

**UNIVERSITY
OF OSLO**



Master Thesis

Condition of Teaching Learning Music Education in Nepal:

A Case Study of a Primary Level Music Education in Public and Private Schools of Nepal.

A Thesis

Submitted to Faculty of Humanities

By

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Nordic Music (Musicology Option)

60 Credits

University of Oslo

Faculty of Humanities

Acknowledgements

I would like to express the deepest appreciation to my advisor Professor, Dr. Hans Weisethaunet, who helped me completing this thesis. He continually informs me and inspire to complete the research in time. His patient, help and guidance provided an opportunity to develop as independent research.

I would like to extend my deepest gratitude to professors and faculty member Julia Esther Eller of Nordic music of University of Oslo for providing this opportunity for my study and research.

I am deeply thankful to my family members for my love and support as well as sacrifices. My parents, wife and my newly born son named Bhim Prasad Koirala is a part of inspiration throughout the completion of my thesis.

Abstract

Condition of Teaching Learning Music Education in Nepal:

A Case Study of a Primary Level Music Education in Public and Private Schools of Nepal.

Music education is a part of the subject in schools, but in the Nepalese context, it is often regarded as a source of entertainment. Music education needs to examine through different informal and formal institutions. School is also a source to examine the teaching-learning environment of music education. The primary level of schooling is the root for every student where students have invested most of their time to construct a foundation for their carrier. Thus, there need to examine the teaching-learning environment from informal institutions to school music. The purpose of the research is to: a) examine the overall teaching-learning music condition in Nepal and b) examine the teaching-learning environment in public and private schools of Nepal at the primary level. However, in this digital age, music is excess at the fingertips of the learner and consumers. The most important is that Nepal is a developing nation with a diversified region, culture, caste, economy, and festival. How has this difference impacted teaching-learning music education from rural to urban or public to private school's students? The research is conducted through face-to-face interviews, and questionnaires with the students, teachers, and music experts. However, music education has been impacted by society, the environment, school, student's intention, and government policy.

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CHAPTER I

Background

Nepal is rich in culture and music. At present, more than 0.54 million children in the primary level (pre-primary, primary, and post-primary) are deprived of music education in the context of Nepal. In school, music is featured in the National curriculum in developed countries. But the teaching practice varies from school to school. In the absence of a proper curriculum and qualified teachers' children do not get proper music education in Nepal. It is obvious that the music-making profession and musicians were considered unsecured professions and still that conservative thinking exists in some parts of the community. Music education in Nepal is often regarded as an unnecessary luxury (van den Dool, 2016, p. 95). However, the flood of singing reality shows on TV promoted music as a respected profession as it gave several opportunities for an excellent income. Some members of marginalized groups, who were considered low in social status by their castes and music-making profession were able to upgrade their status from the ground to the international platform and became celebrities. This makes way to think music field as an excellent income-generating field. Hence, many conservatives and so-called higher castes started looking into music and musician with different perceptions than before. However, the root of music education in government schools is lacking behind as compared to the Nordic country, Norway. What are the factors of not having proper music education in government schools as compared to private schools in Nepal? This helps in the rise of music institutes and the necessity for introducing music education in the primary education sector, which was not the same when I opted for music. Hence this research tries to explore the present conditions of music education in Nepal and tries to compare the system with private English medium schools and government schools and their pros and cons. Music education in several other countries is developing a more practical approach, and the role of popular music in schools, and what is sometimes called informal learning is featured in international music pedagogy debates (Georgii-Hemming & Westvall, 2010, p. 21).

Introduction

There are altogether 5,472,740 primary-level students in Nepal (*Education in Figure*, 2017). The government does not focus on music education to any practical extent, and generally, music is not offered at government school" (katjazz n.d.). However, "there are hundreds of private music schools they mainly teach popular music; but there is no national music education system with progression in skill levels(*Multiple Modes of Music Education in Nepal*, 2017).

From, 2006 with the assistance of Norway, established the courses and exchange program in Nepal music school (*Nepal Music Center*, n.d.). But recent changes occurred in the development of music education "In the spring of 2016, The Ministry of Education made an important decision and introduced music in technical stream education and Nepal Music School was chosen to be the pilot school for the first time ever program in Nepal ("Nepal Music Centre" n.d.)". All students do not have equal opportunities to learn music; most of them learn by hearing and copying practices from digital media like FM radio, YouTube, TV shows, Facebook, etc. The government and the concerned department have not focused on this part (katjazz, n.d.). Even though the primary-level student has potential and passion for learning music.

In 2019, different primary school students became hit on YouTube. Little boy (street singer) Ashok Darji (*Damain*) age 10 belongs to an untouchable caste (ONLINE TUFAN, 2017), and their low economic background became hit 21 million views on YouTube (*ASHOK DARJI // Official Song Man Binako Dhan Thulo Ki* n.d.) and another example Kamala Ghimire age 11 from the rural sector with the working family has 5.6M views in YouTube and hit in *lok dohori* (*Kamala Ghimire New Song Chiya Chhaneko | Amrit Sapkota* n.d.). Moreover, a student from a rural area Pritam Acharya age 11, was selected for the final from Nepal in the Bollywood reality T. V show *Sa re ga ma pa* in the final 2019 (Magazine, n.d.)(THE HEYMAN ASYLUM, 2019).

Music teacher education today is faced with the challenge of preparing professionals for an uncertain future; teachers who are capable of ethically engaging in intercultural settings, and consciously and systematically inquiring to increase their professional knowledge (see e.g. Cochran- Smith and Lytle 2009; Holgersen and Burnard 2013; (Treacy, 2020, p. 195).

[...]teacher as expert, and the ability to teach as a natural talent, to illustrate that “ compliance is a powerful force in shaping teachers ‘vision (Hammerness 2015) (Treacy, 2020, p. 196). In Nepal, music teacher education is only beginning to be developed, the situation may be radically different (Treacy, 2020, p. 196). Although a music education curriculum was adopted by the Nepalese Ministry of Education in 2010, there is currently no formal, government-recognized music teacher education. Consequently, the Nepal Music Center (NMC) contacted the Sibelius Academy, the University of Arts Helsinki in 2012, which held collaborative development work and research on music teacher education between the two institutions. As its name suggests, the resulting research project, Global Vision Through Mobilizing Networks: Co-Developing intercultural Music Teacher Education in Finland, Israel and Nepal, has an overall objective to explore the negotiation of vision for co-developing intercultural music teacher education globally through partnerships and collaboration (Treacy, 2020, p. 197).

“In the absence of music teacher education, musicians in the Kathmandu Valley are employed to teach music in private schools, music institutions and private homes, usually on the basis of artistic merit” (Treacy, 2020, p. 197)..

Background of the Study

Federal Democratic of Nepal is a landlocked country. With a population of 26.4 million (“Nepal,” 2019). It is situated between two emerging countries India and China. The border of China belongs in the north and India in the south, west, and east. More than 125 ethnic groups, 123 different languages, and ten different religions have their own different culture, language, and beliefs. They all are highly diversified according to the geographical area, like *Bhraman*, *Chettri*, *Rai*, *Tamang*, *Tharu*, etc. live in the mountain region. *Sherpa Selo*, *Magar*, *Tamang Selo*, are popular in the Himalayan region, which has a mixed influence culture of Tibet (China). Terai (plain area) has an open border with India. Where, *Maithili*, *Bhojpuri*, and *Hindi* film songs are popular in those regions. From school to University, *Sastrya sangeet* (Eastern Classical Music) is imposed. "Children from all school classes in many countries are generally far more interested in various types of popular music than in classical music, and many children, especially from a working-class background, come from families that do not consider classical music to be especially valuable" (Lucy. Green, 2014, p.

41). But private institution teaches *Sastry sangeet* (*Eastern Classical Music*), which shares common roots with the north Indian music tradition, also faces a musical "identity crisis." In the west, this genre of music is generally known as "Indian Music" or Hindustani Music (*Multiple Modes of Music Education in Nepal*, 2017).

The recording and teaching institutions are mostly based in Kathmandu. Education in Nepal is based on the history of Home Schooling *Gurukul*. The music teaching system is taught from Guru to *shishya* (Mentor to disciple). Even now, in the digitalization era, music teaching is constructed in the *Indian Classical Gurukul* system.

"Nepal, on the other hand, is a more hierarchical society, where learning has largely relied on repetition and imitating the teacher. Also, teachers are the highest on the social ladder, similarly to musicians are also regarded as prestigious jobs. Nevertheless, musicians and music teachers there are competent professionals in their respective fields, although the quality of their pedagogical skills varies" (*Multiple Modes of Music Education in Nepal*, 2017).

What I need to know about is the root cause of the Nepali Music curriculum and its difference from the Norwegian education system in this digitalization era.

Music education is essential, for the students because that would create an identity for society and increase cultural values too. We would like to give an example of Nepalese folk music as an identity in a foreign country Norway. When student's get-together then for the sake of patriotism, all of them celebrate by cooking and eating Nepali food and enjoying Nepali songs, mainly folk songs. The identity regarded the old folk hymn. "When I sang a folk song created by my grandmother first time in a music video. Created my identity in society as a singer of folk music." (Mount Everest Music Centre, 2016).

I have selected this piece because it originated 200 years before, at the time of my grandmother's childhood. I was influenced by the tradition and culture of Nepalese identity; how ancient Nepali people worship God, and the norms of the society is picturized in the music video. "folk music is a historical phenomenon that reflects the emergence of new ideational forms, identities and values, as a response to dilemmas and challenges given by modern society" (Weisethaunet, 2011, p. 58).

When my grandmother sang this in 2010, I realized I will record this song. Old melodies and traditions vanish with the death of old people. Her creation should be picturized in the music

video for the identity of her melody, which is regarded as the emotional value. The traditional dress, dance, and melody evoked the ancient Nepalese society which shows the different traditional instruments like *sarangi* (violin)/*murchunga* (mouth string)/*Sanai* (old flute).

The song reflects the ancient Nepali period and taste of music at that time, beliefs, norms, and values of worshipping God.

My inspiration for the research topic

I had a passion for music since my childhood, I used to sing songs every time. People around me used to inspire my voice, they encouraged me to sing. I was inspired by them at the beginning of my life. I used to sing a song in every extra circular activity in school. From early childhood, my passion for music was unconsciously developed.

While I was studying in school, I used to imagine that if there were music classes at school, I would learn only music. But unfortunately, there were no music classes no teachers no mentors. When I passed school in 2000 A.D and moved to Campus, I realized that there were no music classes on campus also. Then had joined the campus in Humanities and Social sciences, with a major in English literature.

The passion for music education was still in my head. After giving the exam of class 12 (PCL 2nd year). I escaped to India from home in 2002, and a plan to study music in Mumbai. At that time my age was 17 years old, and I was alone without family and friends travelling from Siliguri, Kolkata, Mumbai, and Gujrat (Surat) in India for the sake of music education. On the time of searching different music institutions and colleges in Maharashtra. I became severe ill and returned back to Nepal and start studying other subjects at Dharan (eastern part of Nepal). I joined informal music classes in a small institution named *Shree Sar Gam* Music school. After finishing my bachelor's, I moved to Kathmandu on November 29, 2007, with a plan to study music.

One of my friends Niraj took me to Nepal Music School, Sinamangal, Kathmandu. I feel that I had got a good place to study music. But I had no money to join that school, it cost Rs 1500 (NOK 115) to learn eastern vocal with admission and a monthly deposit at that time. After getting a job at an Educational Consultancy, I had joined Nepal Music school on April 6, 2008. I realized it is a good place to learn and study. I had got an opportunity to take free

classes with Norwegian teachers named Merethe Welle Lyngmo, Anne Murstad and with Cecilie Maria Pauline Giskemo in different years. After completing a master's in business studies again I joined Class 11 Lalit Kala fine arts in 2009. Where I studied formal eastern classical music. And after completing class 12, I joined Bachelor in Eastern Classical vocals at the same Fine Arts Campus.

When I learned with different Norwegian teachers, I knew more about Norway and Norwegian teachers their culture and honesty inspired me. They are honest and cool, and I felt comfortable studying with them. From 2008 and 2015, I studied different western music like popular music with Merethe, Folk Music with Anne and Jazz vocal with Cecilie.

After the earthquake of 2016 in Nepal, I got admission in the University of Adger for a master's in music management and in 2019 I got an opportunity to study Nordic music musicology options at the University of Oslo.

In this above timeline, one thing is common music passion time and study. But, in my experience, I got my music education at the age when my school friends were getting married and settled in jobs and businesses. It means that passion itself does not work without the opportunity to study in time. Now, I realize I got into trouble in life because I made music a passion in developing nation. And start studying music at the later age of 23. If I had music lessons or classes at school, I would have studied music and made a carrier when I started learning music. Currently, thousands of students are studying at school with the same passion but are not getting a music education like me. So, those students and music learners should get a chance to study music at the right time is the research part of the study. Maybe in developed countries and underdeveloped countries, students' passion and the materials provided by the schools are mismatched. I have seen the world as a representative so, I have established to run a music teaching center in the different parts of Nepal which is named as Mount Everest Music Centre.

Statement of the Problem

Because many Nepali students are enrolling in schools, the music curriculum and music book and teacher are still unavailable these days. The music curriculum is still not mandatory in the Nepalese context. The traditional method of expressing music and songs as extra circular activities is prevailing in contemporary Nepali public schools. Only dance performance and

singing competition is not authentic source, [...] because the surrounding environment is far from the traditional context. (Schippers, 2009)

- Helps to find various recent conditions and problems regarding teaching learning environment of music education in Nepal.
- To Identify the primary music education and comparative study of rural and urban govt. School of Nepal.
- Study of the curriculum and education system of Nepal.

A. The objective of the Study

- To identify music education problems in Nepal with reference to private and government school of Nepal.
- To present the long-term solution of primary music education in Nepal.

B. Research Question

1. What is the teaching learning condition of music education in Nepal?
2. What is the difference in primary level music education between government school and private English medium schools in Nepal?

C. Methodology

Quantitative Method

3. Conduct Interviews, questionnaires surveys with private English medium school and government school's students, teachers, and principals in Nepal, and analyze the primary fine arts curriculum of Nepal.
4. Conduct Interviews with 3/3 of primary public / private school teachers, students, and parents from the rural and urban areas of Nepal.

Qualitative Method

- To study two cases from formal and informal institutions in Nepal.
- Conducted literature review from past research.

D. Sample Question

For Teachers

- Do you have music classes at the primary level as a curriculum?
- Which notation do you follow for music reading (western or eastern)?
- What is the pattern of teaching Music?

For Students

Do you learn Music in School?
Does your book have a music curriculum/lesson?
Does your school organize a music program every month?
Do you want to learn music/songs at school?
Do you have a music teacher at school?
Do you have musical instruments in school?
Do you learn music by yourself?
Do you play any musical instruments?

Nepali Education System

In Nepal, a student from classes 1 to 8 is renamed as basic or primary school, Kindergarten is from Sisu (zero, Nursery, LKG, UKG) to class 1 . In the public school, elementary classes are organized to basic teaching to the students. The Ministry of education functions the education activities for the schools, where private English school runs the school with their own funds and receive fees from the students.

Music in Primary schools of Nepal

In Nepal Ministry of Education is responsible for the design, control, and supervision of government education with the plans, curriculum, teachers, infrastructure etc.

Lack of adequate material and music teachers and appropriate curriculum blocked primary music education in Nepal. As an extra circular activity in the school. Most Friday students sing a song and dance. Music as a term for singing is prioritized in the beginning. Due to the lack of musical infrastructure and instruments in government schools, those education practice is minoritized. Among those excellent students are the participants in the interschool music and dance competition. According to Bista, “In today's digital age students self-practice with musical tracks and YouTube are self-learning resource from home” (Appendix 2).

In my experience, I have not got a music education at the school level. But I had made a recognition in the school that my vocal is nice for singing. I used to listen to music from Radio Nepal and write the lyrics in copy and sing that song for the whole day. Observing other is an essential tool in this learning process. “Observing adults, copying musical technical aspects and imitating unfamiliar musical material to learn music are not unique Nepali practices” (van den Dool, 2016, p. 82). I learn by listening to the music in beginning then I learn western notation at the age of 25. However, Nepali youngsters are not immersed in jazz and rock music from childhood onwards and need to build their musical skills and knowledge from scratch (van den Dool, 2016, p. 85). In the rural areas still, there were so many talents, but they do not have the opportunity to study music in school. Music is not only singing it's far more than reading notation, playing, listening, and playing or singing. Everywhere in the world, youngsters learn music that is not unique to Nepali Practices (van den Dool, 2016, p. 85).

The teaching in the institution was influenced by the Guru Shishya Parampara model, common in Nepali contexts. (van den Dool, 2016, p. 169)

Music curriculum in Nepali Government schools

“During 190s a small number of music educators mainly in Bratain, Sandinavia, Australia and to a lesser extent North America, began to argue that popular music should be included in the school curriculum” (Swanwick 1968; Vulliamy 1977a,b; Tagg 1998; Cutietta 1991; Volk 1998)(Green, 2011, p. 208)

In government schools in primary classes, the teaching practice is done with vocational training without curriculum. "There is not an adequate number of musicians in our country to provide entertainment to music lovers. The main reason behind this is that music is not given a proper place in the school curriculum"(Christine, n.d., p. 27).

According to child psychology, by nature, children like to dance, play, and sing because knowledge acquired through pleasure in a pleasant environment is effective and lasting. Keeping in view all these things, music is included in the curriculum as a compulsory subject from the primary level of education (Christine, n.d., 27).

The motive to insert music curriculum in primary school is to enhance higher education because it creates curiosity among students to learn new things. The course includes

- a) **Visual arts: 1. Drawing 2. Coloring 3. Printing work 4. Clay work 5. Paperwork 6. Collage 7. Construction work.**
- b) **Music: 1. Singing 2. Instrument playing 3 Dancing 4. Acting**

After the completion of primary education will be able to do the following

Music

1. To sing solo or in chores in accordance with the beat
2. To introduce/define various instruments and play them
3. To dance solo, in pairs or a group
4. To act solo or in a group on any plot.

Scope and Sequence

Subject area	Grade 1	Grade 2	Grade 3

Singing	Singing local songs	Singing of local songs	Singing of local songs
	Singing children's songs from the textbook	Singing children's songs, class songs, national anthem with the correct rhythm	Singing the national anthem in chorus
	Singing children's songs, class songs, national anthem with the correct rhythm	Singings of songs one knows or children's songs with the correct rhythm	Singing of children's songs class songs and poems in the correct rhythm.
Playing Instrument	Name of local instruments	Name of local instruments and simple practice	Playing local instruments with the correct rhythm
	Clapping practice in correct tunes	Clapping practice with correct tunes	Clapping correctly with different tunes
	Singing of children's songs, class wise songs and national anthem with clapping.	Singing of children's songs, class songs and the national anthem with clapping.	Singing of children's songs, class songs and the national anthem with clapping.
Dancing	Movement of legs with correct beating	Movements of hands and legs in children's song	Class song with action
	Dancing in local songs	Class song and action and correct tune	Dancing properly in children's song
	Dancing to children's songs, class songs	Dancing in the tune of song and music	Local song and music with correct beating

Acting	Imitation walking, jumping and the sound of animals and birds	Acting on the character given in the textbook	Acting in the characters given in the textbook
		Imitation of walking, jumping and sound of animals and birds.	Imitation of walking, jumping and sound of animals and birds.

Source: (Christine, n.d., p. 32)

Weight distribution table

Music and Dance

Area	Class-1	Class -2	Class -3
1. Singing	12	12	12
2. Playing instruments	8	8	8
3. Dancing	12	12	12
4. Acting	8	8	8
5. Local Section	8	8	8
Total Weightage	48	48	48

Source: (Christine, n.d., p. 33).

CHAPTER II

Literature Review

The purpose of the study is to examine the condition of primary school music education in Nepal with the comparative music education of public and private schools in Nepal. Although Nepal music essential part of Nepali. How this music is thought in Nepali public and private schools as well as informal institutions. To narrow down the topic of music education in the primary level of school which contains classes class 1 to 5 as preprimary and class 1 to 8 primary level, class 8 to 10 as secondary level and class 11 to 12 as upper secondary level and after that University education starts. It concerns the overall areas affecting the music education issues of culture, tradition, socio-economic factors, literacy will be discussed in the contemporary education system of Nepal. This second phase focuses on music education in different schools in Nepal and the teaching-learning condition. Particularly, I focus on Music education in primary schools and informal institutions in Nepal. There are many factors from where learners learn music education in schools and private institutes are the main source to get knowledge. But how these sources of music learning are providing music education and culture? Although many Nepali are interested in the importance of music education at schools. Learning methods from the participants make the condition of a teaching-learning environment. Majority of students in primary public schools don't have a music curriculum. The short music notation *Sa Re Ga Ma Pa* format is not only the music education. The culture of organizing extra circular activities among the children randomly as a presentation of inner musical quality. But school education is not focused for out form the student as compared to input (music education and training). The majority of students from private kindergarten are specially taught through musical rhymes. The majority of primary students are taught eastern rhythms, folk songs, film songs and classical songs. The appropriate environment for learning and teaching pedagogical skills exhibits can lead to an improper education culture for student learning.

The importance of the connection with the student learning materials and proper pedagogical knowledge is the right for the student to get knowledge. It shows how student without a connection to the curriculum maintains their learning ability.

“Music should be studied and may be understood as a system of sound and auditable processes, as a set of behavior patterns, and as a system of ideas and concepts” (Schipper, 2009, p. 64). In their relationship to learning and teaching, these aspects of music can be seen as five overlapping continua, which roughly gravitate from tangible to intangible in the order in which we have discussed them: technique, repertoire, theory, creativity, and expression (Schipper, 2009, p. 75). The music teaching environment for the children at an early age.

Music education nursery rhymes, singing games, improvisation, and instrumental demonstration can be early development tools similar to kindergarten education (Deákné Kecskés & Várszeginé Gáncs, 2021, p. 88).

Learning at a young age

“However, Nepali youngsters are not immersed in jazz and rock music from childhood onward and need to build their musical skills and knowledge from scratch” (van den Dool, 2016, p. 88). Due to the unavailability of learning materials in school, they start to learn music in their teenage. With friends, relatives, and seniors as a motto of learning and singing. Mainly guitar is a sophisticated instrument in this category. Young musicians actively search for possibilities to acquire skills and knowledge in this unfamiliar music system by learning from friends, family members, music schools, and instruction videos on the internet. (van den Dool, 2016, p. 85). Due to the system of unavailability of teachers and learning centers, most learners learn from their seniors and when they get influenced by their peers, they start to learn at music centers. Observing others is an essential tool in this learning process.

Observing adults, copying musical technical aspects, and imitating unfamiliar musical material to learn music is not unique to Nepali practices (van den Dool, 2016, p. 85). In the eastern part of Nepal like Dharan learning popular music is a fashion, in the western part, most listeners prefer folk music. Youngsters in Kathmandu consciously and unconsciously absorb local music by shifting listening modes focused on musical material during daily life activities (van den Dool, 2016, p. 89).

Imagine an individual, encultured with Western music notation, trying to master Indian or Nepali music. The person is likely to hold on to his or her own learning strategies (van den Dool, 2016, p. 90).

Abhisek, a pianist, explains I grew up listening to Nepali music because my dad and mom used to listen to it. When I was a child, I would wake up to Nepali music being blasted through the radio". For him and other respondents, this variety of Nepali music became ingrained in their system through daily absorption (van den Dool, 2016, p. 92).

Western and Eastern notation differences

One of the old University affiliated Lalit Kala campuses was established to provide music education in Nepal. The campus is popular for teaching eastern classical vocals, tabla, folk music, sitar etc. Tribhuvan University's central campus started teaching a Master's in eastern classical in 2014. Some basic western music notations were taught by eastern classical professors. Most world music will look like poor western music when represented in staff notation, just like Indian (Deákné Kecskés & Várszeginé Gáncs, 2021, p. 82).

"I consider the role of music theory in the learning process; music notation and theoretical knowledge seem to be at odds with local learning strategies" (van den Dool, 2016, p. 86).

Teacher Training

Theoretical and practical music skills of teachers beginning in their primary teacher training program have been on the decline in recent years (Deákné Kecskés & Várszeginé Gáncs, 2021, p. 82). The school has not allotted music teachers posts in public and community schools. "Nepali schools don't have a facility of getting very good teachers and good education in music. Music here is still ECA (extra circular activities); you don't get a degree in music" (van den Dool, 2016, p. 95).

Material and instrument for music learning

" We can clearly see that the majority of students who did not have this educational background have great difficulties with the course material, and for this reason, they experience increased stress during their studies. (Deákné Kecskés & Várszeginé Gáncs, 2021, p. 82). Study material is the prime factor for the students learning, most of the students provide some handful of instruments in the schools as a name of musical instruments. Which really is insufficient for studying and practice of music. [...] if resources are available,

youngsters seek guidance from professional musicians (van den Dool, 2016, p. 96). It shows that imitation is easy for the learner rather than the study of staff notation. Van den further says that students focused on the gesture and the audible information instead of the staff notation in front of them. On the contrary advance, students keep learning from friends, YouTube tutorial videos, and teachers through observation and imitation (van den Dool, 2016, p. 100).

***Guru sisya Parampara* (Teacher student teaching – learning system)**

In many institutes, eastern classical music is taught by one teacher renamed *Guru*. When I had been to a music institute in Itahari, students are waiting for *the guru* (teacher). Bhupendra Rai, a guru (teacher) and chairman in a classroom was teaching music tabla, harmonium and vocals. Mr Rai said that “in one class, more than 5 to 25 students used to learn in a day.” Mr Rai further add, "In a class, some students play the tabla, some of them play the harmoniums and one of them plays tanpura. And other students sing with the music in harmony and pitch of tanpura”. According to him, students pay monthly tuition fees of Rs. 1000 (NOK 75) to gurus for providing eastern classical music style, some of them were free due to economic circumstances. “boys learned to play an instrument by listening to and watching older musicians and then retreating to the outskirts of the village to understand and apply what they had seen and heard” (Schippers, 2009, p. 64). I interviewed one blind student, he said that “I am learning music for free for 4 years, I assist to guru by playing the tabla ”.

In many instate During the 1996 conference "Indian Music and the west "and its sequel, Teaching of Indian Music", A great deal of the discussion revolved around the relationship between a guru and the love of the guru for his disciple" in its "ideal form and essential nature, "and which Slawek reports to be “of a spiritual nature. The guru is likened to a god, and the disciple must fully submit to him” (Schippers, 2009, p. 64).

Guru is unique for teaching the traditional system of eastern classical music. They are regarded as the symbol of discipline

[...] different well-established music traditions have a broad variety of priorities and approaches, sometimes similar but at another contradictory (Schippers 65). Schippers further says that the perspective on foci music learning and teaching may vary considerably from culture to culture, genre to genre, institution to institution and individual (within the school

where I am writing these words, for example, it is easy to establish that the Russian classical pianists have a remarkably different perspective on what is crucial in playing the piano from that of their colleagues in the jazz department) (Schippers, 2009, p. 65). Nepal has an influence on Indian culture and music due to the same Hindu religion and borderless economy.

The relationship has a stronger basis in Indian society at large but can also be regarded as a logical consequence of the nature of music knowledge in this tradition: learning to work with abstract melodic and rhythmic structures that generate different variations with every performance within a narrowly defined traditional framework (Schippers, 2009, p. 64).

Diversity in Music

Various cultures attributed to specific aspects of making and learning music (Schippers, 2009, p. 75). [...] diversity means that questions about what music is or may need to be answered in many different ways (*Music Education as Craft / SpringerLink*, n.d., p. 42). Madan Gopal eastern vocal teacher of NMC and Olympia Boarding school "In the class of English medium school, different students are learning music. They have diversity in language, caste and ethnicity but they are learning the same music inside a class." Gopal further adds that but students have a heavy influence of their caste and culture just like Newari students have difficulty in pronouncing *Ta, Tha* etc., and some Indian-origin students have difficulty pronouncing typical Nepali words"

"Present at every Newar marriage ceremony, the music is based on ragas (scales) and has been influenced by early and ongoing cultural exchange with North India" (Moisala 2000) (van den Dool 2016, 92). "As western popular music becomes more widely available in Kathmandu, from the arrival of the hippies in the 1960s" (Greene and Henderson 2000) to the current emergence of western curriculum-based music institutes such as KJC, NMC and the school of performing Arts Kathmandu, Nepali youth at tempo to add various music to their repertoire (van den Dool, 2016, p. 95).

Nepali popular music itself is heavily influenced by western pop and rock music, resulting in an electric mix heard by youngsters in the club, music bars, music festivals and music schools (Greene 2001; Shrestha 2012) (van den Dool, 2016, p. 95). However, jazz and rock are usually taught only in certain schools that are the preserve of the elite and higher middle

class, but specific knowledge of music styles and knowledgeable teachers are not always available (van den Dool, 2016, p. 95). Another example includes the sound of the *sarangi*, a small stringed instrument, famous for its melodic lead in folk songs such as “Resham firiri”, which is part of the collective musical memory.

Culture of Music

“It seems to be a universal phenomenon that infants start to make sense of their cultural musical sounds from a very young age and prior to any formal music education”(van den Dool, 2016, p. 87). Van dol further says that the studies demonstrate that infants can easily detect differences between their own culturally specific tonal structure and other music, whereas adults lose their ability over time (p. 87). The process of enculturation in the local music system of the child, varying from informal playful learning to formal specialized training, combined with socialization through shared beliefs plays a prominent role in the musical learning process (Jorgensen 1997) (van den Dool, 2016, p. 88). “Girls especially face exclusion from music education. Motivated and persistent girls, however, find ways to circumvent their parents’ wishes and secretly attend music classes” (van den Dool 2016, 95). Nepali music is where I come from. I cannot deny and ignore that I cannot be a jazz musician; I cannot sound like a New Yorker or from the same place. I have my own culture and my own nationality.(van den Dool, 2016, p. 93).

“Making popular is not acceptable because of the connotation of drugs”. Parents encourage their children to go to college and eventually become doctors or lawyers or enter other professions with high social status (Liechty 2003). The third music is not a significant part of the school curriculum often limited to the daily singing of the Nepali anthem (van den Dool 2016, 95). He further adds that in some cases in the family space, adults encourage young children to take music classes or share their collections of blues and rock DVDs (p. 96). Most middle- and upper-class youth in Kathmandu have access to some sort of music education, whereas those living in the remote areas of Nepal do not. Second, all the respondents in this study report that their families do not support the study of popular and traditional music.

Sound Recording Culture in Nepal

The interplay of the instrument interaction with the track by track. All the people in the room at the same time are different from the new culture of recording. The importance of the drum and the interplay of the band member and their communication the quality of music production is far more different. With the comparison of the Radio Nepal and Ratna Recording culture vs the new culture of the independent home studios in the bedrooms. The huge difference is the quantity of the music and the quality of the previous recordings.

Abhaya Subba Weise (Popular singer/ Songwriter/ Music producer and former coach of Voice of Nepal) estimates the cost of music recording. "If you don't have a recording set up of your own a standard studio will cost you at least 1500 per hour (with a discount). If you take 6 hours to record everything- that comes to 9000 for the recording. If you have hired specialized musicians- that's another 6000. If you want it mixed and mastered outside of Nepal that is a minimum cost of 25,000. If you are providing lunch (khaja)- that is another 2000 (at least). So that is Rs. 42,000 (NOK 3230) to produce the song- if you have written and composed the song yourself".

E. Teacher's point of View

Mr. Krishna Bishowkarma one of my friends, from an untouchable caste community (*Dalit*) is a music teacher in a private boarding school. According to him, it is nice to teach western notation in the primary class but It's very hard to teach in groups of students between 25 to 50 students in class. Usually in the lower-class performative class is popular among the parents, and school point of view. In private boarding schools, music fee is charged as extracurricular activities. So, parents want to see the progress of their children because they have paid extra charges for the music classes. So, the school also needs to show the music performance as an advantage to show the popularity and marketing strategies of the school or maintain the brand name in front of Parents' Day. So, school administration needs to be performative rather than curriculum-based education. So, the teacher is compelled to teach performative music, to make ready for any school programs or interschool competition. According to Krishna "From my beginning of the music teaching class, I am popular in every school because I teach music as per the need of the school's strategies. So, I always teach one of the songs in all classes rather than the western staff notation in the classes".

Another teacher described, in Nepal, sharing one's good practices is also uncommon since so many people are trying to get a job just to survive, making the competition a hard fact of life.

In other words, society also needs education. If parents want curriculum-based education, then the administration is forced to take music education from the basic level. But if society gives preference to other subjects rather than music then it's hard to educate from the beginning level.

Krishna further says that "every parent force their students to take extra tuition classes to make strength in math, science but they don't give priority to the music education. Music became a part of luxury in front of necessity. With the comparison of the social needs as compared to other subjects (like math and science). He further says that "if there is the best curriculum, best books, and infrastructure then it's easy to teach a segmented class. We can make a student in the age of ten play music in an orchestra. Society, school, parents, and the passion of the students plays a vital role to create the culture of music in society to change the new age of music learning environment".

Traditional music in Nepal is mainly performed inside communicative with relatively restricted access to outside meaning not only foreigners but also members of different castes and ethnic groups from within Nepal (Moisala 2013) (Vilma Timonen, 2020, p. 171).

F. Untouchability in Nepal

Untouchability caste culture in Nepal still prevails as discrimination based on caste. The prohibition still exists visiting public places, temples, water tapes etc. The music they create, compose and play is famous throughout the country which is popularly known as the *panche Baja* and *Naumati Baja* and is taken as auspicious. Although rich in cultural diversity, there are both legacy and contemporary issues of discrimination and social exclusion in Nepal (Gurung, 2018, p. 139)(Bennett, 2005). Talented individuals continue to face marginalization as a consequence of their engagement in traditional music (Gurung, 2018, p. 139). The term *Achhut* or *Shudras* renamed as *Dalit* are marginalized caste communities. This discrimination is between upper and lower castes, in between the caste and subdivision of every caste. Lately, due to the issue of untouchability and discrimination, many young people prefer going abroad, mostly to the Gulf countries for labour work rather than getting involved in music (Gurung, 2018, p. 145)

Brahmans (upper caste) has also different category, *Brahmins*, who is known as a priest doesn't eat food given by other lower *brahmins* like *Jaise*, *Kumain*, *Chettri* category also. *Brahmins* (vegetarians) do not eat rice made by his/ her family who are unmarried or non-vegetarian and alcohol drinkers. Alcohol is restricted in the Brahmin caste culture, they are termed as the caste as a priest, and as a metaphor for educated, truthful people, loyal to the society as well as religious leaders who serve others to follow the guidelines of the religions. Brahmins who do not follow the rules are shifted down to another category. like *Jaise Brahmins* (a step lower than the pure Brahmins family)

But *Dalit* as well as *achut* are free from everything to eat and enjoy everything like alcohol, and meat. They are categorized by caste and the caste profession like *Damain*; sewing clothes, playing *Naumati baja* (traditional Nepalis folk instrument in the occasion of the social culture and traditional. *Sarki* another *Achut* caste makes instruments like *Madal*, *Dime*, *Damru*, *Dhamphu* (leather-made musical instruments like drum). An interesting fact is that *Daimain* do not eat food touched by the *Kamain* and *Kamain* do not eat rice made by *Sarki*. They themselves (in between Achut castes) practice the hierarchy of caste culture. Even though *Damain* adults do not eat rice touched by the unmarried children of the *Brahmins* too. *Kamain* another caste usually works for iron-related products like *Khukari*, (Nepali knives), axe and other iron-based musical instruments like *Panchhe baja*. But the *Kamain* (caste working for jewellery and iron) also personalize as a superior caste to *Sarki*. (Caste work for the leather product).

When I visited the local schools to understand the situation of the students coming from the *Dalit* communities, I observed that some of them have changed their surnames to literary names such as *Birodhi* (rebel), *Ghayal* (hurt), *Deshpremi* (nation-lover), *Biswas* (trust), *Anjan* (Unknown) and so on from *Pariyar* (lower caste). (Gurung, 2018, p. 144).

The children of the lower caste hesitate to call him or her by their surnames. They have a musical environment in the home, but they hesitate to learn those family cultures and professions as a singer or playlists like *Sarangi* and *Madal*.

Cultural politics is evident when one of my research participants Shiv Parayar speaks up. In his words: My son also plays these instruments (naumati baja) but is not good at playing ...they do not want to continue this old tradition ...they have started to study ...maybe they have known from others...(Gurung, 2018, p. 143).

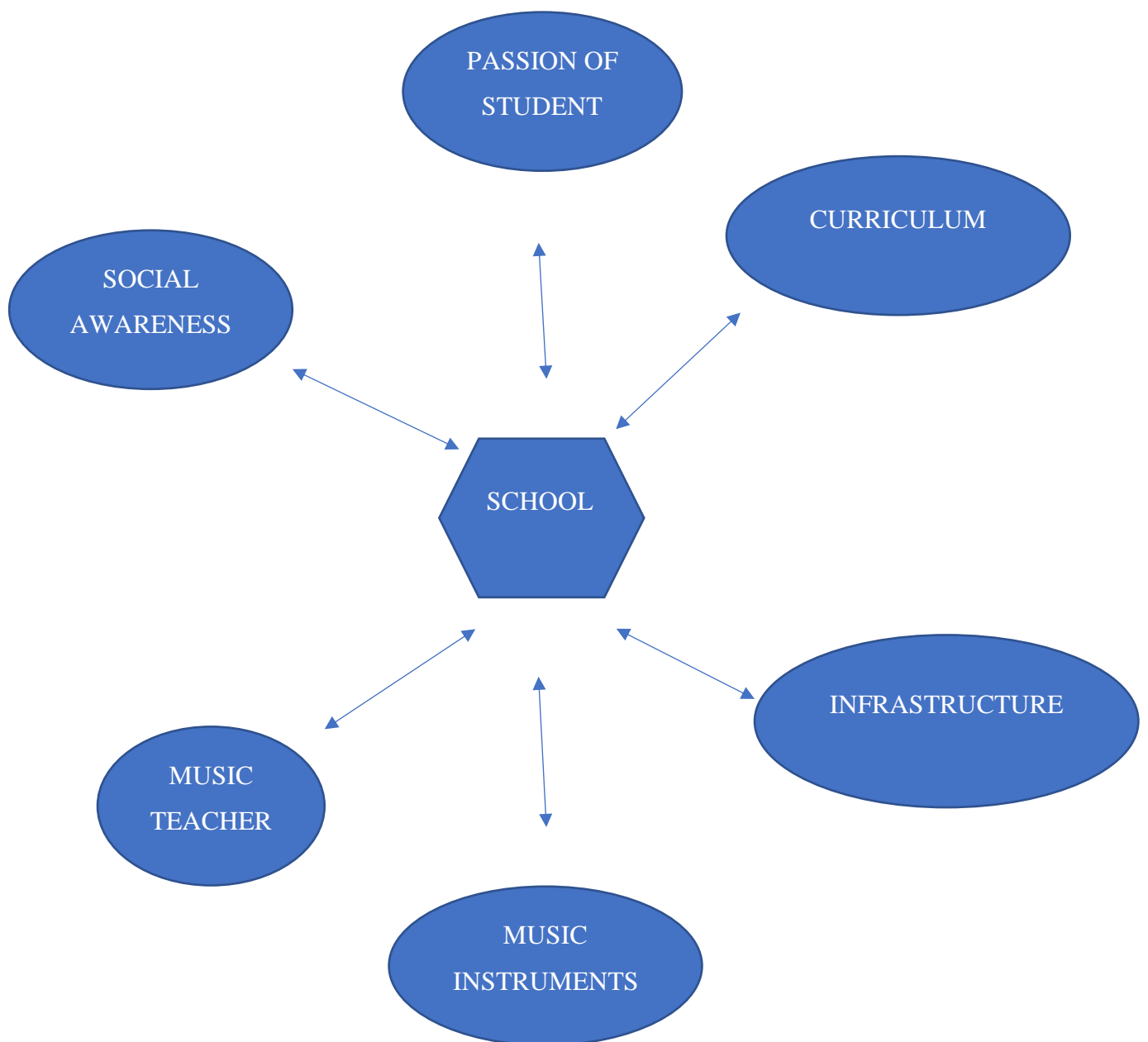
When Gurung, asked the student in the Dalit community why they are not continuing their family profession. The government has segregated the quota system for minority groups and castes to provide government jobs and opportunities. Access to education, better employment opportunities because of some legal provisions, development migration and pro-Dalit laws have played important roles in the decrease of caste discrimination (Bhatia 2006) (Gurung, 2018, p. 146). But they want to take advantage secretly but don't want to belong and renamed this group of minorities and *Achut* caste.

"When we get involved in playing the musical instruments, we must go far and wide, visiting different places and towns. Consequently, we are exposed to more people resulting in more chances of discrimination when we visit places on other casual occasions as they recognize that we belong to the lower caste. If we don't get involved it, at least the discrimination gets confined to our village alone. It seems quite clear why young people may not want to take up and continue the *Pariyar* tradition (Gurung, 2018, p. 144)

In music education, multiculturalism or interculturalism has mostly been motivated by the recognized need to learn each other's music or to learn about diverse strategies to incorporate and explore traditional methods of learning and teaching music (see e.g. Campbell 2018; Schippers 2010; (Vilma Timonen, 2020, p. 162).

Formal education imbues children with self-images, expectations, and achievement orientations that correspond in various ways to their existing social situations, guiding them towards adults values and roles that although often involving overt resistance along the way, are ultimately adoptable to the current economic and social climate, and at the same time largely similar to those that derive from their parents(Green, 2011, p. 207).

The Model of School Music and the education practice.



The system strictly needs fortes. First, the school should have access to all the students with passion. Next, the students will learn music education the most important are the books and curriculum and the instruments as well as music teachers. The more essential things like a music teacher, instruments, books & curriculum, and infrastructure play vital roles in the student's learning.

Book and Curriculum: In this phase, the student needs a pre-determined curriculum and course plan to teach the student. A music curriculum is recently established but the curriculum is mainly focused on the eastern classical pattern *Sa, re, ga, ma (Do, Re, Mi, Fa)*. In the books of Social some 2,3 pages are associated with music. How do students learn music without proper musical instruments? The teacher says there are seven keys in the music they are *Sa, Re, Ga, Ma, Pa, Dha, Ni etc.* In this situation, the teacher who has not played any musical instruments has to teach music class it so annoying in a government school.

Instruments: I have visited several eastern parts of the schools in a hilly region and terrain region. The principal shows the *Madal (Nepali Drum)* as an instrument from the cupboard. Most of the school doesn't have an instrument. If they have an instrument, then *Madal* is common. Some schools have harmoniums in old, unused and handicapped positions lying in the web of spiders inside the cupboard. Some school has guitar without strings. In the government school, music education seems unfocused subject matter. Music and dance are part of entertaining the students, not a subject of compulsion.

Music education in the context in Nepal is unfocused by the government. The plan and procedure of the curriculum is still undeveloped in the Nepalese context. Some chapter of the theoretical knowledge do not enhance broad knowledge for the students. The government, teacher, society, and student's passion derive the way out for the students. These are interrelated with each other; it shows how this combination would work in the combination of the students. In the rural part of the country, social study teacher teaches the music chapters with the loud voice in the class. Most of the teachers do not have the music education background. They themselves are aware of the music education but the students are compelled to take the class as a formality. Where schools are the way to preserve for the children in the working hours for the parents. Schooling is the way to take care for their children better to care at home. "The participating teachers were, however, concerned about the future of traditional music in Nepal and wanted to include traditional material in the

curriculum using creative approaches” (Vilma Timonen, 2020, p. 171). “Today the music curriculum in many countries reflect these developments in that it includes a mixture of folk, traditional, popular, jazz and classical music from all around the world” (Volk 1998; Campbell 1991) (Green, 2011, p. 211)



On the above picture we can notice that parents are working near the playground and children are playing in the school ground. The teacher training is also lacking part behind the student’s success. The teacher student’s relation are the not for the money making, it is way of delivering the knowledge from top to bottom. In other words, it is the way of sharing knowledge with one another. Government is paying for the teachers but controlling, motivating, organizing, penalizing are the main part behind the success of teaching learning process in the government sectors. The good system is the way out for the students to equip them in the updating scenario of global competition. The way to guru Sisya system were good for the teaching learning process in the Nepal context but the system has changed from western civilization. In the minds of parents’ teacher are paid worker of the government so they have to take care of their children. It shows irresponsible behavior in the combination as compare to past decade. In the panchayat period, teacher are known as the incarnation of *Mata Sharswoti* (Goddess of Education in the Hindu mythology). Now this philosophy has changed in the Nepali society. In the previous time teachers are highly respective job in the society termed as a light giving in the darkness.

Music Teacher

The music teacher is another problem in the hilly region. People's instruments like Flute, harmonium, and Madal. In the society of the hilly region those who play instruments by self-learning, learning with peers, or in *bhajan Mandali* (*hymn group*). Traditional instruments are segregated with the caste system. Children of the lower caste groups learn instruments that if students get, modern instruments like Piano (keyboard) or Guitar they can learn easily if students get a good teacher. I am a teacher of Nepali literature as a specialization. I don't know how to teach music but on Friday extracurricular activities I play *Madal* to encourage the students. But most of the students don't know how to follow the rhythms.

If engagement in the process of dynamic and holistic continuous professional learning demands that teachers go through rather stressful socio-emotional processes, then space and time ought to be allocated for maintaining this within the educational institutions(Vilma Timonen, 2020, p. 181).

Students do not learn music, but they just know it by practicing from the music they hear from radio, television and social media. The listening the songs from the recordings and rehearsing. The institutional dimension of teaching eastern music is the traditional concepts mainly in practicing *saragam* and *Ragas*. The style of teaching music in the *guru sisya parpara* (teacher students) and *gharana*. Apart from this music online defines through social media interaction. The social and cognitive and the institution. Western music as a prestige for the private boarding English school. Increasing instrument skills, performance in school's functions has made the shift value in private schools. The school heavily emphasis on the demonstration to the society for the business or profit maximization by attracting pool of students for enrollment. The learning from different musicianship by self-discovery and peer to peer learning with rehearsing, improvising, and performing in school festival and functions. A music should be studied and may be understood as a system of sound and of audible processes, as a set of behavior patterns, and as a system of ideas and concepts”(Schippers, 2009).

Example of student musical knowledge

The output of the students in the observation. Sings songs without following the rhythms, lyrics, and pitch of the instruments. I tried to sing with the student and played the guitar to sing with me. They tried to sing with the lyrics and melody but has no proper guidelines for the rhythms and harmony of the scale. It sounds like music and rhythm on one side and they are singing on another side. When I start singing in the guitar pitch then they follow with me but when I stop singing then they go in another pitch. So, it seems proper guidelines are needed. But they are highly motivated to sing folk songs and Nepali and Hindi songs. Some students enjoy singing and some are practicing lisping only. [...] intercultural music education should be more aware of the "ethics, politics, and ideologies" (Wasteland & Karlsen 2017,p.100) (Vilma Timonen, 2020, p. 178).

Child Psychology and Music Education

“It is not important to master technology at this stage, but to improve children’s emotional quotient through music, to develop a good character, emotional management and the ability to communicate with people” (Zheng & Bian, 2018, p. 3096). He further says that, Innovative thinking. Imagination and creativity and more essential to the development of children than music technology (Zheng p. 3099).

Music teaching should create conditions for children to practice and describe their musical ideas, behaviors and works to form their own musical abilities and internalize pro-social behaviors. The teacher should "learn to be silent" so that children can organize their own music activities which teachers and parents are "passive" to participate in (Zheng & Bian, 2018, p. 3099).

Music education must change the original music performance teaching mode. It shall no longer be able to do music exclusively, but attach importance to educational theory, establish new educational views, and help students obtain accomplishment from educational psychology, child psychology, music education curriculum theory and music teaching methods (Zheng & Bian, 2018, p. 3100).

Effect of Instruments on primary children

Children in the music group showed greater improvements than children in the control groups after controlling for children's socioeconomic background, age, and IQ (Roden et al., 2012, p. 1). Children in the music group learned approximately 20% more words from a 16-word list as compared to the non-music group. Moreover, children in the music group learned approximately better verbal retention abilities [...] than children in the control group (Roden et al., 2012, p. 1). In pilot work in Australia, some teachers reported an increase in students talking instrumental music and / or electing to participate in more classroom music, although other were cautious saying that it was too early to comment (Jeannert, McLennan & Stevens-Ballenger,2011) (Hallam et al., 2017, p. 132). Today, Chinese teenagers in urban cities actively pursue western culture through their consumption of western clothing such as levis and Nike, food and drinks such as KFC and Coke TV shoes and Hollywood movies. (Ho, 2017)

Although the mechanism that drives these effects remain unclear, the findings reinforce the more general notions of the beneficial effects of music education for children at primary school and possibly, pre- schools in terms of their cognitive development, in general, and language acquisition in particular (Roden et al., 2012, p. 8)

“These results suggest that musically trained children developed more efficient short-term (verbal learning skills) and long-term (verbal delayed recall and verbal recognition skills) memory strategies as compared to their peers in the two control groups” (Roden et al., 2012, p. 6).

Digitalization and child learning

Due to digitalization teaching and learning condition has been changed.

“[...] where learning increasing becomes a matter of student active participation, collaboration and sharing. Moreover student need to be able to interpret information from a diversity of sources and media, formulate questions for this content and solve problems” (Binkley et al., 2012; EU, 2017; Godhe et al.,2020)(No 1 (2022), n.d.).

The school-based research and targeted to the students, teacher and the society for the respondent. The observation to the school, visiting classes and the queries with random student are the part of the research. The question arises How they learn music even though

the school has no infrastructure, instrument, and teacher facilities. The learning itself is the psychological aspect, and the environment context for learning. “Some students suggest that music training is beneficial for verbal memory, but less so for visual memory, while other studies have produced conflicting evidence” (Roden et al., 2012, p. 1).

Nepal has a population of approximately 28 million, whom 90% live in rural areas. Nepal, the poorest country in south Asia (World Bank 2007), suffered a 10 year civil war between the communist party of Nepal (Maoist) and government security forces (Jordans et al., 2010, p. 819). The war was officially ended on 2006 claimed 17000 lives. After the moist insurgency for 10 years in Nepal has faced difficulties, the child learning and behavior has impacted. “Finding shows moderate reduction on general phycological difficulties (combination of hyperactivity, peer, emotional, and conduct problems) and aggression for boys and increased prosocial behavior for girls, as well as an increased sense of hope for older children, in comparison to the waitlist condition.” (Jordans et al., 2010, p. 822). “[...] the class room based intervention (CBI) for improving social behavioral and positive aspects of wellbeing indicators among subgroups of children exposed to armed conflict in low economy country”. (Jordans et al., 2010, p. 825).

Digital learning example

Child learning through YouTube. Some sample of digital YouTube music learning channels for primary level students.

Content creator Name: Nani & Babu YouTube channel

More than 75 Videos in YouTube Kids and YouTube

Time duration: 1:5 minutes to 1:20:10 hour

Nepali Rhymes but western instruments, Nepali dress,

Motive: To teach in Nepali Language.

1. Rhymes

Focus Age: 1-5

- Control: Parents

- Aim of learning: Care / Learning / Nepali language learning.

2. Story Telling

- Time: 5 to 10 minutes
- Goal: learning / Nepali language / Right mind activation
- Procedure: Background Nepali typical music

3. Cartoon

- Nepali language
- Nepali Music Background

Plan to implement

- Teaching learning in easy language and music
- Typical Nepali language, dress, tune old folk music in background
- First focus the children of 0-4 age group.
- Nepali orchestra in the tune.

Aim

- Substitute to the language
- Teaching learning in Nepali culture and language
- Knowledge of Nepali basic and good communication to the children
- Habit building

Private School in different district

- Focus on Rural region
- economic policy and quality education
- Age and gender-based education
- Teacher student ratio 20:1
- Friendly environment and culture-based education

In Nepal basically children learn through by themselves. In most of the cases in the government schools, those who sings well are recognized by the class and inspired by the peers and surroundings.

Best musical school in Kathmandu, Lalitpur and Bhaktapur

Kathmandu Music School

Kathmandu music school was established on 2006 in Pingalasthan, Kathmandu, with the aim of exploring folk music of different ethnic groups with the education resources. Since, 2016 Ministry of Education, science and technology has introduced music as a technical stream of education. Music Nepal is remarked as a leader school to run the program in Kathmandu in various area like music technology, western vocal, drums, tabala, eastern and western dance and music.

Kathmandu Jazz Conservatory

Kathmandu Jazz conservatory was establish in 2007, in Jhamshikhel, Lalitpur. Which provides classes in eastern and western instruments and vocals like, piano,guitar, bass , violin, drum, bass, bansuri (flute) madal (Nepali drum), tabala etc with western and eastern theory.

Kaleidoscope Music Academy

Theis music academy was established in 1985, in Putalisadak, Kathmandu. This institute has different streams in musical instruments and vocal like guitar,drums,keyboard and band practice room.

Sursala Music Academy

Sursala Music Academy was established in 2004 in Arun Thapa Chowk, Lalitpur. The institute is affiliated with council for Technical Education and Vocational Training (CTEVT). The vocational institute provides different programs like music composition, music arrangement, lyric writing, instruments and recording. It is also providing more than 100 least financial students. The passion of the students gets prioritized.

Sadhana Kala Kendra

Sadhana Kala Kendra was established in 1991, in Putalisadak, Kathmandu. The institute provides classes in eastern and western music and dances. (diwakar, 2022).

PART III

Research Methodology

Research Methods

This chapter presents the methods and process of achieving the desired outcomes from the research questions. So, I am rational to use the research method of data collection. This thesis uses the mixed method by using both quantitative and qualitative approaches to the analysis. Which examines the mixed reality of overall music education in Nepal with a comparative analysis of public and private education in Nepal. “To expand the methodological toolbox, researchers may need to expand the ways they use technology and the internet creatively” (Rogers, 2013, p. 19). With selection criteria articulated without regard to the research topic or purpose, the selected example spans disciplines, including urban planning, music, sociology, education, geography, economic circumstances, marketing, and business. They variously mix in-person or physical interviews, in the person of online observations, online surveys (quantitative) or questioners (qualitative), secondary datasets, maps or content analysis of user-generated online content.

Case Study Methodology

To better understand the context, I interviewed different schools’ principle, teachers, students, and institutions, and spent time observing the classes to understand teaching learning music education teaching-learning system of Nepal. Which has provided the overall daily activities in the school through interviews and observation. I have conducted research in the eastern, western, and middle parts of Nepal too. Where I adopt the ethnographic method of participant observation of school music education at the primary level. “An ethnography is a written description of a particular culture – the customs, beliefs, and behaviour- based on information collected through fieldwork” (Harris and Johnson, 2000). The empirical inquiry for the contemporary investigation of music education is the motto of the research. In order to understand the contemporary music education condition, I have visited different places in Nepal and met different music-related people, institutions, schools etc.

The present study emphasizes the conditions of music education in the Nepalese context and is more concentrated on the primary students of public and private schools in Nepal. In the case study, I have selected the case of a.) overall music education of Nepal and b) location-

based education differences as the level of music education in rural and urban areas. First, I obtain the music education scenario in Nepal in different private organizations like eastern music institutes or western-based teaching institutes or mixed. And then I prioritized the school music education from the root level known as a primary level of education.

Second, among the different schools, I have selected four schools from the eastern western hilly part like Dhankuta, Bhojpur, Khotang, and Myagdi districts as a rural region and in the urban, I have selected three schools from Kathmandu, Bhaktpur and Gaighat. Which gives the asymmetrical foundation for the data collection. On average, it gives the data of different Nepalese contemporary scenarios.

Third, I have asked the scenario with my music teachers, friends, music company owners, musicians, and music teachers from urban areas. Their experience makes me familiar with the research and observations.

I have visited different schools and asked permission from Headmaster, to take interviews with students and class teachers. All of them helped me as I showed the student card of the University of Oslo. Some of them asked me, if some international organization wants to assist with the musical instruments for the school, and then give our school's name. Our students need a guitar, piano etc.

Data Planning

I have selected the research location for this study. I have planned a questionnaire for the students which helped me to cover the contemporary condition of Nepalese schools. I made some data matrices for the interview plan and observation as well as study as per the school teacher and principal of the schools. Some face-to-face question arises on the spot of taking interviews that helped me to concentrate on the core music condition in the Nepalese context. I have taken the interview in an audio and visual format with the respondents.

Table of Data Planning Matrix

Research Question	Data to answer the Research Questions
RQ. 1. How is the overall condition of music education in Nepal?	<ul style="list-style-type: none"> - Observation and interviews with different private music institutions - Interview with informal music institute owner - Observation of informal music classes

	<ul style="list-style-type: none"> - Interview with folk musicians of inferior caste. - Documents and study materials analysis of music education
RQ. 2. What is the comparative analysis of public and private music education at the Primary level in Nepal?	<ul style="list-style-type: none"> - Interview with the principal or class teacher at school. - An open-end questionnaire with public and private English medium primary level students - interview with the guardian of students - Observation of classes of students

Data sources

Primary and Secondary data

The methods and procedures of this study are designed to examine music education in Nepal. The primary and secondary methods of data collection are used in this research. The articles, News channels, online interviews, newspapers, YouTube Videos, Magazines, websites, statistics, etc. are the secondary sources implemented in research. Secondary data is the supporting argument of the research objectives. Secondary data source wires the background of the research data. I use the secondary data literature to improve on the previous research. It is cost-benefited and time-saving for researching related data. The information collected from the Ministry of Education central bureau of Statistics; curriculum board of Nepal is also the platform for the improvement of the research. On the other hand, Primary or raw material is also part of students, teachers, socially intelligent, music teachers, musicians etc. To know the recent fact, I have used a sample from the population by taking questionnaires with students, and interviews with teachers as a survey as a means from the public-private schools, teachers from the hilly region, terai region and central location of Nepal.

Mixed Research Method (Qualitative Method and Quantitative Method)

Johanson R.B et. al. bared that, “we hope the field will move beyond quantitative versus qualitative research arguments because, as recognized by mixed methods research, both quantitative and qualitative research are essential and useful.” The aim of mixed methods research is not to replace either of these approaches but rather to draw from the most helpful and when and how they should be mixed or combined in their research studies (Johnson & Onwuegbuzie, 2004 p 17). Mix method of research is useful for the depth understanding of the research using the most substantial part of both types of research with a complete and comprehensive understanding. "To mix research effectively, researchers first need to consider all of the relevant characteristics of quantitative and qualitative research" (Johnson & Onwuegbuzie, 2004, p. 18). The use of the different methods is depicted using secondary data the primary data to support the research. The use of a Google survey to recognize the quantitative method. Both the research is combined separately to prove the research question. The use of both types of research gives the quality of research to rectify one another deficiencies. "Mixed methods research is formally pronounced here as the class of research, where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts, or language into a single study" (Johnson & Onwuegbuzie, 2004, p. 17).

Qualitative Methods

“Qualitative research is an approach to scientific inquiry that allows researchers to explore human experiences in personal and social contexts and gain a greater understanding of the factors influencing these experiences (Gelling, 2005). In this thesis, a physical survey was taken from the respondents of different (schools, institutes, and professors) and the qualitative analytical method is used to develop the data. The Internet is a site of research for far more than online culture and its users. With the end of the virtual/real divide, however useful. The Internet may be rethought as a source of data about society and culture (Richard Rogers (2009) (Rogers, 2013). According to Roger, the qualitative approach is divided into four categories

i) observation

ii) Interview/ Questionnaire

iii) Analysis of the document and visual forms of expression (pictures)

iv) Analysis of video and audio recording

The statistic and descriptive statistics are used to find the motivation of the music consumption pattern of the audience. The qualitative observation of the music industry and the interview with the scholars and stakeholders generate the relevant result directly.

Qualitative researchers have many methodological approaches and research tools available to them. Depending on the focus of the research, its question, and proposed participants, qualitative researchers can choose to adopt a grounded theory, phenomenological, ethnographic, or other approaches. (Leslie G. (2015). "The interviewer, interviewee, and interview processes are crucial for eliciting relevant in-depth responses, which may uncover pearls of insight during the analysis phase. Without a rich source of information, the results can only be commonplace, providing no real extension or elaboration upon existing knowledge" (Cleary M. and Horsfall J.,2014).

Quantitative Research

Quantitative research encompasses a range of methods concerned with the systematic investigation of social phenomena, using statistical or numerical data (Watson, R. (2015). Therefore, quantitative research involves measurement and assumes that the phenomena under study can be measured. It sets out to analyze data for trends and relationships and to verify the measurements made (Watson R. (2015). Quantitative research helps to measure the data. I use this method through the statistics of the survey by converting the physical questionnaire in different schools' survey results into the excel format. Which tries to give the actual figure through the measurement of statistics of data.

Research Design

"In establishing a good research design, whether clinical or experimental, we need to focus on the research question and equally important on the research hypothesis as well. When the research question and hypothesis are clear and well-defined, the research design becomes

more evident and readily introduced in the overall planning of the study (Luis H. Toledo-Pereyra (2012)". The question related to the effect of the dig in the Nepalese context and the macro analysis of the impact on the music culture in Nepal is the hypothesis, and the detailed research design is computed to meet the research hypothesis. "The research design would have to be clear, appropriately conceived, and based on logical concepts to advance in the best possible way, the research concept being developed (Luis H. Toledo-Pereyra (2012))"

Defining a variable used in a survey.

Besides the interview, the question is asked to the respondent besides the main variables. Like demographic factors, passion, access to the musical curriculum, current situations, infrastructure of the school, socioeconomic variables etc. Most of the questions are asked on a yes/ no basis with the students. The rest is an interview with teachers, musicians and music stakeholders. Most of the questions are situation and targeted to music education to analyze the collected data, survey form is used, and the response is calculated and presented in excel and analyzed with the use of different diagrams.

The questionnaires asked in the research are attached in the Appendix.

Transcribing

Although the interviewee does not speak some English, it was jointly decided that we could recruit an interpreter-moderator to give the interviewee the freedom to express himself in his mother tongue (*A Cosmopolitan Culture-Bearer as Activist: Striving for Gender Inclusion in Nepali Music Education - Heidi Westerlund, Heidi Partti, 2018, n.d., p. 60*). Tjora (2012), and Storstadmo 2017, recommend transcribing the recording of the interview flowing the interview, but also recommend considering the usefulness in that situation. The problem with this method is that it may not know what the most critical topics are when starting. Tjora concludes that it is smart to be a little more detailed than what you think is necessary. He further says that Transcribing the interview in the local language can foster more emotion in the quotation and receive accurate information from the respondent. The way the talking scenario and the object surrounding the situation can memorize the expression of the

research. Language knowledge efficiency also plays a vital role in the interview. Every aspect of the surrounding plays a vital role in transcribing the respondent's view while transcribing the word. The situation and the moment of the scenario and the vision and tightened would be apparent to the transcriber. "The interview was audio recorded and subsequently transcribe and translated into English by the interpreter(A *Cosmopolitan Culture-Bearer as Activist: Striving for Gender Inclusion in Nepali Music Education - Heidi Westerlund, Heidi Partti, 2018, n.d.*) The planning of time of the school, time with students, interviewee, and the appointment, as well as the mood, are also crucial factors. The selected students try to give the same answer so, separating students with help of the school is an important element. The chairman of Music Nepal was busy and principal Iman Bikram was changed so it was hard to take an interview on the first attempt but administrative head Sudarshan Pokhrel gave me essential time for the interview. He is working in a music school since 2005. Some schools in the hilly region were closed due to corona at the time of collecting data but I have left the questionnaire form to the teacher at the school, and they send me after the response from students. I have taken the interview of different teachers from the school in Nepali Language and transcribed those languages into English.

Data Collection

I have implemented diverse data collection methods in the research with several participants. Semi-structured interviews were performed with the school teacher, principal, and guest artist and group interviews is organized with the students of the different classes. The data denotes the music education system of Nepal and the response of the students The data explains the learning and teaching of music and education in Nepal. The changing system of the music curriculum, school teaching music, and expression of extra circular activities. The availability of teachers, instruments and some of the data from the previous research is also helpful for the study. I have collected primary data from closed-end questionnaires and interviews with the expert in the comparison of online surveys and face-to-face interviews. The questionnaire method is cheap and fast. For the personal interview, I have travelled to different parts of Nepal for the collection of data and appointed the time of the teachers, because the principal of the school, students at the school, and derivative of the sociocultural is also essential for data collection and observation. However, the use of a questionnaire and social media has also played a vital role. Which is very much helpful to get an authentic response from the respondents like teachers and students. But students are unaware of social media so, a

physical questionnaire was essential for the primary level students. The use of Microsoft Excel has played another vital role in data presentation and result outcomes.

According to Roger, Qualitative methods can be collected in different ways, the first interview is taken from the respondent, observation, analysis

- I) During data collection, I have taken interviews with different students from different schools, the music industry stakeholders like an administrative head of the Nepal Music School, guardians of students, different private institutes, and the guru (teachers) of eastern music school etc. Their experience, goals, obstruction, and their views about the current school music education data are used in the study. The face-to-face data collection of personal interviews gives the actual reality of the respondent's expression. So, both quantitative studies and qualitative studies are used for the outcomes of the results. On the first hand, the interview is taken from the teachers at different schools. Physical questionnaires to a different level of primary school students with the help of respective teachers. Which is identified by the location and location-based urban and rural sites of the country. Geographical identity is one of the significant factors and the service available as per the location as well as the economic background of the population. Good sampling among the pool of data is a factor in determining authentic research. The demographic variables of the students are different due to age, class, and interest.

The population of the study & sampling.

The population of the study is the age between 4 years, and over 16 years of students are taken as a sample. The generation is sampled from Nepal located in Urban and rural areas as well as hilly and city areas of the country. Deviated as private and public schools and of Nepalese landscape.

On average 30 students from each class are taken as respondents and asked for the questionnaire survey, and an average of 30 respondents has given the response to the survey. Interviews with the teachers are also crucial to know the situations of the school and students and difficulties and current scenarios in the eyes of teachers.

In the survey, questions are homogeneous to all demographics, ages, interests, and economics, residents of landscapes. To find the response questions are not deviated as

concerned about the study of the survey. Most of the questionnaires are yes, no, I don't know, based choice and the rest are interview based. All the questions are closed-end and rating based.

The data is collected and analyzed through a pre-determined questionnaire form and use the help of the Excel tool to analyze.

In the process of sampling from the population of students, I asked different schools, and different classes of students to respond to the survey. They belong to diversified age groups and different backgrounds. Moreover, the interview is taken with the responsible person of schools, teachers and students to understand the music education scenario.

Respondents

Respondents are in Nepal, and the different landscapes like Hilly, terai, urban, and rural locations has taken into a consideration. They are from the general audience to the expert of the Nepalese music future generation's responsible person. This study tries to depict the experience of Nepalese music education from public schools to private schools in urban areas and music institutes in different parts. The principal, teacher and guru and students were clear sources of primary music education. The general views of the changing society through technology, of social media impact and the pattern of the teaching-learning habit of the potential students, are the category to select respondents. Different audiences were taken part in the data collection. The data collection is based on the location of Nepal and the different ages of class, economic status, and so on.

CHAPTER IV

Presentation of the data

This chapter presents the result of the analysis of music education in different schools in Nepal. The data has been taken from the different parts of the country Nepal's east, west and middle part of the country is taken places for the data collection. In the eastern part, Khotang, Bhojpur, and Dhankuta are part of the hilly region and Sunsari, and Morang is some parts of the terai (plain) part of Nepal. The data from the Kathmandu valley is taken as the middle part of Nepal. One of the schools of Parbat is taken as a western part of Nepal. The sample taken from the different parts is taken as a response of the students, teacher, and society. Which represents the social output of the students from the input of the school, government, teacher, parents, and social demand. Music and music education and their implementation in school is a crucial part of society.

The chapter presents the analysis of the result of music education in primary education in school. I have presented the school location, the entity of the school, the pattern of music education, the excess of music education from the student's perspective, the teacher's perspective, and the music stakeholder's perspective. Then, I synthesize findings from each student depending on how private school and government school has an understanding of the music education importance in primary classes.

The study consists of a music education interview, observation, focus group interview, documents analysis, article, journal, open- end survey and analysis. Individual interviews of the school classroom teacher, and principal, as well as an interview with the primary class students.

For Teachers

- What is the music teaching-learning environment in your school?
- Do you have music classes at the primary level with a curriculum and music teacher?
- Which notation do you follow for music reading (western or eastern)?
- How do students learn Music and songs in school?

- How many days in a month, the school organizes extra circular activities (music related) in the school?

- What is the pattern of teaching Music / Songs in school?

Questionnaire For Students

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?			
2.	Does your book have music curriculum / lesson?			
3.	Does your school organize music program every month?			
4.	Do you want to learn music/song at school?			
5.	Do you have music teacher at school?			
6.	Do you have musical instrument in school?			
7.	Do you learn music by yourself?			
8.	Do you play any musical instrument?			

For Society

1. Is it good to give your children (son and daughter) an environment to learn music in school?
2. How to improve local music in society?

The sample was taken from different parts of Nepal. Which shows the population of that region of Nepal. How music education is taught in that region is more specifically shown in the research.

1.School in Rural Areas

Khotang (Eastern Part of Nepal)

In the eastern part of Nepal hilly region of Khotang. Most of the school has just opened after the corona pandemic. I have visited the primary school Sabitta Primary School, *Dada Gaun*, Khotang. I interviewed the Principal Mr Dibya Raj Dahal. In the interview, he said that "in the book of Creative Arts there are some chapters of about singing, painting, dancing, instruments. But due to a lack of specialists in that subject, the course is not properly taught in the classes for primary music education in the school. He further said that "I have not learned music classes in my lifetime then how can I teach about music in the classroom". The creative arts belong in the book of Social Studies. That consist of 25 marks for creative arts and 75 marks for social studies. In fact, it is just a formality for the classes. We organize extra circular activities sometimes and give marks to the students according to the teacher's will. We know it's not the way of decision but what to do if you don't have adequate resources. Parents are illiterate, schools don't have the infrastructure and manpower to equip the classes. But one thing is a guarantee that if students will get the infrastructure and environment then they are interested to learn music and will learn so fast.



Sabitra Primary School, Khotang



Shree Bi. Na. Higher Secondary School

Due to corona spreading in the village, again the school was closed for a week, so I was unable to take the interview with the students. But later on, a teacher had send the questionnaire response on Facebook.

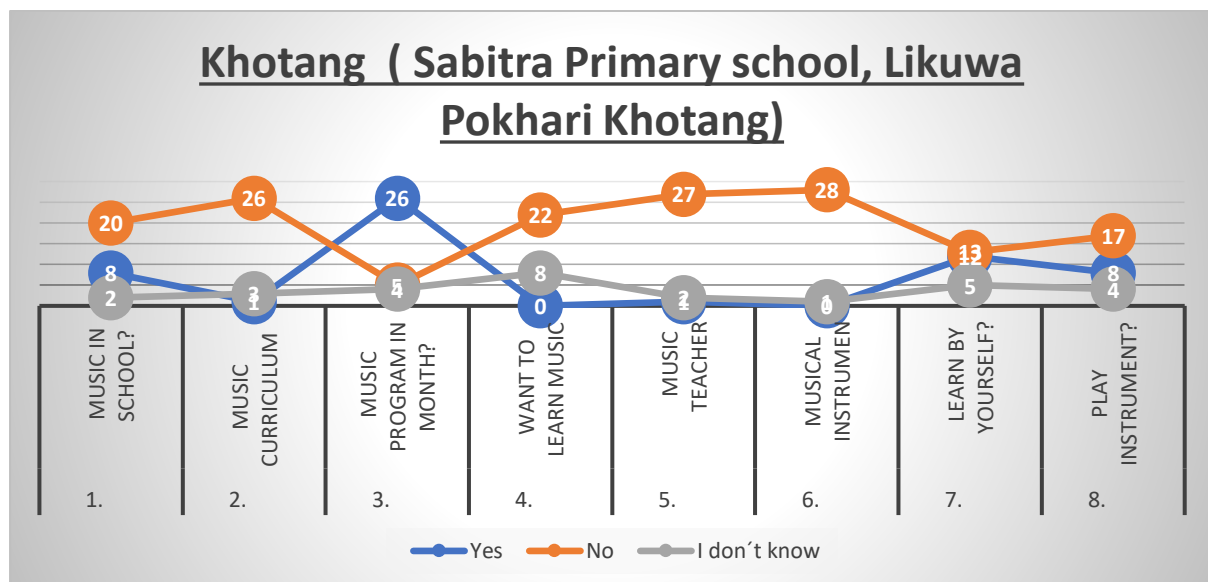
A.Khotang (Sabitra Primary school, Likuwa Pokhari, Khotang)

I meet with the Principal of *Shree Bina Secondary School, Khotahang*. Mr Mahesh Dahal and Netra Binod Dahal helped me by giving a description of how music education is launched in the remote area of the eastern part of Nepal. Voice Principal Mr Netra Binod Dahal said that there is not any formal music education in the school. But as an extra circular activity sometimes, the school organizes programs so that each student in their classroom performs singing and dancing activities. We don't have any specific music teacher appointed by the government. But students

more likely to learn themselves informally like flute, madal, and guitar from their seniors and peers. Most of them play *Madal* (Nepali Drum instrument) on school occasions and village festivals.

The school is situated in the mid of villages after the moist insurgency for 10 years. Many people have migrated to plain regions like Itahari, Dharan, and Beltar. According to Dahal, there were so many houses but most of them migrated abandoning houses and farming for free.

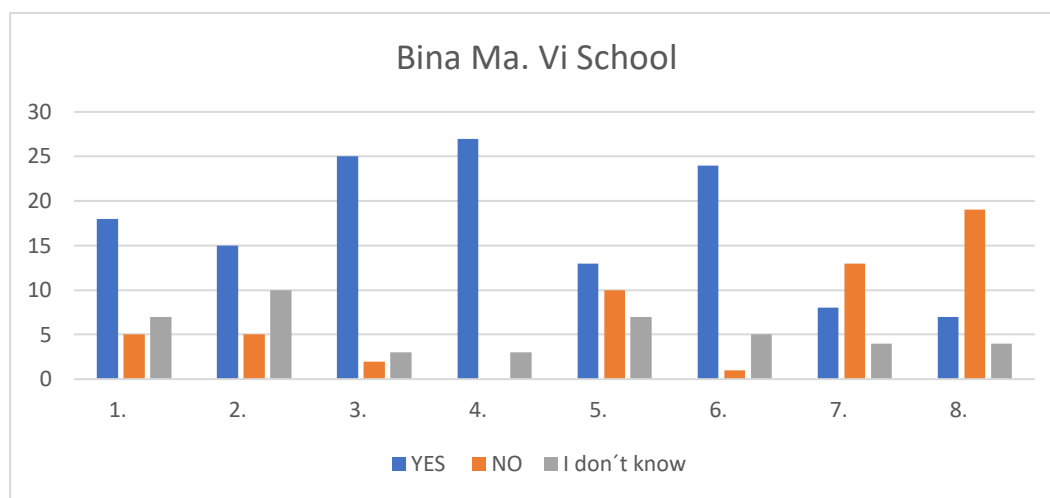
The response from students is



In the above diagram, of Sabitra primary school Likuwa Pokhari, class from Montessori to class five public school. The school has few students compared to Bina secondary school. According to principal Dibya Raj Dahal, there are four teachers and near about fifty students among them, 30 students took part in the survey. In the survey, students said that there are no music classes in the school. Most of the students argued that there was a music curriculum in the book of extra circular activities. They have musical instruments in the school but there was no music teacher to teach instruments in the school. Sometimes they learn by themselves and some of them play musical instruments like *madal*.

B.) Khotang (Bina Ma Vi School) Likuwa-phokhari Khotehang, Khotang Nepal.)

The school is located in the eastern part of Nepal, Khotang. When I had been to the school first time the school was closed due to corona pandemic, I left the questionnaire form with the voice principal Mr Netra Binod Dahal and Principal Mahesh prasad Dahal. I interviewed Mr Netra Binod Dahal about music education in the school. According to the data from the student students. In the first question about music education in the school student replied more in NO response. Mr Dahal replied that "It is a government school, so the responsibility belongs to the government. School itself can't create a vacancy for the music teacher who needs a source of income for the salary payment from school. (Appendix 2).



In question number 2 about the music curriculum, students responded that they don't have an actual curriculum or defined book of music in the school. The histogram in blue colour shows that the school organizes the music program in a month. They say that they don't have a music teacher and they responded that they have musical instruments at school. Mr Dahal said that "we have madal , a keyboard, and we have a harmonium also, but the harmonium is not working properly these days". Question seven is a paradox, even though the class has no curriculum and teacher but more than 50 % of students learn music by themselves. The interest and passion for learning lead to the intensity to learn with themselves even though the environment is unfavourable. According to Netra Binod Dahal, students are more interested to learn music and dance, these interest shows that they can sing and dance for the whole day if the school gives those environments. He further says that the school do not have the economic condition to retain local musicians from the local area. He further focuses on the change in the society and interest of the new generation that left the old tradition of music like *Gandharva music, daan nach*, etc.

Society is copying western music and tradition rather than its own music. The new generation is more impressed by the western civilization, so it affects the old musical culture also. Because the newly released song is available at the fingertips of a mobile. So the new generation prefers to listen to new songs rather than old traditional folk songs like rap, jhyap, disco, English songs etc. the melody by the sophisticated technology, fashionable dress, and hair colour attracted a pool of the new generation. For example, long black hair is an ornament in the Nepali context but the new generation modified that girls cut hair and boys prefer to colour hair. It is because of the imitation of western culture. So, it is a danger that attracts cultural substitution. So, our school is also not far from this change. (*Appendix 2*).

Bhojpur

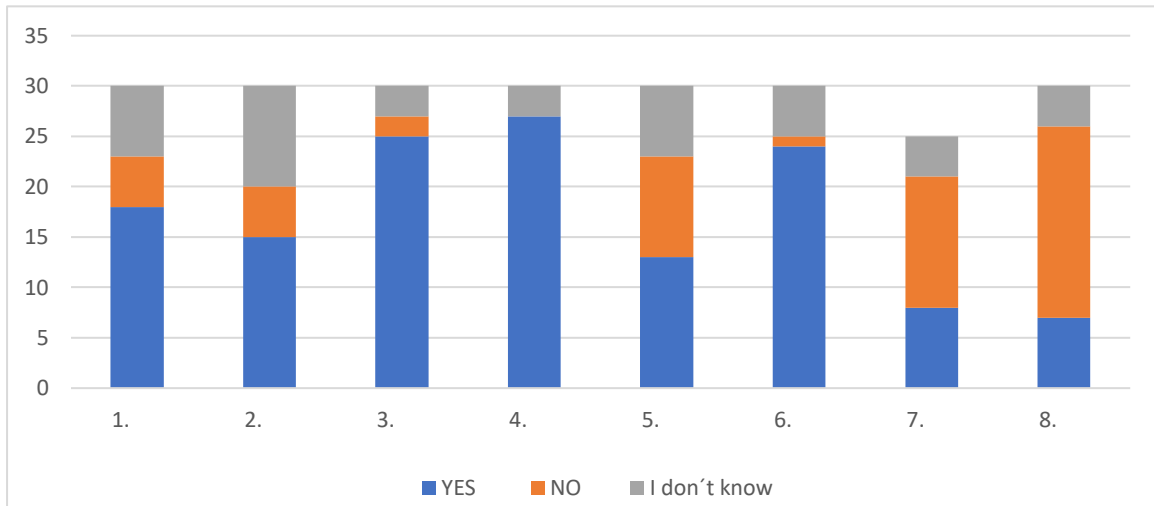
I have visited the community-based government schools of the Bhojpur district. The school lies in the eastern part of Nepal. In this rural village, many people have migrated from hilly regions to plain areas and city areas. After the Maoist insurgency, most of the people migrated to town areas. Brahmins and the so-called rich and educated people have shifted to the sophisticated area of the Terai region. Even now children walk one hour from home to reach school. We walk together with the students to their homes. I tried to understand the education and music teaching-learning system in school. Students are more interested in singing but they do not know about formal classes. They said that they have not touched instruments in the classroom. One of the students pointed to another student, "she sings well."

Students have some chapter of eastern music chapters in the social studies book. But they don't know about the notation and don't know what the meaning is of notes. One of the students is saying, "I know *Sa, re, Ga, Ma, Pa* he said that it is a lyric of the song. One teacher has thought in the class with singing after that we have not heard this song."



Students give the answer to the survey. Shree Pancha Kanya Ma. Vi Bhulke (Bhojpur)

C.Shree Pancha Kanya Higher Secondary School Bhulke, Bhojpur, Nepal



The above histogram shows that the students are a little bit engaged in music class. The first question "Do you learn music in school?" has a high response of Yes and a low portion of NO it denoting that the students have classes in the school. According to the social science teacher, Ramesh Subedi "We have one teacher who is more interested in music, recently he has published his album also. We do not have separate classes, but he uses to teach in tiffin time sometimes" (Appendix 2). It shows that one informal teacher can change the whole teaching experience. Subedi further said that he teaches how to sing in karaoke, as well as how to play madal, guitar etc. on the base of the student learning environment. In the second question of music curriculum students seems a bit confused, some students paused in the answer for the question. Some students imitate the response from the previous respondent. So, we separated students and ask the question one by one. Students are confused because they have some pages related to a music lesson in eastern classical notation and some are confused because that is not the whole music curriculum. Mr Subedi replied to the question of the music curriculum that "School doesn't have music curriculum, but as a local subject at 6 to 8 we teach computer and from 1 to 5 we teach English. But we don't have a separate curriculum of Music in fact" (appendix 2).

As a part of Creative performance, there are some pages that are not the exact curriculum of music. We (teachers) do not have knowledge of music, so we provide theoretical knowledge to students. But practically there is no full music class at school. Not in our schools but all over the Bhojpur area, schools there is no music class. There may be music classes at boarding English schools otherwise there is no music curriculum and classes in community-based schools and government schools. (Appendix 2)

But the school organizes a music program on some Fridays, in the response of the students is they are sure about the program held randomly. They are denoting some students as a good singer. But they are also good listers and do like music at all.

In question no 4, students like to learn music lessons at school, among 30 students 27 of them like to learn music at school and 3 students are unsure about the question.

About question 5, "Do you have a music teacher at school?", they are unsure because there was no perfect music teacher appointed at school, but one English teacher teaches as a hobby. So, they responded YES (13) and NO (10) and unsure (3). In the 7th question, students responded that they do not learn music by themselves, they need a teacher to learn music. At

the last, they said that they don't play music by themselves. Mr Subedi also proclaimed that the new teacher teaches them to sing in karaoke with more emphasis.

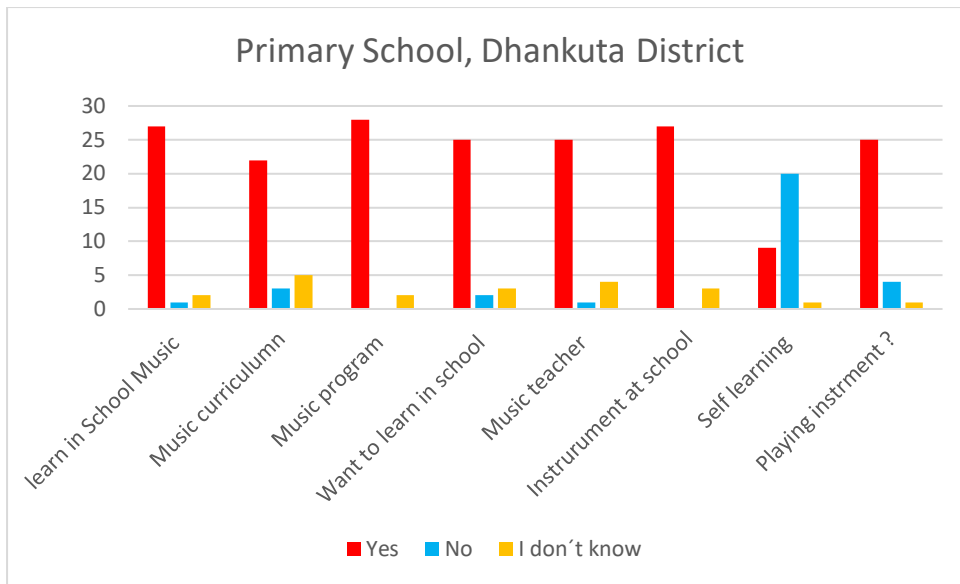
Dhankuta

D.Shree Pashupati Primary School, Bhedatar -4, Karki chhap, Dhankuta

I have visited Pashupati Primary School, Bhedatar 4, Dhankuta. I meet with the principal Bhupendra Bhandari and the voice principal Manju Adhikari of Pasupathi Primary school. Bhupendra sir had shown the *Madal* from the keyboard and old harmonium. Due to the lack of a music teacher, those instruments are locked in the cupboard. Bhupendra further said that "every child should have access to music classes, they should properly be taught music in the hands of a proper music teacher. Music is an oral art I know it very well but what to do? We don't resource".

He further added that "We teach music chapter on a verbal basis; we are organizing a singing program in the class without instruments. Schools don't have enough students because of private boarding. Every year students are migrating to English schools, so now we have eight students in this primary school. Maybe we are going to merge with another higher school near future to next the village's school".

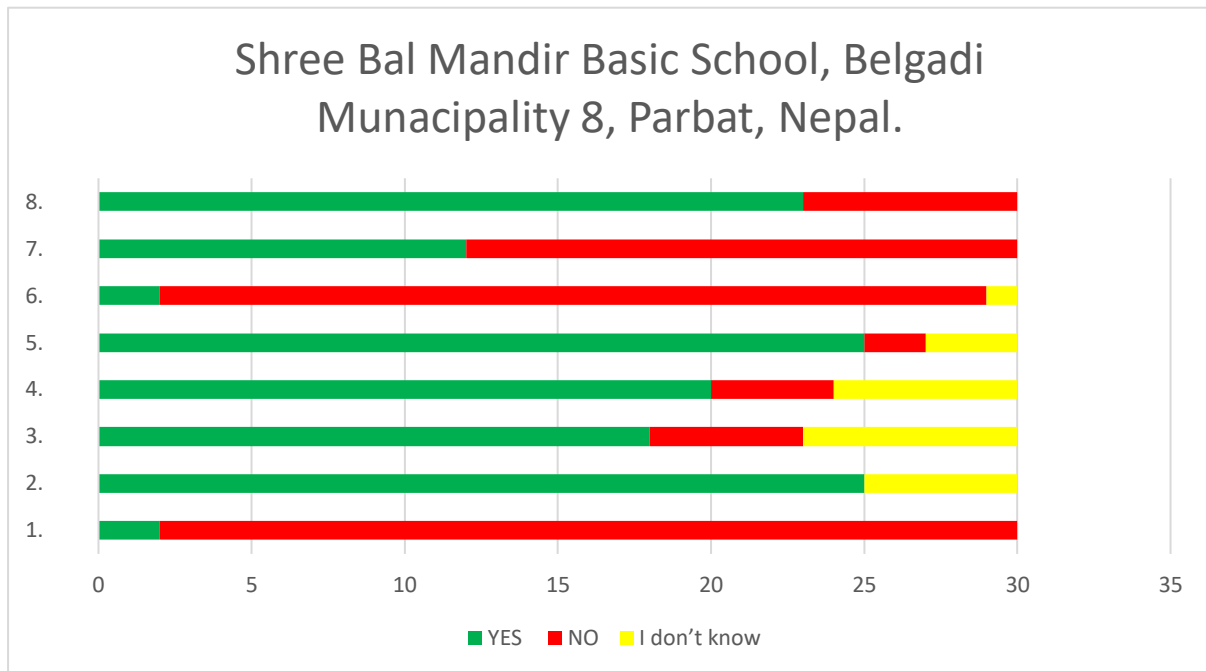




In the above survey from the students at Shree Pashupati Primary School, a student from classes 1 to 3 replied to the questionnaires. In the first question, students replied that they learn music in school. In other questions, some students replied they have a music book at school, and more than half replied they have no book at all. It seems that students have an illusion about the lesson and curriculum of music at school. In the 3rd question about the music program at school, most students replied that they have a music and dance program at school. According to voice principal Manju Adhikari "we organize musical types of programs when students feel lazy. Most of them are familiar with English and Nepali rhymes. It's a part of entertainment to the lower classes too." In another question, students replied that they are interested to learn music at school. 5th question is a little bit confusing to the students about the music teacher at school. Some students felt that the class teacher is known as the music teacher, who used to inspire the rhymes singing. Another survey showed that they don't learn music by themselves and most of the students don't play any musical instruments.

Parbat (Western Part of Nepal)

E. Shree Bal Mandir Basic School, Belgadi Municipality 8, Parbat, Nepal.



The school is from class 1 to class eight. Among them, we have taken 30 students as a sample size. We conducted physical questionnaire for the primary level and we conducted a short interview with the class 8 students. And we had a short interview with the principal of the school. He has given a short overall introduction to the school and the music education at the school. The short questionnaire is asked to the students from classes 1 to five. We have selected 30 students from different classes. And ask them separately for threats Mr Kamal Khatri had helped to take a survey by separating students. It is a compulsion to separate students because the probability of giving the same answer has increased after listening to the response of the former students.

The data shows that students do not learn music at school, and most of the students responded NO. In the stacked bar the red line is high level as compared to the green one. 25 student has said that there music curriculum in the book. But the principal Mr Dilli Prasad Regmi said

that there is some lesson in the books, but we don't have a separate music course at school. It means that in a theoretical manner teacher teaches in the class in a theoretical way. The school moderately organizes the musical program at the school "Yes, we do have several extra circular activities, all students take part in the activities but due to lack of proper source and material (appendix 2)". Question 4 and 5 says that they have a music teacher at school, and they were interested to learn music at school.

According to Regmi "We don't have a music teacher in school, we are the teacher to teach music in the class but unfortunately, we had not taken any music training and instrument. So, we provide the lesson as we know." The answer between and students contradicts here because the lesson from the book creative society is thought by the different teachers in the classes in an informal way so that may be confusing for the students. As a concept to finish the class with the academic calendar any teacher in the school used to teach music lessons pronouncing the words written in the book. Among 30 students 27 of them have given the answer that they don't have a music curriculum in the school. Mr regime says that students learn music by themselves by watching TV, social media and radio. Most of them play musical instruments like *Madal*, so interested students learn music by themselves. He again says that we are the teacher to teach music in the class but unfortunately, we had not taken any music training and instrument. So, we provide the lesson as we know (appendix 2)

2. Schools and Music Institutions in Urban Areas

Gaighat

Triyoga Model Secondary School, Gaighat, Udayapur Nepal

I met with the Principle of the Triyoga Higher secondary school, Gaighat (eastern part of Nepal). The school is one of the popular community-based public schools in the urban of Ghaighat, the eastern part of Nepal. The school was a success to score top students in the higher secondary classes. In the process of the interview, the principal said the different situations of the government and the school music education. He said that the students have no formal music class due to the unavailability of the instruments, music teachers, curriculum, and music books. Principal Subash Bista says that "only some pages of the book don't teach the music education to students, it needs appropriate teacher and musical instruments as well". He further added that the social segmentation and economic factor seems prime to reduce students in government schools as compared to private English

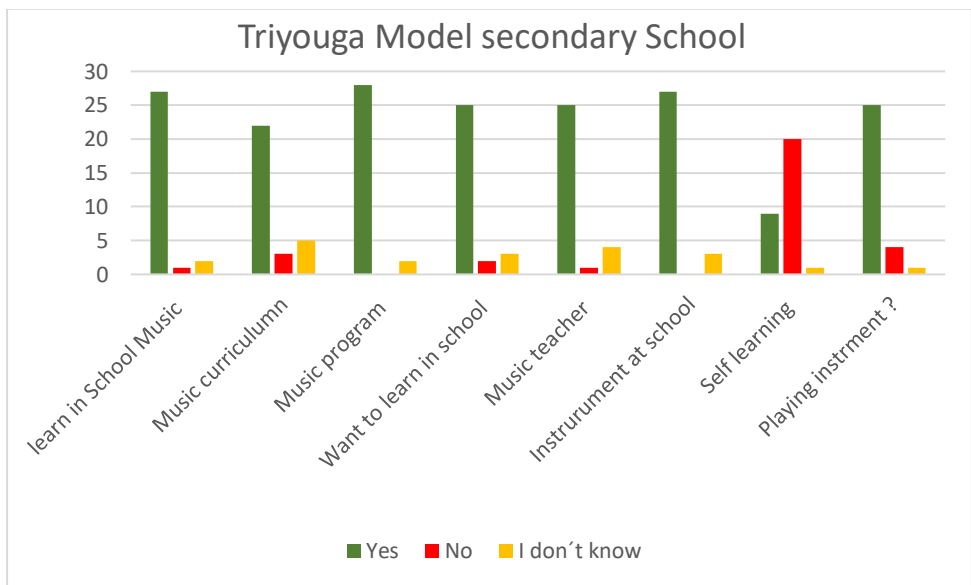
medium schools. Social hierarchy and economic status play a vital role to admit in the government school. Students in primary schools are less in comparison to the students in private schools. He uses the metaphor as a "Snake's Belly", students in primary classes have fewer students in a government school and more in secondary schools. Bista further says that due to economic condition, parents admit their children to private school because society has an assumption that English medium private school teaches well in comparison to government schools. On the other side fee structure in the higher class has more than primary class so the working-class group parents migrate their children from private schools to government schools later. On the other hand, children in private school increase in primary level because they feel prestigious to admit their children to the private boarding school. Social class, economic background, infrastructure, teacher's attention, and the language barrier are the source of primary-level students' numbers.

Subash Bista (principal) advocates that music education in primary school has no music classes due to a lack of a government plan and appropriate curriculum. We engage students to promote extra circular activities once a day a week. Friday is a half-day school, so we had made an extra circular activities day. Every Friday, students can perform their inner talent as singing, dancing, speech, standup comedy etc. This type of performance platform gives students an opportunity among the school's community, but it doesn't enhance the learning opportunity on daily basis. The principal further says that they learn from self-listening and digital platforms like YouTube or Pen drive music. On this day in school, several singing programs get priority for the student's entertainment and some new leisure moments for the teachers also.

Bista further depicts that, this type of weekly program on the one hand gives recognition among all the students as a title in school like "he/she is the best singer/dancer/ advocator in speech/painter. On the one hand, it usually gives recognition to the whole school. Students get motivated and try to learn by self-practising for the next week. The engagement of the students in the music classes has an identical pronunciation for the extra circular activities.



Questionnaire survey result of Triyoga Higher secondary school is located in Gaighat Udayapur. Nepal.



In the above histogram, the result of the survey is expressed. In the histogram, the green colour denotes "YES" red colour represents "NO" as well as the yellow colour represents "I Don't know" from the response from the students of the primary level. I have taken permission from the Principal of the school Mr Gopal, so he assisted to visit different classes and the class teacher helped me to take surveys one by one with the students. I had taken a survey from the different students from different classes from classes 1 to 5.

The students replied to the question one by one. In the first question, students replied that they learn music class at school. In the second question, students replied that they have a music curriculum in the course. It is true from the students that the school organizes musical programs like Friday and other school national functions. It shows that majority of students are interested to learn music at school. A student named Sasikala from class five said that "Learning music is best for me because I got the chance to participate in the different musical programs at the district level and school level. Before a month I got a chance to participate in a district-level singing competition. Where I had gained 2nd position."

The majority of students replied that there is a musical instrument in the school. I visited the music class on the lower floor, I had seen some guitars, madal, a harmonium, and one keyboard. One student is practising the harmonium in their leisure time.

Itahari

B. Shree SaRaGam Institute Music Class

But as an institution, [...] when a student finishes one year [at the music school], what do they achieve? So that's the main concern now. A student, after one year studying with [teacher], might have different skills than one studying, with, for example, flute [with another teacher]. Their skill level doesn't match. So that is one of the concerns, that there should be [...] a structured curriculum. [...] If the student spends one year at [the music school], their level of expertise has to be the same (Vilma Timonen, 2020, p. 170).

In the institution in Itahari City in the eastern part of Nepal. I have visited a private music institute with two rooms. One is a studio and the next one is a student practice room. Students were practising harmonium and *tabala* inside the class. I waited for an hour for the founder and teacher Bhupendra Rai and finally, he came back to his institute before that I have taken some interviews with the students practising inside the class. I have observed and taken

interviews with one blind student playing *Tabala*. He said that "I have been learning music in this institute for two years. I came every day to the class, Bhupendra sir does not take any fee for me. So, I come and practice the songs with other peers in the class". He said he wants to be a popular singer, but he is learning eastern classical music.

So, far in the context of Nepal, we need a certification for what we study here. That is the most important thing, for the parents and the students too (Vilma Timonen, 2020, p. 170).

Bhupendra Rai, the founder of the music institution in Itahari. He has been teaching as an eastern vocal teacher for five years. He is a professional, singer, composer, arranger, guitarist, tablaist and instructor of the students in his institution. He says " I am a one-man army for this institute" I have recently composed, arrange, and recorded a song in my voice. He further expressed that, it's very hard to hire a professional teacher for each instrument. Moreover, some of them followed a particular trademarked European exam syllabus, where the lessons are designed progressively, and the teachers felt this fitted poorly with the way that classes were disorganized in their music schools (Vilma Timonen, 2020, p. 169).



With Music teacher Bhupendra Rai and his deciple

C. Nepal Music School (Pingalastahan Kathmandu)

I have visited to Nepal Music School and taken interview with administrative head Mr. Sudarshan Pokhrel about the Nepal Music School. I have visited to music school after I returned back from Norway.



Q: Hello Can you introduce yourself

My name is Sudarshan Pokhrel, I am working in administration as an Admin Head for a long time.

Q. Sudarshan sir you have been working in a department for a long time what is your experience? Which age group of students are coming to learn music?

In my experience, all the students are eager to study music age group of 7,8 ages to class 11, 12 all the students are interested. In my opinion, all of them are interested but due to financial reasons, they cannot continue the classes. The economic factor is one of the most important factors. People get to know that Music is also a part of the subject to be taught in Schools or Colleges, but they can not afford it. Our school (NMC) has launched classes 8,9,10 as the first school of music as a technological vocational education. Other +2 classes are also open for music education. But is termed as a source of entertainment, not as a source of education. Ministry of Education, the education department has claimed music as a subject to teach in the institution. Slowly informal way music education is of interest to all students.

Q You have been working a long time as an administrative head in the Nepal Music School, in your experience from the starting phase to till this date, as per your experience of previous students and new students flow and the school responsibility, what is your point of view?

From 2062 B.S, Norway has also had huge support for this, so the school has a good foundation to grow. With the demand of time, we taught students in a formal and informal way. Nepal Music school has got its 1st license as a technological vocational stream in Music. TVSC program launched by the Nepal Music School in Nepal. We are giving a foundation to classes 11 and 12 for music education for those who want to make music a career. Our school is conducting research part in folk music and instruments.

Q. What is the difference between the previous teaching system and the new music teaching system?

Slightly different, eastern and western system is introduced parallel in the music school. We know that to give both pieces of knowledge to the students as folk music, western music and eastern pattern of music. A complete package of music is made by the NMC so that he/she can work in every part of the world as a musician.

Q. What is the difference in teaching between the period of 2005 to 20015(When Norwegian teachers came to teach western music in NMC)?

At that time FK Project was running which was a golden period for the western music foundation. We realize that was a good period but to the lack of that FK project continuation, all the students and the music ecosystem got the loss. International exchange project is fruitful for the learner

Q. Now Finland has a project running with NMC, Can you explain about it?

We are working with Finnish but with Norwegian period was a golden opportunity for the learner. Because we had an exchange program with Nepali and Norwegian teachers. We are working with Finnish also but due to Corona pandemic hampers the project as we plan. Again we are initiating to run the program again.

Q Music Education means I am asking from the primary level, what is the plan and procedure for those primary level students?

We have been working at the primary level but we are working after getting a license to run music classes from 9 to 12 class. But the student's demand was after class 10 (SEE) effective. So, we are running classes from classes 11 and 12. But for the primary level, every private school is running ECA (Extra Circular Activities). So, it is a part of the school, they run those music classes as ECA. But to run a class in NMC from the primary level is riskier because after a certain time students start to decrease. That it will be riskier to run those classes because the government do not run music classes and the private school looks for the proper. But it is right if students get music knowledge from the primary level than they can learn more from the beginning and get advance knowledge in my experience.

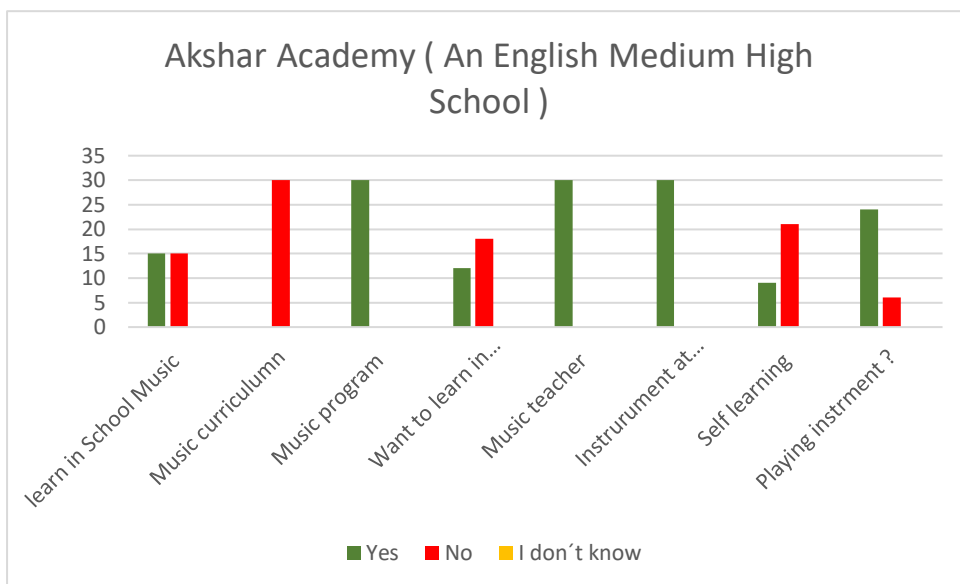
But in Nepal, you can learn music at 11 and 12 and also direct at the bachelor level. This also affects the whole system of music learning. Because those bachelor-level students do not have access to time to learn whole music education.

D. Akshar Academy (An English Medium High School) -GhatteKulo, Kathmandu

Akshar Academy is a private English medium high school. The school has a class nursery to class 10. The school has several buildings and I have visited the primary bock. I met Mr Deepak Poudyal, principal of the Akshar Academy and I interviewed him with some questions about music education. I have taken a survey of primary class students about music education.

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?	15	15	

2.	Does your book have music curriculum / lesson?		30	
3.	Does your school organize music program every month?	30		
4.	Do you want to learn music/song at school?	12	18	
5.	Do you have music teacher at school?	30		
6.	Do you have musical instrument in school?	30		
7.	Do you learn music by yourself?	9	21	
8.	Do you play any musical instrument?	24	6	



In the above histogram, green colour denotes "YES" red colour denotes "NO" as well as a yellow colour denotes " I DON`T KNOW". I have taken a questionnaire survey with the students of class five. According to the students, there are different extra-circular teachers. They teach on their respective days of the week. Like Music, the teacher comes to teach music on Monday and Friday. Students are selected for each activity like music, singing, dancing, and painting according to their talent in the related field. Niranjana Chaulagain from class 5 says that "Sir said I am not selected in music. So, I have to choose one extra circular activity, so I have chosen dance." So, he doesn't like music, he likes to dance. But he learns *madal* on Monday. Another student, Rakhya Chaudhary says that there are some instruments in school like the madal, piano, and guitar. She is a student of music, and she plays madal and piano. Anisha Kunwar from class five says that she does not like music at school because she is a student from dance. According to her, a dance teacher comes once a week to teach dance us. Niranjana Chaulagian also says that there is a program sometimes in a school. He participates in such school functions as children's day, parents' day etc. He further says that he ignores music because the music teacher has not selected him for music class. Even though he learns madal sometimes in a group of 16 students in rhythm class. Krish Baruwala from class five says that on Monday there is a madal and Panio class and on Friday there is a guitar class. There are only three guitars in school and sometimes I became alone to learn guitar. I play the "Happy Birthday" song.

The above chart shows red colour denotes "Yes" blue colour denotes "No" and yellow colour denotes "I don't know" responses from students. According to the chart, all students say that there is a music program at school, they have a music teacher at school, and they have musical instruments in school, but they don't have a music curriculum of music.

CHAPTER V

DISCUSSION

Primary music education in Nepal reflects the condition of music education in the school and the interconnected factors behind music education. In this chapter, I have connected the research question associated with the findings. I have also examined the implication of music education in public and private schools at the primary level. Experience of the teacher, students' expectations and knowledge behind music education. I have focused on the general setting of the condition of music education with reference to the Nordic country Norway as an example. While researching music education in primary school students I have taken the broader outlook of the Nepali school and music education.

Revisiting the Research questions

In this section, I revisit the main research question by considering the data collected from the questionnaire with the students. Then I focused on the different school and their data for recontextualizing according to the government and public school and their setting. 2. How primary music education is available towards the students and the plan and condition of the school. In this context, I have generated two main research questions

What is the condition of primary music education in Nepal?

What are the similarities and differences between the primary music education system in Norway and Nepal?

What is the condition of music education in the different schools of Nepal, from the perspective of students, teachers, course of study, and parents' attitude to music in society?

What are the challenges to making music education good in the primary foundation from the perspective of the teacher, students, and society?

I have focused on two major questions in this research and the answer were presented in the Presentation of data and result section.

- 1. What is the teaching-learning condition of music education in Nepal?**
- 2. What is the difference in primary-level music education between government schools and private English medium schools in Nepal?**

In today's global world music availability is increased due to technological advancement but musicians are less in comparison to listeners. Nowadays, while technological developments have increased the availability of music for listeners, only a relatively small percentage of the adult population is engaged in active music-making (Green, 2011, p. 206). Due to changes in technological advancement children is access to digital music from social media like TikTok, Facebook and YouTube etc. Parents have access to their children for teaching methods and skills to the students.

The finding indicates that students listen to music in various ways from social media and radio. They learn themselves in the rural school they present their self-learning in the extra circular activities Mr Natra Binod Dahal and Dibya Raj Dahal. Mr Netra Binod Dahal as a vice principal of the Secondary School Khotang expressed the view that students learn themselves and the school tries to give them a platform to express their artistic ability in singing and dancing. It denotes that the children's passion is effective either the government or school has not planned for the children learning environment. They learn themselves but if the school design and equips those passionate children the result will be more effective.

In contrast, the issue of the infrastructure and access to instruments for the students is another variable to change the student's teaching-learning environments. The availability of the instruments to the students can increase the level of the student's ability to learn. They can learn at least to play *Madal*. Most of the students in the rural region are efficient in playing *Madal*. Prabesh Khanal, Sujit Mahat and other students of the far western region say that if a school provides the instruments in the class then we learn by ourselves. We learn *Madal* because it is accessible in school (Appendix 2). In contrast, the issue of the curriculum is not the choice for the students, but they can learn by practising available instruments in the class with one music teacher.

Interestingly, the majority of the students are positive towards learning music in class. According to Mr Netra Binod Dahal, they are happy to learn music and interested in singing and dancing for a whole day. But the school doesn't have access to musical instruments or a music teacher to teach music in class. They learn to dance on television at home and they

learn to sing by listening to music from a digital device. In the rural areas, in spite of lacking everything they are more interested to learn and express music and dance at school. In those areas society, schools and the government's role in music education are null but students are more interested to learn music by themselves also. Teachers are unknown of music notation and most of the teachers are far from a music background, but they try to teach music on a theory basis. Teaching by speaking is a way of educating students in class. Students from the hilly region like Bhojpur, Khotang, Dhankuta and Nuwakot districts face the same problems as the schools. Most of the students consider that music is a self-learning subject, and the school is a platform to express that self-learning in extra circular days.

There were differences between rural government schools and private schools in urban areas. In urban areas private English medium school has access to musical instruments for the students. Mr Madan Gopal eastern classical teacher at Nepal Music School and he teaches in different private English schools also. According to Madan, a music teacher has a responsibility to teach students as a requirement of the school. For Parents Day, the different functions of school those students take part in the stage programs. Private boarding schools are profit-oriented. So for popularity and school promotion, the school tries to capture the attention of the parents and society. Music is a way of entertainment, but it has to be taught with the education orientation to equip students. Mr Madan teaches primary students in a group with one song at a time. He teaches especially to prepare for the school's function. During my visit, he was teaching " *Resham Firiri*" to groups of students in grade 1.

Moreover, private English medium schools have the infrastructure, access to musical instruments, and music teachers as compared to government schools in rural regions. But private boarding is more focused on the profit motive rather than creating a music learning foundation for students. Most of them cannot read music notation, and they can sing in front of the audience and play what they listen to, but the foundation of music education is lacking part. Schools treat music as a source of entertainment rather than a subject to learn from the basic level. Some students play the guitar, but they had learned guitar from home with seniors. Children learn and absorb music education from their community through being to be exposed. Boarding Schools train those students with the music teacher to participate in the functions of schools. School charges music fees as extra circular activities with the parents for the music course in the school. Some parents say that those fees are very expensive regarding the outcomes of the students. Some of them are happy to see their children in the stage of the school program. Mr Krishna another music teacher says that schools should

prepare students according to the curriculum of music education not to expose students. "They should learn music staff notation from the beginning with help of musical instruments. Schools should teach each and every student at least one instrument for a certain level. Because music education fosters students' overall growth as compared to non-music students.". Government participation and the implementation of the music curriculum is the best way to equip students. In my observation, they can sing and play what they listen to, but they cannot play and sing with staff notation. Children learn and absorb what they are taught. The digital device is the shortcut method of learning but it is not the actual course of learning music education in school. The quality of music material and the school guidelines also play crucial roles in students' educations.

Some informal music institution teaches students according to the goals of the teaching procedure. Nepal Music School and Jazz Conservatives are some examples where students are taught according to the music curriculum. Students from such informal institutions teach reading, playing, singing and writing staff notation according to pieces of music. Most of the information music institutions are eastern music-based institutes. Teachers (*Guru*) from different Indian Universities, Gharana are popular in the institution. They basically teach eastern classical music. Students from different age groups and different backgrounds sit in the classes and learn according to the guru. Those learning are one-to-one with the teacher and students in the groups of class. According to my meeting with Bhupendra Rai from Nisadh Music School Itahari, Students come to learn music to release songs within a month. They do not have the patience to learn music for a long time. Student wants to be popular within a short period of time. Some students come to take a music class in the institutions to be singers within a month. When they realize that learning music is a long-term process than they leave music classes. Students after school learn music in an informal institute. Those students are teenagers and have short-term goals to learn music and become viral in a short period of time. They learn instruments like a guitar with seniors, and peers in the community and sing to entertain.

Music learning is another way of entertainment in schools. Teachers and schools organize extra circular activities on some Fridays to entertain students in government schools. It is a part of expressing the inner musical quality of students. Most of the schools in the rural region organize those type of programs feels free to students for entertainment. In another way, it's leisure for teachers and students apart from teaching-learning books in classes.

Therefore one of the most important findings for music education at the primary level good music teacher, learning environment, curriculum, and musical instruments are key elements for the students to learn music.

Participants express the impact of musical instruments; the majority of students express their views that infrastructure is the key element for learning music in school. The majority of students and teachers describe music as an essential and it is interesting subject to learn. Class teachers and parents in urban private schools responded that learning music in early childhood contributes an enormous impact on the students.

Previous literature found that school music education in the classroom change students quickly as compared to the students without music (Hallam et al;2017, p.128). according to (Roden et al; 2012. P.1) music learning is effective for verbal memory. It is important to play a crucial role to educate students about music at the primary level. The finding from the study revealed that it is important to emphasize music education in schools to preserve cultural identity and enhance music in society. Given that music education has been ignored and marginalized in contemporary public and Private schools.

Barriers to Successful primary music education

Teacher's ability to teach music in class: The lack of music teachers in school is the fundamental barrier to providing successful music education for students. Music teachers are not appointed by the government in each school. Community schools cannot handle the expenses of the music teacher's salary because the source of income is the determinant factor to encourage the appointment of teachers in the schools. The government school of rural schools has common problems for music teachers. They have some pages of curricula in the books, some instruments in the school but there is no music teachers in the schools.

Classroom teachers with a lack of music education were one of the common problems. The teacher had not been given music training and the opportunity to learn music as a preservice teacher education. To encourage and assist teacher government has to provide music training to the teachers or appoint a music specialist in the school. So, one teacher can enhance the good music teaching environment in the school. Mr Dibya Raj Dahal teaches music lessons in school, but he had not participated in any musical lessons in his life. It is difficult to part to teach an unknown subject in the classroom. Not only, Mr Dahal, but many government

schools also have the same problem. They teach music lessons as a formality in the classroom. In the early 20th century music accounted for only 1 Percent of examination entries in 1962 and in the 1940s there was only one music examiner in the country for the school certificate (Crabtree, 1947) (Hallam et al., 2017, p. 128). The teacher gives internal marks to the students on the basis of their attention to musical activities. Music in the eastern notation itself is the formality for the students in the class. However, being appointed as a musician for some period in school is the expensive part. Ultimately, expanding existing teachers' abilities of music to teach music in the class is an effective recontextualization of primary music education in schools.

Priority of Society for Music Education: All the participants in the study give importance to music education at the primary level. However, when it comes to the issue of priority they give priority to English, Science, Math and other subjects. Academic concern has a high priority as compared to the music in the class. It is termed as a source of entertainment but not as a subject of education in the class. Usually, Parents in the rural hilly region has an expectation that their children to get good jobs after studying (English, Math, Science, Health, Economics etc.) but if they are focusing on the subject of entertainment (like Music) is not a priority list to get jobs in the market. So, the significance of music education gets priority if society is educated, and education won't be only the source of generating jobs in society. In Nepal, music education is not provided because teachers and society prioritize other subjects.

In private boarding schools, music is the source of exposition rather than implemented to educate students from the grassroots level. Performance music is only taught in private schools. Students perform well but playing western notation is hard for them.

Availability of Music Teacher: The next main reasons are music teacher availability. Teachers are the main agent to collect knowledge and deliver to the students. But to attain more classes' other teachers without knowledge try to teach music education in the classes of public schools. There was a scarcity of music specialists or music teachers to teach music in rural areas. Schools don't have an income source to appoint separate music teachers in school. In Private English medium schools to retain their job in the school music teacher try to teach music classes according to the requirements of the school's principal. In the urban areas, the teacher more focuses on performative music rather than foundation but in rural regions, teachers try to teach music pages to finish the course in time.

Infrastructure and Music Instruments: The next reason for unsuccessful music education practice is due to music instruments and music classes. In the public school, there were few instruments, but the number of students was many. In the rural region, all students do not have the ability to purchase musical instruments. In private English medium, there were more students in groups learning musical instruments. Lack of infrastructure is the main reason that the private school do not invest in return.

Music Curriculum: Despite the separate music curriculum there were some chapters in the book named Extra Circular Activities at the primary level. The chapters contain some eastern music notation *Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa*. Ascending and Descending order of the eastern notes, some folk song lyrics are inserted in the book. In private boarding school music teachers teaches according to his/ her wish of schools goals with the target to perform in school functions.

Implication for Future Research

In this section of the study, I prioritize the implication of future research to pursue primary music education as a formal basis in all schools. First, there is a need for research on its effective implication from the perspective of students, teachers and society. However, this research in not scientific research and it is hard to find its implication and outcomes.

Secondly, researchers have to focus on how to provide systemic music education in the primary classes with the training of existing teachers or appointing new music teachers in schools. Thirdly, the evaluation of a supportive curriculum and its outcomes in the school is also another part of to study. Compare to this research implementation of western music with staff notation is also valuable with existing eastern music lessons which have not been researched previously.

CHAPTER VI

Summary

In this study, I have researched with my interest in music education in Nepal as a contemporary teaching-learning condition in Nepali Schools and institutions. At the time of the survey, I have more confusion about school music education. I thought the root cause of music development lies in the informal music institutions, but school is also a prime part to research with students, teachers and concerned persons. Where students have invested more time in it.

In this study, I want to develop a depth understanding of the music education condition in Nepal. I have explored the authentic music education system in Nepal from schools as well as institutions.

There are several hopeful findings in the survey:

First, I found hopeful changes in music education in Nepal as I was in school before (2000) and the current scenario has a vast difference. Students in the study seem to be more positive to learn music in government schools as compared to private schools. Private schools have an excess of infrastructure as compared to government schools. In private institutions, students from different age groups take informal music classes. In eastern music classes, students follow their one guru (teacher) to learn techniques and lessons on vocals or instruments. But in western music institutes, they follow teachers with staff notation from the internet too. In primary-level music education in the public school in a rural region, students are found scarce of musical resources but more interested in self-learning activities. But the resources, infrastructure, and music teachers are challenging factors for students. I have come to believe that government policy for education and the economic condition of the students is the main barrier to music education. So, music educators, government policy, and social literacy should work together to provide systematic music education in the school. The support from the social agency should facilitate the interested student to excel in their passion to study music. The private institute should be monitored by the concerned department also.

As shown in the study in a rural government school, the government should make a plan and provision of musical instruments and infrastructure to create a teaching-learning environment

in school for students. Implementing and integrating curriculum at the school level for private and public sectors can stimulate unique cultural, sustainable learning and support to the students learning desire.

The music education system in Nepal is in creping position. In the hilly region of Nepal, government schools do not have the infrastructure, instruments, and teachers to learn music. The illiteracy rate of parents and lack of instruments and music teachers, learning and teaching music is regarded as a source of entertainment. In a remote hilly region, every school conducted extra circular activities but that is only a way of expressing extra talent. Whereas learning and presentation are the different parts of the music in urban areas private schools. Only singing songs in front of the school program is not a part of music education as I have mentioned during the interview and observation. Music education rerefers to singing and dancing in the Nepali context. Learning music is the caste, family, or adult culture. The most school are not aware of music as a subject. They denote music as a source of entertainment rather than part of the study like other compulsory subjects. The school does not have a curriculum in public schools and private schools too. The plan and curriculum in Norwegian schools are far better than in Nepali schools as I did a comparison of the music course content of both countries.

The thesis first examines the research in the different schools in Nepal. The research continued in public schools, private schools, private institutions, music education system between Nepal and Norway, students' response and their music interests and opportunities are part of the survey. The result of the thesis shows that Nepalese students have an interest in music, but they are lacking behind due to the government planning and implementation in the field of music education. The lack of Music teachers is one of the prime factors that they do not have a mentor to learn music in the school classes. There were some chapters of music theory in the book named "creative Arts". Those theoretical chapters are taught by teachers who do not have musical knowledge. It is because there is no provision for music teachers' appointments in government schools. Most, students in rural areas learn music by themselves with the help of social media, radio, and television. I have been to eastern rural parts of Nepal, where there was no electricity, or internet in the student's homes. Even though children repeat the steps of dance in their leisure time. It shows that students with a passion learn more whatever they get and specialize in the content they knew. In the rural parts parents are also uneducated, they sent their children to school because they had not got an opportunity to study in their lifetime. The expectation of a job after the study is the main

motto of their parents. Most of the parents think that singing and dancing are not part of the study, it seems like a metaphor to pass time. English, Science, and Math are important subjects to get jobs. Those who pronounce their name in English as "My Name is" Is a proud factor for their parents.

In the urban areas of Nepal, a little bit of change may be experienced. All the students in the government schools have formal dresses with ties on their necks, books in bags, and good infrastructure for reading and writing. Mainly in the hilly region literacy rate of the guardian and the infrastructure played a vital role.

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Appendix 1

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?	3	25	2
2.	Does your book have music curriculum / lesson?	17	5	8
3.	Does your school organize music program every month?	20	2	8
4.	Do you want to learn music/song at school?	22	3	5
5.	Do you have music teacher at school?	4	17	9
6.	Do you have musical instrument in school?	8	19	3
7.	Do you learn music by yourself?	24	3	3
8.	Do you play any musical instrument?	7	22	1

Appendix 1

Khotang (Sabitra Primary school, Likuwa Pokhari, Khotang

Khotang (Bina Ma Vi School) Likuwa-phokhari Khotang, Khotang Nepal.

S.N	Questions	No	Yes	Don't know
1	Do you learn Music in School?	20	8	2
2	Does your book have music curriculum?	26	1	3
3	Does your school organize music program every month?	5	26	4
4	Do you want to learn music/song at school?	22	0	8
5	Do you have music teacher at school?	27	1	2
6	Do you have musical instrument in school?	28	0	1
7	Do you learn music by yourself?	13	12	5
8	Do you play any musical instrument?	17	8	4

Shree Panchha Kanya Higher secondary School Bhulke, Bhojpur, Nepal

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?	18	5	7
2.	Does your book have music curriculum (lesson)?	15	5	10

3.	Does your school organize music program every month?	25	2	3
4.	Do you want to learn music/song at school?	27	0	3
5.	Do you have music teacher at school?	13	10	7
6.	Do you have musical instrument in school?	24	1	5
7.	Do you learn music by yourself?	8	13	4
8.	Do you play any musical instrument?	7	19	4

Shree Pashupati Primary School, Bhedatar -4, Karki chap, Dhankuta

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?	8	2	0
2.	Does your book have music book/ curriculum /lesson?	4	5	0
3.	Does your school organize music program every month?	9	0	1
4.	Do you want to learn music/song at school?	10	0	0
5.	Do you have music teacher at school?	5	2	3

6.	Do you have musical instrument in school?	8	1	1
7.	Do you learn music by yourself?	3	6	1
8.	Do you play any musical instrument?	2	7	1

Triyoga Higher secondary school is located in Gaighat Udayapur. Nepal.

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?	27	1	2
2.	Does your book have music curriculum?	22	3	5
3.	Does your school organize music program every month?	28	0	2
4.	Do you want to learn music/song at school?	25	2	3
5.	Do you have music teacher at school?	25	1	4
6.	Do you have musical instrument in school?	27	0	3
7.	Do you learn music by yourself?	9	20	1
8.	Do you play any musical instrument?	25	4	1

Shree Bal Mandir Basic School, Belgadi Municipality 8, Parbat, Nepal.

S.N	Questions	YES	NO	I don't know
1	Do you learn Music in School?	2	28	
2	Does your book have music curriculum?	25	5	5
3	Does your school organize music program every month?	18	5	7
4	Do you want to learn music/song at school?	20	4	6
5	Do you have music teacher at school?	25	2	3
6	Do you have musical instrument in school?	2	27	1
7	Do you learn music by yourself?	12	18	0
8	Do you play any musical instrument?	23	7	0

Appendix 2

Transcription with students
Student Name : Prabash Khanal

Can you Introduce yourself?

Namaskar My Name is Prabash Khanal, I read in class eight. My school's name is Shree Bal mandir Basic School. The school locates in Bethe Municipality Ward No. 8.

We have one question; can you answer us? Have you taken music class in your school?

No.

Q. Do you play instrument?

A. Yes (I play madal (Nepali *drum*))

Q. How you listen to music?

A. Mobile, Radio, TV

Q. Do you have teacher who teaches music at your school?

A. No

Do you have music class in your school?

A. No

Q. Do you like to sing?

A. Yes

Q. which genre, you prefer?

A. Modern song

Q. What type of song do you like to listen?

A. Folk Music

Name: Gayanu Kuwar

Can you Introduce yourself?

Namaskar! My Name is Gayanu Kuwar . I read in class eight and my school's name is Bal Mandir Adharbhut School. And the school locates in Belgadi Municipality Ward No. 8.

We have some questions can you answer it once?

Question No. 1.

In your class, have you taken any music class?

A. No Sir

Q. Can you play any music instruments?

Yes (I can Play Madal)

Which music you prefer?

A. Modern Song

How do you have excess to listen and learn from digital social media? Explain

A. Mobile Radio TV etc.

Do you learn music class in school? Do you have music teacher?

A. No

Do you like singing?

A. Yes

What type of music do you prefer to listen?

A. Folk Music

Name : SUJAN MAHAT

Can you Introduce yourself?

Namaskar! I am Sujan Mahat, I read in class eight and my school's name is shree Balmandir Adarsha Vidya Madir. And this school lies in Bel Municipality School.

Have you taken any Music class in your school?

A. No

Q. Do you play instrument?

A. Yes (Madal)

Q. How you listen to music?

Mobile, TV, Radio

Q. Do you have music teacher?

A. No

Q. Do you have music class in your school?

A. No

Q. Do you have interest on singing?

A. Yes

Q Which genre do want to listen?

A. Modern song

What type of song do you want to listen?

A. Folk Music

Bishal Baniya

Transcriptions

Can you Introduce your self ?

Answer : I am Netra Binod Dahal. I am teaching Bina Higher Secondary school, Likuwapokhari, Khotang, since 1993 to till this date.

Q: Which subject are you teaching?

Answer. I am teaching English, Nepali, and health population and environment

Q. In Nordic country in the primary level students can play and read notation? But in Nepalese context, how it can be possible?

They don't know how to play but students of primary level are more interested in singing and dancing. Dancing and singing is more priority in this field. By tv and social media they are forward in dancing. The students after plying a song they are very interested.

Q. As per your question students are very much interested but how to make them proficient is this field of music ? Any ways do you have ?

Inspite the fact students have high interest in music. But if you provide the good environment for the students like music teacher, Music curriculum, organized the class, provide instruments then they are can do best. Because they have good interest than other subjects.

Q. What are the responsibility of school to make talent in music ?

Answer: It a government school, so the responsibility belongs to government. School itself can create vacancy for the music teacher which needs source of income for the salary payment.

Q. "Learning music does not have future" so it is lacking behind the society?

Students do know the future and can not analyze future benefit. They learn because they want to learn. They are more interested, and they can dance and sing all over the day if you let them to dance for a whole day. They have high devotion in music

Q; Now, what are the instruments in the school?

We have madal, casio, we had harmonium, but harmonium is not working properly these days. The old instruments like Piano, guitar like this.

Q. The village also has some musicians, can't school provide training from them?

Answer: Not but school needs income source for this also. Sometimes school does function at that moment school can hire such trainer for 2-4 days. We had practiced such implementation before but and accomplished annual functions also. For month and 15 days with musician of the village. But it is not possible for all time from the villagers because of the economic part.

Q. Khotang is one of the diversified areas for different ethnic groups and caste. So, is there any discrimination in singing and playing music in the society and school?

Answer: Somehow but in the senior caste society are not interested to let them participate in singing and dancing. Few conservative thinking is working behind it but such thinking are decreasing with the change of society. In fact, minor caste forward in music sector this time too.

Q. As a teacher in the society, what is your opinion, to decrease this conservative norms and values in the society ?

Answer: Due to change of sociality these traditional values are decreasing. We don't have to do anything due to change of generation and society those conservation will end up in near future.

Q. What is the boundary between old music tradition specially local folk music like (jhaure, sorathi, sangani etc) and new technology of music digitalization ?

Answer: The society is copying western music and tradition rather than own music. The new generation is more impressed by the western civilization, so it affects to the old musical culture also. Because new released song is available in the fingertips from mobile. So new generation prefer to listen new songs rather than old traditional folk songs like rap, jhyap, disco, English songs etc. the melody by the sophisticated technology, fashionable dress, hair color attracted pool of new generation. For example, long black hair is ornament in Nepali

context but new generation modifying that girl cut hair and boys prefer to color hair. “folk music is a historical phenomenon that reflects the emergence of new ideational forms, identities and values, as a response to dilemmas and challenges given by modern society” (Weisethaunet, 2011, p. 58). It is because the imitation of western culture. So, it is danger that attract cultural substitution. So, our school is also not far from that change.

Q. Are new generation familiar with old musical tradition like Ratauli (old folk nepali tradion), Balan, sangani ?

Answer: No new generation doesnot know what is Ratauli,.How to dance in sangani. They are not familiar with this all things.

Q. You have invested big portion of your life in Khotang. As a teacher you are watching Khotang from the beginning of your life till this age of 55. In your own point of view as a experience and as a teacher from the profession. How it is possible to change the society with music education?

Answer: The change is inevitable in the society. But the music digitalization has made access to music from the western civilization and those attract new generation faster. To minimize, the society belief system of patriotism should be increased. Own language, traditional dress, music, culture. For that economic part plays vital role. Employment, education, wellness etc.

Bhojpur

Shree Pancha Kanya Ma vi. School (Pipalchaur, Bhulke, Ram Prasad Rai Municipality 03)

Q. Sir can you introduce yourself?

I am Ramesh Subedi, I teach in Shree Pancha kanya higher secondary school Pipalchaur Bhulke, Bhojpur. This school have approximately 600 students from class 0 to 12.

Q. What is the music teaching learning environment in your school ?

We have some instrument of music, like guitar, madal etc. but we do not have separate class of music. We don't have separate music teacher also. Some time we organize singing program at school. But we don't provide is separate music class.

Q: How student learn music?

We have one teacher who is more interested in music, recently he has published his album also. We do not have separate class, but he uses to teach in tiffin time sometimes.

Q. What he teaches?

He teaches to sing in Karaoke of song. To play madal, guitar etc. After learning from the parttime, we (school) organizes singing program randomly.

Q. Which day does school organize such singing program?

Usually it happens on Friday, not in regular basis because we organize another program also. Randomly, friday we organize this.

Q. Do you have music curriculum?

Music doesn't have music curriculum, but as a local subject at 6 to 8 we teach computer and from 1 to 5 we teach English. But we don't have separate curriculum of Music in fact.

Q. But there are some pages of music notation in some books is not it?

As a part of Creative performance there is some pages but that is not the exact curriculum of music. We (teacher) do not have knowledge of music, so we provide theoretical knowledge to students. But practically there is no full music class at school. Not in our schools but all over the Bhojpur area's schools there is no music class. There may be music classes at boarding English school otherwise there is no music curriculum and classes in community-based schools and government schools.

Q. What type of instruments do you have?

We don't have adequate instruments but we have just purchased one flute-1, madal, guitar -1, music system (sound box) worth 50-60 thousand (Nok 5000) only this much not so much at

all. That is only purchased due to one of music interested teacher has come to our school after passing school Teacher Service Board Exam otherwise we didn't have instruments before.

Q. Is he appointed privately or government?

He has passed the government exam and appointed as a higher secondary English teacher. But he is interested in Music.

Q. In which class he teaches informal music in school?

He teaches above 6 class, he does not teach to lower class. There is no provision. Legally he is not music teacher but as a hobby he invests his leisure time to teach music.

Q. Just for a question, if there is music curriculum, can school provides music classes to the students ?

If there is curriculum, music textbook and a teacher then there is more possibility for teaching music at school. Most important is skillful trained music teacher who knows how to teach music to the students.

Q. Do you have other infrastructure besides teacher and music curriculum?

Yes, we have.

Q. If a music teacher teaches music in the school once a week, what will be the impact on the children?

Yes, it would be great impact to the students, because on Friday there is no classes till 16:00 pm. So, that time would be useful after tiffin time (after 13:00) would be possible.

Q. Does school itself provide the salary to the music teacher if there is a private music teacher?

No, the school doesn't have that economic condition to pay the salary for the music teacher privately. The school itself located in the hilly region and doesn't have permanent source of income. Community school does not have provision to take tuition fee from the students. For example, before the school used to receive Rs 100 (NOK 9) monthly with the students but due to the protest from the guardian we have stopped to charge fee with students.

Q. Does student learn computer? How many computers does school have now?

We have 20-30 computers, the students from grade 6 to grade 8 learn computer in school. In local curriculum we have computer, so the student from class 6 to 8 have provision to learn computer. Village community has given subsidy for the computer, so it became access to the students.

Q. Does students buy books themselves?

No all books in the school is provided by the Nepal government. So, students do not have to pay for books. We have a small library also.

Q. If there is a local teacher in the Bhojpur area and if the teacher teaches once a week. Can school pay salary Rs 5000 (NOK 400) to the teacher per month ?

If the management community is positive than It is possible but school can not afford full time teacher with paying full salary of Rs 32,000 (NOK 2,461). School can afford only, if the teacher is daily basis for 4 days a month.

Q. Just for example, if there is a teacher in the local area teaching music in 4 , 5 schools in a week. If he is proficient and teaches with staff notation once a week in a school with class wise or accumulating music interested students, is this way possible to implement?

Yes, it is possible but if other surrounded school is positive in this plan. Or the teacher can earn Rs. 35,000 (NOK 2690) per month with all 4-5 school then it is feasible for the teacher also.

Q. In your point of view, what makes possible to make music teaching learning environment at school?

Economic condition is a prime cause, if the school gets subsidy from the government or local authority, then it could be possible. If the school have permanent source of income than it would be possible if not, then it's hard. Economic factor is root cause, I think.

Q. What type of society is the school situated?

The society is mixed society

Q what is the literacy rate of the parents ?

The literacy rate is low, according to aggregate parents view, book knowledge is only a knowledge. To gain more marks in yearly exam result is the good students. After finishing study, one should have to get job is the mentality of parents. Playing games, football, learning, playing music is the wrong way for the parents. Some conscious parents are positive with these learning.

Q. Does your community have a traditional music instrument player like Sarangi, Panchhe Baja etc?

Yes, there is good player in village. In ancient time on every occasion those musicians play their folk instruments but now those culture is reducing day by day. Sarangi player are rare to found. Before a decade *Gandarva* used to play music in every home but now those system has vanished since 8-10 year. When I was child, I have seen such *gandarvss* visit every home playing *sarangi* but now I have not found. Because new generation are engaged in other profession and going abroad for work. And we don't have society near our village so that may be the reason.

With students

Can you Introduce yourself?

A. I am Bisal Baniya I read in Bal mandir Adharbhut School in class eight.

Q. Do you play instrument?

Yes (guitar / Madal)

Q. How you listen to music?

Mobile, Radio, Uffer

Q. Do you have teacher who teaches music at your school?

No

Do you have music class in your school?

A. No

Q. Do you like to sing?

Yes

Q. which genre, you prefer?

Modern Song

Q. What type of song do you like to listen?

Folk song

Dilli Prasad Regmi

Namaskar I am Dilli Prasad Regmi, I am a principal and teacher of this Bal Madir Adharbhut School. And my home is in Parbat District, Kusma Municipality 2, Parbat.

We have some questions could you please answer it? The questions are related to Music Education.

Do you have music class in your school?

We don't infrastructure and instruments so we don't have music class.

Q. Do you have music course in the primary level?

Answer: in the primary class we have not segregate music class at school. We some management with some pictures of music notation, melody but if I speak specifically then we don't such music course in school.

Q. Do you have music teacher in your school?

A. No we don't have.

Q. Does your school have any extra circular activities?

- Yes, we do have several extra circular activities, all students take part in the activities but due to lack of proper source and material

How students learn music?

They learn like watching, from practice, or by sur taal (melody and rhythms) there is more ways of learning.

Q. What type of environment and instruments to learn music in your school?

We don't have music teacher in school, we are the teacher to teach music in the class but unfortunately, we had not taken any music training and instrument. So, we provide the lesson as we know.

Mr. Deepak Paudel (Principal)

Akshar Academy (An English medium high school) Kathmandu)

Sir can you introduce yourself?

Namaskar I am Deepak Paudel principal of Akshar Academy, Ghattekulo Kathmandu.

Sir, What is the teaching method of music education at your school?

Till the date, music, dance, sports they all are kept in extra circular activities in Nepal. We can find as ECA. Every class in our school, every day they have one period for ECA. Where we have divides two days for sports, two days for music, two days for dance. According to faculty some students attend in music, some in dance and some students in sports. And they are enjoying and one way it is just recreational also. More than that they are developing their skill.

Do you have music teacher in your school?

Yes, we have.

How many days he/she teaches music and what types of music he/teaches?

We are just making some students over here and making groups and different classes and they are doing like they are playing different instruments like piano, panica, keyboard and guitar other music instruments. They are playing national Anthem, musical songs, Saraswathi Bandana, more than that we are having different program in different Fridays we are having different ECA program. At that time we keep sports, sometimes we organize dance and sometimes we organize music. Now school is forming a band and they are playing different musical instruments and vocal also they are practicing themselves.

In your experience and point of view, how can we develop excellent students in music?

Well, what we are thinking is ...I have got two three things here to suggest 1. The Government has to make policy music songs dance sports according to their interest and capability of the students they should be able to go that subject as other compulsory subject. Marking as hundred marks or semi credit hours. So, such types of policies introduce by the government. and the new generation will be interested, and they may go that field and they can show their talents. One side and if so happens it will start to give the influence to the society. Till today we have got the concept to society is that after study pure academic line rather than such study because after that course they may not get the proper market and they may not sell their talent experience as well. So, in this concern we have to change concept of the society as well as guardian slowly it can be done if the start happens from the government.

May be here is also some talent students they can contribute to society and culture in future. In that case government, school, society have to play a role. What type of role they have to play?

Society do not play role itself we have to play, in my opinion. The school and organization will play the vital role if it comes as a policy, we are ready to implement any stream as optional for the students as a main course. In that point the students of obviously they will take part and they will join our course. Slowly, the changes come in society and society accept the things so the main thing is government policy after than that policy can handle by the school and the school can play the vital role. And slowly students and guardian they will be convince about our objective and we can move.

Can you say same thing about music education in Private school?

In Nepal from the recent years the government has inserted music as an extra circular activity not from the mainstream. Second situation is that, from the parents and social point of view, they are not sure from these programs and not assure to get job in the future, so parents are not dedicated to these field. So, the mainstream subject are getting priority as academic subject are poplar in schools. All educations institutions take music, sports, dance etc. in the form of sports and cultural values. From the recent last 5,6 years Nepali has interest on rap, popular songs rather than classical songs. So, the wave of music has shown positive impact

on the people's mind. To continue that wave, educational organizational has started dance, music sports in the priority. Specially in Kathmandu has attraction in western instruments like guitar, drum. There is a music campus named Lalit Kala campus in Bhotahity Kathmandu. Which teaches music in higher education level. But in school level music is recognized as ECA subject

Sample of Questionnaire

For Students Questionnaire

This research is the part of the thesis of University of Oslo, Norway.

Name of the School: Akshar Academy (An English medium high school)
Address of School Ghatto Kulo Kathmandu.
Class: ✓.

S.N	Questions	YES	NO	I don't know
1.	Do you learn Music in School?		✓	
2.	Does your book have music curriculum / lesson?		✓	
3.	Does your school organize music program every month?	✓ Promb & teach day		
4.	Do you want to learn music/song at school?		✓	
5.	Do you have music teacher at school?	✓		
6.	Do you have musical instrument in school?		musical piano, guitar	musical piano, guitar
7.	Do you learn music by yourself?	✓ Singing.		
8.	Do you play any musical instrument?		✓	

7621
21/10/20
(10/10/20)

Number of students participated
 Researcher: Ramesh Koirala
 Active student of UiO, Norway.

