I. Introduction: Towards a Postmodern Nepali Musical Aesthetic

This research paper attempts to explore the new possibilities of postmodern manifestation in "Nepali visual popular music". The best means to do this is to present the conceptual and rhetorical world of postmodernism in Nepali popular music. It will not seek to establish the summaries of the various modes of deconstruction like feminist theory, archaeology and genealogy of knowledge, psychoanalysis, ideology critique, neopragmatism, history of sexualities, popular culture studies, and so forth, rather it will simply capture the musical mode. Encompassing the idea of postmodernism in music; it will manifest the postmodern implication in Nepali popular music and it will connect the postmodern ideas on pop, hip-hop, metal, and rock songs. The songs have been taken form a popular Nepali music related website: www.npsongs.com.

In general, neither this paper would comfortably align with the traits of postmodernism nor trying to show how the music objectively is, rather it suggests how postmodern listeners or audiences may understand it differently or from the perspective of postmodernism. Mostly, it tries to depict the postmodern attitude in music. The very crucial thing is postmodernism in music is different what we understand postmodernism in general. Moreover, it attempts to encompass the idea of musical postmodernism which includes the postmodern style and condition.

In addition, this paper is not labelling specific songs or music composed by somebody and deals with postmodernism, rather such music which can be understood as postmodernist in today's cultural scenario. It captures the apparent historical irregularity works composed in the current days, having postmodernist characteristics and as we understand postmodernism as an

attitude more than as a historical period. Considering some of the features of postmodernism all the interpreted songs have been taken randomly.

Nepali popular music is a form of out of many other musical genres, which is a synthesis of Nepali traditional music and the Western popular music. Since its birth over half century ago, it has been much loved by mostly Nepali young people. This can be seen from the fact that the popular music industry in Nepal, which is a very growing business. "Currently more than forty-four registered companies are involved in creation, production, promotion and distribution of Nepali popular music." (Interview with Rayamajhi) Since, the past three decades the popular music has been taking a good space among the radio, television, and other mass media.

Nepali music refers to the various musical genres and instruments of Nepal. It has got more than forty ethnic diversities; but the music of this country is highly single. However, the influence of the Western genres like pop, rock, folk, and classical music and so on can be seen explicitly. The existed popular musical bands are also influence by the Western music. However, the paper attempts to present that the Nepali music is different than the western one and it relates with Nepali culture as well.

It is also true that Nepali popular music is leading towards the Western pattern and the trend towards Western society. Examining both the Western and Nepali music one can easily declare that the Nepali music is almost under the line of the Western music. Musical instrument to various bands are influence from the Western music. However, there is an effort to encompass the local ideas in popular music. Rishikesh Shah, in his observance of modernization in Nepal states as:

On the one hand, there is an intellectual acceptance...of the technological, scientific and intellectual aspects of the Western culture.... On the other hand, there is an

emotional resistance against the slavish imitation of the West because the Nepalis are conscious of their own ancient heritage of civilization and values, and also because the West is very much associated in Nepali consciousness with colonial war and exploitation. (20)

Although, it can be clearly seen that the Western influence in lyrics, vocal, and music. However, some of the musical bands and music have been trying to show their own identity adding some features of Nepaliness. The added features are somehow different than the Western music. Sometimes the scenario seems that as they are experimenting the interest of people.

The next chapter of this research paper predominantly concerned with the quest for the Nepali musical background from ancient period to postmodern. The chapter begins with the discussion of the stages of musical development in the light of the songs appeared outside. It also considers the religious, cultural, and related issues that they were prominent at that current time and also interprets the current time. While presenting the musical background and the new findings, it turns to its root of the musical development along with the postmodern perspective.

Indeed, it is challenging to present and claim so many things about the Western music and undoubtedly in Nepali music too. Nepali music is influenced by Indian music, the Western music and nowadays some of the young singers are influenced from Japanese, Korean too. However, the effort concerns to present as the music was in the past to the till date. Focusing on the current popular music, it attempts to grab the issues which can be seen in the Western music and postmodern concept. It attempts to foreground the popular music which is familiar especially for music lovers. While depicting specific music or songs, the authenticity plays vital role, however, without any previous research evidences, it explores the researcher's personal

assumption. It demonstrates how Nepali music is influenced with the Western music, without questioning the Indian and some of the Middle East countries' music.

The next chapter holds the boundary of modernism and postmodernism in Nepali music. It's a bit tough to separate music and culture, modernism and postmodernism, so both ideas are presented simultaneously. Postmodern popular music always targets to the young people whereas modern music and songs are somehow inclined with adults. Mostly, Information Communication and Technological (ICT) contributed to generate postmodernism in music. With the development of the internet and computer technology, the current youth are surfing around the globe sitting in their own chair wherever they are, and they have made themselves a fan of such musical artists, whom they could hardly see in their lifetime. The current youth are entered in the global culture and threatening the previously established cultural norms and values. Forgetting specific territory and culturally imposed ideas the youth are accepting music whatever it would be and whatever the music culture belongs.

Since, Nepal is still developing country; Nepali music is not outside of it. On the one hand Nepali music has not got advance technology; on the other hand, very few artists have taken music as a profession. However, the most interesting thing is that so many bands are establishing even in a small territory and they are disappearing as well. Many bands are similar in their mottos, however they define different themselves. Studying their musical journey is not so easy because they are emerging randomly. They are singing just to sing and taste their vocal in the audience. Therefore, it's hard to explore and claim to Nepali popular music and its nature.

The scope and encompassed ideas of Nepali popular music is not narrow. It breaks the limited boundary of modern songs and enters into the vaster world. The musician and singers are encompassing several issues whatever they find in the society. But the unforgettable idea is, they

need to influence form other culture especially from the Western world. For instance, the music

has hold the minor personal issues to national issues; spiritual to materialistic issues; love to hate,

information to common people for their betterment to absurdism, youths' freedom and their

interest, and so on are the common subject matter of this type of music. In this regard, Nepali

popular music has also been searching the alternative and moving on the same. It can be seen the

mix of local and global. As Prasidh Raj Singh in "Consumer Culture and Postmodernism" states

as:

> Postmodernism seems to offer some alternatives to joining the globalculture of
>
> consumption, where commodities and forms of knowledge are offered by forces
>
> far beyond any individual's control. These alternatives focus on thinking of any
>
> and all action (or social struggle) as necessarily local, limited, and partial--but
>
> nonetheless effective. By discarding "grand narratives" (like the liberation of the
>
> entire working class) and focusing on specific local goals (such as improved day
>
> care centers for working mothers in your own community), postmodernist politics
>
> offers a way to theorize local situations as fluid and unpredictable, though
>
> influenced by global trends. Hence the motto for postmodern politics might well
>
> be "think globally, act locally"--and don't worry about any grand scheme or
>
> master plan. (56)

Singh's idea presents that the current time is influence by various global cultures and one can get

the blended form. Therefore, Nepali popular music is also possible to interpret as the mixture of

the global culture. Such issues have been explored and analysed in the second chapter.

Another chapter of the thesis is predominantly concerned with the manifestation of

postmodernism in Nepali popular visual music. The chapter begins with a discussion of the

postmodern concept with the reference of postmodern musical critics' and it primarily focuses the concept of Jonethan D. Karmer, Stephen Conner, Kaplan, Seymour Glass, Tonny Mitchell, Larry McCaffery and so on. Jonathen D. Karmar has developed some of the postmodern concept according to time the research paper develops on the basis of it. Karmer states in *The Time of Music* the concept of postmodernism in music as:

> While postmodernism is a difficult concept to define rigorously, it is possible to characterize postmodern music by the some or all of the following traits. It
>
> 1. is not simply a repudiation of modernism or its continuation, but has aspects of both,
>
> 2. is, on some level and in some way, ironic;
>
> 3. does not respect boundaries between sonorities and procedures ofthe past and of the present;
>
> 4. seeks to break down barriers between "highbrow" and "lowbrow" styles;
>
> *5.* shows disdain for the often unquestioned value of structural unity;…

Some of the above mentioned characteristics stand out as particularly relevant to discuss the manifestation of postmodernism in Nepali popular music. The presented examples at least give the hint of postmodernism to the listeners, composers however the interpretation may differ from person to person. Mostly, it presents the fragmentation, irony, self-reference, postmodern musical art, genres and the break the boundary of male and female, good and evil and so forth. These are some of the features of postmodernism and it presents the similar concept.

In addition, to encompass the concept of postmodernism the research paper has attempted to interpret mostly from the "lyrics of popular music." Undoubtedly, popular musical lyrics expanded its sphere. Singers are not singing only the subject matter of love, comedy, tragedy

rather they are singing the subject matter which is relevant in the current time and even they are singing about some of the issues which the society considers as offensive. Again there is fragmentation, multiple meaning, chaos and so on. In such sense Triller in *The Journal of Musicology* states as:

> Postmodern music is also frequently associated with other cultural trends; their Musicians often draw stylistic inspiration from a wide array of contradictory areas. Also there is cause enough, in our efforts at understanding some musical traditions to abandon the interpretation to such conceptual prisms as "work", "structure", "hierarchy", "unity". When we are engaged in the pursuit of the desire to understand distant music's and musical cultures, we have to distance ourselves from the grand schemes of style history, that were once settled onto our field (Treitler 1995: 10).

Secondly, it encompasses the idea of "postmodern dance." Postmodern dance is different than classical dance. It ruptures as well gives new concept of postmodern dance. In the same sense Gregory Scott in "Banes and Carroll on Defining Dance" state as:

> It is obvious that ordinary movement is one of the most notable, consistently recurring features in their choreography. Although prior to the influence of the radical innovations at Judson Church (from 1962 to 1964), pedestrian movement occurred in Cunningham's choreography, such a piece strikes us as more of the nature of a one-off experiment. That is, even though Cunningham tried out ordinary movement before the onset of the postmodern, it was not an essential, repeating fixture of his art; whereas a veritable obsession with pedestrian movement is a central, recurrent, even defining theme of the postmodern. (7)

Postmodern dance has got its own features and it has interpreted slightly. Postmodern dance is quite different from the modern dance. On the one hand it has breaking the modern tradition and on the other hand it has developed its own ideas.

Hip hop music and its implication in Nepali land deserve special interest. With the concept of postmodernism in society hip hop music has been flourishing in these days too. The influence of hip hop music was emerged especially about the beginning 1980s. Mostly the hip hop music added the concept of rap and the music drives the concept of postmodernism in music. Postmodern rap can be described as rap music produced in the postmodern era or rap music that follows the aesthetical, intellectual and philosophical trend of postmodernism. Contemporary rappers are fusing the different postmodern aesthetics into a musical body of work. In The Encyclopedia of African-American Heritage, Susan Altman states as:

> Rappers verbalize about politics, sexual exploits, conditions of daily life, and their personal uniqueness. Many critics consider rap the greatest example of postmodern music. It's the first truly popular music to adapt to the fast, fractured, constant self-promotion that is television and the mediums visual base. Unlike television, however, rap gives some African-Americans a powerful voice. It offers freedom for political dispute. The fact that rap music seems complex and frightening to some listeners adds to its political insult. (1205)

In "This is a sampling sport": digital sampling, rap music and the law in cultural production, Media, Culture and Society Shusterman includes in *Pragmatist Aesthetics: Living Beauty, Rethinking Art* as:

> Recycling appropriation rather than unique originative creation, the eclectic mixing of styles, the enthusiastic embracing of the new technology and mass

culture, the challenging of modernist notions of aesthetic autonomy and artistic

purity, and an emphasis on the localized and temporal rather than the putatively

universal and eternal (614).

To Sushterman, in the use of rap and hip hop culture the use of technology in musical field has

played great role in the current era.

Similarly, "the use of technology" helped to break the linearity, helped to develop

unexpected sounds in music, it helped to break the boundary of past and present and

geographical structures. To encompass multiple concepts within a single music it draws new

ways, which is a concept of postmodernism. In the same sense Jaime Hornitos

Madrid states in "Music Distribution in the Consumer Society: the Creation of Cultural Identities

Through Sound" as:

> These new forms of distribution developed by the culture of contemporary
>
> technology have caused music to become a ubiquitous element subject to a
>
> continuous revolution that obliges a constant revision of the paradigms that try to
>
> structure the diversity of modern sounds so as to group together styles, messages,
>
> fashions, functions and effects to understand them better. Instead of this, today we
>
> find infinite sounds freely distributed across the channels established by the new
>
> technologies, allowing the generation of multiple identities constructed within
>
> highly diffuse limits and which facilitate an ordering of the current musical
>
> discourse that enables us to extract from it whatever is new. (96)

Postmodern music has been breaking the previous modern traditions with the help of technology.

Singer as well as musician can cut and paste require piece of music or song in any place.

Besides, technology has helped to explore the specific feeling.

Taking about the postmodernism and culture we see two important works on postmodern music (Clarke, 1985, and Edwards, 1991) refer almost exclusively two areas of high culture, with only a tokenistic reference to the work of Laurie Anderson (Clarke, 1985: 167): ironically, an artist who has consistently challenged notions of a hierarchical differentiation between high and low culture. Featherstone states as:

> In other words, part of the problem with discussing postmodernism and popular music is that a lot of the academic work on postmodernism takes a modernist approach in its conservative choice of appropriate material for study. Accepting this, it is still possible to piece together some components of what a postmodernist popular music might look, or indeed sound like. when he highlighted the effacement of the boundary between art and everyday life; the collapse of the hierarchical distinction between high and mass/popular culture; a stylistic promiscuity favouring eclecticism and the mixing of codes; parody, pastiche, irony, playfulness and the celebration of the surface deathlessness of culture; the decline of the originality/genius of the artistic producer and the assumption that art can only be repetitious. (203)

In brief, Nepali popular music is possible to create a matter of discussion in regards of postmodernism. Nepali music has been pursuing various cultures and entered into the global culture. In general, Nepali popular music is influenced with the Western music, Indian music, Korean music, Japanese music and so on. Especially, the new generation has been entered in the global musical world without deep study and analysis of music which also contributes to interpret the concept of postmodernism. With the help of several postmodern tools, and features of postmodernism, the rest chapters are developed.

II.   A Glimpse of Nepali Music and Musician from Vedic Period to Postmodernism

Since postmodern music attacks the previous established ideas and technique in music, it can be seen the relevant in discussion of the musical root and the chapter draws some of the musical root from the ancient time to the current. The main purpose of this chapter is to show the music and musician along with singers' line in Nepal. To grab the idea of pop music, it has left several religious, cultural and seasonal music, however it presents the popular ones among them. Current popular music has been taken several references from the ancient time, cultural, seasonal, global scenarios and it has seen the meaning to discuss in this research. Considering the overall ideas this chapter presents the serial development of music from second century to twenty first century which is interpreted as ancient time to postmodernism.

Undoubtedly, Nepali popular music is linked with the ancient religion and culture. Several influences can be seen in the current popular music. On the one hand some of the popular music has taken religious term and meaning from ancient culture and on the other hand they are mixing with the Western musical instrument. It is also truth that they are attacking the past cultural ideas, which is one of the crucial features of postmodern music. Consciously or unconsciously the current lyricist and the singer are breaking the previous established norms of music which leads to be postmodern music.

Taking about the history of Nepali music, it is closely linked with Nepali culture and under the three primary religions that underlie Nepali thought and ways of life i.e. Hinduism, Buddhism and Animism are intrinsic to the development of Nepali music as well as art forms. Music, dance and drama are rooted in these religions conceptually, metaphysically and theoretically. Hinduism´s conceptualization of *sangeet* (music) is elaborate, in its fundamental form; *sangeet* denotes vocal music, instrumental music and dance. But, conceptually, it further

pertains to paintings and sculpture. A passage from the Natya Shastra, written around the Third Century BC, which has the close link between art and music. Anuradha Sharma in *Hinduism and the Art* says:

> Natya Shastra classified various elements of music as well as providing a definition of music as 'Art of expression in sound, in melody and in harmony'. So, it is the art of sound in time which expresses ideas and emotions in significant form through rhythm, melody, harmony and colour. Classical music is a unique language by itself and it derived from 'Nada' the sound of all activities of universe and eternal sound without any words which reached to people in Raga System. These Ragas being the products of emotion express the aesthetic feelings of love, anger and other mental attitudes of humanity. (14)

Seeking music in Hinduism, it relates the creation of the very first sound is *Nada*, and it refers to Brahma, which is considered as the creator of the Universe. Likewise, the gods Vishnu and Shiva are the two other members of the Hindu holy trinity, and they are personifying the preservative and destructive forces, correspondingly. Spiritual deliberation of this trinity guides the creativity of artisans and musicians. *Swaras* (tones) and *shrutis* (microtones), manifestations of Nada, are described as being 'pure' or 'true', and musicians hold that their proper execution brings one closer to Brahma. Anarudha Sharma moreover says:

> The most important musical treatise Sangeetranakar by Sarangdeva begins with the invocation: We worship Nada Brahman, that incomparable Bliss which is imminent in all the creatures as intelligence and is manifest in the nature of this universe. Indeed, through the worship of Nada-Brahman are worshipped Brahma, Vishnu, Shiva, since they are essentially one. (14)

Moreover, some of the gods have got musical instrument with them and music also relates with their activities. God Shiva's Tandavnritya dance is always popular in Nepali and Indian music. Not only this, others gods like Vishnu, Saraswati, Krishna, Narada, are also find connected with music. Kishor Gurung writes in the article "What is Nepali Music?" as:

> Shiva´s frightening dance, Tandavnritya, is associated with the destruction of the universe while Vishnu, the preservative force of the universe and all art forms. 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)

While searching the theoretical background of music in Hinduism, its root can be found in Hindu's *Sastras*. Four books, *Samaveda*, *Yajurveda*, *Rigvada*, *Atharvaveda* are the oldest scriptures in Hinudism. Since the term 'Veda' is taken as 'knowledge' and it is also considered that the world is guided by 'Vedas'. The most interesting thing is that all the mantras are originated from sound or music. In the same sense, Kishor Gurung states as:

> 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)

In the current days also the influence of Hindu music can be seen in the popular music. Some of the similar idea is linked with Nepali musical value and its interpretation in the coming chapters respectively.

Likewise, as in Hinduism, Buddhism also gives priority for music. In Hinduism, music is connected with Gods but Buddhist connects the idea of music with nature. Even they connect the idea of music with the 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. In accordance, all Buddhas and bodhisattvas are very skilled in
> utilizing music to spread the Dharma and guide sentient beings to enlightenment.
> (2)

Moreover, Buddhist believes with the music 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. Venerable Master Hsing Yun takes the reference of Venerable Master Taixu and his speech provokes as:

> Music gives the people of a society a means to better communicate their moods
> and feelings to each other. For instance, if someone plays a certain kind of tune, it

is often quite easy for those listening to understand exactly what mood that person is trying to convey. For society to achieve some degree of integration, it is essential to be able to communicate and understand each other's moods and feelings and as a result establish sense of unity. This is one of the important functions of music. (3)

While searching the root of Buddhist music, it is found that the King Ashok of India contributed to flourish music. It is says that he established the musical line in Buddhism. In the same sense, Venerable Master Hsing Yun states:

In India during the time of the Maurya Dynasty (317－180 B.C.E.), powerful King Asoka spared no effort to preserve Buddhism and spread its teachings. This time period witnessed many developments in the field of Buddhist music such as the inclusion of copper gongs, drums, flutes, conch horns, and harps in Buddhist ceremonial music. As Buddhism spread to Tibet, the Tibetan traditions of Buddhism encore aged the use of song and dance in certain ceremonies. There is, in fact, a section of the sangha that specializes in the performance of music and dance, referred to as Leva Musicians, meaning "Gods of Fragrance and Music." (4,5)

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.

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 Medival 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 state as:

> 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. (79)

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 Bahandur 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 wirtes as: 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 get chance to develop continuously. There was huge influence of Hindi, Urdu music in Nepal, however, there was also local cultural influence in the modern songs. Moreover 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)

Radio was becoming more popular day by day. Especially high class people were started to listen music besides some of the musician were moving in search on Nepaliness in music. Slowly and gradually singers and music researchers were moving outside of Kathmandu valley. For the same idea Ingemar Grandin writes 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)

With the help of the Western music, Shiva Shankar opened the new door to Nepali Music. He made several his followers in Nepali music. May be the most important thing he did is; developed Nepaliness in Nepali modern songs. A popular singer Yogesh Vaidhya syas in the official website of Shiv Shankar as:

> 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 Shamser, 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. 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.

This was also a significant time in his career because it provided him the time to turn inward and reflect on his life passion. It was a landmark era for him, first because during the forced interval Prem Dhoj Pradhan discovered the guitar and made it a part if his new style, and secondly because it was only after the operation that Prem Dhoj started recording his songs in earnest. With fresh areas of inspiration in store Prem Dhoj had barely re-emerged on local musical scene when he was awarded a prize for the best voice in the All Nepal Modern Songs Competition in 1963.

Natikaji Shrestha (Amritlal Shrestha) started his musical career singing the song "Hosh narakhi hidhda yatri". He was one of the pioneers 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 musicians of Darjeeling (India). They included Ambar Gurung, Gopal Yonzan, Aruna Lama and several others.

Ambar Gurung started a music institutein 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 about the suffering of the Nepali diaspora is considered a masterpiece of both lyrics and musical composition. For a decade he did several records. In 2007, Amber Gurung was invited by the Government of Nepal to compose the music for Nepal's new national anthem. He became chairman in Nepal Music Center Kathmandu, Nepal (2006–2007) and Music Director, Nepal Academy (of Arts and Literature) Kathmandu, Nepal (1968–1996). In the research "One song, five continents, and a thousand years of musical migration" Ingemar Grandin states as:

> Amber 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, Amber 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)

Gopal Younjan 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 says 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, Natikazi 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)

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. Although there were old generation singers like Nati Kaji, Prem Dhoj and so on but their musical charm was already in shadow. 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. They 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 plaguing. 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 are close to postmodern notion.

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 postmodern 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 postmodernism 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 in postmodern era and Nepali music undoubtedly follows aesthetic and philosophical trends of postmodernism. The postmodern music 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 postmodern music critics Jonathan D. Karmar posits the idea that postmodern music is more oriented in style not the period. Nepali popular music not only bears the style of postmodernism but also refers the music of the postmodern era. It bears the relationship between postmodern era and postmodern music. It shares the characteristics with postmodern art and shows the reaction to modern music.

To wrap up, Nepali popular music has taken several references like lyrics, styles, musical instruments from ancient period and it has seen the importance to go back Nepali musical roots. In the current music, several ideas are taken from various casts' music and even from seasonal songs. Several songs are remixed and premixed and new createdmusic has been breaking the established musical trend; which are different from modern music. With the notion of postmodern music in the Western world; the ideas of music critics, it can be said that the current popular music deserves some of the sparkles postmodern.

III.   Nepali Music: Boundaries between Modern and Postmodern

This chapter aims to provide an introduction to what we understand by modernism and postmodernism in general and further explores some music that can be heard as appropriate to show its category. However, both modernism and postmodernism are illusive terms. The application of modernism and postmodernism to music both can be identify through the specific musical practices. This chapter will not always necessarily show the very clear demarcation lines of these two types of music however it will provide some directions and seek to put in place a context for further debate and discussion. Since postmodernism implies some form of relationship to modernism and it is important to have some understanding of that earlier context and concept before moving fully to confront postmodernism. To capture such ideas it attempts to touch upon some key aspects of modernism and postmodernism.

Modernism and postmodernism are always in some way a discourse, 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 on modernism and postmodernism. This is highly selective, but many of the music critics and key texts that are featured do remain in the central to modernism and postmodernism. 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 encompass the ever ended discussion of modern and postmodern music. However, it highlights some of the music which was and is popular in Nepali land.

Moreover, modernism in music is not a state or a set of particular techniques or characteristics, but a direction. Modernism 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. It develops the ways in which we identify, imagine and live in the world. However, there is not just one, general and absolute path towards the infinite point of musical modernity. Somewhat, musical pathway is relative in several points. In fact, modernism is a multi-directional and multi-dimensional process, and there are as many paths toward musical infinity. Moreover Ainhoa Kaiero Claver states:

> The reflection on a paradigm change, in which numerous categories of art from the modern age are invalidated, has likewise been transferred to the realm of music. Musicology also echoes different theories that prognosticate a depletion of the historical narratives that had served as the milestones in the evolution of modern music. (3)

Musical modernists search for to maximize the possibilities of composition to the utmost degree, taking in equally both its broad and deep possibilities and those at the finest levels of detail. Modernist music is not limited to one particular musical style or genre, but can and will manifest through hundreds and thousands of different styles. It seems that the main driving force of musical modernism has largely fallen out of the hands of Indian and Western classical music. 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 classical music and its aesthetic ideologies. A composer, for instance, is routinely held to be a specially trained person who writes music using the Western classical notation, which is then given to an ensemble of specially trained musicians playing the Western classical instruments. But technically the word composer suggests anyone at all who might create music. In this sense, the term overlaps with the word performer. Composers may also come in groups that collaborate on the creation of music. As Calkins Susan states in his article "Modernism in Music and Erik Satie's Parade" as:

> 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. Yet, while it was once used to describe any object or event that was current or up-to date, it has undergone significant shifts in context and meaning over time. (12)

Mostly, modernism is connected with classic music. It is also consider that classical music composers are specially trained or professional artists. Classic music bears specific system in regards of musical instrument, composing of music, lyrics, and so on. Composure in classic music refers to any source of music at all, multiple or otherwise, including performers, producers, singer-songwriters, artists, sound artists, DJs and other selectors, artificial sources and even, in a significant sense, people who play music to themselves alone, with an instrument or the press of a button. As Leon Botstein in *Modernism,Grove Music Online* states that,

> Modernism, as it applies to musical composition, was fuelled by more than aesthetic ambitions and the embrace of the uniquely new in music. A critique of

contemporary cultural standards and the social uses of music as exemplified by

the turn-of-the-century urban concert audience and public for music in the home

was, from the start, a driving force behind early 20th-century compositional

innovations. (25)

Moreover, modernism is movement which could establish specific system in music. It

was bounded in requires rules. Modernism is not only theory it is also philosophical idea as well.

The dictionary *Unabridged* defines modernism as : Modernism is a deliberate philosophical and

practical estrangement or divergence from the past in the arts and literature occurring especially

in the course of the 20th century and taking form in any of various innovative movements and

styles. (22)

In regards of Nepali modern music, it is really difficult to present the boundary between

modernism and postmodernism. In the current days also the modern music has been flourishing.

Even in the modern music the sparkle or the shining of postmodernism can be clearly seen.

However modern and classic music is more inclined toward modernism and it has presented

modern music in regards of modernism. It is also truth that it has created a platform to discuss

either modern music is modern or postmodern. For instance, Shiv Shankar Mahandar, who is

considered as classical musician and his contribution in Nepali music, seems a lot. Besides

creating the popular moving melodies, Shiv Shankar also experimented with innovations in

Nepalese music. He demonstrated how the folk songs rendered with few simple musical

instruments could be enriched with an ensemble of 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. Although he pioneered changes

and innovation, he always advocated for preserving the unique essence of Nepalese style, so that

Nepalese songs would not be overshadowed by foreign songs and music. As Indra Adhikari writes in the newspaper, 'National Weekly' in the title, "The End of an Era" as:

> 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 that has won the hearts of youngsters. In his four decades of service to Radio Nepal, Nepali music grew into full flower. In the beginning, when there were only *lok geet*, folk songs. The introduction of modern styles drew criticism, but Shiv Shankar eventually won listeners over. His fans, music lovers and aspiring musicians sent him letters: He replied to all with handwritten responses that were invariably positive and encouraging. (4 November 2004 /42)

Shiv Shankar always tried to give novelty things in Nepali music. Although he has composed several modern songs and even has sung however, he opened the new pathway to move ahead the coming new generation of pop music. Adhikari further writes as:

> Shiv Shankar always favored change. He encouraged emerging artists and promoted music, even pop songs, always stressing originality and musical roots. He was fond of using the newest technologies available to make the -work easier and the music better. He taught his proteges fairness and loyalty, concentration and dedication to their work. (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)

Digital technology played vital role to enter into the postmodern era. Technology, on the one hand has helped to record music easily and on the other hand it has helped for new experiment in composing music. The famous figure Shiv Shankar Manandar could not get chance to use the digital technology. Peter J. Karthak writes in "The Kathmandu Post" in the title, "Shiva Shankar: Our Years at Radio Nepal" as:

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. It was only in the last week of his life that

Radio Nepal linked up with BBC for their joint FM transmission, though only

within the radius of the Kathmandu Valley. But the consolation is that Shiva

Shanker's post-modern sound visions of MP3, PMPO, graphic equalisers and

other state-of-the-art conveniences for general consumers may yet come to

materialize - however slowly, but surely. (21 November 2004)

While 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. Furthermore, Peter J. Karthak states:

> Then Nati Kazi was packed off to Japan to purchase new musical instruments. He brought a set of Yamahas - two electric piano/organs with bass foot pedals which nobody learned to play, an electric guitar with an amplifier and so on. A new drumset also arrived, but its packing list did not include the large customary cymbal, nor the snare drum and a cowbell. Also, the guitar should have many sets of original Yamaha strings with it; the amplifier should have come with lots of fuses. As a result, when strings snapped, we spent our own money to buy inferior Indian strings at Harmonium Maila of Khicha Pokhari. Shiva Shanker saw all these during the 10 years (1966-1976) we spent at Radio Nepal. (21 November 2004)

Ambar Gurung is one of the stars in Nepali music. He is the strongest pillar to give the identity of Nepali music. He show the way of music to several singers and open a wide way in Nepali music. He has been singing several songs. Out of several songs some of the songs are more popular like:

Artist / Singer: Amber Gurung

Lyrics: Amber Gurung

Ma Ambar hoon, timi dharti

Lakhaun chahe pani, hamro milan kahile nahola

Dekhinchha dur kshita ma hamro madhur sangam

Aabage le ma jhugda, timi utheke akedam

(I am sky and you are the earth

Althouth we may want to unite but it is impossible

Our unification seems in the far horizon

When I bend in emotion, but you were raiging up)

In this song it indicates the love in relation with nature to reflect the idea of lover and beloved. Perhaps one thinks that their love could not get success, although the reasons are hidden. To reflect the idea of unsuccessful of love, the persona has connected the obstacles with nature that one can easily compare love with them. As the horizon cannot touch, in the same way the lover and beloved cannot unite. Similarly, another famous songs 'Ukali Chadhda' become so popular for the long time. The song is as:

Singer/Artist: Amber Gurung

Music: Amber Gurung

Ukali chadhda pasina puchhne timi nabhaya aru ko hola

Arule malai dhikaridida mayale malai chhatima tasle

Kasiale sodhe ko tero bhani jawaphma timi bhaheka ko hola,

Timi nai socha mero ko hola

(While climbing upwards, there will be nobody except you

When anyone will disagree to me, beloved will attach in her chest

If anyone would ask, who is he? Nobody else except me

You ask yourself who is he.)

The song reflects the idea that the persona has been doing something difficult task so that he has used the term 'climbing upwards' and he hopes for the help of beloved. He has also

confidence that if everyone do not help then s/he will help. Till that time, people may be unknown about you then they will automatically know that who you are.

Ambar Gurung always emphasizes to culture and nature in his songs. To Gugung music is not a matter of entertainment things, it is a serious art. In a conversation with Bikash Sangraula in 'Republica' entitled 'Music is not Entertainment: Ambar Gurung' states as:

> "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. The music maestro, who taught, hobnobbed with, wrote and composed for, and inspired legends such as Narayan Gopal, Gopal Yonzon, Karma Yonzon, Ranjit Gazmer, Jitendra Bardewa, and Aruna Lama, insists that the music form he creates has to be understood. "My music has to shake the very foundations of my listeners," said the chancellor of Nepal Music and Theater Academy making it loud and clear that the music he listens to, writes, composes, and sings is different from what passes for music in Nepal today. (Republica, 2011-08-10/24)

In this extract Ambar Gurung says that the meaning of music is deep rooted. It is something in deep and one need to ponder to understand music. He has also given some of the names like Narayan Gopal and so on, who used to sing encompassing the spirit of music. However, he disagrees with the current singers and their way of singing.

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

takes music normally in regards of popular music. The current time has demanded such things and such feature holds the postmodern music.

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 manner. Such singers' songs reflect the real nature of men and their feeling. Most of the songs are romantic or encompasses the features of romanticism. The songs encompass the feature of modernism that truth is the same. There is sadness in sad song and happiness in happy mood type of songs. The follow the specific rules of music. For instance, one of the famous songs of Prem Dhoj Pradhan explores the similar idea:

Singer/Artist: Prem Dhoj Pradhan

Music: Nati Kaji

Lyrics: Rajendra Thapa

Para laijau phoolharu, chhopideu tara-juna

Bandagara geetharu, timro yada aaune saba chijaharu

(Take away flowers, cover the stars and moon

Close the music, all the things that recall your memory)

The song reflects the spirit of romanticism. A gap it presents and reflects the reality of human feeling in the memory of lover. On the one hand, it connects the idea of nature, and on the other hand it relates the love of beloved. There is gap in between the past and the present and the persona is thinking his back and cannot bear the previous attachment with her.

Likewise, Nati Kaji (Amrit Lal Shrestha) is another famous singer in the field of Nepali music. Since 2007 BS (1950) he entered in Nepali music field. His songs touch the natural

beauty or natural things. He has connected human feeling with nature. For instance, one of his famous songs:

Singer/Artist: Nati Kaji

Music: Nati Kaji

> Euta tara danda pari, euta tara wari
>
> Neto kati gayapani din harari
>
> *(One star is inside hill and one outside*
>
> *After she left days and night are the same)*

This song is also connects the idea of nature of lover. When there is separation between lover and beloved, they are just like to star and there could be less chance to meet each other. Nati Kaji sang such kinds of songs in his life.

Narayan Gopal, a key figure in Nepali modern music also considered as "Swor Samrat" established the 'Golden Age' in Nepali music although he could not 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 paly 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. When Amber Gurung sang the song:

Singer/Artist: Amber Gurung

Lyrics: Agam Singh Giri

> Naulakh tara udaya, dharti ko aakash hansechha
>
> Sarad lagyo banma, phool le priti gasencha
>
> *(Nine lakhs shine, the earth is laughed*

Autumn appears in forest, flowers have attract all)

It contributed to flourish Nepali music in Nepal. Indeed, Darjaling based singer contributed a lot to give the identity of Nepali music.

Narayan Gopal sang 157 Nepali songs, three Newari songs, one 'Giti Natya' in his life. However, be is loved by crore of Nepali people. In fact, he sang a bit few songs in comparison to Indian famous singers like Lata Mangeshwor, Asha Bhosle, and so on but he became so famous, not only in his time but these days too. Several singers followed the trend to singing to Narayan Gopal, for instance, Bhakta Raj Acharya, Deep Shrestha, Ram Krishna Dhakal and so on.

Narayan Gopal sang the Blue music first time in Nepal. Not only this, he first sang the pop music in Nepal. For example, 'Sorgako rani, maya ko khani', 'Malai maph garideu mera lovi najar'. Besides, it is find that Nepali literary assists did not used to write songs. It is says that Narayan Gopal suggested to Madhav Ghimire to write songs. The very crucial thing is Narayan Gopal changed poem into song and sang. Narayan Gopal used to select specific songs and he did not sing whatever lyrics it used to be.

When Narayan Gopal rejected to sing to Radio Nepal then Ratna Recording started to record his songs. At first there was mutual relation with Gopal Younjan but after the relationship break up he worked with Dibya Khaling, Bhupendra Rayamaji and so on. In his musical journey, he got various ups and downs. Although he was a famous singer again he was rejected to sing songs in various places in some of the program.

While analyzing the Narayan Gopal's songs, it can be found that he sang for the feeling of all human being. His songs mostly break the geographical boundary and appeal all the human feeling in the world. It also breaks the time boundary as well. The songs were famous in the past

and in the current days too. Mostly he sang the sentimental songs. Some of his famous songs like:

Artist/Singer: Narayan Gopal

Lyric: Chadani Shah

Music: Deepak Jangam

> Eauta manchhe ko maya le kaati
>
> Pharak parda chha zindagi maa
>
> Eauta saathi ko saatha le kati
>
> Pharak parda chha jiunu maa
>
> *(Love of a man makes different in life*
>
> *Love of friend makes much different in life)*

Such songs appeal human impulses and feeling. The song reflects the love of friend makes different in life. It helps to draw the shape of friendship. It is ture that a love, care of friend makes a people different wherever in the globe. Likewise, the song:

Artist/Singer/Music: Narayan Gopal

Lyric: Dinesh Adhikari

> Yo samjhine maan chha, ma birsun kasori
>
> Timi nai bhani deau ae jane nuthuri
>
> *(I want to recall you then how could I forget you*
>
> *Tell me yourself the betrayed person)*

His songs like, "Yeti dherai maya diyi mana bhari dukha na deyou", "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 trying to touch human feeling. They are taking about love but in the absence of achieving love, these songs are exploring the sad feeling.

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)

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 songs reflects this deep innate bond that he believed would touch a common chords in all Nepalese scattered around the world, transcending man-made barriers and boundaries. 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" as:

> Though the music was composed by Gopal in the early 90s the recording and release of the album after his death, is the continuation of the musical aspirations that the couple Gopal and Renchin Yonjan dreamt and visualized to project worldwide Nepal's beauty and cultural mosaic. 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 was highly renowned and talented singer of Nepal. She is also known as "Swar Samraagi" due to her sweetest voice. We can hear her sentimental songs than the romantic ones. Actually her songs are so much heart touched which reflect her own life full of sorrow. She gave her sweetest voice on the music composition by Karma Yonzon, Gopal Yonzon, Ambar Gurung, Shanti Thatal, Narayan Gopal, Mani Kamal Chettri, Dibya Khaling which were so much liked the music lovers. Most of her songs are sentimental in nature. Her songs deserve the sorrow in life, lacking, pain, tragedy and so on. For instance,

Singer/Artist: Aruna Lama

Music/Lyrics: Gopal Yonjan

> Bhettnu chhutinu ke ho ra ra sansar ko rit ho
>
> Nasamjha timi yo mero bida ko geet ho
>
> *(Meeting and diverge are the trend of the world*
>
> *Do not think me as it is the song of farewell)*

Arung Thapa is one of the famous singers out of many. He sang many songs. Most of the songs seem like on the spirit of Narayan Goapl. His songs mostly explores about the human

feeling and pain. Audience has to ponder in the music to understand them. Most of his songs are sad and has suffered from beloved. For instance,

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
>
> *(I have loved her more, I have vow with her*
>
> *Cruel beloved left me showing piercing eyes*
>
> *Obviously there is pain in heart and in mind)*

In this song the persona is feeling sad, in the sense that he has already loved her so much. Again he has vowed several times but his beloved is cruel and left showing anger. As a result the perosna is feeling pain which is obvious. Likewise, his famous song "Rituharuma Timi" is one of the most heard song has connected the beauty and love of beloved with nature. As the song:

Artist/Music/Lyrics: Arun Thapa

> Rituharuma timi hariyali basanta hau, nadiharuma timi pabitra Ganga hau
>
> Nirdosh chhan timra hatkala haru tara mayale bhariyaka chhan aaulaharu
>
> Pabitra chhan timra lajaka ganaha tara chhanale bhijeka chhan othaharu
>
> *(You are spring amongst the seasons, you are holy Ganga amongst the rivers*
>
> *Your palms are innocent but your fingers are full of love*
>
> *Your shyness ornaments are holy but your lips are wetted with desire)*

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 also never dying. 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

(My luck is very frezile, I could not put tika in hair partation.

My desires is very frezile, I could not wipe out your tears.)

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

Singer/Artist/Lyrics/Music: Deep Shrestha

Bite ka kura le timi tanda hunda dheri dukha lagchha

Malai jasti timilai pani tastai huna sakchha, meri mayalu

(The thing which had happened in the past, I feel very sad

As I feel sadness you may also feel the same, my beloved.)

It explores nostalzia. May be consciously or unconsciously there might have been misunderstanding and now the lover or beloved feel that there might be pain, pondering in the past, and similar thing could happen for both.

Ram Krishna Dhakal is another singer who got great influence from Narayan Gopal. He also became so popular within a decade of the death of Narayan Gopal. Somehow, Deep Shrestha, Ram Krishna Dhakal could able to fill the lack of Narayan Gopal. Ram Krishna Dhakal also sang a song of Narayan Gopal and also able to established his own identity. For example, "Maya garneko chokho maya pani dekhiyo". Ram Krishna Dhakal established his identity after

singing the songs of Narayan Gopal in his establishment of musical career. Later he established his own identity in Nepali music. Some of his songs became so popular like:

Singer /Artist: Ram Krishna Dhakal

Music: Alok Shree

> Orali lage ko harin ko chaal bho
>
> Bachhun jel samma pani, marekai haal bho
>
> Chhal garyo maya le -2
>
> *(Life became just like climbing down the deer*
>
> *While living, life became like living dead after deceiving the beloved.)*

The song compares to the walking downwards the deer. It is says in Nepali culture that a dog chases a deer while walking the deer downwards. It shows the degrading of life. Not only this, it adds that life became just living dead after deceiving the beloved. The persona is suffered after the betrayed of beloved. Such songs reflect the idea of ever green. Likewise another song:

Singer /Artist: Ram Krishna Dhakal

Music: Alok Shree

> Hira katne hirai ma rakhera, dukha katne dukhai ma hansera
>
> Bhanna sajilo, dhari sajilo, kasle po bhujhchha ra manko pahiro
>
> Daiba chadera-2
>
> *(Diamond cuts diamond, pain cuts pain*
>
> *It's easy to say, so easy to say, who can understand the pain*
>
> *Only the misfortune -2)*

In the current days, several modern singers have been singing and they are popular as well. However, in much sense they are on the path of Narayan Gopal. Most of the songs hold the

features of human pain, troubles, betrayed, meeting, separation, comedy, tragedy and so on. Such songs hold the feature of modernism. They have got the spirit of enlightenment to human being. They add something very special in human feeling, so that one can say music as singer Amrit Gurnung in the conversation with Bijay Kumar in television program i.e. "Dishanirdesh" says 'something sweet', music drives in happiness in happy mood and sometimes sadness in sad mood. Using several metaphors and similes, such modern songs push in musical world. Modern songs from Shiva Shankar Manandhar to the current famous lady singer Anju Panta are similar in so many senses. People are making such songs as close friend. To forget the tension they have been singing alone, dark or in the late evening.

In addition, modern music has become just like medicine and they are using in their tormented heart. It seems that people are sadder in comparison to happiness. Perhaps this is the reasons that sad songs become famous in short time period. People have made close friend to such music and songs. Keeping air phone they walk alone or stay alone in local vehicles and in even in the classroom. Especially, country side youth and adult love such songs much.

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 is a 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.

However, it is difficult to say that the current singers' songs will have long life. For instance, some of the popular singers like Shishir Yogi, Satya Raj Acharya, Swrop Raj Acharya, Anand Karki, Udaya Sotang, Manila Sotang, Kunti Moktan, Anju Pant, Shiv Pariyar, Mallika Karki, Promod Kharel can be considered the popular singers. They are mostly singing modern and sentimental songs. They are popular as well. Some of them are sining "Gajal" and undoubtedly they are listened by many people as well. They are even pursuing the path of Shiva Shankar, Naryan Gopal and so forth.

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.

Popular music increasingly serves as a focal point in general debates about art and aesthetic value. A growing number of philosophers regard popular music as a vital and aesthetically rich field that has been marginalized by traditional aesthetics. They argue that popular music presents important counterexamples to entrenched doctrines in the philosophy of art. Similar issues arise for the aesthetics of jazz, but the special topic of jazz is beyond the scope of this article. What the characteristics it can be seen in the Western popular music and somehow similar sparkle can be seen Nepali popular music. Nepali popular music singers are influenced by Western. They also grant the hint of postmodernism.

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 dipper in modern music and it can be seen surficial 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. May be the current modern

music musician 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 influence by the Western music and bands.

And 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.

How can music be infinite in such a way? Its possibilities can't literally become actualized as infinite, of course, as long as the various systems that perform music are somehow finite, which will necessarily be the case since the universe itself is physically constrained. For this reason we should consider these possibilities virtually infinite. Besides which, an infinite variety of music isn't necessarily desirable in itself. Even with the best intentions it can't be denied that we appreciate some permutations of musical possibility more than others, depending on context, and that our capacity to appreciate music has some relation to the prior musical systems we've become familiar with. In this sense, what Shiv Shankar played with music, he also took the background from the previous music. He could create such music that was different with the past music and he could establish the newness as the music of that time. Nati Kaji,

Gopal Yonjan, Amber Gurung, Narayan Gopal and so forth did contribution to the path of Shiva Shankar.

Does musical modernism fail to take this into account? Only partially, if modernism is a directional process, the music it creates is always somewhere between the old and familiar with the indiscriminate infinity of different forms, proceeding only toward the latter. It's a relation between old and new, and any given moment of modernist music presents a mixture of what can be appreciable to a given audience to any extent as either old or new. Modern music rejects any one absolute system, path or final resting place, but it must also situate itself with respect to the familiar in some way, however small, and the link with or establishment of the familiar is what can facilitate appreciation. Here, perhaps, is a way to bringing more listeners to modernist music than it won in the twentieth century. The breaking we find in the past as well in the recent days even in the modern music. However, the crucial break we find in Nepali popular music, that was iniciated by Om Bikram Bist, Sanjay Shrestha, Nabin K Bhattari, Sugam Pokharel and many more.

Why all this talk of modernism and infinity? Why does music need to align itself with the maximum compositional possibilities of its time? Aren't things just fine the way they are? Music is one of the activities that can stoke it, and not just in some abstract, exclusively artistic sense. There is no absolute border between the musical imagination and the imagination of anything else in life. The widening of an imagination to accommodate a new and unusual idea or possibility can be a rewarding experience in itself, but this process is also the engine of our development and betterment as individuals and as societies. Sometimes ideas become difficult to imagine; often we can't tell when our imaginations have become limited and we can no longer detect what might lie beyond their horizons, making us ignorant both of the way things really are

and the way things might one day be. The similar thing applies in the music of modern music that the way shown by Shiv Shankar, Nati Kaji, Narayan Gopal and so on. People in the past to present they are listening to them. It can be seen that many current musical audiences log on Narayan Goapl and so on songs very often. It shows that the music seems like infinite. Besides, many songs are remixed and premixed but nobody can sing like Shiv Shankar, Narayan Goapl, Nati Kaji, Amber Gurung and the contemporary singers.

Since postmodernism is consider as the reaction to modernism, the culture of the enlightenment. Modernism placed man at the center of reality, with confidence in the scientific method's ability to discover truth and society's ability to express that truth in universal propositions. The modern world knowledge was certain, objective, good, and accessible to the human mind. There was unflagging trust in reason and an unquestioning optimism about the progress inevitable through science and education. Ainhoa Kaiero Claver states in his book *The deconstruction of history, music and the autonomy of art in the post-modern aesthetic* as:

> In my opinion, the perspectives wielded up to here pose two main problems. The first is that the majority of these theories on post-modernity fall into an excessively restricted characterization of modern music. This would practically be equivalent to a closed text endowed with full internal consistency and to the narrative of the historical progress of material, that is, to a process that immerses itself in the pathway of abstract formalism and calls for the music to be stripped of all its traditional rhetorical components. (3)

Postmodernism has no specific center of reality; no hub explanation for life and reality is conditioned by one's context and experience. It is relative, indeterminate, and participatory. There is no truth to discover, only preferences and interpretations can be considered as vital. For

instance, radical pluralism indicates many truths alongside each other. There can be no objective truth or reality because there is no neutral stance from which to view things. Emotion and intuition are valid paths to knowledge, not just reason. And knowledge is always incomplete. Community replaces the autonomous self as the measure of things, the arbiter of relative truth. A decentralized view of life emphasizes so-called detribalization, the celebration of differences alongside the need to establish identity in one's own group. Rather than an optimistic confidence in progress, postmodernism has a pessimistic focus on human misery. It is the inevitable conclusion of existentialism, the denial of meaning, end, or reason to life. Ainhoa Kaiero Claverstates as:

> This is how the radicalization of the autonomy of music leads paradoxically to the utter denial of an autonomous music. Music is ultimately reduced to its fundamental components, sound and time, but these two elements play an ambiguous and peripheral role that might lead to the definition of different artistic disciplines. One of the main characteristics of the post-modern aesthetic consists precisely of cultivating expressions that are situated in this gap "between" different media or disciplines. (9)

It deserves the idea that in the current music the trend of musical system has broken. While interpreting the musical system then one can find vague or ambiguous ideas. With the intention of creating novelty things 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. That the same spirit that postmodernism

deserves.

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 cock music created. As George Allen in the book *Analysing*

Popular Music says:

> 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 form 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', it's 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.

Postmodernism is often considered as fragmentation, plurality, difference. 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, Thirteen see by the window*
>
> *Why do you spend your youth without utilizing it?*
>
> *Let's rock beloved. Let's rock beloved.)*

The song appeals for to have boy friend 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 see by the window by hiding or cheating to see the boys controlling their desire and to them it requests not to kill their desire.

While watching this video, the singer as well as model is playing not the guitar but playing the tiller, in the whole video no any lady see by the window. In fact, it is a new experiment. Likewise, a lady or performer is showing the part of under solder where she has cut her hair, and also wearing short clothes. It indicates that she has shown her hidden parts of organ and short clothes also indicate for attraction. Besides, the camera has directly focuses the center part of the body, which is offensive in Nepali culture. Not only this, the ladies are wearing half pant and one piece clothes, which in general did not used to see in the previous videos.

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 postmodernism.

The use of foreign language i.e. English becomes usual in some of the latest pop songs. For instance, the song of Anil Sing "I Love You" as:

Artist/Singer: Anil Singh

Album: Megahertz (MHZ)

I love you – 2

No matter what you do / Ye he

I never say love me too, But its true / I love you – 2

In this song, the title itself is in English and the first stanza of the song is totally in English. The song became familiar to even normal audiences. General people also could sing the song without trouble. Likewise, Singh's another song, "Prem Patra" as:

Artist/Singer: Anil Singh

Album: Megahertz (MHZ)

> I don't know how, /I don't know when & where
>
> I don't know how, / I don't know when & where
>
> I gave my heart / I fell in love with her

Anil Singh used English in his songs however the lyric is very simple and it could be easily captured by general people as well.

In addition, pop singers use simple language or lyrics in their song, which we rarely get in modern songs. They have flown their feeling in simple words. Simplicity, the use of minor terms, presence of general things etc. are some of the features of postmodernism which can be seen in popular music. For instance, another popular song of Anil Sing "Engine Gadi Ma, Ho" as:

Artist/Singer: Anil Singh

Album: Megahertz (MHZ)

> Engine gadi ma, ho / Engine gadi ma
>
> Lai janchhu maya timilai engine gadi ma
>
> Engine gadi ma , ho / Engine gadi ma
>
> *(In engine velicles-2*
>
> *I carry you lover in engine vehicle*
>
> *In engine velicles-2)*

Sugam Pokharel a popular figure in Nepali pop music became popular when his song "Pheri Tyo Did" appeared in market. Sugam Pokharal has sung mostly nostalgic songs and they became popular from past to current date. Nostalgia and irony are one of the features of postmodernism. As Linda Hutcheon states:

> The postmodern does indeed recall the past, but always with the kind of ironic double vision that acknowledges the final impossibility of indulging in nostalgia, even as it consciously evokes nostalgia's affective power. In the postmodern, in other words (and here is the source of the tension) nostalgia itself gets both called up, exploited, *and* ironized. (6)

For instance, the song "Pheri Tyo Din" reflects the similar ideas that the postmodernism deserves. The song as:

Artist/Singer: Sugam Pokharel

Album: 1MB (Shoonya)

> Pheri tyo din samjhana chahanna / Tehi katha ma dohoryauna chahanna
>
> Maya yo aago ho polcha taha cha / aaphailai jalauna chahanna
>
> *(I do not like to remember that day / I do not want to repeat the same story*
>
> *Love is fire, I know it burns / I do not want to burn myself)*

Likewise, Sugam's another popular song "Kati Din Bite" also reflects nostalgic feeling and the persona is suffered from the past memory that he had experienced something beautiful. For example the song as:

Artist/Singer: Sugam Pokharel

Album: Highway

Kati din bite kati raat haru -2

Samay sangai kahan chute haatharu / Runcha hridaya dherai barsanchan aansu

Tukreko mutu liyi koi ta bhani deu / Kasari ma haansu

(Several days and night finished-2

As the time the relation broke / The heart is not happy and weeping

Taking the broken heart / How can I laugh?)

     Recently, Sugam Pokharel has sung a beautiful song "Mero Jiwan Yasto Hos" in this song he is optimistic with his life but such thing says the lyrics not the music and musical melody. He is sentimental while singing and there is no such feeling of happiness. Not only this, in the music video also shows minor issue and the persona wants to be happy helping the very minor persons. Undoubtedly, this is postmodern idea that it has broken the barriers between high and low art. For example, in the video of the song the character is helping to a porter on the way. He does not know who the porters are, however he is humanistic and getting individual satisfaction helping to them. As the song says as:

Artist/Singer: Sugam Pokharel

Album: Sugam SongGeet

Mero Jiwan yasto hos / Harek din farak hos

Pir batha sabai haraos, harek rat saras hos

Bachna panu harak did sabailai khuse parer

Hasna panu harek chhin garva le sir uthayar

(My life would be like this/ Every day would be different

All the pain would collapse, every night would beautiful

I would live making other happy everyday

I would laugh every movement with proud and straight head)

In this song the persona wants to be happy helping to everyone and while he is helping to pigeons indicates the Hidnu's philosophical idea that "Sarve Bhawantu Sukhina" like this.

Nabin K Bhattarai a key singer in Nepali pop music and also considered as "The King of Pop". He commercialized pop music. Most of his songs are concerns with lover and especially depict the lonely lover. In postmodernism many postmodern youth love to remain alone in the loneliness and spend much time on thinking of beloved and so on. When they get trouble in love then they choose along and want to do bear the tension themselves. They do not want to share the troubles. For example in his early song "Aankhama Timilai" as:

Artist/Singer: Nabin K Bhattarai

Album: Raharai Raharma

Aankha ma timilai /Paaunchu ma dherai dherai -2

Sapanima timilai / Paaunchu nindrai bhari -2

(I got you in my eyes a lot-2 / I see you in dream all the sleeping-2)

Likewise his song "Fikka Fikka Chha" is about the fading away memories of lost love. The song starts with the beautiful melody of guitar along with the keyboard and Cymbals of drum. The Guitar takes the lead throughout the song. The song as: Air conditioners

Artist/Singer: Nabin K Bhattarai

Album: Kathmandu

Fikka fikka cha... / Timi bina yo...mero jindagi- 2

Yee aankhale harpal / Timilai khojcha

Yee othale harpal / Timro nau japcha…

(My life is tasteless without you / My eyes always search you

My lips murmur taking your name)

The songs like "Ankhama Timilai", "Dobatoma", "Sanjha Pakha", "Ye Jhari", to name a few have a stunning impact among Nepali music lovers. During his two decade long musical career, he has many ups and downs but his thirst in music is increasing day by day.

In the recent days, professional and non-professional are also singing popular songs. Especially, in pop music it can be seen that they are singing for experiment. It is also truth that some of them are popular in this way. Besides Nepali music is influence with western music. Many singers and musical bands are trying to be like the Western musical bands and have been singing the same.

Hip hop music is one of the popular music which explores everyday issues that people go through on a daily basis. It was originated in 1970s from African Americans. It has now become a culture for most blacks. However, in Nepali music it can be seen something different and it is clearly seen the influence from the African Americans. In regards of Nepali Hip-hop music artists like Yama Buddha, Fc Flo, Biraj Gautam, Nirajan Timalsina, Cod, Nepsides are popular. For example, the song "Sathi" of Yama Buddha tells a story of his friend as:

Artist/Singer: Yama Buddha

Music: Superstar Inc

Oo mero baalyakaal dekhiko milne saathi

haamro mitrataa aru sambandha bhanda maathi

hami sahar ghumna janthiyou rati rati bhagi bhagi

ghar ma aama buwa lai dhati

marna ra maarna tayaar ek arkaa ko lagi

sadhai sangai basthiyou school padhda hami

dubai na jaane yedi euta birami

je pani baadne haamro ramro thiyo baani

usle ekdin churot salkaai sodhyo "oye khane" …

(Oh! my childhood friend

Our relation is higher than any other relation

Bunking home we used to go to travel city

We used to cheat parents

We used to ready to kill anyone for ourselves

We used to sit beside in school

I one would sick then both would not go school

One day he asked "would you smoke" burning the smoke)

Likewise, rock music is also popular in the recent days. Rock music was originated from American musical band "Rock and Roll" in 1950s. It was influence form Jazz, Country, and Classic music. They use electric bass guitar with drum. By nature it appeals for sexual freedom and nature. There are several Nepali rock bands like, 1974 AD, Nepathya, Mukti and Revival, Jindabadd, The Edge, Albatross, Antim Gharan, Cobweb, The Shadows , X-mantra and so forth.

Artist/Singer: The Shadow

Album: Saayad

Sochai hera hamro tara samaaune chhau

Jokhera hera aat surya lai nilnechhau

Chhudaina niyam kaanoon hami banaaunechhau

Koshish hera hami harek pal baachne chhau) 2

(Think we can catch stars / We could sollow the sun

Rules will not touch us we will make rules/ We will live each movement)

Heavy metal is characterized as powerful and loud; the bass, drums and electric guitar evokes a sound that is aggressive. The lyrics of heavy metal music can be difficult to understand at times because of the vocal technique used. Power chords that are distorted, memorable riffs and virtuoso guitar playing also differentiates this type of music. The song "Rewind" from Jindabad band as:

Artist/Singers: Jindabad

Song: Rewind

> Our a song baby / Eat you like a melody I know
>
> And in the lowest the frequencies and I could hear you breathing under my skin
>
> I feel this fortune heat that keeps getting louder like a cancer in side of me
>
> I think i get a more of this liquor to get the understanding of my mind
>
> So may be we just want it all to get the best thing out of this oh..
>
> So may be we just start it all…

On the one hand the lyrics of song is difficult to understand in a few attempts, however it focuses the sound on the other hand it is violent in nature. In visual songs also we find something unusual, fearful, dangerous and so on. Some of the images for instance from the musical video "Yodha".

Remix and premix are the new trend of music in the current days. The history of remix and premix in music is not so long. In the Western music also it was flourished in the first decade of twenty-first century. Computer technology especially helped to make music remix and premix. In general remix indicates the first editing of the music and if the same music is again mixed or second time mixed then it is called premix. Cut, copy and paste are the common

features found in all computer application software and with the help of it day by day several songs and musical tone are mixed or coped and pasted in require place, which has helped to remix or premix the desire songs easily.

Keeping in mind the link of sampling and appropriation to cut/copy and paste, it can be argued that remix is a discourse that encapsulates and extends shifts in modernism and postmodernism; for if modernism is legitimated by the conception of a universal history, postmodernism is validated by the deconstruction of that history. Postmodernism has often been cited to allegorize modernism by way of fragmentation, by sampling selectively from modernism; thus, metaphorically speaking, postmodernism remixes modernism to keep it alive as a valid epistemological project.

Mostly, folk types of songs can be seen more remix. Especially, funny types of songs are remixed in the current days. Singers are trying to explore such songs which explore enjoyment even in sadness. As the postmodern man suffers from several problems again shows happiness to others. They have the capacity to laugh even in difficult and odd situation. For example, the remix song "Age Age Topaiko Gola" original song by Denny as:

> Tyahi para simsarai ma dumsi lukne dulo
>
> Balla balla pako chhoro tauko matra dhulo
>
> *(There is hole in the damp to hide …*
>
> *After several efforts get the son but head is big)*

The boundaries of modern or classic music and popular music which includes pop, rock, metal, country, hip-hop and so forth cannot be seen very clearly. It is also difficult to category the modern and postmodern songs. In the modern time also some of the ideas can be seen as postmodern and in the postmodern time so many songs can be seen on the basis of modernism.

In regards of Nepali music so many modern songs deserve the nature of modernism and popular songs relate to postmodernism.

In comparison to modern songs to popular songs, it can be seen that popular music is more interesting than modern or classic songs, although 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.

In addition, popular music like hip-hop, metal and so forth are difficult in nature. They are verbally complex, philosophically meaningful, and fun in rhythm. In particular, hip-hop encompasses the strategies of postmodernism. It concerns the localization and subculture. The songs of Yama Buddha hold the reality of society but it also includes several things from other culture. Not only Buddha's songs other hip-hop acknowledges that popular music is deficient according to traditional standards while also contending that cultural change renders those standards irrelevant. It is because such argument depends on the complex understanding of the historical development of atheistic.

Popular singers like Nabin K. Bhattari, Sugam Pokharel, Anil Singh songs serves as evidence of the limitations of traditional musical aesthetics. Traditional aesthetics concentrates on aesthetic standards appropriate to only a very small fragment of the world's music. Their music tends to 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 song and establish new music and convinced the audiences.

In sum, although popular music is more interesting to listen and interpret on the behalf of postmodernism, however the music has fail to capture the excellence of the classic and modern music of the 'Golden Era' established by Narayan Gopal. It is quite difficult to interpret and understand popular music by appeal to prevailing standards of musical value. Several singers are singing songs not for music but for experiment and popularity. They have got short life and deserves the spirit of postmodernism whereas Shiva Shankar, Nati Kaji, Bachhu Kailash, Narayan Gopal, Gopal Younjan, Tara Devi, Prem Dhoj Pradhan, so on are evergreen singers, musicians and composer who worked on the theory of music on the spirit of modernism.

IV. Manifestation of Postmodernism in Nepali Popular Music

Seeking aesthetical and philosophical trend of postmodernism and leaving general musical trends, this paper attempts to present the postmodern manifestation in Nepali popular music. Postmodern impact upon music and musicology especially appeared after 1980s after the pragmatic shift in thought which first appeared in the Western music and its sparkle in Nepali popular music as well. Considering this things, this chapter attempts to present the manifestation of postmodernism in Nepali popular music. All the interpreted songs have been taken from a popular Nepali music related web site i.e. 'www.npsongs.com.np' and the popular songs are randomly selected. 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 from the perspective of postmodernism in music.

In general, a definitive description of postmodern music can sometimes be challenging for music scholars to pinpoint because many postmodern pieces of music borrow artistic elements from the multitude of sources. Some musicians can even have goals of redefining the criteria for initially assigning music its artistic value. One piece of postmodern music can be written in several styles from contrasting cultures. It can also have changing major and minor keys as well as unusual lyrics or sound effects. Instruments used for this music genre are quite varied, and postmodern musicians often embrace technology as a medium for their work. The difficulties apply not only Nepali music but all types of music in the world.

Postmodern music holds the features of both a musical style and a musical condition. Postmodern musical style contains the characteristics of postmodern art, for instance, art after modernism; eclecticism in musical form and musical genre, combining characteristics from different genres. It tends to be self-referential and ironic, and it blurs the boundaries

between 'high art' and kitsch. Moreover, postmodern musical condition simply presents the state of music in postmodernity or in other terms music after modernity. In this sense, postmodern music does not have any particular style or characteristic, and is not necessarily postmodern in style or technique. The music of modernity, however, was viewed primarily as a means of expression while the music of postmodernity is valued more as a spectacle, a good for mass consumption, and an indicator of group identity.

Postmodernism 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. The *Encyclopedia of Contemporary Literary Theory*'s definition of postmodernism is indicative of its massive scope: "[Postmodernism] is now used to describe the visual arts, music, dance, film, theatre, philosophy, criticism, historiography, theology, and anything up-to-date in culture in general" ("Postmodernism").

Postmodernism has became long-standing intellectual debates, which can be interpreted as a validation of its vast influence. Some of the debates relate to the definition of the term itself, often centering on the question of its connection with modernism. The main question may be said to be: is it a continuation of modernism or a reaction against it? As Hal Foster in *Postmodern Culture* states as: postmodernism aims to deconstruct or rewrite modernism in order to open its closed systems (ix). It seems that both movements draw out techniques that essentially challenge tradition; the sentiment and motivation behind the employment of these techniques differ in important ways. Fragmentation is an example which characterizes both modernism and postmodernism, but literary critics such as Peter Barry argue that the modernist employs fragmentation with a tone of lamentation and nostalgia for an earlier, more intact age,

while the postmodernist employs it with a tone of exhilaration and liberation (Barry, 84).

Postmodernists also draw a distinction between modernism's and postmodernism's perception of the relationship between "high" art and "low" art. Postmodernism stands in strong opposition to the kind of aesthetic elitism that postmodernists regard as inherent to modernist aesthetics. Postmodernists regard popular arts and music as no less crucial to our culture than the more classic arts.

Postmodernism generalizes several common features which can be said to characterize postmodern art forms. For instance, intertextuality is a prominent aspect in many postmodern art forms, in which works of art or literature frequently refer to each other through parody or pastiche. Parody refers the imitation with playful satire, whereas pastiche openly imitates a work in order to make use of its original style. Self-reflexivity also characterizes many postmodern works, which explicitly refer to them in order to indicate how aware they are of their own constructive character. Intertextuality leads to raise irony which is another common trait of postmodernism. Irony and imitation are frequently used together to break down conventions, which is one of postmodernism's distinct anti-foundational tendencies. Such features can be find in art, music and literature which is known as the trait of postmodernism. Similarly, postmodernism has reacted to the authoritarian hierarchization of culture by subverting conventions, blurring previously distinct boundaries and rejecting traditional aesthetic values. If the postmodern spirit were to be summed up in simple terms, it might lie in this inherent struggle to avoid hierarchy in any way it manifests itself.

The beginning of the postmodern debate essentially began in 1979 with the publication of the essay 'The Postmodern Condition' which was translated into English in 1983 by French literary theorist Jean-François Lyotard. He is widely regarded as one of the most influential

postmodern theorists. Essentially he conceives postmodernism to be a war against cultural and theoretical consensus and ideological unity, as propounded by social theorist Jürgen Habermas in his defense of modernity as an 'incomplete project'. In his essays 'The Postmodern Condition' and 'What is Postmodernism?' Lyotard attacks the totalizing sensibilities of the Enlightenment, which is the catalyst of the modern movement according to Habermas. Lyotard targets the Enlightenment's authoritative explanations of the world and challenges Habermas's call for an end to 'artistic experimentation' and for "order, … unity, for identity, for security" (Lyotard, 40). The unity which Habermas desires is dismissed by Lyotard as an illusion which represses the ever-increasing plurality of contemporary culture. This dismissal is the basis for his theory of grand narratives, or metanarratives.

In addition, Lyotard believes knowledge has become a commodity and consequently a means of empowerment. He sees knowledge as being communicated through narratives, or different ways of interpreting the world. Grand narratives are authoritative, establishing their political or cultural views as absolute truths beyond any means of criticism. They have a totalizing effect on the culture, reducing it to universal codes which appropriate their local counterparts. In a culture driven by grand narratives, the ideology of the predominant regime essentially has a monopoly on knowledge, which Lyotard opposes by calling for a new world of knowledge based on mininarratives. Mininarratives do not contain any universal truths but together they form a body of knowledge more adept at describing the contemporary condition than the generalizing ideologies of grand narratives. Lyotard announces that "the grand narrative has lost its credibility" (Lyotard, 37). To Lyotard, the postmodern culture distances itself from this centralizing effect on knowledge, thus removing the need for the epistemological hierarchy which cultural or political movements such as modernism and Marxism seem to enforce.

The meaning and importance of postmodernism further escalated when cultural theorist Jean Baudrillard appeared on the scene in the early 1980s. Although never explicitly discussing 'postmodernism' by name, Baudrillard's writings have been no less instrumental in shaping our understanding of postmodernism than Lyotard's. Baudrillard is most often associated with the postmodern "loss of the real", which, he proposes, relates to the problem of representation and stems from the impact of mass media's relentless play with signs and images. In his book *Simulacra and Simulation*, Baudrillard describes the problems we are facing in contemporary reality in which the distinction between what is real and what is imagined is continually blurred and meaning is systematically eroded. This is Baudrillard's most important contribution to postmodernism: the theory of hyperreality. According to Baudrillard, the world, which once consisted of signs that could be associated with their actual referents in reality, has been replaced by the postmodern simulacrum, a system in which signs have lost their association with an underlying reality. The postmodern world consists of simulations of reality, or hyperrealities, wherein signs refer not to an external reality but to other signs. The result is a culture in which surface and depth become indistinguishable and superficial appearance is all that can be achieved. Under the bombardment of images from the dominant media of popular culture -TV, film, music and advertising, the real becomes subordinate to representation. Baudrillard proposes that simulations of reality end up becoming 'more real than the real', which tries to convince us. This is a prime example of the kind of radical and sometimes playful rhetoric which Baudrillard has contributed to postmodern theory.

In addition, Fredric Jameson emerged as one of the most prominent critics of postmodernism with the publication of his essay, "Postmodernism, or The Cultural Logic of Late Capitalism", which he later expanded into a book. In the essay, Jameson merges aesthetic

criticism with social and economic theory, with the objective of proving that "aesthetic production today has become integrated into commodity production generally". He describes postmodernism as a *cultural dominant* driven primarily by the forces of consumer multinational capitalism. Jameson has also played an integral part in defining various stylistic features of postmodernism, describing the postmodern condition as a new kind of flatness, of depthlessness, a new kind of superficiality in the most literal sense. In "Postmodernism, or The Cultural Logic of Late Capitalism", Jameson describes the loss of historical reality in writing, claiming that the historical novel "can no longer represent the historical past; it can only 'represent' our ideas and stereotypes about the past" (Jameson, 79). In the postmodern era our historical past is represented "not through its content but through glossy stylistic means, conveying 'pastness' by the glossy qualities of the image" (Jameson, 75). Jameson notes a shift in private styles, whereby instead of creating our own unique styles we look to the past and imitate old, dead styles through pastiche (Jameson, 74). In the postmodern era the unique styles, which were such a fundamental feature of modernist art, have now been integrated into the masses as common techniques with which to represent the world.

Jonathan Kramer is one of the frontiers in defining about postmodern music he posits the idea that musical postmodernism is less a surface style or historical period which indicates 'condition' than an attitude. Kramer enumerates fourteen characteristics of postmodern music, by one can understand postmodern manner and it provides postmodern listening experiences. Especially his ideas like, music encompasses both modern and postmodern ideas, it encompasses irony, breaks the boundaries of high and low culture and art, breaks the structural ideas, refuses the populist and elitist values, embarrasses contradictions, ambiguity, fragmentation and so forth has been included while interpreting some of the Nepali popular music.

Hip Hop Music

Hip hop music, also considered as rap music**.** It is a music genre typically consisting of a rhythmic vocal style called rap which is accompanied with backing beats. Hip hop music is a part of culture, which began in the Bronx, New York City in the 1970s, predominantly among African Americans and Latinos. The term rap is often used synonymously with hip hop music.

The new school of hip hop was the second wave of hip hop music, originating in 1983-84 with the early records of Run-D.M.C. and LL Cool J. The new school came predominately from New York City. The new school was initially characterized in form by drum machine-led minimalism, with influences from rock music. It was notable for mocking and boasts about rapping, and socio-political commentary, both delivered in an aggressive, self-assertive style. In image as in song its artists projected a tough, cool, street b-boy attitude. These elements contrasted sharply with the funk and disco influenced outfits, novelty hits, live bands, synthesizers and party rhymes of artists prevalent prior to 1984.

Hip hop's golden age or 'golden era' is a name given to a period in mainstream hip hop which is usually cited as between the mid-1980s and the early 1990s and it is said to be characterized by its diversity, quality, innovation and influence. Hip hop influences also found their way increasingly into mainstream pop during this period mainly the mid-2000s, as the Los Angeles style of the 1990s lost power.

Undoubtedly, Nepali hip hop music is influence by the African-American music. It has also not very long history. In 2000 two rappers i.e. Sammy Samrat and Nirnaya created the first Nepalese rap album in English. In 2003 Nurbu Sherpa released his debut album Nurbu Sherpa Representin' K.T.M.C. (Kathmandu City), the first Nepalese hip hop album recorded in the US,

for which he was nominated for a Best Music Video award. To the current date, there are several bands or artists are on hip hop music.

Postmodernist thinkers are arguing for or against the legitimacy of the postmodern aesthetic. They have pointed to the fact that hip-hop may have originated as a postmodern art form. For example, Russell A. Potter goes as far as to argue that hip-hop actually conceived of postmodernism before the writings of philosophers such as Derrida had time to permeate the contemporary literary landscape; hip-hop, in this sense, is inherently postmodern in its resistance "against the economic and philosophical bulwarks of slavery and colonialism." (Potter, 6)Since postmodernism is a reaction against modernism and it is argued that 'Black Culture and Postmodernism,' a reaction against its Eurocentric nature, so is hip-hop a reaction to the displacement, fragmentation, and reintegration of African-Americans "Hip-hop music is black American music," (Perry, 10) and undoubtedly its influence can be seen all over the global hip hop music including Nepal.

For instance, Fc Flo is a musical band which has been singing several hip hop songs. Out of its many songs, its one song, "Lay it down" has been interpreted from the prospectus of postmodernism.

Let it down

Artist/Singer/Lyrics: Fc Flo

Figure 1

Postmodernity is not easily defined and it is because there is no exactly definition. When it is perceive as reality whatever the things then it can be true. The objective truth is to be found in one's impression not the universal truth. For instance, in this song, the persona is in tension and in problem like "tero taattiyeko taukomaa thorai paani misaaide" '*pour some water in your heated head*'. The statement suggests that it can be one solution that pouring water in head one can get relief from tension. However, it does not state that what type of problem is it. Besides, it directly does not address the young person rather it is vague. However it has used several postmodern features like Stephen Connor states in *Postmodernist Culture: An Introduction to Theories of the Contemporary* as:

> But it at least has two factors of postmodernist music — it has the capacity to articulate alternative or plural cultural identities of groups belonging to the margins of national or dominant cultures, and it celebrates the principles of parody, pastiche, stylistic multiplicity and generic mobility (Connor 186).

Likewise, the current youth wish to escape from the tension; however they do not accept or follow the previous trend. They consider themselves like independent and they are the solutions themselves however they need help of others. For example, "terai haatmaa sab thok chha samatna matra sik" … ta sanga ke chhaina hoina ke chai chha bhane her re" 'the statements indicate, everything is in your hand just learn to hole, … see what you have got but do not see what you do not have'. To get relief from the tension suggests, 'to have smoke the whole packet', 'do not receive phone', 'see the open sky and stars', 'pour water in head' and so on. The youth want to escape from the hegemony as Kapla states in *Rocking Around the Clock: Music Television, Postmodernism, & Consumer Culture:* "Survival for this new youth seems to demand

adaptation to and escape from, the hegemony rather than a response to the historical context in which they can find themselves" (147).

Undoubtedly, it is the breakthrough in the lyrics of the song. It has got the specific flow like flowing water and there is pause in only three places. However, the idea of the songs is in chronological order. For example, at first it deals about the situation of the problem like "atti bhayo saathi aba dukha ko bhaari bisaaide" *'It's too much friend, pause the load of pain'* "tyo anek thari ko tension ani ke ke ho ke ke" *'There is so much tension and so forth'* Second, it deals about the cause like "tero bau le kich kich garyo? girlfriend le chhodyo / jhagada paryo ki aafanta kunai maryo?" *'Did your father talk unnecessary? Was there tragedy with girlfriend? Did you quarrel? Is relative died?' and so on.* At last, it shows the solutions like, "aakaash tira her ani sapana bunna thal re… bach yo jindagilai hatera hoina datera… soch ta saale chandrama maa pani kati dherai daag chha" means in English *'see in the sky and start to see dream... live life without losing rather winning... stupid, there is scars even in the moon'*. If the theories of some scholars are coming true, at least some versions of postmodernism are changing the way people think and use language. Jameson sees the disappearance of the sense of history as the schizophrenic state. It is the effect of language, instead of signifiers and signified in postmodern texts being coherently organized in a comprehensive chain, or narrative, the flow of words or images in things. As Kaplan states the idea taking reference form Jameson as:

> She/he *i*s condemned to live in a perpetual present with which the various
> moments of his or her past have little connection and for which there is no
> conceivable future on the horizon . . . The schizophrenic experience is an
> experience of isolated, disconnected, discontinuous material signifiers that fail to
> link up into a coherent sequence. (146)

In addition, it is easily predicted that simulations in video would essentially replace the "real" and distinctions between the two would become obsolete. As Baudrillard put it, the collapse between the real and its representation puts an end to the real as referential by exalting it as a model. Not that it matters, with the construction of decentered, schizophrenic spectators who can't tell the difference and wouldn't care if they could. For example, the images from the video are not animated rather they are stable. Only the picture captures specific things.

Figure 2   Figure 3

But what makes videos distinctively postmodernist is the random borrowing or simulation of motifs from other halfway decent artists, works or texts. This form of pastiche signifies a new lack of orienting boundaries, a tendency to incorporate rather than to "quote" texts. It lacks any sort of sense of humor to be parody. More often than not, it lacks any cynicism, oppositional voice, or even intelligence to have a sense of humor other than a bastardized form of traditional frat humor. It is a revolt against meaning for no reason other than laziness. Mitchell states taking the reference of Jameson as:

> Like parody, the imitation of a peculiar or unique style, the wearing of a stylistic
>
> mask, speech in a dead language: but it is a neutral practice of such mimicry,
>
> without parody's ulterior motive, without the satirical impulse, without laughter,

without that still latent feeling that there exists something normal compared to which that is being imitated is rather comic. Pastiche is blank parody that has lost its sense of humor. (278)

Likewise, postmodern video does not flow specific things what it should be. It seems that mostly it emphasis to give new thing to audience. *Seymour Glass states in "Negativland Interview" as: i*f we were going to make videos, we weren't going to turn around and make videos to our music. We'd start from scratch and make something totally new. *(Glass, 48)*

Rock Music

Rock music is a form of popular music with a prominent vocal melody accompanied by guitar, drums, and bass. Many styles of rock music also use keyboard instruments such as organ, piano, mellotron, and synthesizers. Rock music usually has a strong back beat, and often revolves around the guitar, either solid electric, hollow electric, or acoustic. Many rock bands consist of a guitarist, lead singer, bass guitarist, and drummer, forming a quartet. Some groups omit one or more of these roles and/or utilize a lead singer who plays an instrument while singing, forming a trio or duo; others include additional musicians such as one or two rhythm guitarists and/or a keyboardist. More rarely, groups also utilize stringed instruments such as violins or cellos, and/or horns like trumpets or trombones.

Rock music has its roots in 1940s and 1950s rock and roll and rockabilly, which evolved from blues, country music and other influences. According to *All Music Guide to Rock: the Definitive Guide to Rock, Pop, and Soul rockmusic* as:

> In its purest form, Rock & Roll has three chords, a strong, insistent back beat, and a catchy melody. Early rock & roll drew from a variety of sources, primarily blues, R&B, and country, but also gospel, traditional pop, jazz and folk. All of

these influences combined in a simple, blues-based song structure that was fast, danceable, and catchy. (213)

Likewise, in the late 1960s rock music was merged with folk music to create folk rock, blues to create blues-rock and with jazz, to create jazz-rock fusion, and without a time signature to create psychedelic rock. In the 1970s, rock included influences from soul, funk, and Latin music. Also in the 1970s, rock developed a number of subgenres, such as soft rock, heavy metal, hard rock, progressive rock, and punk rock. Rock subgenres that emerged in the 1980s included synch-rock, hardcore punk and alternative rock. In the 1990s, rock subgenres included grunge, britpop, indie rock, and nu metal. It seems that there are various types of music encompass within rock music.

The history of Nepali rock music goes back in 1970s when there was great influence from the Western music like The Beatles, Rolling Stones and so on. It is also find that, Nepali music flourished from Darjeeling, India. In 1976 Prism band developed and they started to play English songs. Slowly and gradually other band also started, for example, some of the popular bands like 1974 AD, Nepathya, Mukti and Revival, Jindabaad, The Edge, Albatross, Antim Gharan, Cobweb, The Shadows are considered the best rock bands. However, in the initial days bands like 'The Influence' was very popular. As Phuyal wirtes:

> 'The Influence', a reference to the fact that the band saw itself as thoroughly Westernized, singing about contemporary urban life ways that were thoroughly influenced by the West and by modernization. In the current days, mainly above mentioned bands have been playing a certain genre and style of music. They have also got specific reason of playing the music. (5)

Furthermore, slowly and gradually it can be find that there was differences in rock music and it is obvious as well. It finds that Nepali rock music is influenced form the Western rock

music, however they add several Nepali cultural things like musical instrument, lyric and vocal. For example, the band Kutumba has been rocking its music taking the cultural musical instrument. It shows that musical bands are localized the Western bands and making it complex. As Jemison writes: it is complex rock developed a far more complex social practice which makes it difficult, if not impossible, to speak of any homogneous trends (Jameson, 1).

In addition, as Jameson states that postmodernism is the cultural logic of capitalism, in the same way, popular music including rock music also immerged form business perspective. In "Producing Artistic Value: The Case of Rock Music" Moti Regev states as:

> Contemporary "popular" cultural forms usually characterized by a collective process of production, technological saturation and a tendency to appear as products of profit seeking organizations, have been regarded by the dominant forces in the cultural field as an antithesis of artistry and relegated to the inferior position of "entertainment", "show business" or "mass culture." (1)

This entails that the change which has occurred in the artistic status of rock and in the position of popular music in the cultural field should be understood as a success in terms of the logic of this field. Postmodern rock does less care more about the musicological things rather attraction and business, for it they can present any type of things. As Charli Gillett states in *The Sound of the City: the Rise of Rock and Rol*e as: unlike other types of popular music, so it has been argued, rock music is "grassroot" popular music, it grows from "below", from the daily reality of its musicians and audiences, it is the music of the urban era-the "sound of the city" (213). Moreover, The subject matter of postmodern rock can be found most of the time measurable, surprising, rage, alienation and so forth. Nepali rock music also bears about similar

nature with the Western rock. The rock song…… has been interpreted through the perspective of postmodernism.

Birseko chhainau hami

Artist/Singer/ Lyrics: Mantra

Figure 4

One can easily find the influence of the Western rock music in Nepali rock music. For instance, the rock song "Sanskriti" by Mantra band also encompasses several features of the Western rock songs. However, the rock music has localized. The band is not only using the guitar, drum set, piano, mellotron and so forth but the band has used flute as well as local musical instruments. It indicates that it is somehow continue of the established trend and the break as well. Which can be considered as one of the features of postmodernism as Karmer states, "it is not simply a repudiation of modernism or its continuation, but has aspects of both" (21). The video encompasses the tradition as well as rejection too.

What makes videos distinctively postmodernist? Is the random borrowing or simulation of motifs from other halfway decent artists, works or texts? To what extent the pastiche and parody makes a video postmodern? These questions are the matter of debate and it is a bit difficult to interpret easily. However, in the song we can find somehow different than the general

trends. The band has used folk music as well as cultural scenes in between two stanzas. In the

following photograph of the same video reflects the same which can be taken as the postmodern.

Figure 5   *Figure 6*

Whatever it is found in the video, it is only attraction to the audiences. The band just

presents themselves as different. For instances, the lyric of the song also says, *"Naulo chha saili*

hamro/ naulo chha hamro yo vesh", *"we have got new style / our dresses also new"* however,

their prime motif is success either in commercial ways or popularity. As Kaplan states:

> "What we have predominantly is a unidimensional, commercialized and massified
>
> youth culture, not really organized by youth itself but by commercial agents, that
>
> has absorbed into itself, and trivialized, all the potentially subversive positions of
>
> earlier rock movements" (152)

The subject matter of the lyric is also controversial. On the one hand the lyrics says we do

not have got such things which helps to identify as Nepali but they show in the same in video.

For example,

> (Sirma topi nahola hamro / Dauraa suruwal nahola) 2
>
> Tara chhatibhari maayaa chha / aafnai jaati prati
>
> *(There may not cap in head /And "daura Sruruwal") 2*
>
> *But we have got love/ In our caste.*

Somehow, rock music includes noise, the distorted sound and they express rage, anger, negation and so forth. The spirit of the music is thrill. They want to carry to audiences in emotions and somehow urge them to move their head. As Wicke states:

> The volume, the noise level, the "dirty" and distorted sound that often emits from the sound systems of rock bands or domestic equipment are interpreted by rock music's producers of meaning as the quintessential expression of the anger, rage and negation that this music embodies. Great musicians and masterpieces are often measured according to their ability to create with their instruments and the attached devices unique and sublime emotional thrill. Sound, and not harmony or melody is in fact the central aesthetic category of rock music. (13)

However, the song bears melody as well as harmony. Adding folk tone and local instrument it carries in enjoyment, feeling and emotions. As Karmer states in the features of postmodernism: "refuses to accept the distinction between the elitist and populist values… includes fragmentations and discontinuities…presents multiple meanings and multiple temporalities". (21,22) In this song, it has blurred the selective and populist values. It shows some of the things fragmented and there is no continue in the initial tone.

In fact, it is difficult to argue any specific place and time that a decisive postmodernist transformation that has taken place in rock music. During and after punk, new forms were incorporated, tamed and recycled as commodities to the point where it became more difficult to distinguish authentic originality and commercial exploitation. Musical artists or musician are adding their local things as they think to allure according to time. For example, in the rock song "Sanskrit" they are adding folk vocal, music and lyrics in it. The below picture is an example:

Figure 7

Moreover, the artists have added folk tone along with lyrics. The postmodern music does not concern mush about the specific rules of the music rather generates confusion as Larry McCaffery in his article "White Noise, White Heat: The Postmodern Turn in Punk Rock" states: "the slipperiness of language, the way that our alienation and confusion are produced by Big Science and the media, how words and images are created in today's world — and how we are inundated and affected by them" (27).

Heavy Metal Music

Heavy metal is one of the genres of rock music that includes a group of related styles that are intense, virtuosic, and powerful. Driven by the aggressive sounds of the distorted electric guitar, heavy metal is arguably the most commercially successful genre of rock music. The music mostly focuses to sound not the lyric. It can be slightly difficult to understand its lyric while listening once and twice.

According to Weinstein, Deena the origin of heavy metal it finds that it developed in the late 1960s and early 1970s, largely in the United Kingdom and the United States. (188) And it is also find that the heavy metal was slightly different than the rock music. The music encompassed different subject matter. For instance, loudness, tension, aggression, fear, or in other terms something very strong to bear. Susan Fast states in *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* as:

With roots in blues rock and psychedelic rock, the bands that created heavy metal

developed a thick, massive sound, characterized by highly amplified distortion,

extended guitar solos, emphatic beats, and overall loudness. Heavy metal lyrics

and performance styles are often associated with masculinity, aggression,

and machismo. (89)

Slowly and gradually by the end of the 1970s, heavy metal was briefly overshadowed

by disco music, but it will once again regain popularity by the 1980s. Notable artists or groups

during that time are: Def Leppard, Guns N' Roses, Iron Maiden, Poison, Saxon, Van Halen and

so on. In 1980s, other subtypes of heavy metal emerged, such as "glam metal," "death metal" and

"trash metal." The emergence of these sub-genres, different sounds and new groups made it hard

to define the real "heavy metal sound." Bands such as Bon Jovi, Guns N' Roses, Metallica,

Nirvana and Whitesnake had a different sound but are still categorized as "metal." To the till date

the music can be found all over the world.

In Nepal, Ugra Karma's release of the demo "Himalayan Metal of Death" in 2000 can be

cited as the first proper metal release. Of course, there were already some bands playing metal at

their concerts, but none created their own original material. Ugra Karma released a full length

album named "Blood Metal Initiation" in 2001. This helped encourage other existing metal

bands to create record and release their own material. Although they did not perform live much,

after the release of their album they started to perform a no-cover set list. It finds that after

released their full length album "Blood Metal Initiation" around 2001, there were already a horde

of bands in the valley and they were playing quite a range of metal music.

Nastik, a metal band formed in 2001 and became the frontier among the metal bands.

They released a self-titled demo album in 2002, which featured "Maukil"- a fan favorite song in

concerts. Nastik then released "Judge Death"- an all-out death metal album in 2003. Then they released another album "Third World Chaos" which collected more fans.

Likewise, X-mantra released a album "Crying for Peace" in 2003 which hit the underground metal scene and able to show astonishing experience to audience. At the end of 2004, bands likeUgra Karma, Nastik, TWC, Albatross, Refused 13 and X-mantra were either inactive, had disbanded or had moved away from the underground scene. By 2005, a new wave of bands such as Cruentus, Antim Grahan, Muga:, Brutal, Holocaust, and Breeding Pestilence started to bring new and innovative stuff into the scene. And later, bands like Epitaph, Morgoth and Vhumi forged new styles into the scene. At the end of 2005 The Lakhey (First Newa Metal Band) recorded their first Newa Metal song Dhampa Tacha. Some of the photos from the official video of Lakhey as below:

Figure 8   Figure 9

Figure 10   Figure 11

In the above figures it finds something novelty in music, a type of fear which helps to emerge curiosity to the audience. Since, Postmodernism is the break-up of the old world order,

making it possible for oppressed groups to rise. The dismissal of old hierarchies and authorities leads to a more anarchistic world order. Postmodernism is not just about commodities and art, it is also a feeling of alienation in a disrupted world order which the reflected figures show.

Pralaya

Artist / Singer: X-Mantra

Lyrics: Sagar Shrestha

Figure 12

Kina ho aja yasto lagchha / Kuni sankat aauchha ki

Sapana sabai khera jane / Sworga pani narka banchha

(Why I feel like this today / Any supernatural power will come

All the dream will be in vain / the heaven will change into hell)

It can be obvious that when there would something different in society then automatically it creates both positive as well as negative response. No matter what one thinks about new metal, the fact is that it is loud, aggressive, profane, dissonant, chaotic, offensive, and generally contrary to hegemonic norms of popular music. What are even more striking things are the qualities of the music that seem to reflect Baudrillard's diagnosis of today's hyper-real culture. New metal lyrics are often about the experience of a fragmented identity unknowable to the self, about the inability to discern reality from illusion, about suspicion and distrust of almost

everyone including oneself, about an uncertain and unknowable future, about the roles of money and fame in our culture, about satirizing past popular forms, and about issues of authenticity. The song "Pralaya" also reflects something uncertain.

Clearly, the song reflects dissatisfaction with the state of their world. As Baudrillard has identified, as well as a confusion regarding what is noble, what is realistic, how the two differ, and which is better. The metal sound is permeated with what Jean Baudrillard identifies as absolute-advertising, by a sense of the problem of how to go about pursuing what the artists choose when they know that anything they choose to believe in will become either an over-played radio-single, an annoying advertising slogan, or a mind-controlling news update. They are capturing the world reality in different ways i.e. through the music.

The metal music is characterized by elements of shock, excess, and incomprehensibility. These elements are techniques used by new metal artists to come to grip with a culture overloaded with information and drained of meaning. It is a manifestation of the tension resulting from a profiteering music industry which rewards musicians for what they do while trapping them and disempowering their expressive capacity, and of the confusion resulting from the ubiquity of the shallow image and the neutralizing of language. The song "Pralaya" is the purest example of this phenomenon panicked, growling, confused, angry, whining guttural utterance over droning, buzzing, heavily rhythmic music. In the figure, on the one hand they are performing in the garden where the flowers are blooming; on the other hand there is snake which is trying to bite. The figure from the song as below:

Figure 13   Figure 14

In addition, some of the part of the lyric of the song as: "Pahad sabai jharna lagechha" "Udai lanchha sabai hurele" "hinjo banayako mero ghar" "Bhusukai hunchhu chatang le" they mean in English *'There is landslide in hill', 'Everything will swip away by air, the house what I had made yesterday' 'I will die by thunder'* are the example of some fear, tension, problem and so forth. This is an excellent example of the range of doubts informing the metal lyrics. In this excerpt, the band shows doubt about the reality of his own life, a lack of faith in his ability to reach his inner self and a suspicion about the surfaces of his perceptions. The artist is feeling hopeless and lack of control over himself. One of the prominent things of this song is homelessness. That is one of the tensions of the postmodern men that the song reflects.

Pop Music

Pop music is a genre of popular music. It is also considered as the short form of 'popular music', however they are different. As Bill Lamp states in "What is pop music?": "The terms "popular music" and "pop music" are often used interchangeably, even though the former is a description of music which is popular (and can include any style)." (8 March 2012) The definition of pop music is purposefully flexible as the music that is identified as pop is constantly changing. At any particular point in time, it may be easiest to identify pop music as that which is successful on the pop music charts. For the past 50 years the most successful musical styles on

the pop charts have continually changed and evolved. However, there are some consistent patterns which help to identify pop music. To Bill Lamp, pop music means:

> As a genre, pop music is very eclectic, often borrowing elements from other styles including urban, dance, rock, Latin and country; nonetheless, there are core elements which define pop. Such include generally short-to-medium length songs, written in a basic format (often the verse-chorus structure), as well as the common employment of repeated choruses, melodic tunes, and catchy hooks. (8 March 2012)

In addition, David Hatch and Stephen Millward in the book *From Blues to Rock: an Analytical History of Pop Music* define pop music as "a body of music which is distinguishable from popular, jazz, and folk music" (1) It is considered as fine music and often compare with fine arts. The prime motif of pop music is pleasure to listen. Guitar (electric), drums, brass are main instrumental of this music. It is also taken the alternative of rock and roll music. S. Frith, W. Straw, and J. Street, eds, *The Cambridge Companion to Pop and Rock* state as: "pop music" may be used to describe a distinct genre, aimed at a youth market, often characterized as a softer alternative to rock and roll. (95)

Pop music originated in Britain in the mid of 1950 creating different identity than rock and roll, which could able to attract youth. The term 'pop' took as the type of song or music which can attract address mass in concert. *Grove Music Online* also states that "... in the early 1960s [the term] 'pop music' competed terminologically with Beat music [in England], while in the USA its coverage overlapped (as it still does) with that of 'rock and roll'". (14 March 2010) In the late 1960s pop music used as the opposition of rock music. It became more commercial and accessible everywhere. According to Simon Frith, pop music is produced as:

as a matter of enterprise not art", is "designed to appeal to everyone" and "doesn't come from any particular place or mark off any particular taste". It is "not driven by any significant ambition except profit and commercial reward ... and, in musical terms, it is essentially conservative". It is, "provided from on high (by record companies, radio programmers and concert promoters) rather than being made from below ... Pop is not a do-it-yourself music but is professionally produced and packaged". (95, 96)

Slowly and gradually, pop music flourished throughout all over the world. In 1980s, with the establishment of television like MTV made some of the singer like Michael Jackson, Madonna became world star. Not only this, pop music became world commercial music. It is also connected with globalization, modernization and so on. As P. Manuel, states in the article "Pop Non-Western cultures, Global dissemination": "The spread of Western-style pop music has been interpreted variously as representing processes of Americanization, homogenization, modernization, creative appropriation, cultural imperialism, and/or a more general process of globalization." (14 March 2010)

In Nepal pop music got considerable influence after 1950s, with the establishment of Radio Nepal. Especially, urban young people loved pop music. Narayan Gopal, a key figure in Nepali music took initiation of pop music by the song "Malai Mapha Garideu", however it is considered that the king of pop music is Om Bikram Bista and he contributed to flourished Nepali pop music. Nevertheless, pop music flourished after 1980s, and the influence was from the Western music. In this sense, Shakuntala Banaji writes in *South Asian Media Cultures: Audiences, Representations, Contexts* as:

During the 1950s through 70s, the government exercised considerable influence in shaping popular music. But starting in the 1980s, young people played increasingly influential roles in pioneers, musicians and consumers. A new popular genre called Nepali pop was cultivated, not at state-sponsored Radio Nepal, but independently by urban people, and came to serve as a vehicle of new cosmopolitan sensibilities. (95, 96)

With the advancement of technology like the Internet, television channel Nepal was not out from the globe. Several FM stations like Hits FM, Kantipur FM, Image FM and so on appeared which helped to flourished the Western music in Nepal. MTV, a influence television channel also became popular in Nepal especially for youth. For the same context Shakuntala Banaji says:

During the 1980s a number of private FM radio stations took to the air in Nepal, and they increasingly played Western Songs. And with the advent of satellite television in the late 1980s, MTV brought Western pop into Nepali homes to an unprecedented extent. (96)

Undoubtedly, Nepali pop music was influenced first by the Western pop music and second by Indipop or Indian pop. The influence can be seen in the current days too. With the influence from them, Nepali youth started to sing and write Nepali pop. The interesting thing is when aadhunik geet was flourished at the same time the pop music was immerged. However, urban young people love pop music much. According to Shakuntala Banaji:

In comparison to aadhunik giit and lok giit, Nepali pop represented a deepening and broadening of the ways in which Nepalis thought and felt beyond the loca./ Whereas aadhunik giit represented a Nepali modernism supplemented by Western

sophistication, young Nepali pop listeners thought of themselves as deeply influenced by the West: a shift signaled by the 'The Influence' in its music and name. Cultural identity became more hybrid, complex, and sometimes uncertain or exploratory. (97)

As Banaji says that with the beginning of popular music it started to see cultural identity more complex, hybrid and uncertain. The similar features encompass the postmodern music. As Karmar states: encompasses pluralism and eclecticism (21), Nepali pop music expand in various culture and even artist started to make their own band. With their pop music, they questioned structural unity as well as the mutual exclusivity of elitist and populist values (Karmer 21). They have been able to consider music not as autonomous, but as a relevant tool to enhance culture, social and political contexts. They include quotations or references to music from their ancestral heritage and traditions therefore embracing contradictions to include pluralism thereby presenting multiple meanings and multiple temporalities.

Bhanu ke ma timilai:

Vocal: Nabin K. Bhattarai

Lyrics/Music: Sunil Pradhan, Surya Chalise

Figure 15

> Bhanu ke ma timilai
>
> Bayan timro ganru ma kasari /Dohorayanudai chhu hamro prem katha
>
> *(What I call to you?/How could I describe you?*
>
> *I always want to you/ Going to repeat our love story)*

The first stanza of song that the persona is uncertain or s/he has vague idea that what to call her and also confusion on describing her. In postmodernity, things or object becomes confuse and uncertain. Besides vagueness is also a feature of postmodernity where individual cannot reflect clear ideas all the time.

Moreover, postmodern song takes references to and quotations of music from many different cultures and times, the song convey all the rest ideas in foreign language, i.e. English. Besides, it has broken the specific frame of time and deals both past and the present ideas. For instance the stanza of the song as:

> we have our time / we have our life
>
> but we had our love / to the screw world
>
> we pass with the pain / we pass with the pleasure
>
> we share such a moment / that we last forever

Similarly, on the one hand the song tells to his beloved something in convincing way in polite language. Then suddenly, it twisted something unusual that he has touched her chest. In Nepali culture it is not considered as fair rather improper. Since postmodern reflects the conflation of 'high' and 'low' in popular culture through the undiscriminating use of elements, tools. Moreover, as Karmer states postmodern music as 'disdain for rigid structural unity and social norms' (21). Somehow, similar things also can be found as below:

she said seen my smile

you've touched my chest

you've hold me tight

and give me a life

I said like your eyes

I love your lips

the way you praise

and the way you make me feel

Postmodernist believe that the world could be a better place when all accept the down trodden in the society. Individual wants to be free from several things and takes as everything as s/he knows and the life partner can be living source of life.

we'll miss the time

we pass together

the kiss we had

and the song we sang

In postmodernism, sex became commodity mostly in the developed country and love got beyond the meaning of that it used to be taken. People can get sex as their desire as they purchase the goods from the market. Besides anyone can get easily. In the similar sense, Catherine Belsey states in *New Literary History* as:

Love is a value that remains beyond the market. While sex is commodity, love becomes the condition of a happiness that cannot be brought, the one remaining object of a desire that cannot be bought, and the one remaining object of a desire that cannot be sure purchasing fulfillment. Love thus becomes more precious than

before because it is beyond price, and in consequences its metaphysical character

is intensified. (683)

In the second stanza, the persona appeals love not for sexual desire but for eternity. It states that the lover will love his beloved although they would far and until die. If they would be detached again he will love her. It is obvious that if they would apart then there would not chance of sexuality, again the lover has taken love more precious thing and beyond sexuality. Some part of the song as:

I love you girl / I'll be loving u

till the day I die

and I swear there's to you

I love her / and she loves me

but we have to apart

what a misery

In the video a person is watching television as well as singing, where he has been watching the activities of boy and the girl. It seems just like a game. Perhaps the major features of postmodern works are their emphasis on play or games. The examination, rather than the remedy and the postmodern condition become itself the focus. They simply play with the different situations and celebrate irony and use witty language or gestures. The captured pictures form the video where an individual is watching to lover and beloved and their measurable situation as below:

Figure 16   Figure 17

Internet, mobile, tablet, are the tools through which postmodern people convey their message. Perhaps the best icons of postmodernism are the Internet, mobile and social networks. Postmodern media does not try to tell a traditional story or steer the reader toward knowledge; in short, it has given up on meaning and many of the other guiding principles of art, music, literature and so forth. In this music video, first the beloved calls her lover by mobile and after few moments she finds that the lover also loves a next girl and it drives them in tragedy. It indicates that even the love is so short and easy to break. The figures as below:

Figure 18   Figure 19

Postmodern language explores something more than that plainly expressed language. The apparently expressed language is out of the question. It is too realist, modernist and obvious. Postmodern language reflects something that encompasses play, parody and indeterminacy as critical techniques to point this out. Often this is quite a difficult requirement, so obscurity is a

well-acknowledged substitute. Postmodern language tries to break the barrier or biases of racism, sexism, ageism. In this music video the lover and beloved do not speak rather they do the communication. Some of the photograph as below:


Figure 20   Figure 21

In this music video, when the first girl friend of the boy lefts to the boy when she finds his affairs with another girl. However, the crucial thing is that the girl who is unknown in another bench sees all the activities of the boy and girl and sends a message, writing in a small paper that 'Hey cute boy cheers' then the boy sees the girl and gives the indication of their love onwards. It shows that there is uncertainty in the love between boys and girls. They can be friend within a moment and their relationship also can break in the same way. Uncertainty, fragmentation are some of the features of postmodernism.

To put in briefly, it's too difficult to say that there is postmodernity in Nepali music in various angles. However, one can get sparkles of postmodernity in Nepali music. Attempting to manifest postmodernism in Nepali music, this paper has created a platform of discussion not more than that. Nepali popular music is highly influence from the Western music and somehow Indian, Japanese, Korean music and in this sense; if we get postmodernism in the Western music then obviously its indication can be seen Nepali popular music as well. But it is too hard to say Nepali popular music holds and moving on the way of postmodernism.

Summary of interpreting popular music:
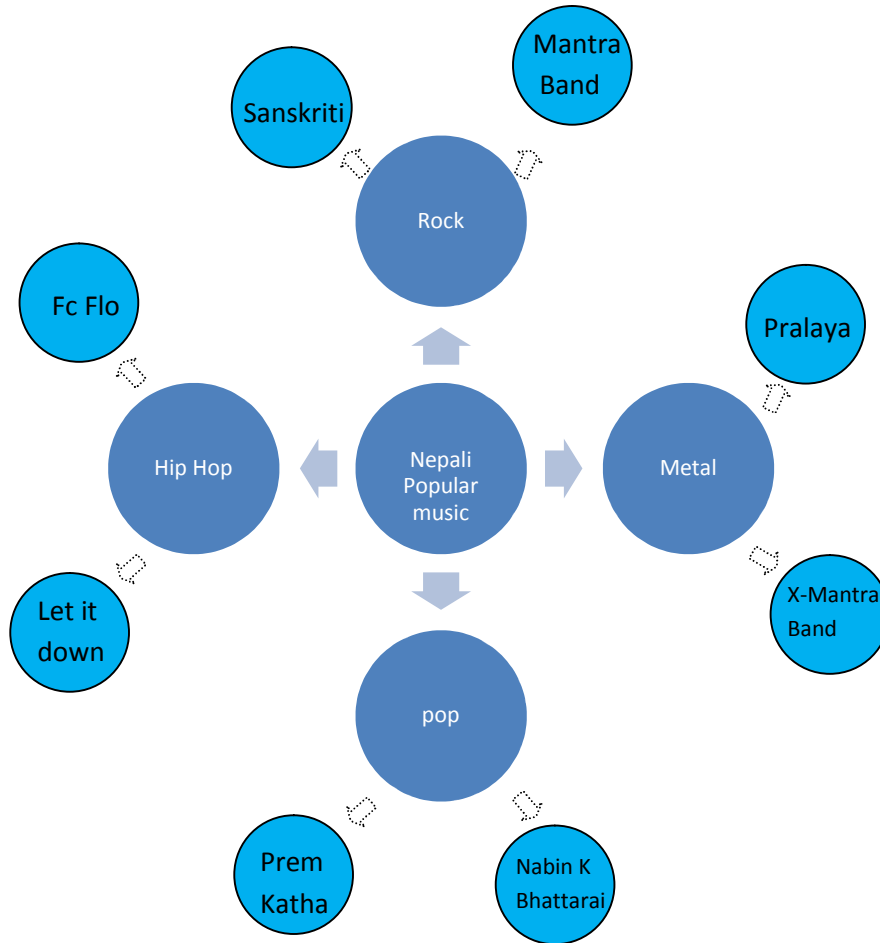
V.   Conclusion: Postmodern Outlook in Nepali Popular Music

Concerning to explore Nepali music from ancient time to twenty-first century, it can be found that very few researches have been done in Nepali music till now. Very few books are written and they are even in shadow. The charm of classic music has been fading continuously. The second generation singers and musicians like Narayan Gopal, Gopal Younjan, Prem Dhoj Pradhan, Bahhu Kailash, Tara Devi, Mira Rana are popular to the till date. Especially, Narayan Gopal is the most loved singer out of others. Many audiences log on Narayan Gopal's songs equally even there are some popular singers. On the one hand, thousand 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.

From the different styles discussed, some conclusions can be drawn considering postmodernism and music. Postmodernism in general and postmodernism in music are different things. Postmodern music does not directly encompass all the things that the philosophy explores. Some of the points are quite crucial to see and interpret postmodern music. First, modernism and postmodernism cannot be clearly separated in the interpretation of music. Within a single piece of music or song both modernism and postmodernism can be found. Only specific things can be possible to interpret or manifest modernism and postmodernism. Second, it is a bit difficult to show the specific demarcation line or time to show postmodernism. For instance, modernism related songs can be created on the era of postmodernism. Both modernism and postmodernism related music may appear in the market at the same time. Only specific features are possible to interpret music either modern or postmodern.

However, postmodern music can be interpreted on the basis of contextual level. In simple terms, postmodern music is characterized through specific points. First, postmodern music thoroughly composed piece is replaced by randomness to generate something innovative. Musician can mix musical cords, pitch, and so on randomly. Second, improvement in music creation. If composer are composing music as the desire of people then it may possibly drives music in new mode, possibly postmodernism. Third, composer may reassemble and mix the tracks together. It also helps to make music postmodern. There is also trend that the notion of music is replaced by the theory of noise. Styles and genres are intentionally blurred with the continuous hybridization in the music. Moreover, along with music, vocal and lyrics of the song leads to make a particular music postmodern. Songs, singer may generate randomness in vocal and mix various cultural tones. Lyrics also encompass uncertainty, vague ideas, complex situation etc. randomly. Possibly these mentioned things are crucial to make music postmodern.

What situation drives to make music postmodernism? What is the philosophy that contributes to be postmodern music? Why people desire something new in music? Possibly these are some questions that could address how there is postmodernism in music. First, the equation of youth culture, emancipation and rebellion sounds antiquated today. Entertainment industries have been launching new music and different life styles. They are also creating new subcultures. People from a part of world may love the music of another part of the world. The Internet has contributing to unite people to be in particular group, which may break the line of religion, political assumption, geographical and time frame. Second, technology has helped to make music innovative. Human desire is easily replaced in videos through technology which could be impossible through human performance. Several unexpected things are presented into concrete which are abstract in nature.

In a real sense, postmodernism in music is indeed represents something of a post-script to the great achievement of modernism. It draws upon modernism yet and also promotes a back to the future proposition. Some of the main characteristics can be taken in regards of postmodernism in music. First, postmodern music encompasses the feature of neo-modernism. The new era has been revamping of older forms and its lines. Music creation and performances look like computer game. Images in the music videos are taken from the real world but adding extra features directing to arise audiences' emotions. Second, fabulation and fantasy can be seen in the music and musical videos. They are adding often folk tones and sometimes taking popular lines of folk songs lines in between the lyrical stanzas. Music videos are more imaginative. Through technology they are adding more color in the reality. Third, the music creation is arbitrary or random historicizing of the past. Musicians and singers are taking music as they wish. Remix and premix are the remarkable examples of it. Therefore, postmodernism in music is deliberately promotes ambiguity and contradiction and as such it really lacks a clearly defined character. Sometimes a single music may reflect the idea of modernism, postmodernism and beyond postmodernism.

Some music videos seem like as if going very back deliberately. They are going back than modernism. Some of the videos scenes denote the previous tradition of humanism. Some of the rock music videos seems like they are rejecting the achievement of humanism and going back to the chaotic universe. Although they are experimenting and using the technology of postmodernism and living in the postmodern culture but again they are indicating the peace is before the human superiority to others or in other terms where there was equal in human being and enjoyment under the nature. They are continuing the ideas of romanticism, modernism, and postmodernism as well. They are honest follower of modern skepticism.

The history of the Eastern music is earlier 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 *Tandavnritya* 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 from Indian and Western music respectively. 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. Narayan Gopal first introduced blues music 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, Nabin K. Bhattarai, Sugam Pokharel, Anil Sings and other popular music related bands and singers are close to postmodernism. 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 situational demand. The impact of technology can be seen explicitly. Musical videos mostly do not appeal for musical delight but push the audience for the sexual pleasure.

To put in briefly, the research paper could not present postmodern impulses in Nepali popular music completely; however it has created a platform for the matter of discussion. Only specific sparkles of postmodernism can be seen in the Nepali popular music and as a result there is too difficult to present the postmodern perspective. Some of the sparkles of postmodern features like pastiche, parody, hyperrealism, intertextuality and so forth can be seen some of the places and pieces. The blur of gender, time and space, high and low art, uncertainty and chaos situation, irony can be got frequently. Besides, the effect of globalization, the use of technological advancement, influence from the Western and other cultures also can be found frequently. The popular music seems like an experiment to see the desire of audiences and they are uplifting them on the basic of market response. At last, Nepali popular music has been pursuing only specific postmodern musical features not 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, the paper has created a platform for the matter of discussion about Nepali popular music and postmodernism.

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