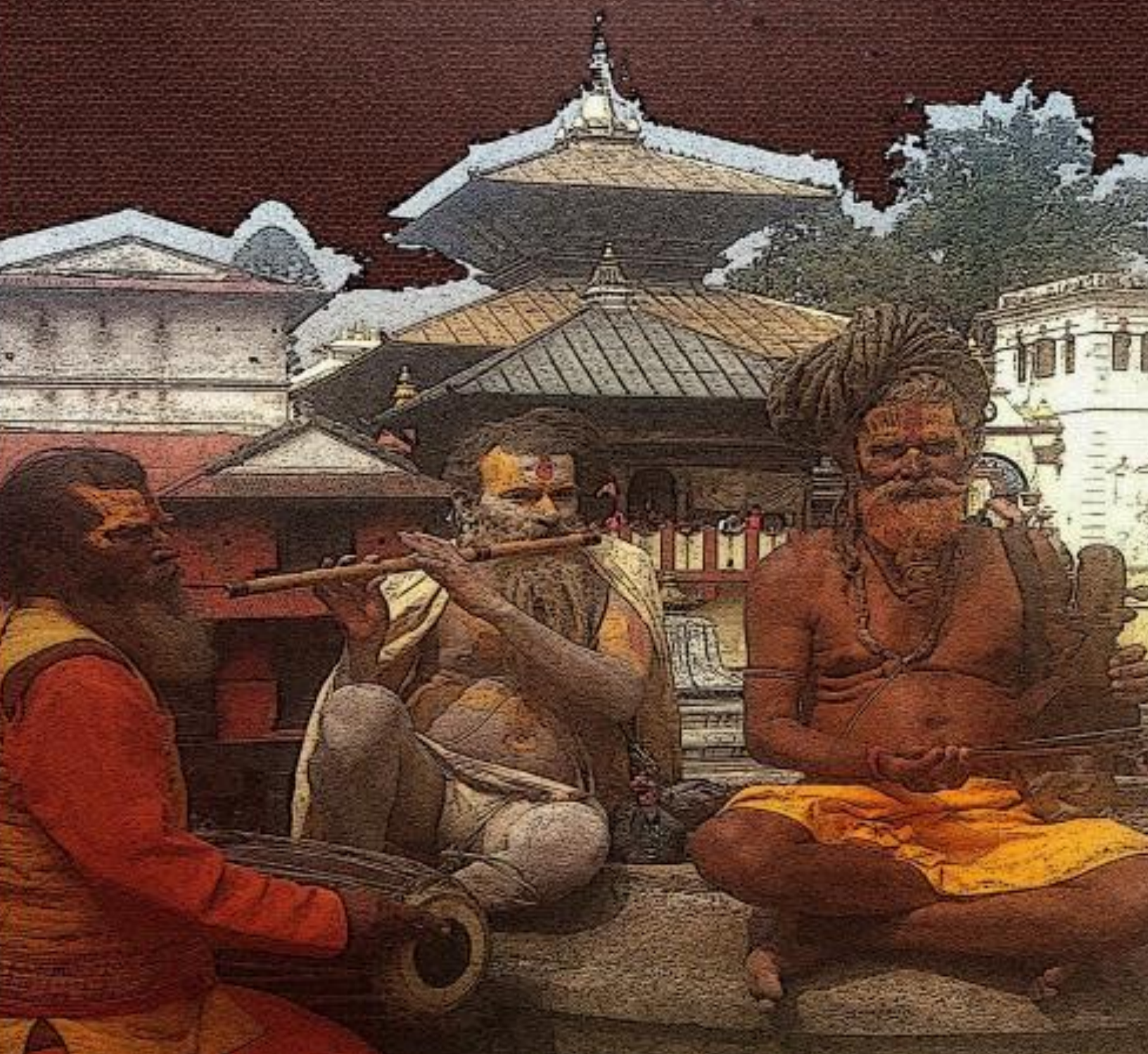


NEPALESE FOLK CULTURE

A compilation of research Journal



Nepalese Folk Culture

A Compilation of Research Journals

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Foreword

Nepal Music Centre (NMC) Trust was formally established five years back in the year 2009. Established with limited resources and with the initiation from people's level, this trust, in order to start a new initiative in the support of folk culture, aims to develop Nepali music enterprise, especially musical instruments, singing and dance.

NMC trust, with its own building at Pingalasthan, Battisputali, Kathmandu provides basic as well as advance music education and training to around 500 to 600 students from the age group of 6 to 50 years. It teaches students with the help of textbooks prescribed by the government of Nepal. As per the objectives mentioned above, the trust is running in its full-strength based on formal curriculum and standardized teaching methodology. In addition, this trust gives special preference to traditional Nepali folk music and classical music along with facility of modern/western musical education.

In this rapidly changing world, rigorous work can only bring a sense of authentic change in the field of music which requires practical planning, clear vision and imagination. In doing so, preservation of our musical heritage based on oral tradition along with its unique and original attributes is a must. Otherwise, our valuable musical cultural heritage may suffer from untimely extinction. Hence, it is important to publish journal papers on Nepali music even in English medium. Such research-oriented publications can help develop and introduce rich Nepali music to the international community.

Nepal Music Centre Trust is proud to share the fact that there is a regular publication of a research-based journal called LOK SANSKRITI. The Trust believes that this publication may become a meaningful contribution and thereby it would help preserve and disseminate valuable musical heritages of Nepal. In order to meet the demand of national as well as international music world, the Trust has published two useful journals written by experienced music practitioners, trainers, and researchers:

- a. The Nepalese Folk Culture
(A Compilation of Research Journal)
- b. Dances of Nepal
(A Compilation of Research Journal)

The publication of these journals is a matter of great pleasure for us. We would like to thank all the authors for their valuable contribution in the journals. Nepal Music Centre Trust congratulates authors for their success in producing insightful findings on the rich diversity of Nepali music enterprise. It is hoped that these research journals will become an important marker of the heart-beat of intangible culture of Nepal.

Satya Mohan Joshi

Chairman

Nepal Music Centre Trust

Shrawan 30, 2071

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Dashain Folk Songs

Kusumakar Neupane

Dashain Selaune Geet

Dashain Selaune Geet, or the song of farewell to Dashain, is sung on Kojakrat Poornima Day—the full-moon day when Dashain ends—while going to every home to collect leaves and flowers from the Goddess’s altar and the jamara (maize and millet shoot) left over after Dashain rituals, and the song continues till these stuffs are disposed at a river. People have various names for the song: Dashain Selaune Geet, Dashain Lakhetne Geet, Dashain Dhapaune Geet, or Dashain Bisaune Geet, all of which mean, ‘farewell song to Dashain’.

A member from each family collects the leaves and flowers from the Devi’s altars at each home, along with the votive grain and jamara fallen afloor or left over, and is collected at a safe place. Then, they are collected in group, and are taken in group to a river nearby—representing the Holy Ganges—and are disposed. The song, while collecting and disposing the stuffs, is in practice for quite a long time. It is song at front-yards, pathways and on river banks. The song is sung by youths and older folks of Brahmin, Kshetriya and Magar communities. The song is accompanied by madal (a cylindrical drum), majura (cymbals) and dampu (a disc-shaped drum), to which, people dance. The songs, that mostly invoke Goddess Durga, in older days, used to use oral colloquial language, but of late, standard language is produce, because most participants are educated people. This song, most often descriptive in style, can generate feeling of peace among the listeners. As for example, a few lines from a song sung in Baglung district, are presented here:

E Aama! Saani]]

rachchhe gara Durga Bhawani]]]]

He mileera gaun]]]] milera nachau]]]]

Sabjana aa saathi]]]]

E Aama! Saani]]

rachchhe gara Durga Bhawani]]]]

He yo gharama hami]]]] aayeka hau ni]]

linalai phoolapati]]]

E Aama! Saani]]

rachchhe gara Durga Bhawani]]]

[O, our little mother Goddess Durga; protect us. Come everyone; let's sing together; dance together. We have come to this home to collect leaves and flowers. O, our little mother Goddess Durga; protect us.]

Conclusion

During Dashain festival two types of folk songs are sung: the perennial songs sung all the year round, and exclusive Dashain songs. The latter category includes Malsiri, Sarayen, Biwas, Ping Kheldako Geet, Sewa Laune Geet, Turi Khelne Geet and Dashain Selaune Geet. Since the style, content, melody, music and tone of such songs suggest the coming of Dashain festival, they are called Dashain Songs.

Though these songs have a long history, they do not have proven evidences of their origin. Since songs like Malsiri, Biwas, Sewa Laune Geet, and Dashai Selaune Geet are sung around shrines, and are laden with religious content; they are accepted as religious folk songs. Others like Ping Kheldako Geet, Sarayen Geet, Turi Khelne Geet and others carry content that change with change in time. These songs are most often sung by young and old people, most often males, and so, women and children have thin participation. Songs like Sarayen, Biwas, Turi Khelne Geet and Dashain Selaune Geet are accompanied by musical instruments, while Ping Kheldako Geet and Malsiri are sung without musical instruments. Though they carry various contents, such songs are descriptive and often sung a delayed tempo. Among various ethos they evoke, devotion is the most dominant. Such songs, sung during Dashain are found to have fostered social harmony and mutual understanding among people of various communities.

But, sadly, with the change of time, such songs sung during Dashain, and contributing to a festive social association, are struggling for survival.

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