

# Suseli



## Traditional Music for Cultural Sustainability



# About the Project

## Introduction

*“Suseli: Traditional Music for Cultural Sustainability”* is a traditional music teaching project centered on transmission-based traditional music training passed on from community musicians to the newer generation of youth and children. *“Suseli”* is a Nepali word which means a gentle sound made by softly forced breath through partly closed lips. It also means the soft sound of wind whispering through trees, specifically pine trees. In the context of this project, *“Suseli”* is used as a symbol of traditional musical sound that acts a vehicle for the transmission and sustainability of cultural heritage. This project is one of three ethnomusicological interventions in the community-based research project titled *“Traditional Music for Cultural Continuity, Sustainability and Community Well-being: A Case Study of the Nepalese Diaspora Community in Edmonton, Alberta, Canada”*. This project is developed in collaboration with the local minority Nepalese community, including community cultural groups, traditional knowledge-keepers, community songwriters, local musicians, and a community organization.

## Aims/Objectives

The principal aim of this research is to examine the role of traditional music in the cultural sustainability and well-being of the minority Nepalese immigrant community of Edmonton, Alberta, Canada. The general objectives of the research project are: to build the cultural resilience of the minority Nepalese immigrant community--maintaining, sustaining, and strengthening their cultural identity; and to improve community well-being--fostering social cohesion, stimulating connectivity, cultivating cultural empowerment, overcoming immigration-related stressors, and bringing positive change to the current socio-cultural status of the Nepalese diaspora community of Edmonton.

The specific aim and objective for this *“Suseli: Traditional Music for Cultural Sustainability”* project is the sustainability of the cultural heritage of the minority Nepalese immigrant community of Edmonton through the transmission of traditional and cultural knowledge to the newer generation of youth and children from the community, using traditional music training.

## Process

### Formulation of the Project

The project has been formulated with the active involvement of the minority Nepalese immigrant community of Edmonton. From November 11, 2019, to January 11, 2020, a community needs assessment was carried out with forty community members--including eleven community organization representatives and cultural leaders; seven local artists, musicians, and songwriters; nine youth; and thirteen general members. A subsequent informal dialogue and several informal meetings and discussions were conducted from January 11, 2020, to February 11, 2020.

The research couldn't progress for a year as anticipated because of the global COVID-19 pandemic.

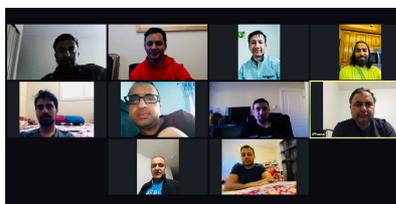
Later, the research resumed in March 2021. Dialogue and consultations were carried out from March 1 to March 31 with



*Community discussion – February 11, 2020*

community organizations, cultural groups, musicians, song writers, community representatives, and traditional knowledge keepers. After multiple meetings, consultations, and discussions, the community

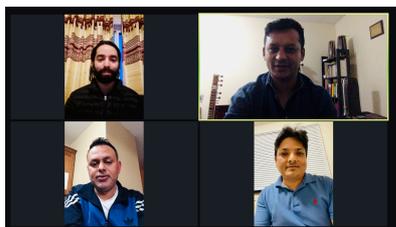
formulated three intervention projects: 1) the Traditional Music Teaching Project, 2) the Digital Community Archive Project, and 3) the Heritage Ensemble Project. This project is one of these three



*Discussion with the community organization "Nepal Heritage Society" – March 14, 2021*

intervention projects--the Traditional Music Teaching Project. The community decided that traditional music teaching is one of the best ways to transmit cultural knowledge to the community's youth and children. The project is named "**Suseli: Traditional Music for Cultural Sustainability**".

After the formulation of the project, the community collaborators decided to teach traditional songs and musical instruments to the newer generation of youth and children. A group of songwriters from the community took



*Discussion with Nepali Bhajan-Kirtan Samuha – March 21, 2021*

responsibility to write cultural songs. Similarly, another group of local musicians decided to develop teaching materials for the teaching of musical instruments. Members of community cultural groups and organizations took responsibility for the administrative and managerial aspects of the project.

## Creation of Cultural Songs



*Discussion on creation of songs with community songwriters – April 5, 2021*

On April 5, 2021, five community songwriters--Sharmila Pokharel, Yam Ghimire, Anil Thapa, Ai Gurung, and Rishi Raj Dahal--and the researcher met virtually on Zoom. During over an hour of discussion, the group discussed the best ways to provide cultural knowledge to the newer generation of youth and children. The



*Community needs assessment - November 11, 2019 – January 11, 2020*



*Discussion with Community Musicians – March 7, 2021*



*Discussion with Barha Ghare Family Cultural Group – March 20, 2021*

group came up with the idea of creating songs based on various cultural themes, teaching them to the youth and children, and providing sound recordings of those songs for their listening. The songwriters in the meeting suggested several themes, including traditional food, festivals, kinships, geography, and seasons.



*Songwriters reading their songs and sharing feedbacks and comments - May 29, 2021*

Each of the songwriters agreed to write two songs on the themes discussed in the meeting. The group met again on May 29, 2021. In this meeting, each of the songwriters shared their written songs and read them. After listening to each of the songs, songwriters provided feedback and comments on them. Nine songs were finalized by the songwriters, which were written on the themes of traditional food, wedding, festival, kinship, geography, and seasons. They also suggested composing the songs and producing a sound recording of those songs to provide to the youth and children.

### Music Composition, Arrangements, and Instrumentation



*Discussion with the traditional musicians of Nepal for inserting the traditional instruments in the songs – June 17, 2021*

After the songs were finalized on May 29, 2021, according to the community collaborators' plan, the next step was to compose, arrange, and insert traditional instruments into them. The researcher took a role in the composition and musical arrangements of the songs. During the process of composing and musically arranging the songs, the researcher involved the songwriters and some local musicians. Each time when the composing and arranging was completed for the songs, the researcher consulted with the particular songwriter as well as the group. The compositions were shared with the group for the feedback. Later, when the group of songwriters agreed on the composed songs, we sent those songs' tracks for inserting traditional musical instruments in mid-June. The community collaborators discussed if we could use the help of local musicians from the Edmonton community to insert those traditional musical instrument sounds. We made inquiries of some local musicians. There were a few reasons why it wasn't possible. First, the local musicians were not professionally engaged in music-making. Second, they didn't have any experience in professional music recording. Third, sufficient musicians and traditional musical instruments were not available in the local community. The researcher connected with the professional traditional musicians Babu Raja Maharjan, Prince Nepali, and Binaya Maharjan in Kathmandu, Nepal. We also had a virtual meeting on June 17, 2021, to discuss how they could contribute to the project. These traditional musicians agreed to participate and contribute to this project.

### Development of Traditional Music Instrument Teaching Materials



*Community musician Bom Rana crafting flutes*

On July 21, 2021, evening, a group of local musicians—Bishnu Gnawali, Ai Gurung, Deepesh Shrestha, and Prem Shrestha—and the researcher met virtually. Based on the prior meetings and discussions during the formulation of the traditional music teaching

project, the group devoted its time to developing teaching materials for the newer generation of youth and children. Based on the availability of community music teachers, instruments, and the nature of the complexity of learning instruments, the group decided to teach two traditional instruments--the traditional hand drum Madal and the traditional Bamboo Flute--to the community's youth and children. The community musicians developed six months of teaching materials for those two instruments, including their introduction, historical background, parts, syllables, and playing techniques. The meeting's members also decided to briefly introduce other traditional musical instruments through demonstration and presentation in the course of teaching. The outcome of the meeting was later shared with the other musicians who couldn't make the virtual meeting. They also added their input on the teaching materials. One of the community musicians, who is skilled at making instruments, crafted flutes for the youth and children.



*Development of traditional music teaching materials with the community musicians – July 21, 2021*

### **Project Timeline and Activities**

The project runs every week from September 2021 to February 2022. During this six month period, the youth and children between 5 to 24 years old learn to sing Nepalese traditional songs and play Nepalese traditional instruments – the madal and flute. Each week, the youth and children learn Nepalese language songs that give them cultural knowledge about Nepalese traditional food, seasons, kinship, life cycle rituals, geography, and festivals. The English translations of all nine songs are provided to the youth and children. The recordings of the songs are also provided to them for listening and practice. The songs have been created, composed, and developed as sound recordings in collaboration with community songwriters of the Nepalese community of Edmonton, traditional musicians from Nepal, and the researcher. At the end of the project, the youth and children will perform the songs they learned during the project in community events. The newer generation of youth and children are also learning to play two traditional musical instruments. They are learning the two-headed unique cylindrical traditional hand drum of Nepal and a bamboo flute. The instruction materials for teaching the traditional instruments have developed with the involvement of community musicians and the researcher. At the end of the project, the youth and children will demonstrate the instrument they learned during the project to the community.

### **Principal Investigator**

Subash Giri



# Community Collaborators

## Community Groups and Organization

### **Nepal Heritage Society**

Nepal Heritage Society (NHS) is a non-profit organization actively working to enhance Nepalese immigrants' culture and heritage since 2014 in Edmonton. NHS provides a common platform for Nepalese diaspora community members to achieve socio-cultural integration and transformation by promoting opportunities and enhancing the ideas and skills of the community. NHS has organized several cultural celebration activities to support the promotion of Nepalese heritage. NHS has also equally coordinated and worked with other community organizations for implementing various cultural promotional activities.

NHS is one of the key community collaborators in this project. Some of its roles in the project are recruiting research participants, managing the traditional music training activities, and acting as a primary point of contact to the research participants and the Nepalese immigrant community of Edmonton.

### **Barha Ghare Family Cultural Group**

Barha Ghare is a Nepalese family cultural group of Edmonton, Canada. This group was originally created in 2013. Barha means 12 and Ghare means families in Nepalese language. It is a typical word in Nepalese colloquial language. The group meets in a regular (monthly) basis. The main goal of the group is to connect with the native country as well as introduce the

newer generation of children and youth to Nepal and Nepali way of living and provide them with the opportunity to know and befriend each other through Nepalese traditional food, festival celebrations, and various cultural activities. Barha Ghare is another key collaborator in this project. It has provided financial support for the publication of the teaching-learning materials used in the project, including this booklet, and the arrangement they arranged to provide of traditional musical instruments for the youth and children.

### **Nepali Bhajan-Kirtan Samuha**

Nepali Bhajan-Kirtan Samuha is Edmonton-based local Nepalese musical group. The group was formed in 2018. It performs traditional bhajan and kirtan, which are based on traditional texts, melodies, and rhythms that have been orally transmitted through the generations in Nepal. The group regularly performs in religious festivals, life cycle rites, and other calendrical rites in the Nepalese diaspora community of Edmonton. The primary aim of the group is to preserve and practice traditional hymns and maintain spiritual well-being in the Nepalese immigrant community.

The group is collaborating in this project by contributing to the teaching activities and proofreading the teaching materials (songs).

## Community Songwriters

### Dr. Ai Gurung



Dr. Ai Gurung is a community representative, cultural leader, traditional knowledge-keeper,

and a community musician. He has been well-known for more than a decade in the Nepalese diaspora community of Edmonton for his leadership roles and volunteer work. He is a civil engineer by profession. He plays the Nepalese traditional bamboo flute.

Dr. Gurung has written a song about his traditional festival “Lhosar” to teach to the newer generation of children and youth in this project. He is also involved in teaching and developing flute teaching materials. He is playing the role of community advisor in this research project.

### Yam Ghimire



Yam Ghimire has been living in Canada for seven years. Primarily, he is in teaching profession. Alongside his teaching, did some

freelance journalism and community engagements in Nepal until he immigrated to Canada in 2011. Currently an employee of Edmonton Public School Board, Mr. Ghimire is an active member of the Nepalese diaspora community of Edmonton. Some of his notable community engagements include being a former volunteer host of the community radio program “Sunday Brunch in Nepal” in CJSR FM,

Edmonton, and former Editor of a Nepali language monthly tabloid named “Nepali Paper,” published in Edmonton.

In this project, Mr. Gimire has written two songs on “Nepalese traditional food” and “geography of Nepal” to teach to the newer generation of children and youth of the Nepalese immigrant community. He is also involved as a community advisor in this research project.

### Sharmila Pokharel



Sharmila Pokharel is a community writer and poet. She has published two collections of poetry in Nepali. Her third

book is a bilingual poetry collection, *My Country in a Foreign Land (Paradesh ma mero Desh)*, co-translated by Alice Major. She worked as a civil engineer with a hydropower company for six years in Nepal. She immigrated to Canada in 2010.

Mrs Pokharel has written one song about “relationships” to teach to the newer generation of children and youth in this project.

### Shambhabi Nepal Niraula



Shambhabi Nepal Niraula is a community language teacher, social worker, and childcare educator. She immigrated to Canada

in 2011. She is also a poet, story writer, and song writer. Her songs, poems, and stories are centered on Nepalese history, culture, language,

traditions, and the everyday life of Nepal that aim to teach Nepali immigrant children and youth about those aspects of everyday life.

In this project, Mrs Shambhabi has written three songs about “Nepalese Kinship”, “Nepalese Weddings”, and “Parent-Children Relationships” to teach the newer generation of Nepalese children and youth.

## Anil Thapa



Anil Thapa is a well-known for his literary aptitude in the Nepalese immigrant community of Edmonton. Mr.

Thapa was actively involved in journalism for 15 years in Nepal and worked for several leading national medias of Nepal. He immigrated to Canada in 2011.

Mr. Thapa has written two songs about “Nepalese Seasons” and “National Festival Dashain” in this project.

## Community Musicians

### Bishnu Gnawali



Bishnu Gnawali is a community musician of the Nepalese immigrant

community of Edmonton. He crafts and plays the traditional Bamboo Flute, which he learned from his senior brothers and friends in his native village during his childhood. He has been playing flute at various community organizations’ cultural events, festivals, and private parties. He immigrated to Canada in 2010. He is an electrician by profession.

Mr. Gnawali is involved in teaching the Bamboo flute to the newer generation of Nepalese immigrant children and youth in this project.

### Bom Rana



Bom Rana is a multi-instrumentalist community musician of the

Nepalese immigrant community of Edmonton. He plays Nepalese traditional instruments including the Sarangi--bowed, short-necked string instrument--the Madal--two-headed cylindrical hand drum--and the Bamboo Flute. He learned all these instruments orally from his village musicians in Nepal. He immigrated to Canada in 2012 and works as a contractor for a living.

Mr. Rana also crafts Nepalese Flutes in Edmonton. In this project, he has crafted Flutes for the newer generation of children and youth using locally available materials such as pipes and wood.

## Dr. Deepesh Shrestha



Dr. Deepesh Shrestha is a cultural leader and multi-instrumentalist community

musician from the Nepalese diaspora community of Edmonton. He belongs to the ethnic Newari community of Nepal. He has been actively involved in organizing different community cultural events as well as playing Nepalese traditional music in them. He is a software engineer by profession. He has been living in Edmonton since 2012.

Dr. Shrestha has contributed to the planning of the teaching project and been involved in teaching activities.

## Prem Shrestha



Prem Shrestha is a community musician of the Nepalese immigrant

community of Edmonton. He plays the Nepalese traditional Bamboo Flute. He learned Flute orally during his childhood in Nepal. He has been actively performing Nepalese traditional music in several community events in Edmonton. He works in the oil and gas sector here in Alberta, Canada.

Mr. Shrestha is involved in teaching Bamboo Flute to the newer generation of Nepalese immigrant children and youth in this project.

## Traditional Musicians from Nepal

### Babu Raja Maharjan



Babu Raja Maharjan is a renowned versatile traditional percussion

player from Nepal. He belongs to the Newar ethnic group, historical inhabitants from the Kathmandu valley. At the age of 12, he started to learn traditional instruments. He plays more than 10 different percussion instruments, including the Madal, Khin, Dhime, Bhusyah, Dholak, Damphu, and Murchunga. He is actively involved in traditional instrument teaching, performance, and recording. He has inspired many young generations in learning traditional instruments.

In this project, Mr. Maharjan contributed by playing various Nepalese traditional percussion instruments while preparing recordings of the cultural songs for the newer generation of Nepalese children and youth. He is also contributing by demonstrating different musical instruments to the children and youth during the teaching project.

### Prince Nepali



Born into some centuries old Gandarba musical tradition of Nepal, Prince Nepali grew up with playing the Sarangi and Tungana. He was

trained by his father Mr. Shyam Nepali, a pioneer in Sarangi tradition, and he is continuing with the innovation and virtuosity of this beautiful tradition.

Mr. Nepali played Sarangi--bowed, short-necked string instrument--and Tungana--plucked string instrument--during the recordings of the cultural songs for the newer generation of Nepalese children and youth. He is also contributing by demonstrating the Sarangi and Tungana instruments to the children and youth during the teaching project.

## **Binaya Maharjan**



At the age of six, Binaya Maharjan started to learn flute with the most renowned vocalist of Nepal, Mr. Ram Krishna Duwal, and also learnt Flute with renowned flute Maestro Shree

Raman Maharjan. Mr. Maharjan played the Nepalese traditional bamboo flute during the recordings of the cultural songs for the newer generation of Nepalese children and youth.



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**Part I**

**Cultural Songs**



## Nepalese Traditional Musical Instruments Used in the Cultural Songs Project



Madal



Dholak



Damaha



Bhusyah



Sahanai



Narasinga



Bansuri



Murchunga



Tyamko



Tinchu



Chaap



Ghanta



Sarangi



Damphu



Khainjadi



Tungana



Dhime

**Source:** Music Museum of Nepal, Photo Courtesy: Saccha Karki (All the instrument images listed in this page, including the cover page)

# Cultural Songs

## 1. Season Song

### Cycle of Six Seasons

Age Group: 7 – 24 Years Old

Lyrics: Anil Thapa

Translation: Yam Ghimire

Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

छ वटा ऋतु चक्रमा घुम्छन् एकै वर्षमा  
आउ है साथी मिलेर सबै गाउँ है हर्षमा  
महिना दुई मिलेर बन्छ एउटा ऋतु यो  
आ-आफ्नै हुन्छ महत्व तर हरेक ऋतुको

छ वटा ऋतु चक्रमा घुम्छन् एकै वर्षमा  
आउ है साथी मिलेर सबै गाउँ है हर्षमा

#### अन्तरा १

(वसन्त ऋतु चैत र वैशाख पालुवा पलाउने  
कोइली कुहू गरेर वनमा मलाई बोलाउने) x 2  
गृष्मले गर्मी लिई आयो - जेठ र असार  
मुख्य यो बाली धान हो साथी रोपनमा हतार

छ वटा ऋतु चक्रमा घुम्छन् एकै वर्षमा  
आउ है साथी मिलेर सबै गाउँ है हर्षमा

#### अन्तरा २

(साउन भदौ ऋतु हो वर्षा डर हुन्छ बाढीको  
तीजमा नाच्ने, जनै यो फेर्ने, डोरो त नाडीको) x 2  
ठूला यी चाड दशैं र तिहार लिएर शरद  
देलोमा आयो मौसम राम्रो असोज कार्तिक

छ वटा ऋतु चक्रमा घुम्छन् एकै वर्षमा  
आउ है साथी मिलेर सबै गाउँ है हर्षमा

#### अन्तरा ३

(मंसिर पुस हेमन्त ऋतु संकेत जाडोको  
लेकको जीवन बेसीमा झर्छ खोजीमा न्यानोको) x 2  
अन्तिम ऋतु शिशिर हो त्यो माघ र फागुन  
कुहिरो लाग्छ, झर्दछ पात, हिउँदको धुन

छ वटा ऋतु चक्रमा घुम्छन् एकै वर्षमा  
आउ है साथी मिलेर सबै गाउँ है हर्षमा  
महिना दुई मिलेर बन्छ एउटा ऋतु यो  
आ-आफ्नै हुन्छ महत्व तर हरेक ऋतुको

#### Refrain

Cycle of six seasons rotate in year  
Come friends, let's sing together with joy  
Months of two make a season  
Every season has its own significance

#### Verse 1

Bashanta season, Chait and Baishakh sprout  
buds of plants  
Cuckoo birds calling me saying KuhuKuhu  
Grishma season brings heat in Jetha and Asar  
Rice is the main crop, we rush everywhere to  
plant it

#### Verse 2

Months of Saawan and Bhadau are Rainy season,  
fear of river floods prevails  
Teej festival comes to dance, change the sacred  
Janai and wear the protecting string-band on the  
wrist  
Sharad season approaches, bringing two big  
festivals, Dashain and Tihar  
The good weather of Asoj and Kartika knocks at  
the door

#### Verse 3

Hemanta season, Mangsir and Push signals the cold  
coming  
Lives in high altitudes move down to low-land in  
quest of warm days  
Shishir season, last one with Magh and Fagun  
Fog is out, falling the leaves and creating a winter  
is mood

### स्थायी

प प ग रे	सा सा रे ग	धु धु नि सा	सा रे ग -
१. छ व टा ऋ	तु च क्र मा	धुम् छन् ए कै	वर् ष मा s
२. म हि ना दु	ई मि ले र	बन् छ एउ टा	ऋ तु यो s

प प ग रे	सा सा रे ग	नि नि सा रे	ग रे सा -
१. आ उ है सा	थी मि ले र	स बै गाउँ है	हर् ष मा s
२. आ- आफ् नै हुन्	छ म हत् व	त र ह रेक	ऋ तु को s

### अन्तरा १

गग - ग म प	ध पप ध प	सां सां नि ध	प म ग -
वसन् s त ऋ तु	चै तर वै शाख	पा लु वा प	ला उ ने s

ग ग म प	सां प सां प	सां सां नि ध	प म ग -
को इ ली कु	हू ग रे र	वन मा म लाई	बो लाउ ने s

ग म प -	रे ग म म	ग म प ध	प म ग -
गृष् म ले s	गर् मी लि ई	आ यो- जेठ र	अ सा र s

म प ध -	प ध नि नि	ध प म गग	रे सा सा -
मुख् य यो s	बा ली धान हो	सा थी रोप् नमा	ह ता र s

अरु अन्तराहरु यसै गरि गाउने ।

### Refrain

♩ = 160



### Verse 1



## 2. Food Song

### Baba Come to Eat Lunch

Age Group: 7 – 24 Years Old

Lyrics & Translation: Yam Ghimire  
Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

(भान्सा खान आउनु बाबा आउनु हात धोई  
हजुरबाले पार्नु भा'छ आज मीठो मोही) x 2

#### अन्तरा १

(अचार मिठो धनियाँ गोलभेंडा पिसेको  
अकबरे खुर्सानी अनि टिम्बुर मिसेको) x 2  
अकबरे खुर्सानी अनि टिम्बुर मिसेको  
(भान्सा खान आउनु बाबा आउनु हात धोई  
हजुरबाले पार्नु भा'छ आज मीठो मोही) x 2

#### अन्तरा २

(दाल खान्छु थपीथपी घिउमा जिम्मु झान्या  
सागसब्जी भिटामिन हो सधैं टन्न खान्या) x 2  
सागसब्जी भिटामिन हो सधैं टन्न खान्या  
(भान्सा खान आउनु बाबा आउनु हात धोई  
हजुरबाले पार्नु भा'छ आज मीठो मोही) x 2

#### अन्तरा ३

(गुन्द्रुकमा भट्मास साँधी अदुवा लसुन पिसी  
टाइचन चिउरा बारा मीठो खान्छु बसी बसी) x 2  
टाइचन चिउरा बारा मीठो खान्छु बसी बसी  
(भान्सा खान आउनु बाबा आउनु हात धोई  
हजुरबाले पार्नु भा'छ आज मीठो मोही) x 2

#### अन्तरा ४

(आलु पुरी जुलबी छ जे खाए नि मिठो  
धन्य नेपाल नेपालीको मिठो आँटो पिठो) x 2  
धन्य नेपाल नेपालीको मिठो आँटो पिठो  
(भान्सा खान आउनु बाबा आउनु हात धोई  
हजुरबाले पार्नु भा'छ आज मीठो मोही) x 2

#### Refrain

Baba (Daddy) come to eat lunch  
Come wash your hands  
Hajurba (Grandpa) has made  
Delicious buttermilk today

#### Verse 1

Chutney tastes good  
If blended with cilantro and tomato  
Spiced with Akabare chilli and Timmur

#### Verse 2

I eat lentils serving after serving  
made with refined butter and Jimmu herbs  
Green vegetables are the vitamins  
I always eat them more

#### Verse 3

Marinating Gundruk and soybean  
Spicing it with garlic and ginger  
Rice flakes and pan cake of lentil taste good  
I eat them all, sitting and relaxing

#### Verse 4

Potato stew, fried pita bread and sweet Julapi  
All and everything is delicious to eat  
Thanks Nepal, porridge or flowers  
whatever we Nepali eat is delicious

## स्थायी

ग - रे	ग रे -	सा - नि	धृ पृ -	पृ - धृ	रे रे -	रे - -	रे - -
भान् s सा	खान s	आउ s नू	बा बा s	आउ s नू	हा त s	धो s s	ई s s

ग - रे	ग रे -	सा - नि	धृ पृ -	पृ - धृ	सा सा -	सा - -	सा - -
ह s जुर	बाले s	पार् s नु	भा' छ s	आ s ज	मि ठो s	मो s s	ही s s

## अन्तरा १

सा - रे	ग प -	ध - ध	प ग -	सा - रे	ग ध -	ध - -	- - -
अ s चार	मि ठो s	ध s नि	याँ गोल s	भें s डा	पि से s	को s s	s s s

सा - रे	ग ध -	प - ग	रे सा -	सा - रे	ग रे -	रे - -	रे - -
अक s ब	रे खुर s	सा s नि	अ नि s	टिम् s बुर	मि से s	को s s	s s s

पृ - पृ	धृ धृ -	सा - सा	रे रे -	ग - रे	सा धृ -	सा - -	सा - -
अक s ब	रे खुर s	सा s नि	अ नि s	टिम् s बुर	मि से s	को s s	s s s

अरु अन्तराहरु यसै गरि गाउने ।

## Refrain

♩ = 320



## Verse 1



### 3. Kinship Song

Grandpa, Grandma, Father, Mother, Uncle, Aunty

Age Group: 7 – 24 Years Old

Lyrics & Translation: Shambhabi Nepal Niraula  
Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

जन्माउने बुवा आमा उनका भाइ काका मामा x 2  
नातेदार प्यारा भई ल्याइदिने पापा नाना x 2

#### अन्तरा १

आमा र बुवा दुबैको बुवालाई भन्छौं हजुरबा x 2  
सम्मान सरि प्रेम गरि आमालाई भन्छौं हजुरमा x 2  
जन्माउने बुवा आमा उनका भाइ काका मामा x 2  
नातेदार प्यारा भई ल्याइदिने पापा नाना x 2

#### अन्तरा २

आमाको बहिनी सानिमा ठूलीमा भन्छौं दिदीलाई x 2  
उनका छोरी दिदी, बहिनी छोरा हुन्छन् दाजु भाइ x 2  
जन्माउने बुवा आमा उनका भाइ काका मामा x 2  
नातेदार प्यारा भई ल्याइदिने पापा नाना x 2

#### अन्तरा ३

बुवाको दाइ बडाबा बडीमा बाको भाउजूलाई x 2  
उनका सन्तान जे जति छन् दिदी, बहिनी, दाजु,  
भाइ x 2  
जन्माउने बुवा आमा उनका भाइ काका मामा x 2  
नातेदार प्यारा भई ल्याइदिने पापा नाना x 2

#### अन्तरा ४

बुवाको दिदी बहिनी त फुपू हो हाम्रो नातामा x 2  
बिहेवारि गर्नु हुन्न सात पुस्ता भित्र मा x 2  
जन्माउने बुवा आमा उनका भाइ काका मामा x 2  
नातेदार प्यारा भई ल्याइदिने पापा नाना x 3

#### Refrain

The people who give birth and raise the baby  
they are father (Buwa) and mother (Aama)  
Father's younger brother is uncle (Kaka)  
Mother's brother is uncle (Mama)  
Relatives are lovely, they bring clothes and  
yummy foods for us.

#### Verse 1

Mother's and father's dad is grandfather  
(Hajurba)  
Mother's and father's mom is grandmother  
(Hajurma)  
We call them lovely  
We respect them both

#### Verse 2

Mother's younger sister is aunty (Sanima)  
Mother's elder sister is aunty (Thulima)  
Their sons are cousins (Daju bhai)  
Their daughters are cousins (Didi Bahini)

#### Verse 3

Father's elder brother is uncle (Badaba)  
Father's elder sister-in-law is aunty (Badima)  
Their sons are cousins (Daju bhai)  
Their daughters are cousins (Didi Bahini)

#### Verse 4

Father's sister is aunty (Fupu)  
We must not marry within 7 relations

### स्थायी

सा सा रे ग	रे सा ध प	प प ध नि	सां ध प प
जन् मा उ ने	बु वा आ मा	उन का भा इ	का का मा मा
म म प ध	ग ग म प	रे रे ग म	ग रे सा सा
ना ते दा र	प्या रा भ ई	ल्या इ दि ने	पा पा ना ना

### अन्तरा १

प प ध नि	सां - ध प प	मम - म प ध	प प प -
आ मा र वु	वा दु बै को	बुवा s लाई भन् छौं	ह जूर बा s
म म प ध	ग ग म प	रेरे - रे ग म	ग रे सा -
सम् मान स रि	प्रे म ग रि	आमा s लाई भन् छौं	ह जुर मा s

अरु अन्तराहरु यसै गरि गाउने ।

### Refrain

♩ = 170



### Verse 1



## 4. Geography Song

### I Love Forest, Land, and Water of My Motherland

Age Group: 10 – 24 Years Old

Lyrics & Translation: Yam Ghimire

Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

मलाई जंगल जमीन र जल मन पर्छ x 2  
घुम्न जाऊँ मधेश पहाड मन तुल्लुल गर्छ x 2  
मलाई जंगल जमीन र जल मन पर्छ x 2

#### अन्तरा १

खोला बग्छ बेसी खेत झरना पहाडबाट x 2  
कर्मयोगी जुटेका छन् यतै मेलापात x 2  
खहरेले बगाई ल्यायो बर्खे दाउरा भारी x 2  
रनवन सुसाएर दक्यो झरी पारी x 2  
मलाई जंगल जमीन र जल मन पर्छ x 2

#### अन्तरा २

गोठालाको बिरह धून कोइलीको कुहू x 2  
उकाली र ओरालीमा हर्किएको मै हूँ x 2  
भुल्ने छैन देउराली र भीरमौरी पाखा x 2  
कहिले जाऊँ पंख लाऊँ मेरो प्यारो भाका x 2  
मलाई जंगल जमीन र जल मन पर्छ x 2

#### अन्तरा ३

घाँस काट्ने आमा भेटेँ दाउरा काट्ने दाइ x 2  
वनपाखा प्यारो लाग्छ सधैं नि मलाई x 2  
सहरको भीडमा को हो चिन्न सकिंदैन x 2  
गाउँको माया बालापना भुल्न सकिंदैन x 2

मलाई जंगल जमीन र जल मन पर्छ x 2  
घुम्न जाऊँ मधेश पहाड मन तुल्लुल गर्छ x 2  
मलाई जंगल जमीन र जल मन पर्छ x 3

#### Refrain

I love the forest, land, and water of my  
motherland  
My heart longs to go visit Himal, Pahad and  
Himal

#### Verse 1

The river flows down in the low land of farming  
terraces  
Hard working people are visible at work  
everywhere out there  
The seasonal flood in the local creek brings  
down wood for firewood  
Rainstorm sounds echo across the hills and  
rivers

#### Verse 2

Cowboy's gloomy song and Cuckoo's melodious  
call  
I was raised in the bushes and slopes of this land  
I will never forget the local passes and the cliffs  
of the wild bee  
When do I get a chance to fly there, my love and  
heart dwell there

#### Verse 3

Met a mother cutting grass for cattle and a  
fellow man chopping firewood  
The wild forest and hills are my love, always  
Strangers are everywhere in the crowd of city  
life  
My love of country life, my childhood nostalgia,  
they are unforgettable

### स्थायी

- - मग रेग	नि सा - रे	म प - -	म - ग रे ग
s s म s लाई	जं गल s ज	मीन र s s	ज s ल म न
नि सा रे म	प प - ध	मग रे ग -	म नि ध प
पर् छ घुम् न	जा ऊँ s म	धेश प हाड s	म न तुल् बुल
प प - -			
गर् छ s s			

### अन्तरा १

- - प नि	नि सां - रं	नि नि सां -	प नि सां नि
s s खो ला	बग् छ s बें	सी खे त s	झर ना प हाड
ध प प नि	ध प - प	मग रे ग -	म नि ध प
बा ट कर् म	यो गी s जु	टे s का छन् s	य तै मे ला
प प मग रेग	नि सा - रे	रे म प -	म - ग रे ग
पा त ख s ह s	रे ले s ब	गाई ल्या यो s	बर् s खे दाउ रा
नि सा रे म	प प - ध	मग रे ग -	म नि ध प
भा री र न	व न s सु	सा ए र s	दर् क्यो झ री
प प - -			
पा री s s			

अरु अन्तराहरू यसै गरि गाउने ।

### Refrain



### Verse 1



## 5. Festival Song

### Dashain

Age Group – 10 – 24 Years Old

Lyrics: Anil Thapa

Translation: Yam Ghimire

Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

प्रकृति पनि रमाइलो यसै - हुन्छ कि हर्षमा  
यही नै रोजाइ पर्दछ सबको महिना-वर्षमा  
बालबच्चादेखि प्रौढसम्म सबको मनैमा  
उमङ्ग हर्ष छाउँछ मनमा महान चाड दशैँमा

#### अन्तरा १

नेपालीजनको महान चाड पन्ध्र दिन मान्ने हो  
घटस्थापना पहिलो दिन जमरा राख्ने हो  
फुलपाती भित्राई सप्तमीको दिन दशैँ-घर सबैमा  
उमङ्ग हर्ष छाउँछ मनमा महान चाड दशैँमा

#### अन्तरा २

अष्टमी र नवमीमा शक्तिपीठ रिझाउने  
दुर्गाको पूजा गरेर यहाँ विशेष बनाउने  
मुख्य दिन यो दशैँ दिन पीर हुन्न कसैमा  
उमङ्ग हर्ष छाउँछ मनमा महान चाड दशैँमा

#### अन्तरा ३

मान्यजनबाट टीका आशीर्वाद थापेर धन्य भै  
बालका सङ्गी नाता र गोता भेटेर दङ्ग भै  
पूर्णिमाको दिन फुलपाती सेलाई बिदाइ गरौंला  
उमङ्ग हर्ष छाउँछ मनमा महान चाड दशैँमा

#### Refrain

Even nature celebrates the joyous moments  
Among all months in the entire year,  
This is the occasion awaited by all  
From kids to adults and seniors  
Everyone is high spirited with joy and vibrancy  
at the great festival Dashain

#### Verse 1

Dashain, the great festival of the Nepal goes on  
for 15 days  
Ghatasthapana is the first day, we plant the  
Jamara  
Fulpati is brought into the Dashain house on the  
seventh day, the Saptami  
Everyone is high spirited with joy and vibrancy  
at the great festival Dashain

#### Verse 2

The eighth and the ninth days are devoted to the  
almighty holy power  
Praying and worshipping Durga makes the day  
special  
The major day is the tenth day, no one is in  
worries and sorrows  
Everyone is high spirited with joy and vibrancy  
at the great festival Dashain

#### Verse 3

We are fortunate, having Tika and blessings  
from our seniors  
We are cheered, meeting friends and relatives of  
respective ages  
On Purnima, the last day, we say farewell to  
Dashain, offering the remains of celebration to  
the nearest shrine or river  
Everyone is high spirited with joy and vibrancy  
at the great festival Dashain

### स्थायी

प ध्रुप म प प्र कृति प नि	गु गुरे सानि सा र माइलो य s सै	नि सा रे म हुन् छ कि s	प म प - हर ष मा s
पनि सां नि ध यहि नै रो जाइ	प धप म प पर् दछ सब को	रेम प म गु महि ना s s	रे सानि सा - वर् ष s मा s
प ध्रुप म प बाल बच्चा दे खि	गु गुरे सानि सा प्रौ ढ s सम् s म	नि सा रे म स ब को s	प म प - म नै मा s
पनि सां नि ध उमङ् ग हर ष	प धप म प छा उँछ मन मा	रेम प म गु म s हान चा ड	रे सानि सा - द शें s मा s

### अन्तरा १

प सांसां नि सां ने पाली जन को	प सांसां नि सा म हान चा ड	रें रें रें रें पन् ध्र दि न	नि नि सां - मान् ने हो s
प सांसां नि सा घ टस्था प ना	प सांसां नि सां प हिलो दि न	रें रें रें रें ज म रा s	नि नि सां - राख् ने हो s
प सांनि ध प फुल पाती भि त्राई	म निध प म सप् तमी को दिन	ग ग ग ग द शें घ र	रेम पध्रु प - स s बै s मा s
पनि सां नि ध उमङ् ग हर ष	प धप म प छा उँछ मन मा	रेम प म गु म s हान चा ड	रे सानि सा - द शें s मा s

अरु अन्तराहरु यसै गरि गाउने ।

### Refrain

♩ = 130



### Verse 1



## 6. Life Cycle Ritual Song

### Wedding

Age Group – 14 – 24 Years Old

Lyrics & Translation: Shambhabi Nepal Niraula  
Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

बैशाख जेठ असार र मंसिर माघ फागुन  
उमेर पुर्याई बिहे गर्छौं जुराई आफ्नो लगन ।

#### अन्तरा १

निम्ता गर्छौं इष्टमित्र साथी भाइ सबै  
जन्ति जान्छौं ठाँटिएर राम्रा लुगा लगाई ।  
लिङ्गाचौका भोजभतेरमा सबले सहयोग गर्छौं  
ऐँचो पैचो सरसापटमा समाज अघि पाछौं ।

#### अन्तरा २

पान् सुपारी सिंगारेर सायपाटा बनाई  
पञ्चेबाजा जन्तिहरु अघिपछि लगाई ।  
डोली होस् या कार वग्गीमा बेहुलालाई चढाई  
बहुलीको घर जान्छौं दुवोमाला लगाई ।

#### अन्तरा ३

स्वयंवर सिन्दूर पोते कर्म थरि थरि  
प्रतिज्ञा र मायाप्रेम साँच्ने जीवन भरि ।  
आफ्नो आफ्नो रितिथिति पुयाइ चालचलन  
दुलहीलाई अन्माउदा माइतीलाई जलन ।

#### अन्तरा ४

रत्यौली र भत्करुमा झल्किने संस्कृति  
सुधार गर्नुपर्ने यौटा दाइजोको विकृति ।  
विहेको गीत गायौं आज नौमतिसँग  
आफ्नो परम्परा मान्दा सबैजना दंग ।

#### Refrain

Baisakh, Jestha, Asar, Mansir, Magh and Fagun  
in these 6 months we can marry  
when we are ready by age and the “Muhurta”

#### Verse 1

We invite all family, friends, and neighbours  
and go to the Bride’s house with “Janti”  
Help each other for ritual and needy things  
and make our community bonded and strong

#### Verse 2

By decorating betel, areca, fruits, and sweets  
the groom goes to the bride’s house with a  
music band and “Janti”  
The Groom is dressed handsomely, wears jewels  
and a garland,  
rides a decorated carriage, buggy or car to go to  
the marriage ceremony

#### Verse 3

Both Bride and Groom do the ritual things  
to make an oath for a long life of love  
There are different cultures in different ethnic  
group  
but all the Bride’s family will be sad when she  
leaves

#### Verse 4

In the ceremony, music, food, and battles have  
great value  
but we have to stop the Dowry system  
altogether  
Today we sang a marriage song with “Naumati”  
band  
We are happy by following our own culture

## स्थायी

सा - रे	ग रे -	ग - ग	- रे -	सा - रे	सा धृ -	सा - सा	- सा -
बै s शाख	जे ठ s	अ s सार	s र s	मं s सिर	मा घ s	फा s गु	s न s

सा - रे	ग रे -	ग - ग	ग रे -	सा - रे	सा धृ -	सा - सा	- सा -
उ s मेर	पुर् याई s	बि s हे	गर् छौं s	जु s राई	आफ् नो s	ल s ग	s न s

## अन्तरा १

सा - प	म ग -	सा - प	म ग -	सा - प	म ग -	रे ग म	ग - -
निम् s ता	गर् छौं s	इष् s ट	मित् र s	सा s थी	भा इ s	स s s	बै s s

सा - प	म ग -	सा - प	म ग -	सा - प	म ग -	रे ग म	ग - -
जन् s ति	जान् छौं s	ठाँ s टि	ए र s	राम् s रा	लु गा s	ल s s	गाई s s

सा - रे	ग रे -	ग - ग	ग रे -	सा - रे	सा धृ -	सा - -	सा - -
लिङ्ग s गा	चौ का s	भोज s भ	तेर मा s	सब s ले	सह योग s	गर् s s	छौं s s

सा - रे	ग रे -	ग - ग	ग रे -	सा - रे	सा धृ -	सा - सा	सा - -
ऐं s चो	पै चो s	सर s सा	पट मा s	स s माज	अ धि s	पार् s s	छौं s s

अरु अन्तराहरु यसै गरि गाउने ।

## Refrain

♩ = 290



## Verse 1



## 7. Parent-Children Relationship Song

Cow and Calf are Mom and Baby

Age Group – 5 – 10 Years Old

Lyrics & Translation: Shambhabi Nepal Niraula  
Composition, Music Arrangement, and Transcription: Subash Giri

### स्थायी

गाई र बाछा आमा-छोरा बाँ बाँ गर्छन् गोठमा x 2  
बारम्बा र पाठी आमा-छोरी म्याँ म्याँ गर्छन् खोरमा x 2  
गाई र बाछा आमा-छोरा

### अन्तरा १

(बिरालोले न्याउरो सार्छ सुरक्षित बनाउन  
कुकुरको छाउरो भुक्छ आफ्नो कुरा सुनाउन) x 2  
माछा, भुरा पौडी खेल्छन् खोला हुन् वा तालमा x 2  
डल्फिन, हवेल रमाउँछन् समुद्रको छालमा x 2  
गाई र बाछा आमा-छोरा

### अन्तरा २

(घोडा बाँध्ने तबेलामा बछेडोको साथमा  
हाती, छावा लम्किएर हिँड्छन् हातीसारमा) x 2  
चराको घर गुँड नै हो देखे पनि तारमा x 2  
मह पादँ मौरी बस्छ चाका बनाई घरमा x 2  
गाई र बाछा आमा-छोरा

### अन्तरा ३

(बाघ भालु ओडारमा मुसा सर्प ठूलामा  
सबलाई प्यारो आफ्नै घर साना हुन् या ठूलामा) x 2  
गाई र बाछा आमा-छोरा बाँ बाँ गर्छन् गोठमा x 2  
बारम्बा, पाठी आमा-छोरी म्याँ म्याँ गर्छन् खोरमा x 2  
गाई र बाछा आमा-छोरा x 3

### Refrain

Cow and calf are mom and baby  
They moo in the barn  
Goat and kid are mom and baby  
They bleat in the shed

### Verse 1

Cat always moves the kitten  
making sure they are safe  
Dog's puppy barks aloud  
so it can be heard  
Fish and fry swim  
in the bodies of water  
Dolphin, whale happily play  
in waves of the ocean

### Verse 2

Horse lives in the stable  
Alongside their foal  
Elephant, calf walk slowly  
in the dip-wad or jungle  
Bird lives in the nest  
even if found on cables  
Bee enjoys life in the hive  
making honey into combs

### Verse 3

Tiger, bear in the cave  
mouse and snake in the hole  
everyone loves their home  
doesn't matter big and small

### स्थायी

गु गुरे सा सा	म प गुरे सा	गु गुरे सा रे	म नि प -
गा ई र बा छा	आ मा- छो रा	बाँ बाँ s गर् छन्	गो ठ मा s
म मप नि सां	नि ध पम गु	गु गुम पम गुरे	पु नि सा -
बाख् रार पा ठी	आ मा छो s री	म्याँ म्याँ s गर् s छन्	खो र मा s

### अन्तरा १

प नि ध प	म ध प म	गु प म गु	गु म प -
बि रा लो ले	न्याउ रो सार् छ	सु र क्षि त	ब नाउ न s
प नि ध प	म ध प म	गु प म गु	रे सा सा -
कु कु र को	छाउ रो भुक् छ	आफ् नो कु रा	सु नाउ न s
गु गुरे सा सा	म प गुरे सा	गु गुरे सा रे	म नि प -
मा छा s भु रा	पौ डी खेल s छन्	खो ला s हुन् वा	ता ल मा s
म मप नि सां	नि ध पम गु	गु गुम पम गुरे	पु नि सा -
डल् फिन हे ल	र मा ऊँ s छन्	स मु s द्र s को	छा ल मा s

अरु अन्तराहरु यसै गरि गाउने ।

### Refrain

♩ = 140



### Verse 1



## 8. Relationship Song

“Darling” is what They’ll Call Me

Age Group – 5 – 10 Years Old

Lyrics: Sharmila Pokharel  
Translation: Prisha Pandey

Composition, Music Arrangement, and Transcription: Subash Giri

### स्थायी

(आमा बुबा, काका काकी मामु बाबा मेरो  
नानी भन्छन् माया गर्छन् सबैको म प्यारो) x 2  
सबैको म प्यारो, सबैको म प्यारो x 2

### अन्तरा १

(मामा माइजु दिदी दाजु नेपालमा बस्छन्  
टाढा - धेरै टाढा छन् फोनमा माया गर्छन्) x 2  
(हाँसी राख्छु नाँचि राख्छु मिठो बोली मेरो  
नानी भन्छन् माया गर्छन् सबैको म प्यारो) x 2  
सबैको म प्यारो, सबैको म प्यारो x 2

### अन्तरा २

(सफा नाना लगाएर घुम्न म जान्छु  
साथी भाइसँग खाजा बाँडि चुढि खान्छु) x 2  
(सबै सँग मिलिजुली बस्ने बानी मेरो  
नानी भन्छन् माया गर्छन् सबैको म प्यारो) x 2  
सबैको म प्यारो, सबैको म प्यारो x 2

### Refrain

Grandma, Grandpa, Uncle, Auntie, Mom, Dad,  
"darling" is what they'll call me, love is what I'm  
given, for I am everyone's favourite.

### Verse 1

My Uncle auntie, and cousins all live in Nepal;  
far away  
So far away, that they love me through the  
phone  
I'll keep laughing, and I'll keep dancing,  
and with a sweet voice,  
"darling" is what they'll call me.  
Love is what I'm given, for I am everyone's  
favourite.

### Verse 2

I'll go outside with clean clothes.  
I'll share snacks with my friends.  
Getting along with everyone is part of my charm.  
Darling is what they'll call me, love is what I'm  
given, for I am everyone's favourite.

### स्थायी

सा - रे ग रे आ s मा बु बा	सा - रे सा धु का s का का की	सा - रे सा धु मा s मु बा बा	रे ग - - मे रो s s
प - ध सां ध ना s नी भन् छन्	प - ध प ग मा s या गर् छन्	प - ध प ग स s बै को म	रे रे - - प्या रो s s
सा - रे ग रे स s बै को म	ग ग - रे प्या रो s s	सा - रे सा धु स s बै को म	सा सा - - प्या रो s s

### अन्तरा १

रे - ग प ग मा s मा माइ जु	रे - ग प ग दि s दी दा जु	रे - ग प ध ने s पा ल मा	प ग - - बस् छन् s s
प - ध प ग टा s ढा धे रै	प - ध प ग टा s ढा छन् s	ध - प ग रे फोन् s मा मा या	रे रे - - गर् छन् s s
सा - रे ग रे हाँ s सी राख् छु	सा - रे सा धु नाँ s चि राख् छु	सा - रे सा धु मि s ठो बो ली	रे ग - - मे रो s s
प - ध सां ध ना s नी भन् छन्	प - ध प ग मा s या गर् छन्	प - ध प ग स s बै को म	रे रे - - प्या रो s s
सा - रे ग रे स s बै को म	ग ग - रे प्या रो s s	सा - रे सा धु स s बै को म	सा सा - - प्या रो s s

अरु अन्तराहरु यसै गरि गाउने ।

### Refrain



### Verse 1



## 9. Festival Song

### The Lhosar Has Come

Age Group – 7 – 24 Years Old

Lyrics: Dr. Ai Gurung

Translation: Aryan Timilsina

Composition, Music Arrangement, and Transcription: Subash Giri

#### स्थायी

लौ आयो ल्होसार आयो है ल्होसार  
मनाउँ है ल्होसार हामी सबै मिलेर  
आशिर्वाद लिऔं गुम्बामा गएर  
लौ आयो ल्होसार आयो है ल्होसार

#### अन्तरा १

हो ल्होसार शब्द तिब्बती भाषाको  
यसको अर्थ नयाँबर्ष भनेको  
बुद्धमार्गीहरूको हो यो ठुलो चाड  
मनाउछन मुख्यगरी हिमाल र पहाड  
लौ आयो ल्होसार आयो है ल्होसार

#### अन्तरा २

भेडा, बाँदर, चरा, कुकुर, मृग, मुसा, गाई  
बाघ, बिरालो गिद्ध, सर्प अनि घोडा  
हरेक साल यी प्राणीको एउटाको ल्हो मानिन्छ  
पहिलो, दोश्रो, तेश्रो, गर्दै बाह्र चक्र घुम्दछ  
लौ आयो ल्होसार आयो है ल्होसार

#### अन्तरा ३

पौष पन्ध्रमा तमु ल्होसार हुन्छ  
माघे औंसीको भोलि सोनाम ल्होसार हुन्छ  
फागुन औंशीको भोलि ग्याल्मो ल्होसार हुन्छ  
त्यो साल भरि जन्मेकाको त्यहिनै ल्हो हुन्छ  
लौ आयो ल्होसार आयो है ल्होसार

#### अन्तरा ४

चार जात छतिस वर्णको फूलबारी नेपाल  
अति सुन्दर भूमि तराई, भित्रीमधेश हिमाल  
ल्होसार जस्तै अरु चाड मनाउँ हर साल  
सधै रहोस् हाम्रो देश सुन्दर, शान्त विशाल  
लौ आयो ल्होसार आयो है ल्होसार

Lhosar has come. Lhosar has come.  
Let's all celebrate the Lhosar together.  
Let's get blessings by going to the Monastery.  
Lhosar has come. Lhosar has come.

Lhosar is a Tibetan word, which means the New Year.

It's the greatest festival of the Buddhist people.  
Mostly celebrated by people living in the mountains and hilly regions.

Lhosar has come. Lhosar has come.

Sheep, monkey, bird, dog, deer, mouse, cow, tiger, cat, eagle, snake, and horse.

Each year is considered as year of one of these animals.

It goes like first, second, third, all the way to the twelfth animal, then the cycle repeats.

Lhosar has come. Lhosar has come.

The tamu Lhosar falls on Poush 15.

The Sonam Lhosar falls on next day of Magh's no moon sky.

The Gyalpo Lhosar falls on next day of Falgun's no moon sky.

Everyone born within a year belongs to the same animal group

Lhosar has come. Lhosar has come.

Nepal is a common garden of 4 castes and 36 ethnicities.

It is the most beautiful land consisting of terai, madhesh, and mountains.

Every year, like Lhosar, let's celebrate other festivals too.

May our country remain beautiful, peaceful, and the great forever.

Lhosar has come. Lhosar has come.

### स्थायी

सा - सा रे लौ s आ यो	सा सा - पृ लहो सा s र	सा सा - रे आ यो s है	सा सा सा - लहो सा s र
सा रे सा रे म ना उँ है	म म - रे लहो सा s र	सा सा सा रे हा मी स बै	सा नि पृ - मि ले र s
पृ नि पृ नि आ शिर् वा द	रे - रे - लि s औँ s	सा सा - रे गुम् बा s मा	सा सा सा - ग ए र s
सा - सा रे लौ s आ यो	सा सा - पृ लहो सा s र	सा सा - रे आ यो s है	सा सा सा - लहो सा s र

### अन्तरा १

म - म रे हो s लहो सार	सा - सा - शब् s द s	म म - रे तिब् ब s ती	सा सा सा - भा षा को s
म - म रे य s स को	सा - सा - अर् s थ s	म म म रे न याँ वर् ष	सा सा सा - भ ने को s
रे म रे म बुद् ध मार् गी	प प - प ह रु s को	प प - ध हो यो s तु	प म रे - लो चा ड s
रे म रे म म ना उ छन्	प प प प मुख् य ग री	प प - ध हि माल s र	प म रे - प हा ड s
सा - सा रे लौ s आ यो	सा सा - पृ लहो सा s र	सा सा - रे आ यो s है	सा सा सा - लहो सा s र

अरु अन्तराहरु यसै गरि गाउने ।

### Refrain

♩ = 160



### Verse 1





**Part II**

**Madal**

**(Nepalese Hand Drum)**



# Madal (Nepalese Hand Drum)

## Introduction

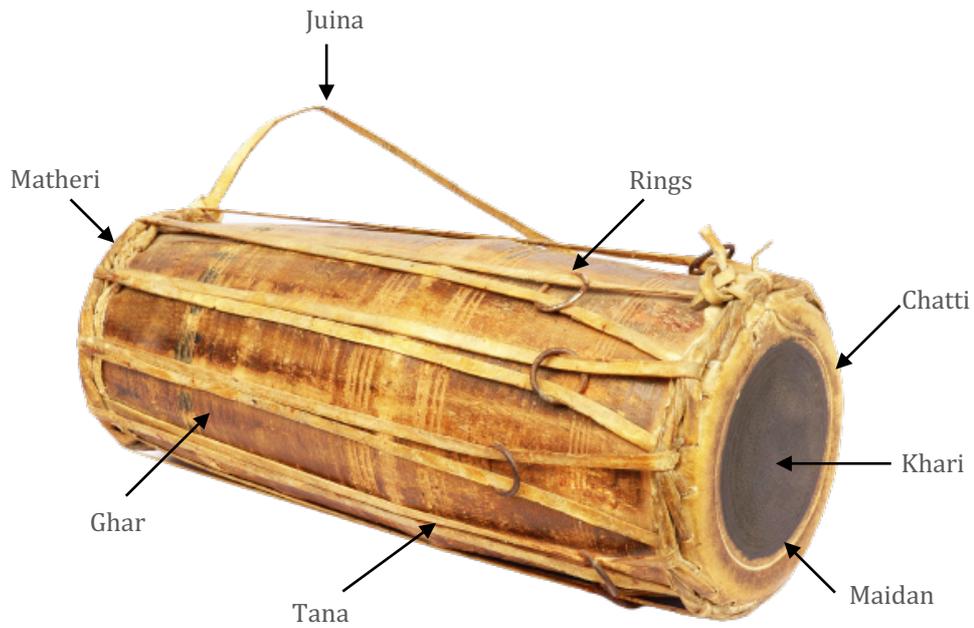
The Madal is a two-headed unique cylindrical traditional hand drum of Nepal. It is the national percussion instrument of Nepal. It is played with both hands. This instrument is portable and small in size. Due to its shape and size, it is very popular and widely used across Nepal from diverse ethnic and caste groups in festival celebrations, life cycle rites, calendrical rites, and social gatherings.

## Origin and Historical Development of the Madal

Scholars and experts of the Madal have different views and opinions on the origin and historical development of the Madal instrument. There is no consensus among scholars and experts on when and how the instrument came into existence. Some trace its origin to the ancient period and believe that the instrument was created by the Hindu god Shiva. They argue that the current form of the Madal has been developed from the Hindu god Shiva's mridangam. Others believe that the Magar ethnic groups of Nepal are the pioneers of this instrument. They spread and popularized the Madal across Nepal. There are many other stories, beliefs, myths, and legends about the origin and historical development of the Madal. However, there is not any historical and archaeological evidence for these views. In the current context, the Madal has been an essential instrument for every Nepalese, from their everyday life to every part of their lifecycle rituals, local and national festivals, and socialization. It has been the backbone of Nepalese culture and heritage.

## Parts of the Madal

The body of the Madal is commonly made from wood which is hollow inside. It's called "Ghar". It's normally 13" to 18" in length and narrow (4" to 5.5") on one end and wider (5" to 6.5") on the other end. The two heads of the Madal are made of goat skin, commonly called "Dayan" and "Bayan". In the middle of the goat skin on each head, there are black tuning pastes called "Khari". The tuning pastes are made from a mixture of iron powder, ground rice, water, and rice plant ashes. The narrow side of the Madal produces high pitch sound and it is also called "Male" or "Bhale". The wider side of Madal produces low pitch sound and it is called "Female" or "Pothi". The goat skins on each head are weaved tight with ox-hide strips which is called "Matheri". To hold the goat skins, long ox-hide strap--which is called "Tana"--is used to connect both heads with a zigzag pattern. Metal rings called "Rings" are placed on the ox-hide strap while connecting the two heads. The metal rings usually help to adjust the pitch produced from both sides. The part close to the "Matheri" is called "Chatti" and a plane skin part between "Chatti" and "Khari" is called "Maidan".



*Source: Music Museum of Nepal, Photo Courtesy: Saccha Karki*

## How to Hold the Madal?



Place the Madal on the lap. Loop the strap around the knees and widen the legs to tighten it.



Adjust the strap around the back.



Adjust the strap around the Neck.

## Syllables of the Madal

### Right Hand



**Tang** - Strike the middle of the small head's "Khari" (black part) with the index finger of the right hand and remove quickly.



**Tak** - Strike the middle of the small head's "Khari" (black part) with the right hand using three (middle, ring, and pinky) fingers and keep the fingers touching the "Khari".

## Left Hand



**Ghin** or **Dhing** or **Ka** – Strike the middle of the large head's "Khari" (black part) with the left hand using four (index, middle, ring, and pinky) fingers and remove quickly.



**Kha** or **Fat** - Strike the middle of the "Khari" (black part) of the large head with the left hand using four (index, middle, ring, and pinky) fingers and keep the fingers touching the "Khari".

## Both Hands



**Tam** – Play Tang with the right hand and Kha with the left hand at the same time.



**Dhim** - Play Tak with the right hand and Ghin with the left hand at the same time.



**Dhang** or **Jhyam** - Play Tang with the right hand and Ghin with the left hand at the same time.

## Rhythms

A wide range of rhythmic styles are played for the Nepalese hand drum Madal. These rhythmic styles are unique, and they represent a specific genre, region, song or dance style, and ethnic or caste group of Nepal. The rhythmic styles are often used to accompany traditional and folk songs across Nepal. The

rhythms for the Madal are commonly found in 4 beat, 8 beat, and 6 beat cycles. There are two rhythmic styles which are widely popular and most commonly played for the Madal--Jhyaure and Khyali. Several other rhythmic styles for the Madal are composed based on Jhyaure and Khyali, such as Selo, Sangeeni, Sorathi, Samhala, Ghintamuni, Birahini, and Maruni.

## 1. Ghintamuni

(Newari Taal – 4 Beats)

Ghintamuni is a 4 beat cycle rhythmic style played in Kathmandu valley by the Newar indigenous people. This rhythm is played on the Madal to accompany Newari traditional songs and dances.

### Main Beat

<b>Type 1</b>				<b>Type 2</b>			
1	2	3	4	1	2	3	4
Ghin	Tang	Ghin	Dhang	Dhim	Tang	Dhim	Dhang

### Variations

<b>No. 1.</b>				<b>No. 3.</b>			
1	2	3	4	1	2	3	4
Ghin	TangTang	Ghin	Dhang	—	Tang	Dhim	Dhang
<b>No. 2.</b>				<b>No. 4.</b>			
1	2	3	4	1	2	3	4
Ghin	Tang Tang	Ghin	Dhang Tang	Dhim	Tang	Tak Ghin	Dhang

## 2. Selo

(Tamang Selo – 4 & 8 Beats)

The Selo rhythmic style came from the Tamang ethnic group of Nepal. This rhythm is primarily played on Tamang's traditional instrument, called the Damphu, which is a one-sided frame drum that is large in diameter. However, Selo is equally popular on the Madal. Selo can be played in two different rhythmic cycles – one 4 beat cycle and the other 8 beat cycles.

### Main Beat

<b>Type 1 (4 Beats)</b>				<b>Type 2 (8 Beats)</b>			
1	2	3	4	1	2	3	4
Dhim	—	Tak	Dhim	Dhim	—	Tak	Tang
				5	6	7	8
				Tang	—	Tak	Dhim

## Variations

### No. 1.

1	2	3	4
Dhim	— Kha	Tak Kha	Ghin

### No. 2.

1	2	3	4
Dhim Tang	— Kha	Tak Ghin	Ghin

### No. 3.

1	2	3	4
Dhim	Dhim Dhim	Tak	Ghin

## 3. Jhyaure

(6 Beats)

Jhyaure is the most common rhythmic cycle played on the Madal. This rhythm is popular and played all over Nepal with some variations in its rhythmic speed based on the region where it is played. Jhyaure is played in 6 and 12 beat cycles. The 6 beat cycle is comparatively fast in tempo and played mostly in traditional and folk songs from the Western region of Nepal. The 12 beat cycle is slow in tempo and usually played in traditional and folk songs from the Eastern region of Nepal.

### Main Beat

#### Type 1

1	2	3	4	5	6
Dhim	—	Tang	Tak	Ghin	Tang

#### Type 2

1	2	3	4	5	6
Dhim	—	Tang	Tak	Ghin	—

#### Type 3

1	2	3	4	5	6
Dhim	—	Tang	Tak	Dhang	—

## Variations

### No. 1.

1	2	3	4	5	6
Dhim	—	—	Tang	—	—

### No. 3.

1	2	3	4	5	6
Dhim	Tang	—	Tang	—	—

### No. 2.

1	2	3	4	5	6
Dhim	Tang	—	Dhim	Tang	—

### No. 4.

1	2	3	4	5	6
Tang	—	—	Tang	Ghin	Tang

## 4. Sangeeni

(6 Beats)

Sangeeni is a genre-specific rhythmic style. It has 6 beats. This rhythm is named “Sangeeni” for a traditional Nepalese female singing style practiced across the regions of Eastern Nepal. The Sangeeni rhythmic style is played in a slow tempo--90 – 110 bpm.

### Main Beat

1	2	3	4	5	6
Dhim	Ghin	Tang	Tak Ghin	Ghin	Tang

### Variations

#### No. 1.

1	2	3	4	5	6
Dhim Tang	Ghin	Tang	Tak Ghin	Ghin	Tang

#### No. 2.

1	2	3	4	5	6
Dhim Tang	Ghin	Tang Tang	Tak Ghin	Ghin	Tang

## 5. Birahini

(6 Beats)

Birahini is 6 beat cycle rhythmic style played in a specific traditional singing style called “Birahini”. This rhythm is played in regions across the Eastern Nepal.

### Main Beat

1	2	3	4	5	6
Dhim	Tang	—	Tak	Ghin	Tang

### Variations

#### No. 1.

1	2	3	4	5	6
Dhim	Tang	—	Tak	Tang	Ghin Tang

#### No. 2.

1	2	3	4	5	6
Dhim	Tang	—	Dhim	Tang	—

### No. 3.

1	2	3	4	5	6
Dhim	Tang	—	Tak Tang	Ghin	Tang

## 6. Khyali

(8 Beats)

An equally popular rhythmic style like Jhyaure, Khyali is the most played rhythm on the Madal. In the majority of Nepalese traditional and folk singing, Khyali is the most commonly used rhythmic style. It has 8 beats in a cycle and is played at a medium to very fast tempo.

### Main Beat

#### Type 1

1	2	3	4	5	6	7	8
Dhim	—	Kha	Tang	Tak	Ghin	Ghin	Tang

#### Type 2

1	2	3	4	5	6	7	8
Dhim	—	Dhim	Tang	Tak	Ghin	Ghin	Tang

#### Type 3

1	2	3	4	5	6	7	8
Dhim	Tang	Ghin	Tang	Tak	Ghin	Ghin	Tang

#### Type 4

1	2	3	4	5	6	7	8
Dhim	—	Kha	Tang	Tak	—	Dhang	—

### Variations

#### No. 1.

1	2	3	4	5	6	7	8
Dhim	Tang	—	Tang	Tak	Ghin	Ghin	Tang

#### No. 2.

1	2	3	4	5	6	7	8
Tak	Tang	—	Tang	Tak	Ghin	Ghin	Tang

## 7. Samhala

(8 Beats)

The Samhala rhythmic style is named for the traditional singing style of Eastern Nepal called “Samhala”. It is a genre-specific rhythm and only used for this genre. It has 8 beats and is played at a medium tempo.

### Main Beat

1	2	3	4	5	6	7	8
Tam	—	—	—	Tam	—	Dhim	—

### Variations

#### No. 1.

1	2	3	4	5	6	7	8
Tam	—	Kha	Tang	Tam	—	Ghin	Tang

#### No. 2.

1	2	3	4	5	6	7	8
Dhim	Tam	—	Tam	Dhim	—	Tam	—

#### No. 3.

1	2	3	4	5	6	7	8
Tam	—	Ghin	Tang	Dhim	—	Tang	—
Dhim	—	Tam	—	Tam	—	—	—

## 8. Maruni

(8 Beats)

Maruni is also a genre-specific rhythmic style. It has 8 beats. It is played to accompany the “Maruni” traditional singing style. Interestingly, it is played at two different speeds—fast in the Western region genres and slow in the Eastern region genres. Apart from “Maruni”, it is also used for other singing styles like tappa, tyamkule and the like.

### Main Beat

1	2	3	4	5	6	7	8
Tam	—	Kha	Tang	Tang	Ghin	Ghin	Tang

### Variations

#### No. 1.

1	2	3	4	5	6	7	8
Tam	—	Ghin Tang	Tang	Tang	Ghin	Ghin	Tang

#### No. 2.

1	2	3	4	5	6	7	8
Dhim	Tam	—	Tam	Dhim	—	Tam	—

#### No. 3.

1	2	3	4	5	6	7	8
Ghin	—	Tang	Ghin	Tang	Tang	Ghin	Tang

## 9. Sorathi

(14 & 8 Beats)

Sorathi is an accompanying rhythmic style for the traditional “Sorathi” dance song style practiced by Gurungs, Magars, Tamangs, and other ethnic caste groups of people from Western Nepal. This dance song is based on a historical event, and it tells a story that took place during the history of Nepal through singing and dancing. The “Sorathi” dance song is performed in two different parts – the first part uses a 14 beat cycle rhythmic style called “Laami Taal” and the second part uses a 8 beat cycle rhythmic style called “Choti Taal”.

### a) Laami Taal (14 Beats)

#### Main Beat

1	2	3	4	5	6	7
Dhang	—	Ghin	Dhang	Ghin	Tang	Kha Tang
8	9	10	11	12	13	14
Kha	Kha	Tang	Kha	Ghin	Tang	Ghin Tang

### b) Choti Taal

(8 Beats)

#### Main Beat

##### Type 1

1	2	3	4	5	6	7	8
Dhim	Tang	Fat	—	Fat	Tang	Dhim	—

##### Type 2

1	2	3	4	5	6	7	8
Dhim	Tang	Fat	—	Fat	Tang	Ghin	Tang Ghin



**Part III**

**Nepalese Flute**



# Nepalese Flute

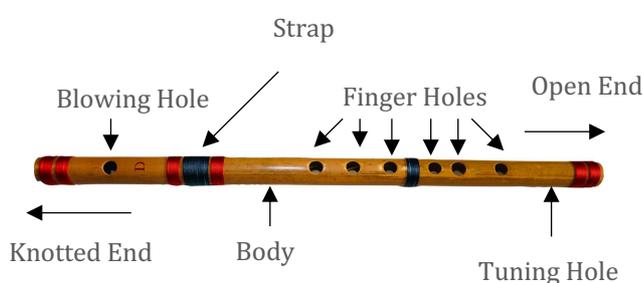
## Introduction

The Flute is a wind instrument, traditionally made of bamboo. Based on the shape, size, material, and place where it is played in Nepal, it is called various names--Murali, Bansuri, and Baye. It is one of the most common and popular instruments among the Nepalese people and is played during social gatherings, festivals, life cycle rites, and everyday life. It has six to seven holes on it and sound is produced by blowing through the holes. It is commonly played using the ring, middle and index of both hands.

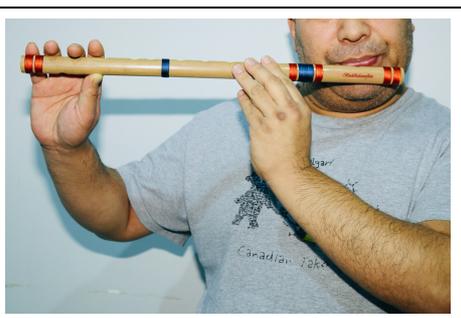
## Origin and Historical Development of the Nepalese Flute

Experts believe that the Flute is an ancient instrument. They often connect it to different Hindu mythological stories while tracing its origin and historical development. The Flute is mentioned as an important musical instrument in different Hindu texts; however, it is not particularly referred to as Bansuri or Murali. Instead, it used to be called different names. There is no archaeological evidence for when exactly the Nepalese Flute came into existence, but Nepalese music scholars also believe that the Nepalese Flute has the same historical root as described in Hindu texts and mythologies.

## Parts of the Flute



## How to produce sound?



- Place blowing hole close to lips.
- From a small hole between the lips blow gently without covering any finger holes.
- The Flute covers three different octaves – 1. low (half), 2. middle (full), and 3. high (half).

*Photo Courtesy: Prem Shrestha (Community Musician)*

## How to Hold the Flute?

### Right-Handed Players



*Photo Courtesy: Prem Shrestha  
(Community Musician)*

### Left-Handed Players

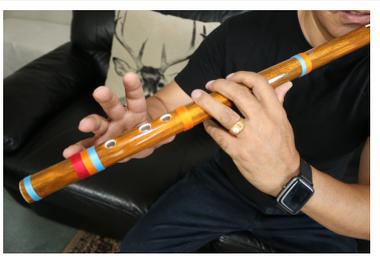


*Photo Courtesy: Dr. Ai Gurung  
(Community Musician)*

## Basic Blowing Techniques

- The right amount of air should be blown through the blowing hole.
- Adjust the flute by slowly rotating it until you produce a clear sound.

## Seven Natural Notes



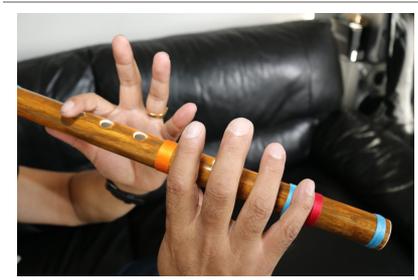
**Sa** – Cover top three holes with index, middle, and ring fingers then blow gently.



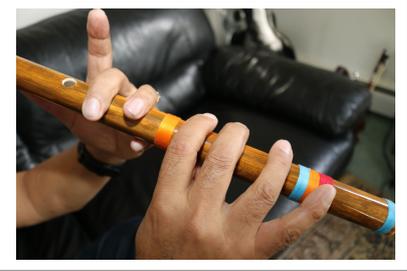
**Ga** – Cover one top hole with index finger then blow gently.



**Re** – Cover top two holes with index and middle fingers then blow gently.



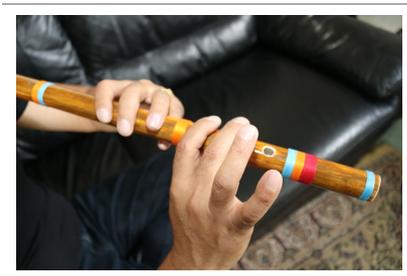
**Ma** – Open slightly top index (20 to 25 percent) finger then blow gently.



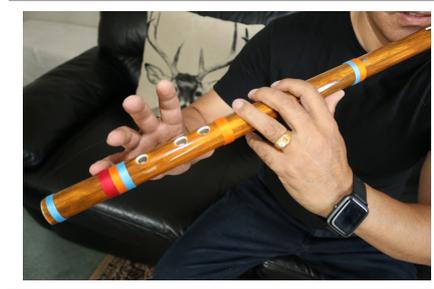
**Pa (middle octave)** – Cover five holes with left hand middle and ring and right hand index, middle, and ring then blow with extra force (for lower octave cover all six holes)



**Ni** – Cover top four holes with left hand index, middle, ring fingers and right hand index finger then blow gently.



**Dha** – Cover top five holes with left hand index, middle, ring fingers and right hand index and middle fingers then blow gently.



**Sa (Higher)** – Cover top three holes with left hand index, middle, and ring fingers then blow with force.

*Photo Courtesy: Bom Rana (Community Musician)*

## Traditional/Folk Songs Notations

### Simsime Pani ma (Collected by: Rekha Shah)

रे	रे	रे	ग	रे	ग	प	-	रे	ग	-	प	रे	ग	प	ग
ध	सा	-	रे	ध	ध	प	-								
रे	ग	प	-	रे	ग	-	प	रे	ग	प	ग	ध	सा	-	रे
ध	ध	सा	सा	सा	-	-	-								

♩ = 180



## Mangal Dhun

स्थायी

रे - ग | म प ध | म - ग | रे म गरे | सा - नि | ध - नि | सा रे नि | सा - - |  
सा - सा | ग - म | प - ध | नि सां - | नि - ध | प - म | ग - रे | सा - - |

अन्तरा

प - प | नि ध नि | सां - सां | सां सां - | सां नि रें | सां - सां | नि - ध | सां नि ध |  
प - प | ग - म | प - ध | नि सां - | नि - ध | प - म | ग - रे | सा - - |

Refrain

♩ = 120



Verse



## Resham Firiri

स्थायी

सा सारे ग ध | प - - ध | प गरे सा रेग | रे - रेग रेसा |  
सा सारे ग ध | प पम<sup>1</sup> गरे ग | रे रेसा ध सा | सा - - - |

अन्तरा

ग गग रे ग | सा सानि धनि ध | ग - रे साध | सा सा सा - |  
ग गग रे ग | रे सानि धनि ध | ग - रे साध | सा सा सा - |

Refrain

♩ = 140



Verse





