990s. The research further discusses how the popular music displayed cultural modernity through associated musical, textual and visual tropes. During the time, the exchange of cultural artifacts, ideas and material or non-material cultural practices with the western part of the world took place. The growing influence of foreign songs, especially Hindi and English, gradually started to cover the large portion of music scene in Nepal as the country started getting global access and exposures. During 1960s to 1980s, the Nepali pop and rock songs faced the harsh time to keep themselves alive in Nepali music market. The traditional form of composing and performing of traditional or modern songs could not satisfy the thirst of listeners in Nepal. And at the same time, the changing political environment of Nepal fostered the new possibility of presenting the pop and rock songs to Nepali audience. As a result, the artists started to encompass the changing trend of both music and politics in their songs.

The demand of the time and the need to address the interest of Nepali music lovers compelled the musicians and singers to incorporate changes in their music styles. The insertion of the new forms of music and lyrics, performance, fashion and attitude in songs in the last decade of the twentieth century stands as the best example of introduction of modernity in Nepali rock and pop music. In the meantime, the love of Nepali artists towards their traditional form of song presentation did not allow them to have a total disconnection from their past practices. So, to keep the taste of Nepali pop and rock music among Nepalese people alive, the Nepali music had to be incorporated with the taste of foreign songs giving the new taste to Nepaliness in Nepali pop and rock music. The hard work of Nepali pop and rock singers to stop Nepali music from being replaced by outsiders and to make the Nepali

music compatible with the foreign music and culture manifested the traces of modernity in pop and rock songs without letting the Nepaliess die.

Many of the structural regularities underneath musical discourse have been practiced, that are not consciously grasped but enjoyed and are yet to be explored. Explicably music is an organized pattern of different sounds together. However, it has to have certain features in it. One is an appeal to 'tonality' or essentially musical features such as pitch and rhythm. Because of different reasons music of one locality is influenced by others as it is the matter of aesthetics. In the 20th century most especially mid and late 20th century, we can analyze western modern (pop and rock) music has huge impact globally. British colonization, Nepalese soldiers' participation in World War II, the Nepalese Migration for work and study, Nepal being a popular destination for tourists (after the socio-political change) are some of the major causes of the influenced of the Western culture and music. Yet, if we deeply analyze we find the mass culture, popular culture, media, movies and fashion are the other major aspects that have been influencing its music. Meanwhile we can't ignore the fact that how our root culture is connected with the Indian culture, language and way of life that have been influencing the life of people since the very early days of our civilization.

With the evolution of Modern Nepali Song (Aadhunik Geet) traces of western modernity appeared in Nepalese Music. The music composed and sung by artists like Narayan Gopal, Nati Kaji, Tara Devi, Gopal Younjan, Kumar Basnet, Arun Thapa, Om Bikram Bista, Sukmit Gurung and so many other musicians and local musical groups featured modern musical equipment, vocal, fragmented lyrics in their songs. Along with these musicians in late 20th century there appeared a great many number of musicians and bands who took this trans cultural adoption to a new level not only in terms of music and lyrics but also in performance, fashion and attitude. These works, some solo and group composers and performers of 1990s are the major fields of the exploration of my dissertation to find how

modernity and cultural hybridity evolve in of popular culture in Nepali Music in the turn of the century. But meanwhile it's important to acknowledge the evolution of music and its cultural practice in Nepal in different era in the history.

Popular music in Nepal is the production of a multi-faceted dynamic of international and local factors. Although there has been much attention to its growth from different perspectives, there has been no single study that systematically addresses the complicated interplay of the two interrelated processes of cultural Modernity and Hybridity that lie behind its development. The main aim of this paper is to explore how social circumstances mediate musical communication among the popular artists and audience, and contribute to its growing sense of cultural identity - how locality emerges in the context of a global culture and how global facts take local form. I attempt to propose a conceptual framework for understanding the cultural dynamics of popular music in terms of the discourse of globalisation and localisation. Secondly, I will consider local practices of musical consumption and production. Thirdly, this paper will discuss the impact of the global entertainment business on local music. Ifinally will conclude it with a summary how democracy provided a platform to carry out new Experimentations to bring sifts in music culture.

Culture is something that gradually keeps changing with the time and since music is also a cultural practice, it too gets modified and changed with the advancement of generations. Music in Nepali culture has a long historical root and it has its own peculiarity. The main purpose of this chapter is to illustrate how at the turn of the century the music and musicians were constantly influenced by the global trend and cross-border culture, and manifest them through their music, lyrics, fashion, performance and attitude. Considering the overall ideas this chapter presents the liner development of music in Nepal from ancient time to therecent time.

Though Nepali Popular music is linked with the root of the Nepali classical cultural music, time to time countless influences can be figured out in its evolution to the present form. In this course some are still trying to hold the cultural essence in them where as some of them are totally mixed with Western, modern Indian and so many other melodies and instruments. The ancient Nepali Music was formed being based on three primary religious ideologies – Hinduism, Buddhism and Animism. Hinduism interprets music as the combination of vocal, instrumental music and dance. Anuradha Sharma, one of the leading researcher of classical eastern music, in *Hinduism and the Art* describes “Natya Sahastra classified various element of music ... providing a definition of music as ‘Art of expression in sound, in melody and harmony’” (40). According to him the sound that the universe produce is Raga and the same Ragas, people used to express their aesthetic feelings of love anger and mental attitudes.

It is rather interesting that the gods and goddess in Hinduism are always identified with certain musical instrument. Kishor Gurung also has mentioned this thing in his article "What is Nepali Music?":

Iconography and illustrations associate certain religious figures with specific musical instruments: the sitar (plucked lute), for example, is associated with Saraswati, the *bansuri* (transverse flute) with *Krishna* and the *ektara* (one-string plucked lute) with Naradmuni. Furthermore, the classification of musical instruments into *tata* (literally "stretched" or chordophones), *susira* ("tubular" or idiophones), *Avanaddha* ("covered" or membranophones) and *Ghana* ("solid" or idiophones) is based on principles found in Vedic literature.

(8)

Hinduism is culturally rich civilization. The cultural root of music can be found in Hindu's religious books, most especially Vedas, which are full of mantras, which are interestingly originated from sound or music.

Kishor Gurung, son of Ambar Gurung, a musician and a music critic and a teacher, also mentions the mythological concept of music in his article "What is Nepali Music". In the regard he describes about the religious concept of the emergence of the music:

It can be found that all Hindu *shashtras* (doctrines) trace the origin of *raagas* to the chanting of the Vedic scriptures, in particular to the *Saam Veda*. The Vedic chanting is characterized by three tonal divisions called *udatta, annudatta* and *swarita*, collectively known as the *samaganas*. The genre of music that incorporates *raagas* is therefore, called *shashtriya sangeet*, a term virtually unknown in the West. (8)

Even in the current days the influence of Hindu music can be seen and felt in the popular music of the west. Eastern music culture is deep and strong as it has a solid base of *raagas*, which is more relevantly acknowledged in the Indian music. Some of the similar ideas are linked with Nepali musical classes too.

Like that of Hinduism, Buddhism also gives music a great value however unlike Hinduism, which relates music with Gods, Buddhist connects the idea of music with nature. Even they associate the concept of music with salvation. As Venerable Master Hsing Yun states in the book *Sounds of the Dharma Buddhism and Music*:

All kinds of birds produce beautiful and harmonious music throughout the day and night. Upon the blowing of a gentle breeze, the movements of jewel trees bring about a kind of wondrous music, as if thousands of gentle tunes are being played together in harmony. Upon hearing these melodious sounds,

those present naturally become mindful of the Buddha, mindful of the Dharma, and mindful of the Sangha. (2)

The Buddhist believe that the music is within us and we have to tune ourselves to grab it, which is possible in the peace of mind. They consider that music helps us to open the path of enlightenment. It softens our heart to grab the knowledge.

Further In regards of Nepali music, the idea of Buddha or Buddhism is linked with peace. Nepali musician and singers remember Buddha for establishment of peace either in individual or in Nation. Several songs are developed taking the reference of Buddha in the current days, especially in the popular music, such as “Jaha chan Buddha ka aakha” (*Where there are the eyes of Buddha*)

Slowly and gradually, Nepali music was developed in Kirat Dynasty, Lichchhivi Dynasty, and Malla Dynasty. Kirat ruled Nepal for about 1225 years, and Lichchhivi King ruled for years. After that Mall King ruled Nepal for six hundred years. Meantime several changes can be found in art and Music. In the book, *The History of Ancient and Medieval Nepal* by D.B. Shrestha and C.B. Singh states as:

Under the patronage of Jayasthiti Malla, music and literature flourished.

Beautiful books were written in Sanskrit and Newari. The Ramayana and the play of Bhairabananda were played during his reign. He made it imperative upon the people to accompany the funeral procession of kings and to cremate them in accompaniment with Deepak Raga. It shows how highly music was developed under his reign. (27)

Considering all the Mall Kings, Pratap Malla was in frontline for the development of art and music. He himself was familiar with several languages. He took art, literature, music as a Nepali identity and development. As a result other states like Bhaktpur and Lalitpur also developed. Moreover, in regards of it, D.B. Shrestha and C.B. Singh further assertsthat Pratap

Malla in Kantipur, Siddhi Nara Singh Malla in Lalitpur and Bhoopateendra Malla in Bhaktapur by renovating their respective palaces made them artistically beautiful. The temples of Swayambhu, Pashupati, Guhye Shwari, Bauddha Nath, of Nyatapola, Dattatreya, of Krishna Mandir, Maha-Bauddha even today stand as specimens of Nepalese art of exquisite beauty. Not only architecture, but sculpture, painting, dancing, music, playing on drums and other musical instruments were also highly developed.

Ranas' influence with Western things seems very important and music is one out of many. The Ranas' political strategy halted colonial aggression and formalized the recruitment of Gorkhas into the Colonial army. This, in part, led to Jang Bahadur's much publicized tour of Europe in 1850, which was the most important encounter between the cultures of Europe and Nepal until that time. In the similar sense, Kishor Gurung writes in the article "What is Nepali Music?" as:

During his stay in England and France, between 25 May to 12 October 1850, Jang Bahadur attended more than a dozen operas, ballets, plays and recitals. There is an apocryphal story about Jang Bahadur's appreciation of Western music. It is said that during an enthusiastic curtain call, Queen Victoria inquired (through an interpreter) whether the Maharajah had understood the opera, to which he replied that one need not know the language of the bird to enjoy its singing. (9)

Jang Bahadur was the initiator to bring Western music in Nepali land. On his influence other Rana prime ministers also imported musical books which can be found in Keshar Mahal library in Kathmandu in the current days too.

In the Rana resign period, a formal musical school could not establish, but the interest of music was continuously growing. For the continuous of musical development Nepal army was in frontier. Later, Nepali music becomes famous as *aadhunic sangit*. Moreover, Kishor

Gurung writes “In the absence of school that teaches Western music, the demand for musicians who can play Western instruments is partially fulfilled by army musicians. The primary demand for such musicians is in modern songs, or *aadhunik sangeet*. ”(11).

Nepal was suppressed on the Rana’s rule however, the development was continuous. Roads were opening, human consciousness was developing. Some of the parties like Nepali Congress and freedom fighters were doing revolution in Nepal. They establish Prajatantra Radio in Biratnagar in 1950 and later they transfer it in Kathmandu on April 1, 1951 and started to broadcast their program. May be the establishment of Radio Nepal is the milestone to flourish Modern songs in Nepal. The patronage of King Mahendra, who reigned from 1955 to 1972, was particularly important. The establishment of Radio Nepal in 1951 was followed by that of the Royal Nepal Academy in 1957, the Rastriya Nachghar (now called Sanskritik Sansthan, the cultural institute) in 1961, the Ratna Recording Corporation in 1962, the Royal Nepal Film Corporation in 1971, and Nepal TV in 1984. Tribhuvan University has since added a degree course in Shastriya Sangeet. In the same sense, Ingemar Grandin, in *Music under development: children’s songs, artists, and the (pancayat) states* as:

From the 1950s onwards, Nepal’s infrastructure for national integration was greatly expanded. When there were very little roads outside the Kathmandu Valley before the mid1950s, a network of roads connecting major towns inside the country and Nepal with both India and China had been completed already by 1972, and the large growth in education and the infrastructure of communication and culture followed the same pattern... As a part of its cultural infrastructure Nepal had built institutions such as Radio Nepal, the Shri Ratna Recording Corporation, the National Theater, the Royal Nepal Film Corporation, and of course the Royal Nepal Academy (with Amber Gurung in charge of music). (6)

With the establishment of Radio Nepal, the development of music also got chance to grow continuously providing artists a platform and exposure to the common audience. There was huge influence of Hindi, Urdu music in Nepal, however, there was also local cultural influence in the modern songs.

Nepal was socially and culturally very strong back in those days. In the ever winding process of change and modernity, change occurred in Nepali music was very positive. In this regard Ingemar Grandin adds:

Some of the routes that have channelled cultural goods to Kathmandu's musical scene have also made mod Kathmandu's modern economic, social and cultural machinery has helped rooting modern songs as a firmly *local* cultural product. As it provides resources and opportunities for cultural production and outcomes for some artists and musicians, the local cultural infrastructure with radio stations, disc and cassette producers, and so on, is part of this machinery. As a social correlate of this infrastructure, a network or maybe community of artists and connoisseurs create, take part of, and discuss modern songs. Here, modern songs are part of a local musical scene that includes also a number of other, but related, genres (see further Grandin 1994). A wider local audience takes part of modern songs from concert venues, from the radio, and from discs and cassettes. (7)

Interdicting sound media was countries huge stride towards modernity. Radio was becoming more popular day by day. Especially high class people started listening to music besides some of the musician were moving in search on Nepaliness in music.

Slowly and gradually singers and music researchers were moving outside Kathmandu valley. Radio widen up the opportunity of listening, recording and promoting the local music and the artists at the same time. For the same idea Ingemar Grandinelucidates as:

Radio broadcasts with modern songs have reached far out into Nepal's many remote villages – to be listened to but also may be to be taken up in local music-making. But also artists are routed out from Kathmandu. Around 1970, Aabhaas's mentors, Raamesh and Manjul, were early (though not the first) to venture out for a year-long tour of Nepali villages....In the case of modern song, we see how cultural goods with varying and different roots have been routed to the same "place" or musical scene, that of Kathmandu. Here, these goods have been refigured into the new genre of modern song. This genre has grown roots locally in Kathmandu, but also been routed out again and become rooted all over Nepal. (8)

The modern history of music in Nepal is a very short one. In 1908, genius Seturam Shrestha became the first Nepalese artist who recorded a song on gramophone disc. Nepal got its first radio station Radio Nepal in 1951. Since then, it has helped to promote many key figures in the musical field, notably Shiva Shankar, Natikaji, Koili Devi Mathema and so on. The young generation modern singers include Narayan Gopal, Tara Devi, Meera Rana, Gyanu Rana, Aruna Lama, Prem Dhoj Pradhan, Fatteman Rajbhandari, Yam Baral, Ram Krishna Dhakal, and many others.

Out of many modern musician as well as singer, Shive Shankar Mahandar was one of the key figures. His first song, "Yo Kholako Pani, Euta Rumal Dhundaima Din Jane," was recorded in 2015 B.S. in Mumbai. Shiv Shankar wrote the music for more than 1,200 songs, sang more than 300 of those and composed music for more than a dozen films. Thakur Balbase, a poet states in the official website of Shiv Shankar as: Without Shiva Shankar Nepalese modern songs and music would not have developed to this stage. His music reflects the inner soul of humanity. It may not taste instantly like sugar; you have to immerse yourself deep into its philosophy. (www.shivashankar.org/ 12 Feb. 2014)

Shiva Shankar opened the door to the new Nepali generation to explore the music of their type and develop Nepaliness in Nepali modern songs. In this very aspect a popular singer Yogesh Vaidhya in the official website of Shiva Shanker posits:

Nepalese music has been very fortunate in that the two grand maestros Shiva Shankar and Nati Kaji worked together throughout their life in a single room and had an intimate friendship. Their office room was the temple of Nepalese music, we all including Prem Dwoj, Rubi Joshi, Kiran Kharel, Ram Man Trishit, Ratna Shamsar, Tara Devi, Pushpa Nepali, Meera Rana, and others frequently gathered together there. (12 Feb. 2014)

Prem Dhoj Pradhan is known for being the first to perform with a guitar in Nepal records. He was also the first Nepali singer to sing with Indian playback singer Usha Mangeshkar for the movie *Maitighar* in 1965. In 1985, he sang duet songs with Asha Bhosle for the movie *Mayalu* in Bombay, India. Prem Dhoj has varied his musical style throughout his career and recorded approximately 700 songs on Radio Nepal, including live broadcasting and recorded songs. These records are the major traces of modernity in musical trend of Nepal and foreign singers singing Nepali songs definitely brought taste of hybridity in the presentation of those songs.

Natikaji Shrestha (Amritlal Shrestha) started his musical career singing the song “Hosh narakhi hidhda yatri”. He was one of the milestones of modern Nepali music. He was well-known as a singer, lyricist and musician. During the 40 years of his services in Radio Nepal, he composed over 2000 songs of varied genres: patriotic songs, love songs, ‘bhajans’ and so on. The editor of “The Kathmandu Post” states:

Nati Kaji joined Radio Nepal in the early 50s as a singer and musician. From the makeshift and impromptu “live” studio broadcast of those days, he saw it to what it has become now. He supervised the studio of the monopolist radio

station that was the mouthpiece of every power player. Nati lived and worked during the reign and rule of four kings. Thus he saw the temperaments of the palace, its governments, ministers and their minions and the diktats of the palace secretaries. (Editorial, 04 Nov. 2013)

Radio Nepal fostered not only the in-country musical talents, but also motivated several prodigious of Darjeeling (India). They included Ambar Gurung, Gopal Yonzan, Aruna Lama and several others.

Ambar Gurung started a music institute in 1950s, 'The Art Academy of Music', in Darjeeling, where famous musicians and singers such as Aruna Lama, Sharan Pradhan, Gopal Yonzon, Peter Karthak, Indra Gajmer, and Ranjit Gajmer to name a few, learned under his guidance. His first recorded song 'Nau Lakhe Tara' (1960s) made waves throughout the Nepali world, both in Nepal and India. This song was about the suffering of the Nepali diaspora is considered a masterpiece of both lyrics and musical composition. In the research "One song, five continents, and a thousand years of musical migration" Ingemar Grandin states as:

Ambar Gurung's own history is an instance of this. He was born and grew up in Darjiling where army work had taken his father, a man from west Nepal. During Nepal's pre-democratic period, Darjiling – precisely because of being outside the country – was Nepal's pre-eminent cultural and intellectual centre, a refuge for writers and intellectuals, and where good educational opportunities were found. In Darjiling, Ambar Gurung got his education, studied western as well as Indian music, and formed the first part of his musical career – among other things as a member of the Art Academy – before King Mahendra in 1969 invited him to join the Royal Nepal Academy. (9)

Amar Gurung was one of the perfect embodiments of Nepali music. He was the perfect person to be hired and given the responsibilities to promote Nepali music. He was brought and he handled it good as his learning and experience helped him to lead the whole country's development of modern music.

Gopal Yonjan, another key figure in Nepali music scenario, composed more than 1,000 compositions in almost every line of music. His renderings ranged from purely classical to folk, modern and music created especially for children. In all the variety, he could maintain his sensitivity and finesse in captivating and maintaining the Nepali touch. Arhan Sthapit elaborates in "The Rising Nepal" on the title "The Decade Without Gopal Yonjan" as:

Yonjan, music pundits say, is one of the music maestros who virtually shaped the broad contours of mainstream 'Modern Nepali Music.' In the Golden Era of Nepali music from the 1960s to the mid-1970s, Naticazi and Shiva Shanker—the natives of Kathmandu— had emerged as the key trend-setting composers in the Nepali soil, whereas Ambar Gurung, Gopal Yonjan and Sharan Pradhan did it from Darjeeling, India. (6)

The Nepali music especially modern songs were not only survived in the era but also leveled up only because of Gopal Yonjan and the team they came together, which was soon joined by young Narayan Gopal Gurubacharya.

Narayan Gopal Gurubacharya is the most outstanding and popular singer and composer in the history of Nepali music. He is known as "Swar Samrat" in Nepali music. He is also known as "Tragedy King." His voice range allowed him to sing songs of every genre of Nepali music. With the partnership of Gopal Yonzon during the late sixties, Narayan Gopal's music entered a new phase of development. He became the singer of the hearts of the Nepali people. It was in this phase that he started to sing his famous songs are about love, loss, and tragedy; and he emerged as the most prominent singer of this era. At this time, the

musicians of Nepal were starting to become more self-conscious and were seeking to express themselves in original emotions and style. In order to confront the influence of Western pop music, a new consciousness and a new style of music was felt to be necessary. To meet these challenges, Narayan Gopal in partnership with Gopal Yonzon created songs that have since been ever popular in Nepal. Not only gave new lease of life to Gopal Yonzon's musical career, but it also carved a special niche for Narayan Gopal among the listeners of Nepali music.

After the demise of Naryan Gopal and Arun Thapa, it seems a great lacking in Nepali modern music. Not only this, there are many new modern singers like, Mala Sinha, Urmila Shrestha, Nirmala Shrestha, Kamala Shrestha, Gauri KC, Bhuvan Chand, Ruby Joshi, Yogesh Vaidya, Pushpa Nepali, Bacchu Kailash Basnet, C.P. Lohani, Deep Shrestha, Manik Ratna, Indra Narayan, P.L. Shrestha, Ramesh Tamrakar, Bharati Upadhyaya, Sangita Shakya, Yam Baral, Ram Krishna Dhakal, Ananda Karki, Rajesh Payal Rai, Pradeep Raj Pandey, Sangita Pradhan, Lochan Bhattarai, Devika Pradhan, Anjan Shakya, Bhakta Raj Acharya, Swarap Raj Acharya, Satya Raj Acharya, Udaya Sotant, Manila Sotant, Kunti Moktan, Shiv Pariyar and so on are doing contribution in the continuousness of Nepali music to the currnet days, however, some of the music critics do worry that there seems some lacking of great singer like Nayrayan Gopal and Aurn Thapa. In this sense Tesing Choden states in the title "And the winner is... Nepali Music" in the newspaper "Times" as:

People who like and follow Nepali music have been a little worried lately.

Would the younger generation come from under the shadow of big names like Ambar Gurung and Narayan Gopal? With the demise of Arun Thapa, the future of Nepali music did seem a little bleak. But now there is no reason to panic. (6)

Along with modern songs, undoubtedly, there were great changes in Nepali music in regards of various cultural, religious, ethnic, folk music after the revolution of 1951 and establishment of Radio Nepal. Not only modern songs, there was wide-ranging ethnic diversity in folk music. Kishor Gurung states in “What is Nepali Music?” as:

Judging by the stock on the music-shop shelves alone, it would seem that Lok Sangeet is most commonly linked with song-forms such as chutke geet or Jhyaure Geet, generally sung by Gaines, a minstrel caste group, and Tamang-selo sung in Nepali. ... Among the Gurung and Magar communities, would be the congregation of male and/or female groups at night to sing and dance in the institution known as the Rodighar. (10)

Chutke Geet and Jhyaure Geet are other types of music. These types of songs were so popular in country areas. Mostly in the western and far western part of Nepal, adult man and woman used to sing. It is also find that they used to hide in particular places and used to sing, especially at late evening.

Those used to sing about love and affection mostly. Sometimes, boys used to take girl after winning in singing competition. Such songs were popular before 2040 B.S. Moreover, Kishor Gurung states as:

Chutke Geet and Jhyaure Geet are generally associated with the mendicant Gaines, who travels extensively, reaching as far as Assam in India, Darjeeling, Bhutan and Sikkim. In rural areas, cut off by lack of modern communication technology, Gaines functions as "living newspapers." A Jhyaure Geet can include political satires or crime stories. A major difference between a Chutke Geet and Jhyaure Geet seems to be in the expression of happiness in the former and sadness in the latter. A unique musical characteristic of Gaine

performances is the imitation of Taala by the Sarangi, which otherwise accompanies the singer's melody. (10)

Since Nepal is a country of various castes and people sing songs in particular occasions and seasons. Asarey Geet is sing at the time of paddy planting. Especially, in the Western part of Nepal, they sing such songs with *Panche Baja*. In such songs, they connect the lyrics with the action of paddy planting and the act of plugging. For instance, Dharma Raj Thapa, a popular singer's song "Ha Ha Kale Ha Ha, Ha, Ha, Male Ha Ha...." was very popular for long time. The songs used to play frequently through Radio Nepal. Now, it is popular as remix. Likewise, Teej Geet is also sing in July and August months. It is sung by women. In such songs in the past they used to reflect compressed feeling, problem given by husband, father and mother in law, their desire to go in the birth place and so on.

People started to sing songs in various seasons, for instance, Asarey geet and chaitey geet are seasonal songs, sung during the months of June-July and March-April. Sorathi, performed by the Gurungs, is an epic song form. The Rateuli is sung by women during a wedding. The text in a Rateuli performance can include obscene and sexual allusions. Another form of performance, also exclusive to women is Teej geet, sung during the primarily Brahmin festival of Teej. (10)

A form of song, which has enjoyed a national appeal in recent years through recordings and live performances is *Dohari-geet* in which texts are improved to a fixed folk melody called Bhaka. *Dohari-geet* is a type of musical contest between men and women.

The repertoire mentioned here is the tip of the iceberg; the vast majority of Lok Sangeet, especially those sung in the vernacular languages, remains unknown outside of their communities. The songs are still popular in the current days in Nepali music. Besides these

songs are remixed, premixed, and sometimes included in popular music in the current days. Such music and songs seems similar but the edited songs carry the essence of modernity.

Films became one of the major sources of entertainment. But there was no technology to develop the music and songs. So, the recording of Nepali films takes place in Bombay, utilizing the orchestras there. This is not without its own implications. First, the orchestral timbre results in what is recognized as Bombay type, similar to die heard in Hindi films. Secondly, all financial benefits of production accrue to the Indian industry. Finally, such a trend not only hinders the aspiration of Nepali artistes but also prevents the possible innovation in the use of native instruments in orchestral settings.

Nepali music, thus, is identifiable in its musical structure. All genres are subject to some change and yet they remain identifiable as Nepali music; the crucial issue for musical development in Nepal is the infrastructure of music education. The inclusion of *Shashtriya Sangeet* by Tribhuvan University is a welcome gesture, but it needs further expansion because *Shashtriya Sangeet* is essentially performance oriented. There is still lacking in performance training and intellectual study in musical education. It can be the necessary to change the music education according to time. Somehow the same situation can be seen in Radio Nepal too. Perhaps this is the one reason out of many brands established in Nepal not to continue the established tradition rather to break it and to flourish the popular music in Nepali-land.

Popular music entered in Nepal with the influence of the Western music and culture and it has not long history, we can consider it as for the past three decades. The foundation of popular music is the English and Anglo-American in origin. Much Western music has been integrated into existing Nepali local music in terms of genre, form and style. The initial Nepali popular songs were very different from Western popular songs. All of the melodies, words, rhythms and content were-distinctly Nepali; only the harmony and the instruments

were Western. In other words, it was really Nepali music incorporating with the Western instruments. However, in the later days it has been transformed into hybrids, often blending foreign and indigenous characteristics in innovative and culturally appropriate ways. Nepali popular music has included the Western musical instrument and it is also found lyrics in English.

With the advancement of technology especially the Internet, global economy or globalization, U.S. popular music and English music entered all over the world and even in Nepali land too. Unavoidably, Nepali-land has been dominated by a one-way flow of cultural products from the West. Contemporary Nepali popular music has become more and more similar to Western popular music in genre, style and form. It is understood among Nepali people that 'The West' means the United Kingdom and the United State of America, the two countries with the most cultural as well musical influence on contemporary Nepali-land. Then, slowly and gradually, it became more and more Westernized. Now, almost every part of Nepali popular music resembles western popular music, except for a few aspects that still have recognizable Nepali identity expressed through Nepali words, content, spirit and so on. However, it does not mean that it has entirely Westernized rather Nepali popular music is still revolving in Nepali contemporary culture, society, and ideology. Many current singers are adopting the previous established ethical, religious, cultural issues in different ways.

In fact, Nepali popular music is the break of the previous tradition, in regards of musical tone, style, lyrics and so on. Although there is Western influence to the current days too, however the musician, composer, and lyricists are not forgetting to Nepali-land. Nepali popular music is the compositions different from previous local music as well as Nepali classical music, as it transformed into the Western popular music. It is also found that, there are many characterises that they are overlapping in the Western music.

In addition, Nepali popular music is mostly loved by urban young people in the initial days to the till date. Especially, they are considered as somehow from rich family. However, Paul Wills states that popular music was highly popular to the normal class family in the West. He says, “(T)he vast majority of young people involved with pop music are working class, and share along with the rest of their class, an inability to articulate their meanings in an abstract verbal manner” (3). In terms of political economy, Nepali popular music is monopolized by large corporations that control every step of the communication process, including production, marketing and media, similar to production of popular music of western countries. As Faith Simon in *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll* states:

Music is today a big business ... in which large corporations own everything: the songs, the artists, the recording studios and marketing facilities. Music has been turned into a product for leisure-time consumption and is run on much the same lines as any other industry... The companies have total control over the musical lives, even the personal lives, of the performers”. (229-230).

Om Bikram Bista, Harish and Kumar Basnet are the foundation of Nepali popular music. They originated the songs at the end of 60s. At first the songs used to consider as the western. Meantime there was heavy dominance of Modern songs. Especially, Om Bikram Bista was the key figure of pop songs but at the same time there were veteran modern singers, for instance, Deep Shrestha, Udit Narayan, Madhu Chettri, Prakash Shrestha and Deepak Kharel. Not only this, there was huge influence of Bacchu Kailash, Prem Dhoj and Narayan Gopal and many more other artists. This made a little bit more time to be highlighting the popular music.

The credit of Nepali popular music goes to Om Bikram Bista, however Narayan Gopal had already introduced pop music in Nepal. In 2029 BS he started singing in radio

Nepal which gave him an opportunity to deliver his music to a much broader audience. His first song was "Biteka Jiwan Mero," soon five other songs followed. These were the very first pop songs that started a new chapter in the history of Nepali music. But there was lack of electronic media, require technology, again he continued his musical journey.

Nepali Popular music becomes more popular from second generation pop singers since 90's. The second generation of pop music amazingly rose to its pinnacle. With "Maya Meri Maya", Sanjay Shrestha and his band brought new wave in the music industry. Following the bag won were Sanjeep Pradhan, Bhim Tuladhar, Babin Pradhan, Nepathya, Deepak Bajracharya and many more.

New breed of rock bands made their presence felt with introduction of 1974 A.D., Nepathya, Mantra, Robin and Revolution, Cobweb, and more than 20 musical bands derived the Nepali popular music in height. While pop bands like Karma and Uglyz made their way in 2003. Solo 1MB bands are still rocking the singers like Sabin Rai, Adrian, Dipesh Kishore, Sugam Pokhrel, have been driving Nepali pop music in present era. Likewise, hip hop, metal also emerged in Nepali land. Hip hop music was mostly influence from the Afro-American and metal music was from the Western world. However, the popular Nepali music has added some Nepali cultural ideas and appealing to the listeners to think as well as listen.

Music often is inspired and influenced by its environment. The musician of course has his own experiences, thoughts and believes which incorporates into songs. A broken love, war or peace, society; these are all regularly used topics in music. The time or period in which a song or album is created, or in which a band or musician make music, determines the disposition of the song. And of course it is possible and common to then subdivide different music styles into different culture and society. Uncertainty, fragmentation, doubt, untruth, and so on are the common things in the current time and modernism encompasses such features. Since, music is a part of culture then obviously it holds such features. For instance,

there is war, bomb blast, several news of killing, then obviously the experienced audience love to listen metal music with covers such things.

Since we are of the era of globalization, Nepali music undoubtedly follows the global aesthetic and philosophical trends. The reaction of the modern music and Nepali current rock and pop music bands are the example of the same. The very crucial thing is that the idea of modernity in music is more oriented in style not the period. Nepali popular music not only bears the style of modernity but also copies and manifests the mixed cultural identity. It shares the characteristics with hybrid culture and shows through music, lyric, performance, fashion and attitude.

Taking about the frame work modernity denotes a qualitatively new kind of anti-traditional concept which arose in the west. Its beginning is difficult to locate however it has been variously assigned to the late medieval period, the Renaissance, or the enlightenment. Its dynamic qualities make it hard to pin down: Modernity unfolds as a process developing and changing over time. Of course, just what we mean by modernity is itself a crucial issue with in several contending debates of contemporary critical theory. In fact, it is a multi-dimensional process involving changes in all aspects of human thoughts and activities.

Modernity is used to define with different perspectives. At the psychological level, modernity involves a basic shift in values, attitudes and expectation. Socially, modernity tends to supplement basic group whose roles are vaguely defined such as functions are much more definite. Economically, there is differentiation of activity as a few simple occupations are replaced by complex ones. The level of occupational skill raises significantly the ratio of capital to labor increases and agriculture merely to feed the farm family is replaced by agriculture designed for a market. Agriculture itself declines in the importance compared with commercial, industrial and other non-agricultural activities. Modernity is thus a

particular kind of time consciousness which defines the present in its relation to the past which must be continuously recreated.

Modernity began as a critique of religion, philosophy, ethics, law, history, economics and politics. The principle concepts and ideas of the modernity-progress, evolution, revolution, freedom, democracy, science and technology – were born from that criticism. Modernity is the progressive and complex notion which carries multiple meanings in different context by rejecting the idea of status-quo in western thought patterns. The concept of modernity as a period that was superior to the past, buttresses the replacement of divine providence of tradition and paved the way for the Enlightenment philosophical project of developing a rational organization of everyday social life.

Modernity is associated with the spirit of enlightenment which in the whole is an idea, or a cultural impulse, the rule of secular reason. It is starting with the renaissance and extending through the enlightenment, is characterized by a gradual separation of modernity from Christianity. There is little indication that modernity is an epoch to time, rather it represents the consciousness of new horizons in epistemic structure and moral awareness. Metei Calinescu gives view by clarifying the relation between modernity and Christianity as:

The association between modernity and a secular view of the world has become almost automatic. But as soon as we try to set modernity in on historical perspective, we realize that this association is not only relatively recent but also of minor significance when compared to the relationship between modernity and Christianity. (59)

It significantly describes that the renaissance was self-conscious and saw itself as the beginning of a new cycle in history; it accomplished an ideologically revolutionary alliance with time. “Its whole philosophy of time was based on the conviction that history had a specific direction, expressive not of a transcendental, pre-determined pattern, but of the

necessary interaction of immanent forces” (22). It is clear that epoch of modernity, in the age of enlightenment is seen as the period stretching from the sixteen century to the eighteen century, when as a result of the scientific revolution, the Renaissance, the reformation and the age of discoveries, the old certainties of the middle ages were shattered which had occurred in recent history, the enlightenment has gained its legitimation from a rupture, that is, with the beginning of modern times.

Modernity and Enlightenment co-exist in relation to applied literature especially in theoretical practices. The issues of the relationship of these theoretical discourses have been mentioned by Chris Barker in his essay “Enter postmodernism.” In his opinion, “modernity has been associated with an emancipatory project through which enlightenment reason would lead to certain and universal truths” (188). In the case of enlightenment he further argues:

Enlightenment thought is marked by its belief that reason can demystify and illuminate the world over and against religion, myth and superstition. For Enlightenment thinkers’ human creativity, rationality and scientific exploration mark the break with tradition that modernity heralds. The moral political agendas of the ‘project of modernity’ are best encapsulated in the French Revolutionary slogan ‘Equality, Liberty, Fraternity. (188)

Barker sees that the impact of modernity is proliferated after French Revolution. The consciousness of the people and the bureaucratic system give new ideological development of the contemporary society.

French struggled for life, liberty, fraternity and human rights to expose their existence. This rationality is associated with the idea of enlightenment. Jurgen Habermas asserts his idea of enlightenment in relation to modernity as:

The project of modernity formulated in the 18th century by the philosopher of the enlightenment consisted in their efforts in develop objective science,

universal morality and law autonomous art, according to their inner logic. At the same time, this project intended to release the cognitive potentials of each of these domains to set them free from their esoteric forms. The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life, that is to say, for the rational organization of everyday social life. (290-291)

By exploring his view of subjectivity on modernity, Habermas states that an idea of modernity is intimately tied to the development of European art in which science morality and art are directly included as the content of literature and cultural studies. Scientific discourse, theories of morality, jurisprudence, the production and criticism of art are institutionalized. In the same manner, Ellen Meiksins Wood transpires through his argument that “Enlightenment project is supposed to represent rationalism techno centrism, the standardization of knowledge and production” (541). It is clear that enlightenment is a belief in linear progress and universal, absolute truths. In this regard the intellectual patterns are associated with the project of modernity. Habermas stresses that in the modernity there appear “the structures of cognitive-instrumental, moral-practical and aesthetic-expressive rationality” (98). What occurs to culture through specialized treatment and reflection does not immediately and necessarily become the property of every day practices.

Modernity has conventionally been defined as an inaugural moment instigating a conclusive break with tradition which, a Western philosophical discourse, is strengthened by the progress of the social sciences. This moment is marked by the emergence of a unified subject, identical with self, endowed with agency, which takes shape as a series of repetitions attempting to circumscribe the faculty of reason. Kant focuses on courage to use reason in order to release from superstition and prejudice. This release is signified with the “man’s release from his self-incurred tutelage” (15). Tutelage is man’s inability to make use of his

understanding with direction from another. Self-incurred is this tutelage when its cause lies not in lack of reason but in lack of resolution and courage to use it without direction from another. This process is a modification of the pre-existing relation linking will, authority and the use of reason. Hence, the use of reason is the sign of the idea of modernity which is associated with time consciousness and history as well as political changes.

Modernity is clearly referred to a way of being newness or modern which has had the newest method, a current style of art, fashion, especially one that is attempting something new and not traditional. Modernity belongs to that family of theories that both declares and desires universal applicability for itself. Modernity has, by now, become so complex and variegated matter that words with the stem or root modern have proliferated. In the regard of the emergence of modernity Gerard Delanty views:

Modernity- and the modern-had already come to designate a particular kind of time consciousness. The modern was defined by an orientation to the past and postulated an origin from which the present was both a derivation and a distancing. For the Christian thinkers of the early medieval age, the modern referred to the contemporary period of the early church. Modernity was thus defined in opposition to the pagan period, which had been overcome. To be modern was to be contemporary to witness the present movement. The idea of moment is central to the time consciousness of modernity and expresses a tension between present and past. (9)

Delanty sees that church was in the dominant place in medieval period, what the pope broadcasts that would be the legal predicament of the nation, that is vividly denied through the ethos of modernity. Thus, modernity has come to mean more than the here and now: it refers to modes of social organization that emerged in Europe from about the sixteenth century and extended their influence throughout the world in the wake of European exploration and

colonization. So, that with varying content, the term modernity again and again expresses the consciousness of an epoch that relates itself as the result of a transition from the old to the new. The notion that future has already begun is central to the time conscious of the modern, which derives its legitimation from its own self-projection back on history.

Modernity revolts against the normalizing functions of tradition: modernity lives on the experience of rebelling the time consciousness articulated in avant-grade art, is not simply a historical. It is directed against the possibility of false normality in history. In this regard, avant-grade and modernity are co-related. The effect of ideas of avant-grade, its nature and the aim at modernity are culturally constructed together or in the same space and time.

Calinescu views:

By the second decade of our century, avant-grade as the artistic concept, had become comprehensive enough to designate not one or the other, but all the new schools whose aesthetic programs were defined, by and large, by their reject of the past and by the cult of the new. But we should not disregard the fact that novelty was attained, more often than not in the sheer process of the destruction of tradition. Bakumin's anarchist maxim "To destroy is to create" is actually applicable to most of the activities of the twentieth-century avant-grade. (117)

The significance of this view that modernity unfolds in various avant-grade movements and finally reaches in its climax in the café Voltaire of the Dadaists and in Surrealism. Dadaist and Surrealist tried to engender a new kind of art and literature that would "destroy the false values of modern bourgeois society, including its rationality and the art and literature it had fostered" (Abrams 310). They revolted against the restraints on free creativity. So that modernity focuses in a changed consciousness of time. This change expresses itself through metaphors of the avant-grade. It is a process to be new by rejection the past being as modern.

Louisa Schein strategically selects several disparate approaches including modernity as racial domination, alternative modernities, modernity as mobility of people and the ideas, and ethnographic analysis of specific modernities. Schein argues:

Contemporary social theorizing of modernity has struggled in multiple modalities to exercise the ghosts of earlier formulations of the modern nuanced as efforts to characterize a radically unprecedented complex of social-economic organization, sensibility and spatial interconnectedness may have been, such portraits of modernity are still often hunted by older evolutionary theories of transition to the paradigmatic Euro-American norm.

Anthropologists and post-colonial critics in particular have needed to interrogate over and over again where discussion of modernity in the west do not regularly, if not necessary, travel stealthily along the sinews of Morgan-Engels progress narratives or through the sclerotic arteries of Rostowian modernization theory. (361)

The approach of modernity in the case of alternative modes of modernity distinct from and parallel to the western model that have been championed as definitive instead of giving up modernity and its project as a lost cause. It should be learnt from the mistakes of those extravagant programs which have tried to negate modernity. This has been the thrust, for instance of Ahiwa Onge's pointed indictment of academic assumptions that "the west invented modernity and other modernities are derivative and second hand" (61). Modernity is characterized variously by strains of nationalist or even racist superiority narratives, by the valorization of authoritarian modes of social order and by the pursuit of capitalism organized in term of derivative modernity formulation. Alternative modernity is "literally unimaginable outside its positioning vis-a-vis the west" (4).

More reterritorialized version of modernity has been offered by Arjun Appadurai in his book *Modernity at Large 1996*. Appadurai's is an approach that, at first glance, might appear totalizing for he posits migration and electronic media as two globalized features of modernity and claims:

Modernity belongs to that small family of theories that both declares and desires universal applicability for itself. What is new about modernity, what is new about the idea that its newness is a new kind of newness follows from this duality. Whatever else the project of the Enlightenment may have created, it aspired to create persons who would, after the fact, have wished to have become modern. This self-fulfilling and self-justifying idea has provoked many criticisms and much resistance, in both theory and everyday life. (1)

By his argument, the experience of modernity is notably universal applicability and largely pre theoretical. He has emphasized instead a more dispersed and proactive cosmopolitan impulse, assorting the people everywhere increasingly "seek to annex the global into their own practices of the modern" (4). And he asserts that electronic media gives a new twist to the environment within which the modern and the global often appear as flip sides of the same coin.

Modernity is tied and affected by the condition of globalization. Globalization is constituted by the ever-increasing a bundance of global connections and our understanding of them. This compression of the world can be understood in terms of the institution of modernity. Chris Barker wrote that "capitalist modernity does involve an element of cultural homogenization for it increases the level and amount of global co-ordination" (162). However mechanisms of fragmentation, heterogenization and hybridity are also at work. In this matter, it is explained that the institutions of modernity are said to be inherently globalizing. This is because they allow for the separation of time-space and the lifting out, of

social relations which are developed in one locale and their re-embedding in another.

Globalization is that commodities are subversively used to produce new hybrid identities. In this regard Larry Ray highlights:

Globalization is important to the post modernization thesis, reflecting an increased concern with questions of spatial as opposed to temporal organization. Indeed, the crisis of socialism itself was exacerbated by cultural and economical globalization, as the autarkic growth model became unviable and planned economics were hollowed out through linkage with the global system. Globalization further creates an interlacing of social events at a distance from locales, an intersection of the local and global rendering earlier notions of social development within in integral national boundaries problematic. (549-50)

Ray rectifies his view of globalization that, it reveals the stereotypical view through the socio-cultural-economic status focusing on the intersection of the local and global. We cannot simply by imagining that the global is to space what the modern is to times.

Modernity is an elsewhere, just as the global is a temporal wave that must be encountered with present. In this regard, Arjun Appadurai asserts his idea as:

Globalization has shrunk the distance between elites, shifted key relations between producers and consumers, broken many links between labor and family life, and obscured the lines between temporary locals and imaginary national attachments. Modernity now seems more practical and less pedagogic, more experiential and less disciplinary than in the fifties and sixties, when it was it was mostly experienced. (9-10)

Appadurai overviews that it is only in the past two decades or media or migration has become so massively globalized. Universally yield rationality punctuality, democracy, the free market

and large-scale project of social engineering help to exchange those ideas, experiences, cultural and social transformations and other scientific knowledge from one to another country. By this process in every sector there seems newness in songs and music also by the caused of globalization. Modernity magnetively works in cultural transmission by learning through the concept of globalization. In the sociological perspective acculturation also evokes the idea of modernity by hybridizing with the new conceptual trend.

Globalization is the process whereby the world transforms in to a “the global village” (Robertson 295) or “one place” (Featherstone 349) with the spread of economy, culture, practices, relations, consciousness, social life and so on across the world. Similarly, globalization is the process whereby individual lives and local communities are affected by economic, political and cultural forces that operate worldwide. In this sense, globalization is a process through which events, decisions and activities in one part of the world can have significant consequences for individuals and communities located in the distant parts of the globe. Mike Featherstone defines it as:

The globalization process should be regarded as opening up the sense that now the world is single place with increased contact becoming unavoidable, we necessarily have greater dialogue between various nation-states, blocs and civilizations: a dialogical space in which we can expect a good deal of disagreement, clashing of perspectives and conflict, not just working together and consensus. (342)

Featherstone takes globalization as narrowing of the world with contact and interdependence however, negates homogeneity by referring to the disagreement, conflict and clash among various nations, blocs and civilizations. Although, globalization bounds these nations and civilization in to the webs of interdependencies there comes the difficulty of cultural complexities which creates a desire in them “to remain in a bounded locality” (342).

Modernity and post modernity are periodizing concepts that refer to historical epochs. They are abstraction which broadly defines the institutional parameters of social formations. In this sense, modernity is marked by the post-medieval rise of industrial capitalism and nation-state system. These institutions of modernity are associated with the social and cultural process of individualization, differentiation, commodification, urbanization, rationalization, bureaucratization and surveillance.

Lary Ray asserts his ideas on modernity that “Modernity should be understood as a field of tensions highly contested terrain subject to compelling claims for its appropriation” (548). That cannot easily be subsumed with in a unified theory. But post modernity “is useful counter to unguarded and a historical extensions of western concerns on to global scale” (548). Jean-Francois Lyotard has viewed that “post modernity, [. . .] challenges the legitimacy of such universal’ truths in favor of truth(s) that are multiple, heterogeneous and logically constructed” (312). And he advocates the originality of modernity that is parallelly co-existed with post modern view. He describes “[. . .] post modernity imposes on the thought of enlightenment, on the idea of unitary and end of history and of a subject” (313). Post modernity is intermingled with the concept of avant-gardism and formulates its shape in to trans avant-gardism and modernity envelops its idea to avant-gardism. Modernity assists in searching the slackness of meaning or it does not believe in single truth that is encompassed by post modernity. On the basis of these ideas Jurgen Habermas argues:

Those who exhibited in Venice from an avant-garde of reversed fronts [. . .] they scarify the tradition of modernity, in order to make room for a new historicism. Upon this occasion, a critic of a German newspaper, Frankfurter Allgemeine Zeitung, advanced a thesis whose significance reaches beyond this particular event: it is a diagnosis of our time: post modernity definitely presents itself as Anti-modernity. This statement describes an emotional

current of our times which on the agenda theories of post enlightenment, post modernity even of post history. (91)

Post modernity and modernity are not the polarized elements. Post modernity which penetrates to all spheres as modernity flaws in the current of time. So, Habermas himself sees fluidity in the definition of modernity that is why modernity remains and incomplete project ever. Thus, modernity perpetuates its impact in interdisciplinary approach.

Modernity is entangled with the concept of avant-gardism. It is detached from the normalizing tendency and it resists the hegemonic exercise of power, which helps to neutralize the binarism. It is indefinable by its nature but to be define itself carries the recklessness of the able institutions or bodies. Dipesh Chakrabarty views modernity in the nature of flux, he affirms:

Modernity is easy to inhabit but difficult to define. If modernity is to be definable, delimited concept, we must identify some people or practices or concepts as non modern. In the nineteen century and the early twentieth the task seemed clear to political philosophers such as J.S. Mill and L.T.

Hobhouse. Following the tenets of the European Enlightenment, many western intellectuals thought of modernity as the rule of institutions that delivered us from the thrall of all that was unreasonable and irrational. Those who fell outside its ambition could be described as premodern. Western powers in their imperial mode saw modernity as coeval with the idea of progress. Nationalists saw in it the promise of development. (XIX)

Chakrabarty expresses his view that western intellectuals dissect and discriminate the nonwestern people through the measuring rod of modernity and call as unseasonable and irrational, as the same, they imperial endanger the power with the means of modernity.

The flow of modernity from West to East has transmitted as socio-cultural perspective by violating the traditional thought patterns in the global context. Similarly, in the context of Nepal, Modernity is traced from the period of regime of Rana. The prime minister of the then period, Janga Bahadur Rana, who visited Europe in 1850 and imported the western modernity: western architecture, pointing, extra training system in military force. The modernity becomes omnipresent in different areas. Sanjeev Uprety categorizes modernity: “politico-ethical, capitalistic technological and cultural aesthetic” (246), in the context of Nepal. Politico-ethical modernity incorporates the changes of political scenario. The concept of multi party system, the practices of Jana Andolan 1951, 1990 and 2006 have the mended of transistorizes in ethno-political awareness. “Feudalism, casteism, hill nationalism” (243) and Federalism are the signs of politico-ethical modernity. Similarly, Capitalistic technological modernity notifies certain change in industrial and technological field. Likewise, cultural aesthetic modernity takes its space in art, architecture, music and culture. Uprety sees the nature of modernity from primitive to the present era, is changing from the spatio-temporal aspects. He claims:

At one hand is the gap between the modernity of the cities and the premodern institutions and technologies of the rural areas. On the other hand, is the entrance of latest form of modernity- or post modernity-entering the cities through the images of internet, television, and the aesthetic practices of painters, sculptors and literary writers. Due to a simultaneous presence of such varied cultural influences the third period of Nepali modernity – especially cultural/aesthetic modernity – is carrying the marks of both pre-modern and post-modern features and cultural styles. (244)

In these words of Uprety, the modernity penetrates everywhere- has the same feature as post modernity has- to the cities through rural areas with the medium of new technological

devices. In the context of Nepal, this cultural aesthetic modernity demonstrates its impact on art and literature subsequently.

Mark Liehty, the modern critic has special research about the people of Kathmandu city in the impact of modernity where he highlights:

I mean these days, the children of this generation, they don't even like to walk on the streets with their parents because their parents and their own fashion are in such contrast! Today's fashion is very modern. My parent fashion is a little bit less than that. So, we don't really like to walk outside together. But if we walk outside wearing nice fashions-looking tip-top-then our children won't have that feeling. (108)

Liehty is monitoring to the dichotomies in the generation. He sees present generation is in sophisticated, extravagant, lavish life whereas the past generation was totally different that is because of modernity. He further asserts that:

For many young people in Kathmandu, this life in the present is the experience of modernity. It is life of ambiguity in an "in-between" space: between village and external, modern metropole; between childhood and adulthood; between high and low class; between education and meaningful employment. The experiences of youth like Ramesh and Suman are strongly inflected by the marginalizing and mediated forces of modernity, though their lives are far from these sublimed images of youth offered in the pages in teens. Media and education stake claim in their imagination, though the possible futures they offer rarely seem to feel the realities of Nepal. (242)

The significance of this view is that modernity in Nepal affects differently to different generation. They are in between place, have the feeling of cultural admixture and accommodative changeability. The youth are engaged actively in constructing the new

culture space, even it has been applied in the field of music, song and every aesthetic subject. They are affected with mass media and consumer culture.

Modern consumerism in the context of Nepal plays vital role in elevating the overall lifestyle of Nepal. People in Nepali society are mobilized in such a way that they project their standard living by accumulating modern goods produced by culture industry. The more they accumulate and consume, the better their life standard becomes. In every possible way people try to consume various goods to elevate their life styles. Here in this context, it is relevant to quote Mike Featherstone that:

Rather than unreflexively adopting a lifestyle, through tradition or habit, the new heroes of consumer culture make lifestyle, a life project and display their individuality and sense of style in the particularity of the assemblage of goods, clothes, practices, experiences, appearance and bodily disposition they design together into a lifestyle. The modern individual within consumer culture is made conscious that he speaks, not only with his clothes but with his house, furnishings, interior decoration car and other activities which are to be read and classified in terms of the presence and absence of taste [. . .]. (84)

Consumer culture is premised upon the expansion of capitalist commodity production which has given rise to a vast accumulation of material culture in the form of consumer goods and sites for purchase and consumption. For this, consumer culture resorts to the mass media, print culture and advertisement in disseminating the consumer goods to every nook and corner. It is thus made accessible and available for the consumers to consume the commodities.

Modernity shifts from pre-modern to postmodern with its different traces. The modernity of rural and urban area gets multiplicity in its meaning: “disjunction and asymmetry makes modernity necessarily and plural” (Uprety 232). He highlights:

Jatra, festivals, theater and other cultural performance of Kathmandu Mandala, for example, can be read as an admixture of folk motifs and the processes of “modern urbanization.” The Jatras often begin in the villages outside the city and, entering the urban area with musicians dancers, actors and performers, culminated in various the city centers. Such a performative passage from the village to the city centers can be symbolically interpreted as the movement from the folk, premodern world view to the emergent modernity of the cities. (233)

Uprety uses the semiotics of Kathmandu Mandala which vividly replicates the continuum of modernity. “Kathmandu valley and others urban centers had become linked to the rest of the world through the modern technologies of communication” (243). Not only the cultural transformation from west to east has brought the modernity but also in the nation state, city to village has also been affected by new practical use. Hence, music also provokes the issue of modernity from pre-modern world view to the modern view of the cities.

Modernity is both a time consciousness and a theory of a history, an epochal concept. It is conceived in a way that expresses the new ideas and demonstrates the departure from past to present. It penetrates to all sphere of knowledge which indicate cultural-aesthetic, capitalistic-technological and ethno-political aspects of changing. This sort of changes pervade in art, culture and literature with the new influences which reveal the traces of modernity. Nepalese modern music is also affected with the concept of modernity and its practical use.

Manifestation of Changing Social Ethos in the 1990s Musical Practices in Nepal

The trend of modernity in Nepali musical practice in 1990s was inevitable as any other part of world and in any other aspect of life. This paper attempts to present the manifestation of modernity in Nepali music and musicology especially practiced after the fall of Panchyat System in Nepal in 1990s, years after the pragmatic shift in thought and practice which first appeared in the Western music during 1970s and a bit later it sparkled in Nepali modern and popular music as well. All the interpreted songs have been taken from a popular Nepali music related web site i.e. 'www.npsongs.com.np' and YouTube, and the popular songs are randomly selected. Modern music refers here to the songs that follow classical trend and popular music encompasses the pop, rap, hip hop, metal and so on and this paper has attempted to interpret mostly the lyrics of the songs and genre of the music from the perspective of modernity in music.

Basically, modernity in music refers to the musical evolution that often challenges the conventional musical trend and music scholars to pinpoint. Some musicians can even have goals of redefining the horizon for initially assigning music and its artistic value. Despite of the criticism it endure and later be appreciated for the stylistic innovation and its departure from the conventional trend. The songs of those era of political and social transformation established the artists, who took the challenges, as icons of avant-garde figure. Its place as an icon of avant-garde artistic expression and its importance as seminal work of modernistic approach are virtually undisputed. Modernism is a deliberate philosophical and practical estrangement or divergence from the past in the arts and literature of 20th century and taking form in any of various innovative movements and style. Hence, talking about music it can have changing major and minor keys as well as unusual lyrics or sound effects. Instruments used for this music genre are quite varied, and modern or postmodern musicians often embrace technology as a medium for their work. Modern musical style contains the features

like instance, eclecticism in musical form and musical forms, combining characteristics from different genres. It tends to be self-referential and ironic, and it blurs the boundaries between 'high art' and kitsch. In this sense, modern music does have no certain particularity or characteristic. The music of modernity, however, was viewed primarily as a means of expression which is valued more as a spectacle, a good for mass consumption, and an indicator of group identity. Modernity encompass a wide range of attitudes in the fields of aesthetic production and cultural criticism. It is a distinctive critical movement due to the extent of its reach. It is relevant to the realms of the arts, philosophy, politics and sociology.

Modernity is a process and Modernism is a discourse, refers to a debate about what we think, what it might be applied. It is therefore essential to engage with specific types of music and the singer. This chapter provides an overview of some of the general, theoretical literature. This is highly selective, but many of the music critics and key texts that are featured do remain in the central to modernism. Besides, it will also pursue some of the ideas that are existed in the Western music. At various points in the specific concepts and contexts of feminism, intersexuality, subjectivity, among many others needs to be discussed. In some cases clarification of a concept and some background has given but it is not always possible to incorporate the ever ended process of modern music. However, it highlights some of the musical compositions which were and are popular in Nepali land during 1990s and referential to the popular music of this period.

Modernity in music is not a state or a set of particular techniques or characteristics, but a direction that moves away from the strictures of tradition, progressively tearing them away piece by piece and leaving them behind as it travels towards an ultimately infinite potential for musical variety. However, defining the multi-dimensional aspects of music may follow copious ways with numerous relativity.

The critics of music explore the vibration in music to the utmost degree to analyze the wide and broad possibilities in them as modernist music is not limited to one particular musical style or genre, but can and will manifest through hundreds and thousands of different styles. In this regard Allen Moore in *Analysing Popular Music* states as:

Many modernists believed that by rejecting tradition they could discover radically new ways of making art. Arnold Schoenberg believed that by rejecting traditional tonal harmony, the hierarchical system of organizing works of music which had guided music-making for at least a century and a half, he had discovered a wholly new way of organizing sound. (68)

Music and culture are inter-related things. A number of the cultural assumptions we make about music and musical concepts live on, however, inherited from centuries of Western music and its aesthetic ideologies. Calkins Susan puts his words “The term Modernism has been applied to aesthetic ideals and creative thought since the late 1800s. It is rooted in the word modern, which is a term that has been employed for centuries... and undergone significant sifts over time(12)”.

In terms of Nepali Modern music, it is hard to point or level modern music definitely as we look back in the history of music here in Nepal yet one thing is sure that it is progressive and still flourishing towards modernity.

In regards of Nepali modern music, it is really difficult to define modern music. In the current days also the modern music has been flourishing. And moving towards postmodernism. In this processes it has been creating podiums to discuss its various dimensions including modernity. For instance, Shiv Shankar Mahandar, who is a classical musician of the time and his contribution in Nepali music flagged the road of the then musical culture towards modernity besides producing significant melodies, also experimented with innovations in Nepalese music. He was the one to experiment with the folk songs

rendered with few simple musical instruments could be enhanced with the modern contemporary orchestra symphony. A trend of modernization with introduction of pop-style songs he started catalyzed the emergence of the present day full-fledged Nepalese pop songs. However he always encouraged to preserve the unique essence of Nepalese style, so that Nepalese songs would not be overshadowed by foreign songs and music. Though during his prime the theme of the songs used to be nationalism, god and love, he tried them in his own way. One of his popular songs which was lately covered by many new artists including Yogeshwor Amatya is *Ma Mare Pani Mero Desh Bachirahos*, obviously a national song:

Singer & Music: Shiva Shankar Manandhar

Lyric: Prem Prakash Malla

(Ma mare pani mero desh bachiraakhos) 2

Himalko takuraamaa

Nepalika pakhuraamaa

Chandra ra surya ankit jhandaa

Farfara nachiraakhos

Ma mare pani

Mero desh bachiraakhos

(Jaya janma bhumi

Jaya punya bhumi

Jaya bira bhumi nepal) 2

(Even if I die may my nation live forever

At the peak of himalaya

In the hand of each Nepali

The flag marked with the moon and the sun

Waving flag may dance forever

Even if I die may my nation live forever.

Chorus:

(Hail Mother Land, Hail Mother Land Hail Mother Land) X2

Simple and rhythmic lyrics are composed with beautiful synchronization with orchestra. The piano and the melodeon are brought together in such a sophisticated way. The song is an exceptionally good prodigy of starting of modern fusion sound of that era. Indra Adhikari writes about him in the 'National Weekly' in the title, "The End of an Era" saying "According to Pradhan, Shiv Shankar was the father of the adhunik geet, the modern Nepali song. The trend he started led to the revolution in the music industry and eventually to the rise of pop music... (4 November 2004 /42)".

In modernism, there was artistic experiment on several musical sounds. Especially, in the West, with the sophistication of musical instrument, establishment of radio and television, the musician were presenting their interest in various ways. Douglas Khan states in the book *Noise, Water, Meat: A History of sound in the Arts* as:

The tradition of what is called avant garde, modernist and experimental music during this century is usually understood as the radical edge of the larger practice of Western art music, a small minority of composers and other practitioners important of the evaluation or assertion of different philosophies, poetics, politics, techniques, technologies, styles, and so forth within the larger realm of composition, a way to keep pace with the present. (78)

Development in the use of technology definitely led the quality of music to a better level and the musical practice towards modernization. It didn't only help to record the voice and music easily but also helped to experiment with the sounds. It was unfortunate that Shiv Shankar Manandar could not get chance to use the digital technology. On this Peter J.

Karthak remembers Mr. Manandar in his article “Shiva Shankar: Our Years at Radio Nepal” in “The Kathmandu Post”:

My only regret is that Shiva Shanker retired from Radio Nepal at a time when Kathmandu had just entered digital recording with multi-channel and multi-track technology in the brave new world of recording studios and FM bandwidths in the private sector. Though he evinced even then a world of surround sound, high fidelity, stereophony and Dolby system, these were out of his reach in the monophonic world of Radio Nepal. (21 November 2004)

Talking about electric musical instrument in Nepal, it entered in the mid of 1960s. Before that, the entire musicians were doing practice with Indian harmonium and classical musical instrument

After Siva Shankar, the next generation who took responsibilities of leading the Nepali mainly were Nati Kaji and Ambar Gurung and they handled this significantly. Ambar Gurung, father of modern music, is one of the brightest stars in Nepali music. He is the strongest pillar to become the identity of the music of the generation. He set the road to several coming singers, song writers and musicians to follow. He wrote, composed and sang many songs that several of them are the identity of era. Out of several songs many are the inspiration to the artists who are creative, innovative and passionate musicians to follow the modern music. Among those songs one is:

Yo Jindagi Ko

Music/ vocal/ lyrics: Ambar Gurung

Album: Sochko Mayamath

Jindagi ko k kura

yo sapano ho ra k kura

timro rup ko pani k kura

Mero git ko pani k kura

Yo jindagi ko k kura 2

Kasto ho yo bedana

Git ho ki sambhedana 2

Je vayo je sukai vayo

Kun pir ko yo sadhana

Yo jindagi ko k kura

(What's there in life

It's a dream so what

Even what's in your face

Even what's in my song

What's there in this life

How is this pain

Whether it's a song or a condolence

What ever happened, what so ever happened

Meditation of which of your grief)

This song was composed and recorded back in 80s by where he is taking about the pain he is going through. In the song he seems so gloomy that he has exposing his rather personal emotions. It reflects that everything is becoming meaningless for him; his life, the charm of his beloved, his song, even he feels that words of his songs are the words of condolence. The songs narrates his explicitly personal sentiments that present his existential crisis. It wasn't very common to express inner self in modern songs before though in folk songs the story of personal suffering were a bit common in those days.

. Ambar Gurung most of the time emphasizes the sense of nationalism, culture and nature, and love in his songs. To him music is not just a matter of entertainment, it is a serious art. In a conversation with Bikash Sangraula in 'Republica' entitled 'Music is not Entertainment: Ambar Gurung' it is stated: "Good music consoles, communicates words and feelings echoing in the deepest crypts of human heart, and carries the message of universality of human emotions," he explained. (Republica, 2011-08-10/24). In this extract Ambar Gurung argues that the meaning of music is deep rooted. It is something in deep and one needs to ponder to understand music. He has also given some of the names like Narayan Gopal and so on, who used to sing holding the spirit of music. However, he disagrees with the current singers and their way of singing.

Similarly, he adds, "It is the artists' responsibility to educate people's taste. Today, artists themselves take music lightly," said Gurung, who often feels lonely and not understood. "I feel like standing alone in an island," he said. (24)

Singers like, Shiva Shankar Manander, Nati Kaji, Prem Dhoj Pradhan, Bachhu Kailash, Tara Devi, Mira Rana, Naryana Gopal and so many modern singers' songs are serious and realistic. Such singers' songs reflect the real nature of men and their feelings. Most of the songs are romantic or comprehend the features of romance. The songs incorporate the feature of modernism that truth is the same.

Amrit Lal Shrestha who is popular with the name Nati Kaji is another maestro in Nepali music scenario. His contribution in Nepali music is immeasurable. His songs touch the natural that are mixed classical and folk music with a reliance on melody and rhythm that gave musical voice to the Nepali soul. One of his famous songs from 80s, 'Yesto pani hudo rahecha jindagi ma kahile kahi' is still popular and often covered by modern bands:

Singer/Artist: Nati Kaji

Music: Nati Kaji

Yesto pani hudo rahecha
Jindagi ma kaile kaile
Kasailai maya garnu
euta bhul gare maile Yesto pani hudo rahecha
*(It happens so unexpected
Sometimes in our life
To love someone
I have made a mistake
It happens so unexpected...)*

This song is a melancholic that talks about the failure of his effort to make his beloved happy to stay with him. It is much unexpected for him hence, the pain.

In the row of those legends Narayan Gopal Gurubachaarya is the key figure in Nepali modern music also considered “Swor Samrat” established the ‘Golden Age’ in Nepali music although he could hardly speak Nepali language clearly. Going back in Nepali musical history, it finds that before 2020 BS Radio Nepal was captured by Hindi songs. All India Radio used to play the songs of Dharma Raj Thapa and Mitra Sen in the name of ‘Gorakha Geet’. Narayan Gopal went in Darjaling and met to Dil Maya Khati, Jitendra Bardewa, Saran Pradhan, Karma Younjan, Gopal Younjan, and so on and opened Nepali musical market in Darjaling in this course Narayan Gopal sang 157 Nepali songs, three Newari songs, one ‘Giti Natya’ in his life. However, he is loved by carores of Nepali people. Several singers followed the trend of Narayan Gopal’s singing style Bhakta Raj Acharya, Deep Shrestha, Ram Krishna Dhakal and are some of great names among.

He tried different genres of music but always was able to give them test of Nepali classic modern touch. Kumar Sharma in his article for The Kathmandu Post daily entitled “Thanks for the memory thanked Mr. Gopal for his blues base song Malai Na Sodha Kaha

Dukhcha Ghau, (*Don't ask me where the wound hurts*) and writes: "His was one of the first attempts to introduce the blues in Nepali music, an experiment that he successfully carried out in one of his classics, "Malai Nasodha"(*Don't ask me*)" (Dec 5, 2014). Not only this, he also composed and released his songs with pop taste in 80s. such as 'Sorgako rani, maya ko khani' (*Queen of heaven, source of love*), 'Malai maph garideu mera lovi najar' (*Forgive me, my desirous sight*). He was the man of time who touched the highest pick of fame during and panchyat era which grew too extreme after the herald of freedom in Nepal. His songs precisely broke the geographical boundaries and appeal all the human feeling in the world. His music also broke the time boundary as well. The songs were famous in the past and in the current days too mostly sentimental numbers. Among his famous songs Yeti chokho yeti mitho diula timilai maya:

Artist/Singer/Music: Narayan Gopal

Lyric: Narayan Gopal

Yeti chokho yeti mitho diula timilai maya,

Birsane chha sarale purano prem ka katha.

Yeti chokho yeti mitho diula timilai maya,

birsane chha sarale purano prem ka katha.

Mero sara jeeban sabai timilai,

Mitha mitha kshanharu sabai timilai.

Mero sara jeeban sabai timilai,

Mitha mitha kshanharu sabai timilai.

Mero khushi mero sukh sabai sabai timilai.

(I shall give you such pure and sweet love

I shall give you such pure and sweet love.

That everybody will forget old love stories.

I shall give you such true and sweet love.

That everybody will forget old love stories.)

In the song he is romantically expressing his love to his beloved that how intense his love to her is that their story will make people forget the remarkable stories of the past. Though the song is simple and sweet and still a kind of love anthem of youngers, the remarkable thing is that he flourished the pattern of Siva Shankars classical singing and composing that he lured the new generation follow the style.

His other landmark songs like, “Aaj ra rati ke dekhe sapana, mai mari gayeko”, “Parkhi base aaula bhani, mero uthne palo”, “Kehi mitho baata gara, raata tyasai dhalkindai chha”, “Jhareko pat jhai bhayo ujada mero jindagi”, “Mandir ma chha ki murti ma maya, pathar ma chha ki, dhulo ma maya”, “Manchhe ko maya yanha khola ko pani jasto, kinara lai chhoi hidne lahare ko bani jasto” and so on. All these songs are serious and touch the emotions of each Nepali feels.

Phatteman Raj Bhandari is known for the popular songs as ‘Marna Baru Garho Hunna’, ‘Banai Khayo Dadelo Ley’, ‘Yesto Pani Hudo Raichha’, ‘Sannani ko Galai Ma and Rato Ra Chandra’ and so on. Anup Ojha in “The Kathmandu Post” on the title “Veteran singer Phatteman no more” writes as:

“Phatteman chanced upon music at a very competitive point of time when the scene was dominated by singers like Narayan Gopal, Bachchu Kailash and Prem Dhoj Pradhan, but he was still able to carve out a space for himself,” says music critic Raman Ghimire. “It was all thanks not just to his skillful vocals, but also to a very affable nature, the kind that wasn’t looking to constantly hog the spotlight.”

(September 10, 2013)

In true sense there was a tough competition among the best singers of the time when it was very difficult to get chance to work with great team at the same time it was tougher to get a chance to be on aired and make place in the heart of the audience yet he did it.

Gopal Yonjan was one of the most prominent Nepali music composer, director, lyricist, singer and music arranger in the history of Nepali music. He has over 2000 musical compositions to his credit, ranging from folk, classical, modern to Western music. Gopal dedicated his entire life in creating Nepali Music. His compositions illustrate the diversity and beauty of Nepali music with the sensitivity and clarity of a fine painter who touched every stroke with an in-depth understanding of his subject. His musical collaboration with Narayan Gopal in the 1960s produced some of the finest music in Nepal. Anand P. Shrestha writes in 'The Rising Nepal' in the title "Remembering Gopal Yonjan" writes "Ritu Ranga can well be regarded Gopal's magnum opus in that regard as it creates musical history through classical and avant-garde disciplines. (20 May 1997)"

Aruna Lama "Swar Samraagi" (*Queen of voice*) due to her sweetest and melodic voice. Her songs narrates stories of the sorrowful life that have lackings, pains, tragedy and so on. Among many beautiful songs Bhettnu chhuttinu ke hor ra sansarko rit ho (*To meet and to apart, what's that, just a ritual of the world*)

Singer/Artist: Aruna Lama

Music/Lyrics: Gopal Yonjan

Bhettnu chhuttinu ke ho ra sansar ko rit ho

Nasamjha timi yo mero bida ko geet ho

(To meet and to apart, what's that, just a ritual of the world

Do not you think it's my song of farewell)

In the row of these paragons of modern music in Nepal one another significant name is Kumar Basnet. Though he is a serious folk and modern singer and song writer, frivolously he

seemed writing, composing and singing songs with the themes of modernity at that time which obviously is challenging those days. Keeping aside his classical folk and modern songs if we take some of his frivolous songs – “*Chori vanda aama taruni lipistic powder le,*” “*Unkai chori taruni hailai k ko dosh*” are worth mentioning.

Artist/Singer: Kumar Basnet

Music: Kumar Basnet

Chori vanda aama taruni

Lipistic powder le.

Lancha kere ghumauna

Jhilke driver le.

(Because of lipstick, powder

Mother is more sheila than the daughter

Probably a punk driver

Will take her to a trip)

In this song he is making an irony over a lady who likes to keep her sexy and glamorous look in spite of her age but only she may get is a punk driver (that’s considered a cheap person) instead. Here he is challenging the convention of praising the beauty of a woman and being romantic over female beauty. For this, along with some other songs he was badly criticized too.

Arun Thapa is one of the famous distinct singers. His most songs carry touch of Narayan Goapl. His songs are about romance, tragedy or human fate. “*Jati maya laye pani*” (*How much you give love*) is one of his best songs talks about the weak fate:

Artist/Singer: Arun Thapa

Music: Arun Thapa

Jati maya laya pani, jati kasam khaya pani

Nisthurile bato lagda aankha tari gaya pachhi

Manama pir ta parne nai bhayo, yo man ta marne nai bhayo

(How much you love, how much you vow

When cruel beloved leaves witha hatefulgaze

Obviously it would hurt the heart, obviously the heart would die)

In this song the persona is heartbroken and feeling like dying as his beloved is leaving him with disgust no matter how much he is loving her and promising for her. Thus, he feels puny. Though the song is moving his melancholic vocal has justified the essence of the song, its more about how he played an important role to connect the new generation with old one as the age was moving towards modernity Thapa was well representing the modern generation.

It is considered that the presence of Deep Shrestha is to fulfill the absence of Narayan Gopal. It can be found that Deep Shrestha's songs are similar like Narayan Gopal. His songs are blessed with immortality. Some of the examples like:

Singer/Artist: Deep Shrestha

Kati kamjor rahechha bhagya, timro siundo korna sakina

Kati kamjor rahechha rahar, timro aanshu puchhna sakina

(How fragile is my fate, I could not colour you with my name.

How fragile is my will, I could not wipe out your tears.)

The song reflects the individual suffering and blames his/her own fate and will. Since, he is not so lucky that he could not marry the beloved. Likewise another song:

Afore mentioned significant Nepali musicians and singers not only derive the charm and class of music to a certain level but also paved the way for the new generation to experiment and practice the music with a free spirit. They were the remarkable figures to mention since they not only permute the level of Nepali music but play the role of agents of modernism to inspire the new generation to revolutionize the Nepali music carrying out the

experiment with the sound and tonality. Nepal at the time had recently been liberated from Rana Rule. Midst these wave of social and political changes, musicians like Pushpa Nepali, Bacchu Kailash, Tara Devi, Amber Gurung, Prem Dhoj Pradhan, Nati Kaji, Shiva Shankar, Kiran Pradhan ,Narayan Gopal, Aruna Lama, Koili Devi, Kumar Basnet were able to lend his words, music and voice to songs related to love, life, hope, and patriotism. Such songs made them iconic figures among the youths of Nepal. Thus, their songs added a new dimension to modern Nepali music that helped to bring new wave pop and rock music in new generation.

Hence, in later days of 80s came two different generations in the scenario - one followed and continued the same classical form of music where as other one parted and started a new pattern of music that was more influenced by the western sound and technologies. With the political revolutions against panchayat there came the revolution in musical practice. This practice marked with the beginning of modernity in various level in Nepali music culture.

Modernism is called into being by the new and formidable threats to aesthetic standards that emerged, or finished emerging, toward the middle of the nineteenth century. The romantic crisis, as I call it, was, as it now seems, an expression of the new situation, and in some ways an expression of the threats themselves insofar as they worked to bring about a confusion of standards and levels. Without these threats, which came mostly from a new middle-class public, there would have been no such thing as Modernism.

Though classical and modern music are living tradition today, it also has a thousand-year history of having been preserved for posterity by musical notation. It can be guess that the songs of modern singers like Shiva Shankar, Narayan Gopal, Bachhu Kailash and so on will be popular in the coming years too. However, popular music, sometimes notated but often including spontaneous elements, has a deep history of its own, of course. Yet our

knowledge of music that was never written down is limited to a period beginning just over a century ago, when the first recordings were made. Notation allows, if not greater complexity, at least a greater degree of control over musical events on the part of a composer external to a given performance of a piece. Whereas a pop recording, very broadly speaking, depends on an interaction between performer and song, classical music rests on a triad: composer, work, and performer.

In contrast, the category of popular music presupposes differences from serious music; there is limited consensus about the nature of these differences beyond the near-tautology that most people prefer popular music to art music. This obvious disparity in popular reception generates philosophical (and not merely sociological) issues when it is combined with the plausible assumption that popular music is aesthetically different from folk music, art music, and other music types. However, there is no comparable agreement about what popular music means or which features of the music are distinctively popular. Recent philosophizing about popular music generally sidesteps the issue of defining it. Discussion of particular genres or examples of popular music can be used to advance broader philosophical projects. Such arguments have concentrated on rock music, blues, and hip-hop.

Although there is not such difference between the modern and popular music from the perspective of musical instrument however, the popular music has broken the tradition and near to postmodernism. The classical harmony or rock guitar or whatever we study chords and how they fit together either way. In playing an instrument, it'll most likely learn both classical and popular selections - and we may not find that there is the immense gap. Classical music and popular music, both part of the cultural frame of reference most of the Nepali music share the similar things. Yet there are some prominent differences as well.

Popular music is mostly vocal music. Be it rock, country, R& B, or pop, ballads or dance music, there is usually a singer, and a text that carries a major share of a composition's

meaning. But vocal music is only a province, and not even the most extended province, of classical and modern music. The meaning of music is quite different in modern music and it can be seen superficial in popular music. The effort that Shiv Shankar, Nati Kaji, Gopal Younjan used to do that Sambhujit Baskota, Ranjit Gajmir, Alok Shree and so on may not. Maybe the current modern music musicians are equipped with latest instrument and technology. In regards, of the music of Nabin K Bhattari, Sugam Pokharel, Anil Singh and many more compose their music themselves and their effort can be seen far less than in comparison to the past musician. Several popular musical bands are working, adding day after day, they may or may not follow the spirit of music. However, it can be truth that they are directly influenced by the Western music and bands.

The history of Nepali rock music in Nepal especially Kathmandu had long history that started in 70s where few acts influenced by western bands such as The Beatles, the Rolling Stones, The Doors, Jimi Hendrix, and later Led Zeppelin, Pink Floyd, Deep Purple and Bob Marley. During the days Kathmandu was sort of junction for the famous hippie destination. The youth who got close with the hippies got guitars and records from them probably that was the starting of modern influence in music except for the missionary's introduction of such musical instruments. It was the Prism, who started performing English songs back in 1976, and established as one of the earlier bands in Nepal. This was the time when concert with modern western instruments and gadgets were came in raised.

Hardly any band recorded and released their original songs during 70s and 80s. On one hand they were more into covering western rock and metal numbers, on the other there was very few recording studios around here. The rock music went mainstream when bands like The Influence and Sanjay Shrestha's band Crossroads commercially released their albums and also gained popularity as a pop rock bands. Mean time back in Hong Kong A group of diaspora formed a the most commercially hit band The Himalayan Band and the

gave hits like “*Musu musu hasi deu*” and *Farkera herda*” During the same days Om Bikram Bista started recording and singing his soft original numbers in concerts that society easily digested too. That’s why where other rock artists were struggling to make their existence known among common folks, Bista easily made his identity in the music scenario later he was given the title of *king of pop*.

Most of the bands did not record any of the originals during the 70s and 80s but recording culture gradually started to change with bands such as The Influence and Crossroads. These bands introduced pop-rock elements to the Nepali music scene. Both bands released a few albums and were very popular at the time. These records were monumental in encouraging bands to record their own original material. After these bands came other bands such as The Peace, The Crisis, The Move, Metal Cross and Zenith. They also went on to produce their own records. But folk rock sound based Nepathya and pop rock sound based Crossroads in early 90s and hard rock sound based Cobweb in mid 90s set artistic and commercial stability in the Nepali modern pop culture.

In this course in 1992, frontman Sanjay Shrestha’s band Crossroads found great success with a new, distinctive musical fusion by bringing a sentimental singing style into Nepali popular music. He formed his band Crossroads with the fellow students, playing a combination of Western and Nepali instruments. Their first album, *Crossroads*, concerned the condition of Nepali young people in the 1990s. In those days the band members actually lived out this condition that they had to pursue their carrier. Hence, following completion of the album, the other members of Crossroads left Nepal for study abroad. Sanjay persevered alone, and found great success with *Crossroads II, III, and IV*, which he produced without the help of his original fellow band members. His one of the early hits *Maya Meri Maya (Love my Love)* is all time favorite song among the youths. In this song the singer asks his love why she left her making those promises of being together:

Singer/Music/Lyric: Sanjaya Shrestha/ Crossroads

Maya Meri Maya

Hamro Milan Kahile Hunchha

Maya Meri Maya

Hamro Milan Kahile Hunchha

Timro Mutu Timle Malai

Di Shakyou Hoena Ra

Timro Mutu Timle Malai

Di Shakyou Hoena Ra

Janam Janam Ko Hamro Sath

Timi Bhantheu Hoena Ra

Janam Janam Ko Hamro Sath

Timi Bhantheu Hoena Ra

Pheri Aaja Malai Chhodi

Eklo Banai Bilai Gayou

Pheri Aaja Malai Chhodi

Eklo Banai Bilai Gayou

Maya Meri Maya

Hamro Milan Kahile Hunchha

Maya Meri Maya

Hamro Milan Kahile Hunchha

(Love my love)

*When will we be together
Beloved my beloved
When will we be together
You have given your heart
to me, haven't you?
Out togetherness for eternity
You used to say, isn't it?
But today you leaving me alone
You have gone missing
But today you leaving me alone
You have gone missing.
But today you leaving me alone
You have gone missing)*

The tragic love song is soft and melodious but meanwhile well synchronized with the western and eastern instruments. The song has simple chords progression but in most of the part melodious vocal is well-combined with acoustic plucking guitar sound, and the solo part is played by a guitar sound with distortion paddle. Their almost all the songs of that time were similar to this; neither heavy nor traditional.

As the principle concepts and ideas of the modernity-progress, evolution, revolution, freedom, democracy, science and technology – were born from that criticism in this song too it is evidently noticeable that the musicians are using their liberty to experiment with the western sound and technology with the native lyrics. Here the musicians and the audience both seem to reject the idea of status-quo in western thought patterns.

Generally speaking, the dynamic range of the difference in volume between the loudest and the softest moments, greater in classical music than in popular. Some pieces are

very loud, some are very soft, and some vary widely within a single piece, sometimes so extremely as to have made it nearly impossible to capture the full range in recordings before the arrival of digital techniques. The distinction here is not a hard and fast one, but it's no accident that the salesperson at a high-end stereo shop will bring out a classical CD to demonstrate what a fine pair of speakers can do.

Among early bands/singers to combine heavy metal with Nepali musical elements and Nepali lyrics included Heartbreaker and Cobweb. In 1993, musicians from several bands came together to form Cobweb, and released their first album, *Anjaan (Cobweb)*. Inspired by the western heavy bands like Deep Purple, Iron Maiden, Led Zeppelin, UFO and so on. They incorporated the hallmark heavy metal sounds of distorted, overdriven electric guitars—both as a rhythm instrument and as a fast-moving solo instrument—into Nepali pop, forming a musical fusion that, in some ways, remained more Nepali than Western heavy metal in style. However, as can be heard singing some soft numbers, like “Yo Mutu” from the album *Cobweb*, they did not always adopt Western heavy metal singing styles. They often retained the sweet, polished vocal style common in almost all Nepali genres. Moreover, although they sounded sometimes purely like western heavy bands and sometimes featuring their own style, their electrifying performance, gimmick and the appearance (long hair, black t-shirt, blue/black jeans) were typically like that of western bands. Among their early hit numbers one was *Maryo ni Maryo ni (Killedme)* has a simple lyrics:

Music/ Lyric/Vocal: Cobweb

Maryo ni maryo ni timro tyo rupa le

Chanchal timro tyo gajalu aanka le

Maryo ni maryo ni timro muhara le

Jyuindai maryo ni malai

Maryo ni maryo ni timro tyo rupa le

Chanchal timro tyo gajalu aanka le
Maryo ni maryo ni timro muhara le
Jyuindai maryo ni malai ...
(Killed me, killed me it is your face that killed me
Frivolous those, your eyes with mascara
Killed me, killed me it's your looks that killed me
It killed me though I'm alive.
Killed me, killed me it is your face that killed me
Frivolous those, your eyes with mascara
Killed me, killed me it's your looks that killed ...

The lyrics look as if it was written very lazily as it hardly has significant ideas or words meanwhile the first four lines are repeated every now and then but it's the heavy and catchy riff that is played in the lead guitar alongside the bass riff and brilliant drumming have made the song worth listening to. Wawa effect that is experimented in the last part of the song was another best part of the instrumental part.

The song is a perfect example of the post modernity that is intermingled with the concept of avant-gardism and that formulates its shape into trans avant-gardism and modernity envelops its idea to avant-gardism. As the concept shared by Jurgen Habermas argues: Those who exhibited in Venice from an avant-garde of reversed fronts [. . .] they sacrifice the tradition of modernity, in order to make room for a new historicism. (91)

As their music video of this song was telecasted through Image Channel, that was in its early phase, celebrated huge success. It establishes concept of consumerism as consumer culture resorts to the mass media, print culture and advertisement in disseminating the consumer goods to every nook and corner. It is thus made accessible and available for the

consumers to consume the production. Thus, pre-modern world view to the emergent modernity of the cities as Upreti argues.

Singing cover songs were already in practice even in 60s. Bands like The Influence and The Prism used to cover bands like Deep Purple, Led Zeppelin, Pink Floyd etc. But they never tried to come up with their originals neither in native nor in English language.

However, in 90s we found many of the singers recording their original numbers, immensely influenced by western music, which were sometimes difficult to apprehend them.

In early 1990s Deepak Bajracharya started his music career with a band named Lituluns and also recorded an album but he got his professional success when he recorded his hits like “Kali Kali” (*Black black*), “Oh Amira”. These songs established him as a musician in mid 90s. “Oh Amira” is a Simple song but main refrain is written in English language. That was short of avant-gradism since it was difficult to understand for some people who wouldn’t understand English. Except for the English part (for non-speaker) the wordings of the love song, are very simple and enjoyable:

Music/ lyric/ vocal: Deepak Bajracharya

Oh Amira, love you forever & ever
Need you forever & ever
And we'll be always together, hum
Oh Amira, let have a love plantation
Like you love your imagination
Let’s make an everlasting relation, hum hum
Jindagi ho bageko khola
Milan harmro kahile hola
Jivan ko yo har khusi mero timilai diunla
Har moda ma ma, timrai saatha chhu

Timrai lagi ma hanshi jani chhu
Timi meri hau, ma timrai hoon
Oh Amira, love you forever & ever
Need you forever & ever
And we'll be always together
Oh Amira, let have a love plantation
Like you love your imagination
Let's make an everlasting relation, hum hum
*(Oh Amira, love you forever & ever
Need you forever & ever
And we'll be always together, hum
Oh Amira, let's have a love plantation
Like you love your imagination
Let's make an everlasting relation, hum hum
All my life, just for you
All my love, remains for you
I want you to be a part of my life,
Oh Amira Wanna hold you deep, within my soul
Wanna hold you tight, without control.
My intent to make you feel happy,
Oh Amira you are my only dream,
The one I have dreamed all my life,
Oh Amira love you forever and ever
Need you forever and ever
And we'll be always together*

Oh Amira lets have love plantation

Like to love your imagination

Let make everlasting relation)

Here, more surprising thing is that the tune was exactly copied from an English song called “Margarita” by Wilkins which was adopted in the movie “Salsa”. The lyrics of the Wilkins “Margarita” is:

The sun in her hair

The tropical hymn

The smell of the sea

With her next to me

She's got the touch that I ache for so much

My muchachita

It's more than her eyes

More than her voice

More than her smile

That leaves you no choice

Straight from the pain yes of love

She was born Margarita

And if I could get back to that dream

I know she'll be there

Waiting for me

Margarita

In my dreams we are together

And our love goes on forever

When I awake, I'm not there

Mi Margarita

I will search until I'll find you

And the roses will remind you

And I will wake inside the dream

It seems that Deepk Bajracharya have copied a lot of things from the Wilkin's "Margarita" but interestingly hardly people acknowledge it yet. It is very common in the digital age. As Walter Benjamin states that it's obvious that the work of art can be reproduced for the common in the age of mechanical reproduction and it's an aspect of modernity too.

Globalization is another cause of the possibility of having this transformation of the song in another version. It is very much similar to Appadurai's concept of modernity that emphasizes "Modernity is now seems more practical and less pedagogic, more experiential and less disciplinary than in the fifties and sixties, when it was it was mostly experienced. (9-10)"

It is obvious that in course of experimenting newness in the practice fragmentations and difficulties come along. With the innovations and modernity in musical system too, audience and critic came through vague or ambiguous ideas that Bajracarya's "Oh Amira" shares too. With the intention of creating novelty in music it can be seen that the musicians or singers are composing music as an experiment. In the similar contest Clever states as:

Unnecessary 'difficulty', of course, appears to many a lay audience as an obvious criterion of the 'modern'. The collapse of representation, the general abandonment of a teleological tonality, the structuralist denarrativization of the 'nouveau roman', all require of the native perceiver more work than he or she is frequently willing to give. (169)

Popular songs like metal are really tough to understand the lyrics of it. Singers and musician play with only music. It is difficult to say that why such type of music are creating

unnecessary difficulties. It used to be considered that music should flow like water but it can be seen enjoyment even less understanding songs.

Technology helped to break musical tradition and to establish novelty things in music however whatever the music would be. Sometimes, singers sing songs on the basis of the music which is created by the help of technology. In other terms, technology has guided them to sing songs. In postmodern time several rock music created. As George Allen in the book *Analysing Popular Music* reasons:

Although the textures common to the early 1980s albums mark a stylistic shift away from 'hard rock' in the direction of 'synthesizer rock', where both acoustic and electric guitars are at something of a discount, the rhythmic playing found there seems to be far more subtle than the somewhat overblown pomposity of a band like Yes. (162)

In addition, on the one hand there is the experiment of musical instrument while composing songs, on the other hand singer are singing songs capturing the musical tone, lyrics, music and the related ideas from various cultures. They are mixing several things from the other cultural music. As David Harvey states:

The tensions it attempted to accommodate between 'internationalism and nationalism, between globalism and parochialism ethnocentrism, between universalism and class privileges', its necessary recognition of 'the impossibility of representing the world in a single language' and its early expression of alienation from "bourgeois" consumerism and life-styles'. (29)

In reality, it can be seen that the relevance to see the difference between popular music and the modern music while interpreting modernism and postmodernism. In several cases classic or modern music deserves the features of modernism although they have been singing in the current days and will be sung in the coming days as well.

Modernity is often considered as fragmentation, plurality, differences. There can be seen several experiments to give new taste or newness in Nepali popular music. One of the ideas can be seen as inclusion of English terms. English terms also helped to break musical trend. It was a type of challenges as well as experiment. It seems that at first popular music either rock or pop they appear only for entertainment. One of the pop songs by Om Bikram Bista and Sanjay Shrestha, *11,12,13...* state as:

Singer/Artist: Sanjaya Shrestha and Om Bikram Bista

Album: Timilai Nai Ho

11,12,13, Jhayalbata hera

Sorha barsa Jabanilai kina phalchhau khera

Let's rock mayalu, Let's rock mayalu,

(Eleven, Twelve, look through the window

Why do you waste you're a 16-year youth?

Let's rock beloved. Let's rock beloved.)

The song appeals for to have boyfriend and sexual attachment. The terms, 11, 12, 13 is counting like 1, 2, 3 and go also indicates to the young lady be ready to fulfill sexual desire. Those ladies who look out through the window by hiding or cheating to see the boys controlling their desire and to them it requests not to kill their desire.

In addition, the songs like Shiv Shankar Manandar, Nati Kaji, Bachhu Kailash or many modern songs used to perform just sitting in one place. They used to urge to the audiences to ponder for thinking. It is true that such songs used to reflect the reality of the contemporary men but emphasis for sad side of life. In contrast, the songs like 11, 12, 13 present the performance, activeness, explores the hidden desire openly. It is the feature of pop songs and the example of practice of modernity.

In comparison to modern songs it can be seen that popular music is more appealing to young generation than modern or classic songs, although in some occasion popular songs present various negative ideas about the social norms and values. Popular songs have been challenging to established cultural ideas. The next thing is what the exercise that Shiv Sankar, Nati Kaji, Narayan Gopal and so on used to before they release the songs that it cannot be seen in the current popular songs. It is also seems that there is lack of creativity, originality, and so forth.

Popular singers like Om Bikram Bista, Bhim Tuladhar or bands like Crossroads, Newas, The Himalayan bands, Nepathya, Cobweb, 1974 AD and many other served as evidence of the limitations of traditional musical aesthetics. Traditional aesthetics concentrates on aesthetic standard appropriate to only a very small fragment of the world's music. Their music tends employ different means of expression, not only that the music has different ends. Since music is patterned sound, anything that counts as listening to music will require attention to both form and matter. The singers also break the modern music tradition of Shiv Shankar, Narayan Gopal, Nati Kaji and so on as Shiva Shankar had broken the tradition of folk songs and songs with the national theme; and established new pattern of music and convinced the audiences. Hence modernity is a process and in 1990s music it came with the rise of pop/rock bands and singers who just not broke away the tradition but with the dawn of the democratic practice, introduced innovations, technologies and adoptions of global trends in their music in local place.

Musical Experimentation and Booming of Democracy

Concerning to explore Nepali music from ancient time to the turn of the century, it can be found that very few researches have been done in Nepali music till now and very few books are written and they are even in shadow. When the charm of classic music was fading continuously the second generation singers and musicians like Narayan Gopal, Gopal Younjan, Prem Dhoj Pradhan, Bahhu Kailash, Tara Devi, Mira Rana appeared in the scene and put tremendous influence on to the audience that they were considered golden generation of Nepali music history. Especially, Narayan Gopal is the most loved singer out of all. Many audiences log on Narayan Gopal's songs equally even there are some popular singers. On the one hand, thousands of singers are appearing in the market and on the other hand they are disappearing in the same way. New singers have been singing to test them and see the overall musical scenario. The way of Nepali popular music is not clear and the condition of appearing and disappearing in the market is about equal. Many new singers and band emerge with less exercise and rarely think to move on musical discipline.

Modernity began as a critique of religion, philosophy, ethics, law, history, economics and politics. The principle concepts and ideas of the modernity-progress, evolution, revolution, freedom, democracy, science and technology – were born from that criticism. Modernity is the progressive and complex notion which carries multiple meanings in different context by rejecting the idea of status-quo in western thought patterns. The concept of modernity as a period that was superior to the past, buttresses the replacement of divine providence of tradition and paved the way for the Enlightenment philosophical project of developing a rational organization of everyday social life.

If we go back and see the history of the Eastern music it evolved earlier than the development of music in the Western countries. Eastern musical philosophy deals

from the human civilization. Out of the four *Vedas*, *Saamveda* illustrates the origin of *raagas*. The vedic chanting are characterized by three tonal divisions i.e. *uddtta*, *annudatta*, *swarita* and its umbrella term is *samaganas* which is known as *shashtriya Sangeet* and which is virtually unknown in the West. Moreover, through music one can get enlightenment and achieve god. Hindu philosophy considers the first sound is *Nad*, which relates with the creation of the universe and it is the creation of the first sound. *Swors* and *Shrutis* are the manifestation of *Nad* and it is taken as 'true' and 'pure' which drives people close to the God Brama. God Siva's *Tandavnriya* is associated with destruction. Likewise, Vishnu the preservative force of the universe is associated with specific musical instruments like *Sitar*, *Bansuri*. Not only this, the classification of musical instruments like *tata*, *susira*, *avanaddha* and *ghana* are based on the Vedic literature.

In contrast, since going back to about six decades, it shows that Nepali music especially modern and popular music is influenced by Indian melodies and Western pop music. The real whim of Nepali music let's say modern music flourished from the Indian land i.e. Darjeeling. Narayan Gopal the key figure in Nepali music history led to flourish Nepali music in Nepali land and somehow decreased the domination of the Indian music. However, Nepali urban market is dominated Indian music yet. Truly, Nepali genuine musical related figures learned the education of music from India. Even though, Indian and Nepali music both deserve the idea of the eastern musical philosophy. But, Nepali popular music is influenced mostly from the Western music. In the course of experimenting with the sound Narayan Gopal also tried blues with his harmonics and popular music in Nepal and slowly and gradually all the genres of popular music like rock, pop, metal, hip hop etc. is imported by other musicians and singers. The trend is continued yet. However, some of the young singers are influenced from Korean and Japanese popular music. Especially, they are copying

musical tones. Besides, it is too difficult to say that how and where the musician and singers are influenced in the world. Since there is advancement of technology, one can get any idea from any part of the world or culture. It has created somehow chaos and uncertainty in music, which is considered as the feature of modernism.

In the close analysis of Nepali music including modern songs is near to modernism. On the one hand, some of the composers have been pursuing specific rules of music and they are on the line of modernism. On the other hand they are not accepting the technological advancement to break reality. Musical modernism is the conviction that music is not a static phenomenon defined by timeless truths and classical principles, but rather something which is intrinsically historical and developmental. There was also more innovation that leads new ways of organizing and approaching harmonic, melodic, sonic, and rhythmic aspects of music, and changes in aesthetic worldviews in close relation to the larger identifiable period of modernism in the arts of the time advancement of knowledge. For instance, the contribution and creation of Shiva Shankar, Bhakta Raj Acharya, Phatteman Rajbhandari, Seturam Shrestha, Naryan Gopal, Ambar Gurung, Gopal Younzon is quite innovative and again they are close to modernism. Whereas, Om Bikram Bista, Sanjaya Shrestha, Yogeshwar Amatya, Sunil Upreti, Nepathya, Cobweb, Robin and Loza, Mukti and Revival, Nabin K. Bhattarai, Sugam Pokharel, Anil Sings and other popular music related bands and singers are moving towards postmodernism as it's a process and it's the very nature of modernity. The popular music related singers and composer directly and indirectly pursuing the global influence. They are breaking musical trend radically. Without hesitation, they are experimenting new things in music and encompassing other's language, cultural music, custom and like this according to demand of the time. The impact of technology can be seen explicitly

To put in briefly, the research paper could not present whole some concept of modernity in Nepali popular music completely; however it has discussed here the transition of music in the era of Panchayat period and post Panchayat period when the modern and pop/rock music bloomed rapidly. Precise sparkles of musical modernity can be seen in the Nepali popular music and as a result there is at last, Nepali popular music has been pursuing only specific modern and postmodern musical features more than that, singers, musical bands, and music composer are more oriented and influenced with others' cultures music than as their won. Considering all these things, this research paper shows a range of possible themes and styles that manifest modernity in Nepali popular (pop/rock) music and opens the possibilities of further researches that could be carried out on various dimensions of Nepali music culture.

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