

# Developing community music through a music teacher education program in Nepal

Prem Gurung  
Nordic Master of Global Music (GLOMAS)  
Global Music, Department of Folk Music  
Sibelius Academy, University of the Arts Helsinki  
Autumn, 2019

## Acknowledgement

I wish to express to my sincere gratitude to musicians, schools and local community from Lamjung for making this research study possible and engaging immensely on the process. I would like to thank all my friends from Laya'le Shikchya for their kind support. I am very much grateful to my supervisors Vilma Timonen and Danielle Treacy for helping me to conceptualise, plan and put into action and accomplish this work as a written paper and special thanks to Alexis Kallio for helping me to reframe in writing process.

I would like to express my deep gratitude to Professor Heidi Westerlund for giving me such great opportunity to be part of the Global Visions Project and supporting to pursue master degree at the Sibelius Academy, University of the Arts Helsinki. I am very much thankful to all my Global Music family and the Sibelius Academy for fostering my knowledge and skills to conduct this research study and special thanks to Nathan Riki Thomson for his all support.

Finally, I am very much thankful to my teacher and friend Mr. Riju Tuladhar for being generous and supporting on each steps of career in music. I am also thankful to my family and special thanks to my wife, Rajkumari, for her love and courage to accomplish this work.

## Table of Content

1. Introduction	1
1.1 Context of the research	2
1.1.1 Lamjung, Nepal	2
1.1.2 Music in School education and curriculum	3
1.1.3 Context of music and music education in Lamjung	6
1.1.4 ‘Music Education in Lamjung, Nepal’	7
1.2 Research participants	8
1.3 Research aim and questions	9
1.4 Structure of the research paper	10
2. Literature Review	10
2.1 Teaching and learning music in community settings	11
2.2 Music education in schools	11
2.3 International collaboration in support of music education	11
3. Theoretical Framework	13
3.1 Community and music	13
3.2 Music practitioner in a community	13
3.2.1 Communities of practice	14
3.2.2 Communities of musical practice	14
4. Research Approach	14
4.1 Methodology	14
4.1.1 Defining the subject area	16
4.1.2 Creating and implementing the plan	16
4.1.3 Observation	16
4.1.4 Reflect, modify practice and re-plan	16
4.2 Data generation	16
4.3 Data analysis methods	17
4.4 Ethics	17
4.5 Researcher position	18
5. Research Findings	18
5.1 Challenges	18
5.1.1 Researcher uncertainty and the field	19
5.1.2 Background of participants	20
5.1.3 Participant expectation	20
5.1.4 Social stigma against music and musicianship	20
5.1.5 Financial challenges	21
5.1.6 Dilemma of studying abroad	22
5.2 Opportunities	22
5.2.1 Developing musicality	22

5.2.2	Teaching and learning together	23
5.2.3	Recognising local identity	24
5.2.4	Access to music education training in Nepal	24
5.2.5	Professional development	24
5.3	Capacity building	25
5.3.1	Project developer	25
5.3.2	Establishing an environment for creativity	25
5.3.3	Pedagogical methods and approaches	26
5.3.4	Recognising a professional identity as a pedagogue	26
5.3.5	Becoming reflective practitioners	27
6.	Discussion	27
6.1	Music of a community	28
6.2	Communal music making	28
6.3	Shifting musical identities	29
7.	Conclusions	29
	References	31
	Appendix	35

### **List of Figures**

Figure 1. Nepal in Asia	2
Figure 2. Lamjung in Nepal	3
Figure 3. Research participants	8
Figure 4. Four cyclic events of action research	15

### **List of Tables**

Table 1. Structure of national curriculum on Nepal	4
Table 2. Details of musicians involved	9
Table 3. List of data resources	17

# 1. Introduction

Recently, Nepal has taken some initial steps towards constructing a path for comprehensive music education and establishing music teacher education. Having its own historical roots in the practice of teaching and learning of music in traditional environments (see e.g. Wegner, 1986; Widdess, 2013), the efforts have aimed towards bringing music, also traditional music, into formal educational environments, such as public schools, universities and music schools in addition to traditional music teaching and learning environments. The national agenda concerning educational development in general comprises two different aspects of educational motifs in the Nepali context and they are the practical level and theoretical level (Ministry of Education, 2016). The strategies which have applications in very practical level are related to developing curriculum, teaching material and resources (including infrastructures). The theoretical level refers to conceptual framework of educational policies and strategies that can be structured to envision and give direction to the development of the national education system. However, as I will point out, the music education is still lacking the theorization of relevant educational concepts regarding special characteristics involved in music education and this has set the starting point for this research study. Hence, this research aims to compliment the process of developing music and music teacher education on both the practical and theoretical levels.

This qualitative action research (Elliott, 1991) study illustrates a compliment to the national agencies, both government and non-government, who are concerned with music education. It exemplifies a possible process of educational development, which engages a local community in such development process and thus holds the potential of amplifying equally accessible music education for all. It is without question that in efforts towards establishing music education in Nepal, the situational context, including the views towards music, musicians and the traditional ways of practicing music need to be taken into consideration. In this regard, individual musicians play a vital role in both transforming traditional music practices and the position of musicians and music teachers in educational discourse and as well as the attitudes of the wider communities in Nepal (Treacy, Thapa and Neupane, in press). Thus this study aims to respond to the demand for music educational programs in Nepal through building a community based music education project that builds upon the vivid educational practices of Nepali society and the field of academia. The activities of this action research study act as an attempt at developing a teachers' training program, which is built on and developed through acknowledging local expertise. It aims to enhance individual skills and expertise by recognising the pre-existing knowledge from being a musician and its application for musician-teachers<sup>1</sup>, which is hoped to offer considerable practical potential. The knowledge produced by focusing on this shift in musicians' identity, from musician to musician-teacher, may be seen to contribute to local practices of the capacity to aspire for musicians in the Nepali context (Treacy, Thapa and Neupane, in press). Through implementing this action research project, I hope to contribute to the implementation of educational strategies that can be considered while making educational policies for national and international agencies. This report offers a conceptual framework for developing institutionalised teacher training programs and establishing formal music education in Nepal.

---

<sup>1</sup> Musician-teachers refers to particular context of Nepali music teachers who became a music teacher with their recognised musicianship. E.g. Treacy, 2020.

## 1.1 Context of the research

This section situates this action research project within its situational context by first introducing the location of the project (1.1.1), followed by Nepal's national education system and curriculum (1.1.2), the context of music and music education in Lamjung (1.1.3) and finally the project, 'Music Education in Lamjung, Nepal' (1.1.4).

### 1.1.1 Lamjung, Nepal

Nepal is a country situated in between two big countries, India and China, in South Asia (see Figure 1). Throughout history, there has been constant cultural exchange and influence from the migration of people (Shrestha & Singh, 1972). As a result, even though Nepal is very small in geography, it is very diverse with more than 120 ethnic groups each with their own different culture and languages (Government of Nepal, 2011).

*Figure 1. Nepal in Asia*



Source from: <https://www.freeworldmaps.net/asia/countries.html>

Amid such diverse music cultures, there is the possibility that Nepal can use those music cultures as a resource to develop various kinds of teaching and learning materials. As each of the ethnic groups have their own different music culture that includes so many music materials, such as repertoire, texts, instruments, these can be discovered and developed as pedagogical materials. However, to have this kind of development more research needs to be done from pedagogical perspectives of music. Most of the research on Nepali musics have so far been done for preservation (e.g. Moisala, 1989; Tingey, 1990; Widdess, 2013) while some have been done for artistic development (e.g. Wegner, 1972).

Lamjung district is located in the western mountainous region of Nepal (see Figure 2), approximately 110 kilometres west of the capital, Kathmandu. Lamjung district covers an area of 1,692 square kilometres, and its district headquarter is Besisahar. Geographically, it is a hilly area and spreads from tropical in the south to the mountains of the north (District Coordination Committee Office, 2019). According to the census of 2011, there are 167,724 population and among them 31 percent belong to the Gurung ethnic group. Lamjung is therefore one of the districts with the highest density of the Gurung ethnic group in Nepal. Beside the Gurung, there are other ethnic groups too such as Chettri (16%), Brahmin (13%), Kami (9%), Tamang (7%), Damai (5%), Sarki (4%), Newar (4%) and others (11%) (Government of Nepal, 2014).

**Figure 2. Lamjung in Nepal**



Source: <http://marketwatch.footprints.com.np/wp-content/uploads/2015/05/map-nepal.jpg>

Contributor: Binod Sthapit

### **1.1.2 Music in school education and curriculum**

The Government of Nepal's national education policy emphasises the importance of music in school education which is aimed "to help in preparing citizens encouraged in preserving, promoting and expanding Nepali arts, aesthetics, ideals and other salient features" (Curriculum Development Centre, 2009, p. 4). The Government of Nepal has made efforts to make music education accessible nationwide by implementing music education in various levels. Nepal Government introduced national level music education in 1992 (Curriculum Development Centre, 1995). Although it was not listed as a separate subject for study, rather it was included in the 'creative and expressive art' subject. Nepal Government implemented '*creative and expressive art*' subject compulsorily for grade one to five in Nepal (Curriculum Development Centre, 2009).

In 2010, national level of music curriculum was developed by Nepal Music Centre in collaboration with the Ministry of Education, Government of Nepal (Sharma & Shah, 2012). NMC was the pilot institute to implement that curriculum in Nepal. After successful practice of music curriculum for grades 6 to 8, Curriculum Development Centre (CDC) included music subject as an optional subject throughout nation. At the moment, NMC is running music school which has music as main stream subject from grade nine to twelve.

As of 2012, a revision in the national level curriculum made it possible for secondary level schools to choose music as an optional subject (Curriculum Development Centre, 2012). According to this new curriculum, '*creative art*' is merged under Social Studies subject for primary level. The Social Studies subject comprises a wider understanding of local contents. The national curriculum also gives the freedom to design curriculum as per local surrounding in primary level (Curriculum Development Centre, 2009). The local content covers the twenty percent of total course weight. The local content may consist of different kinds of art and culture such as colour, drawing and painting, construction, local folk songs, dance, drama, instruments. For secondary level, music can be taught as an optional subject with full marks of 100 under professional skill section. Here is a chart (Table 1) of national curriculum which will give a brief overview of Nepali educational set up.

***Table 1. Structure of national curriculum of Nepal***

Level	Stage/Stream	Major area of learning	Subject
Basic Education Grade 1-8	(a) First stage (Grade 1-3)	Language, Mathematics, Social Studies, Creative Arts, Local need based education	Based on integrated curriculum, an activity book covering the major areas of learning should be developed and implemented accordingly
	(b) Second Stage (Grade 4-5)	Nepali, English, Mathematics, Social Studies	<b>Compulsory:</b> Nepali, English, Mathematics, Social Studies. School can select two local need based additional subjects. The curriculum for Social Studies should be local need based and it should integrate subjects like Science, Health and Physical Education
	(c) Third Stage Grade (6-8)	Language, Mathematics, Social studies, Science, Local Subject	<b>Compulsory :</b> Nepali, English, Mathematics, Social Studies, Science <b>Optional first :</b> Language/ Others <b>Optional second :</b> Local subject ( vocation, business and trade and others)
Secondary Education (Grade 9-12)	(a) General Stream (Grade 9-12)	(a) General Stream : Language, Science, Mathematics, Social Studies, Local subject	According to single track system, necessary arrangement will be made.
	(b) Vocational stream (Grade 9-12)	(b) Vocational/technical stream : Agriculture, forestry science, Medical science, Engineering	Considering the nature and specialties of the subjects areas, necessary provision will be made on the basis of the suggestions and recommendations provided by the special technical taskforce

Source: Curriculum Development Centre, 2012.

However, the music was not given priority by school either parents in Nepal. There is social stigma regarding music that music distracts children from their studies (Treacy, Thapa & Neupane, in press). Unfortunately, school teachers also do not know why music is under creative art section and important including music in school education. Thus, often schools give priority to other optional subjects such as maths, accounts, economics and computer science and school decides which optional subject in school is implemented. So, the music is not in priority of selection for schools among other optional subjects. There is no particular statistics or research on how these music subject curriculums are implemented in Nepali schools. Even though there is music in social studies subject for primary level but the situation is the school does not provide separate music teacher or the social studies teacher might not know about how to teach music. There is necessity of teachers training program in national level.

### 1.1.3 Context of music and music education in Lamjung

Lamjung district is very rich and diverse in ethnicity and music cultures. Having largest population of Gurung people, a variety of music and dance of the Gurung people serves the rich cultural heritage of the Lamjung district. In their everyday life, Gurung people have so many different kinds of music including secular and sacred. The secular music such as *Jhyaure*, *Thadovaka*, *Chudka* and *Salaijyo* are performed during festivals and other social gatherings and functions. Sacred musics such as *Ghatu*, *Serga* and *Arghu* are performed under context-specific circumstances followed by many ritual processes. Gurung music is deeply rooted in daily life because of its function in the Gurung community. According to Moisala (1989), “It may be claimed that communication of Gurung identity is carried out in rites and ceremonies consisting largely of music” (p. 209). There are several forms of dance music such as *Ghatu*, *Sorathi* and *Krishnacharitra*. Most significantly, *Rodhi* culture, which is a social gathering of you people in the night with singing and dancing, is manifested as part of Gurung socio-cultural practice of music making. During the social gathering event, many young people from the village and also from neighbouring villages gather together and sing and dance. Nowadays, this tradition has become a source of inspiration to give birth to the most popular music genre in Nepal which is known as ‘*Lok Dohori*’ (Stirr, 2008).

There are other ethnic groups too who also have their own different music cultures which are very essential for social functions. For example, Damai people must perform during Hindu festivals such as Dashai and wedding ceremonies. The music of travelling fiddlers, Gaine/Gandarva people, are also equally enjoyed throughout Nepal. Their amazing way of making stories out of events and presenting them through music with a blend of the soothing sound of the *Sarangi*, a bowed chordophone, and voice and sometimes *Madal*, double headed barrel shaped drum with tuning paste, recognises them as professional musicians in the country.

Transmission of all these local musics from all the ethnic groups is based on the oral tradition (see e.g. Moisala, 1989; Tingey, 1990 and Wegner, 1986). Teaching and learning of music has been done in traditional set up in village by older people who hold the authenticity of music practice. There are some specific rituals and traditional music which local people do not know that those musical practices can be taught in school context. For many people some music practices such as *Ghatu*, *Serga* and other shamanistic rituals are considered as cultural practices, not a musical performance (Moisala, 1989). Even to some extent it is forbidden and too risky to practice outside of its context because, according to local belief, practicing out of context may cause physical illness in performer and community. Also, because of the social hegemony, other caste groups do not want to learn and play instruments from Damai, and Gaine/Gandharva caste groups who have lower social status in Nepali caste hierarchy and considered as untouchable (Tingey, 1990). Socially marginalised, these two ethnic groups are professional caste musicians in Nepali society (Tingey 1990).

As elsewhere in Nepal too, Lamjung district has nowadays a strong connection with the outer world through the internet. There are significant influences among the young generation from modern popular culture, such as pop, rock and heavy metal. Especially, young musicians enjoy playing these styles. In Lamjung, several concerts have been organised annually with huge success in terms of attendees. People enjoy listening to popular music from electronic media such as radio, cassettes, televisions, CD players, computers and mobile phones. Most of those songs are from Nepali

mainstream pop bands, songs from movies, Bollywood and some are western songs. Social media and easy access to the internet and mobile phones is one of the key factors affecting music practice in Lamjung. Millions of songs can be accessed in a single finger touch.

These kinds of technological developments bring great opportunities to local people and musicians. Now, they can learn music and play instruments by watching videos on youtube. In addition, they can also find many music books on the internet. However, there is a lack of skilled manpower to teach music. Musicians tend to move to the capital city or to the nearby big city Pokhara to fulfil their desire of learning music where they can find universities offering academic degree programs, music institutes or personal tutors. There is a lack of formally institutionalised music teaching program in schools of Lamjung.

#### **1.1.4 'Music Education in Lamjung, Nepal'**

'Music Education in Lamjung, Nepal' project was initiated by Laya'le Shikchya with the aim of establishing formal music education in the schools of Lamjung. Laya'le Shikchya is the main facilitating organisation which aims to support the establishment and development of formal music education in Nepali schools. Laya'le Shikchya a non governmental and independent organisation which was formed in 2015 in Kathmandu with the vision of providing equally accessible music education for all. Laya'le Shikchya consists of a group of five professional musicians (including myself), pedagogues and researchers who have extended experience in developing musical projects for school children. Moreover, two of them have completed the 'Teachers Pedagogical Studies' from the Sibelius Academy, Finland, in 2018.

In March 2017, Laya'le Shikchya visited Lamjung and conducted two school workshops for school children and one workshop for local musicians in collaboration with Lamjung Musicians Group (pseudonym). Lamjung Musicians Group is a group of young musicians from Lamjung who organise concerts and other social awareness programs in Lamjung. After the workshops, we received much positive feedback from school children, school principals and musicians. This positive feedback motivated the further development that led to the project, Music Education in Lamjung, Nepal. This project was established in order to fulfil the local need for the development of formal music education by introducing and implementing music education in schools. It was designed to be carried out as a community development program focusing on music education as an essential element of a child's development with the vision that music education can foster the creativity of each individual who can have a greater impact on making a better society.

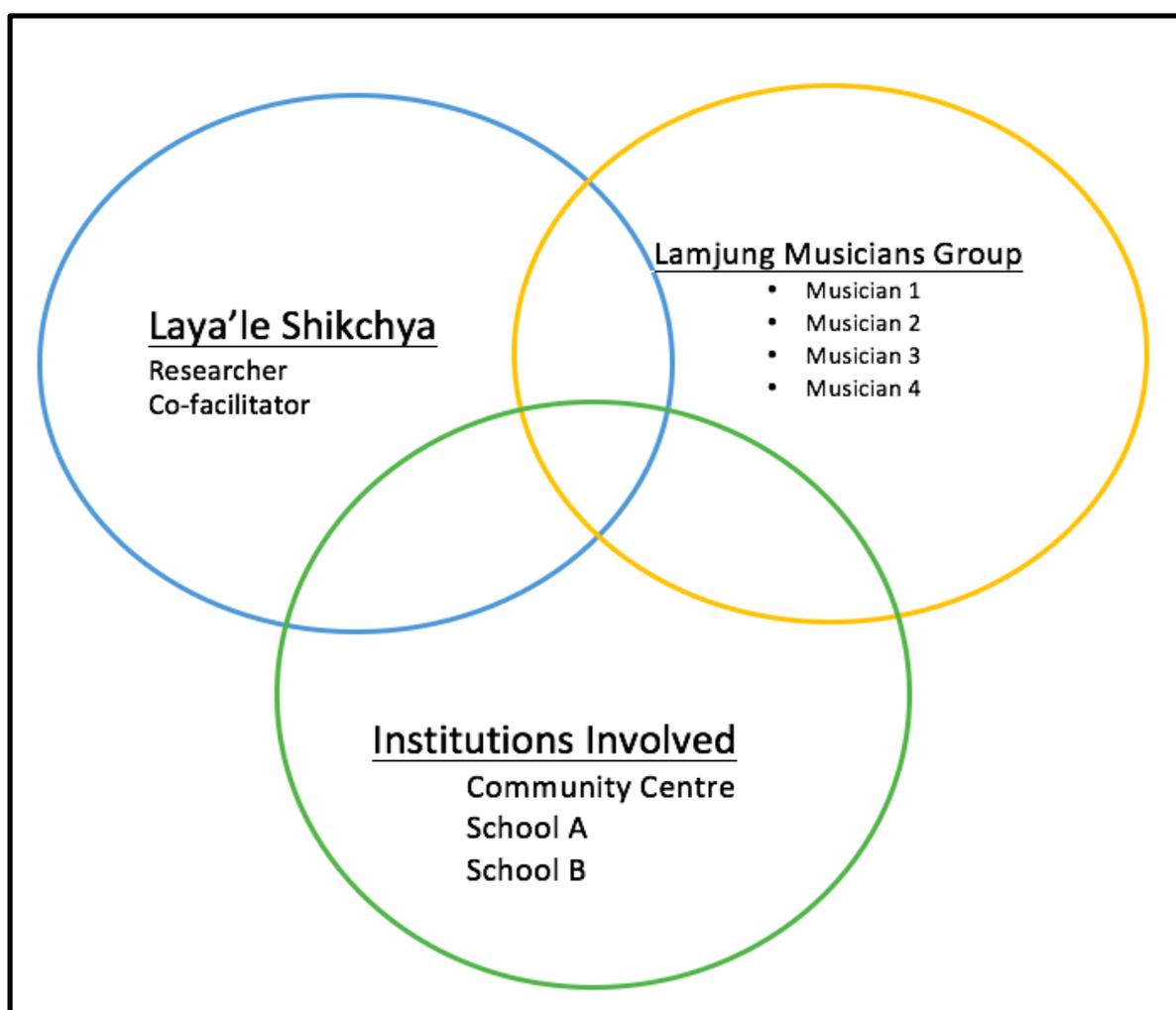
Particularly, this action research study is conducted within the bigger project Music Education in Lamjung, Nepal as part of my master's project in the program Nordic Master of Global Music at the Sibelius Academy, University of the Arts Helsinki, Finland (2017-2021). This action research study aims to facilitate a process of enhancing and strengthening pedagogical skills among musicians from Lamjung. A series of workshops were organised by Laya'le Shikchya in my leadership to develop musicians' competencies of teaching and enable them to design and implement music education programs in schools. Different pedagogical methodologies and strategies were practiced in order to enable musicians' skills to teach music from individual to large ensemble. The musicians were facilitated to be able to motivate students in order to become more creative and build the habit of

working in teams through music making and practicing. The musicians were equipped with creative ideas in order to utilise available resources in a school environment and also develop the possibility of making music without any musical instruments by using only the body to create melody and percussion.

## 1.2 Research participants

The participants of this research study are me and my co-facilitator who were representing the facilitating organisation Laya'le Shikchya, musicians from Lamjung who involved in Lamjung Musicians Group, one public school, one private school and an orphanage home in Lamjung.

*Figure 3. Research participants*



The above Figure (Figure 3) illustrates detail description of participants and how they are interrelated. In this Figure, the blue circle represents the sphere of facilitators in which the main initiator of this larger project is Laya'le Shikchya and this research study was carried out as a sub-project of the larger project 'Music Education in Lamjung, Nepal'. Here, I present myself as the researcher and my role in different positions in facilitating and participating. Co-facilitator is my colleague with whom I

studied at the Sibelius Academy. The yellow circle represents the four musicians, Musicians 1-4, from Lamjung who are the members of Lamjung Musicians Group and involved in teachers training program of this research study. The green circle represents the schools and a community centre in Lamjung. The community centre was an orphanage home which had 14 children. Co-facilitator and I conducted two workshops with children so that the musicians who took teachers training program of this research study could observe and learn. In this sphere, there is also School A and School B in which Musicians 1-4 did workshops with school children. The intersected area shows the area of influencing each other through interaction or how they are linked together. This research is focused only among four Musicians 1- 4 from Lamjung who participated in teacher training program of this research study, their consistency and their contribution for the final task that they did with school children in School A and School B. The four musicians are described in Table 2.

**Table 2: Details of musicians involved**

Musicians	Instrument	Musical background	Age group	Gender
Musician 1	Bass guitar	5 years of experience playing with band	25-30	Male
Musician 2	Drums and percussions	3 years of experience playing with band	20-25	Male
Musician 3	Guitar and voice	4 years of experience playing with band, composes own songs	20-25	Male
Musician 4	Guitar and voice	Performed several concerts in school and local events	15-20	Female

### 1.3 Research aim and questions

The overarching aim of this research study is to address issues in the process of building institutionalised music education using locally available musical material and human resources. The research questions that addressed this aim were:

1. *What opportunities and challenges faced the building of a music teacher training program in Lamjung?*
2. *How can music teacher training programs provide opportunities for the development of Nepali community music education?*

## **1.4 Structure of the research paper**

This research paper presents a brief analysis on the process of developing music teacher training program in a rigorous structure in order to make it easy to read and follow and locate information provided. Introduction (Chapter 1) gives brief overview on context of research and its rational in present context. The literature review (Chapter 2) describes what kind of research has been done in the relevant field and by whom. Various aspects of scholarships are discussed about existing work and the need for this research study in the present context. Chapter 3, Theoretical Framework, describes from which perspective the process is analysed. This section explains why *community of musical practitioners*' (Kenny, 2016) view applied in this research study. In Chapter 4, Research Methods, the explanation on they way of generating data is presented. The relevance of applied data generation and analysis method are equipped with conceptual framework. Chapter 5, Research Findings, describes the outcome of the research study reported as Challenges (Sub-chapter 5.1), Opportunities (sub-chapter 5.2) and Capacity building (Sub-chapter 5.3). The Discussion (Chapter 6) puts into discussion on result findings in three themes: Music of a community (Sub-chapter 6.1), Communal music making (sub-chapter 6.2) and Community music facilitator (Sub-chapter 6.3). The final chapter is the conclusion (Chapter 7) and it presents a summary of the study, including its impact, limitations and avenues for future work.

## **2. Literature review**

Research in Nepali music education has been growing in recent years, due to international research collaborations and an increased interest in teaching and learning both traditional and contemporary musics beyond a traditional ethnomusicological focus. In this literature review I focus particularly on the themes of teaching and learning in traditional community settings, music education in schools, and international collaborations that have supported the growth and development of music education and music teacher education.

### **2.1 Teaching and learning music in community settings**

In the context of Nepal, music has always been an integral part of culture and tradition. There are significant practices of music teaching and learning which has been established as a socio-cultural norm in many Nepali cultures. I took four research articles which are particularly focused on teaching and learning of music in traditional setup and its modernisation process in the present context. Firstly, Bodhraj Niraula mentions reciting Veda, a Hindu holy text, in musical way is considered as the origin of music and its early practice and transmission in religious context, (Niraula, 2013). According to him, Veda was recited musically so that it was easy to memorise each verse and it was based on oral tradition. The new generations have learnt through listening and imitating it. Beside this, there is profound traditional schooling of teaching and learning of music in Kathmandu Valley of Nepal among Newar people that serve the traditional practices of music teaching and learning associated with Newar community (Wegner, 1982; Wegner, 1986). Among other ethnomusicological work of Gert Matthias Wegner, his book titled '*The dhimaybaja of Bhaktapur*' includes a chapter which describes the traditional practices of teaching and learning of *Dhimay baja*, barrel shaped double headed Newari drum, in Newari society of Bhaktapur. According to Gert Matthias Wegner "teaching and practice happens in front of a temporary *nāsah*-shrine" where outsiders are not allowed so that students can keep focus and concentrate on music learning (Wegner, 1986 p.12). Furthermore, he

writes that in most of the South Asian context “music teaching is done orally” and this tradition can be exemplified through teaching of drums which is based on copying of drum syllables (Wegner, 1986 p.12).

In recent times, there are new activist steps are taken by Nepali musicians to achieve modern revitalisation of such old tradition in support of equally accessible music education for all (Westerlund & Partti, 2018). Local initiatives taken for gender inclusion in music education by Mr. Nhuchhe Bahadur Dangol and his life time work was reported as an example of musicians taking social initiation. Furthermore, a social reformation through crossing the boundaries of “socio-cultural authenticity” can be realized in an individual's vision for inclusive music education in the context of Nepali music education (Westerlund & Partti, 2018, p.543). In addition, Rizu Tuladhar’s work exemplifies initiatives of Newari women toward breaking social barrier, where women were not allowed to perform religious music, by formulating ‘all women Dapha/Bhajan ensemble’ and performing on stages (Tuladhar, 2018 p.7).

## **2.2 Music education in schools**

Nepali young musicians and music educators are taking initiatives and volunteers for development of music education by making music education projects (Karki, 2018). In Karki’s (2018) research he describes how “a collaborative effort made by the teachers themselves” have “made the volunteering in project” with potentiality of providing opportunity to access, both children and teachers, in music education (p. 16). Volunteering in educational projects also creates the opportunity for teachers to become more experienced and expert and at the same time children can get free education (Karki, 2018). These kind of cumulative effort of Nepali musicians has also been reported in Danielle Treacy’s work on the process of “co-constructing vision for music teacher education in Nepal” (Treacy, 2020 p.7). Danielle claims that developing professionalism among Nepali music teacher can be achieved through group inquiry and such activity can be facilitated by building a network of professional learner.

In the context of Nepali school, the practice of school song has an important role in delivering moral message and transfer musical skills among school children (Treacy & Westerlund, 2019). Their report on school song practice illustrates informal way of learning music through ‘a trial and error method’ by imitating others or even ‘taught by senior students’ (Treacy & Westerlund, 2019 p.10). The practice of music education in Nepali school is shaped by assessment and valuation of learning capability and performance skills of students. The public performance of student forms the basic foundation of assessment for students and teachers as well. These concept of Nepali school emphasising on performance and its assessment in music teaching learning focuses toward ‘more on achieving a predetermined standard of “excellence” rather than on the experiences of students’ (Treacy, Timonen, Kallio & Shah, 2019).

## **2.3 International collaboration in support of music education**

However, the accessibility of music education for general Nepali children is not similar throughout nation. There are many places which are far from “musical exposure” and they have less or even no

opportunities for “developing musical interactions” (Shrestha, 2018 p. 18). According to the report of Shrestha, there are “certain grassroot problems” such as “no music classes”, lack of “childhood music education awareness” and lack of “teachers training program” that exists in most of the schools in rural areas of the country (Shrestha, 2018 p.18). There is essential urge to address these issues. The lack of teachers training program in Nepal was also pointed out in the report published by Chr. Michelsen Institute in 2009. According to this report, Nepali institutions must give priority to Nepali folk music and culture in music education (Lange, Shrestha & Korvald, 2009).

A long series of travel blog created by musician, educator and researcher Robert J. Moore in 2009 reported his extensive work on music education and music teacher education in Nepal (Moore, 2010). His article gives a brief overview of developing teachers training program and challenges and opportunities of such initiatives are also discussed. His initiative toward establishing ‘Nepal Music Educators’ Society’ in Kathmandu Jazz Conservatory and providing a platform for Nepali music teachers to share their ideas, knowledge and expertise is remarkable work in music teacher education.

The significance of international collaboration of the Nepal Music Centre and the Sibelius Academy, Finland for the development of music teacher education has been reported by Westerlund and Karlsen in 2017. According to this report the collaboration started with a “teacher educators’ exchange project” where Finnish educators visited and conducted workshops for Nepali musicians and music-teachers in Nepal Music Centre (Westerlund & Karlsen, 2017 p.82). Later on, this exchange project was expanded into the extensive project “*Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal*” which seeks to build intercultural and cross national music teacher education through mutual learning (Westerlund & Karlsen, 2017 p.82). The project consists of musicians, researchers and pedagogues, and it “includes research cooperation, network building, enabling of dialogue and development of music education with a global perspective” (Altonen, 2017). As part of this project, two doctoral researchers, Vilma Timonen and Daniel Treacy, facilitated the music teacher training programs (Treacy, 2019; Timonen, Houmann & Sæther, 2020) in order to build “teacher capacity in Nepal Music Center, Kathmandu Valley schools, as well as at the Sibelius Academy” (Westerlund & Karlsen, 2017 p. 82). As part of this project, four musicians from Nepal, got the opportunity to study and achieved a degree in Teachers Pedagogical Studies from Sibelius Academy, Finland and their thesis on music teaching and learning is remarkable contribution to Nepali music education scholarship (see: <https://sites.uniarts.fi/web/globalvisions/-/the-nepali-researchers-receiving-their-certificates>).

The practice of collaboration with international scholarship can be idealized in Nepali community through intercultural exchange of knowledge and culture. The typical way of Nepali community participating in the process of co-creation through cultural exchange regards a quality or characteristics of interest toward having music education. The confluence project exemplifies how the collaboration of Nepali community with international scholarship created the possibility of intercultural exchange of knowledge and culture for “40 Scandinavian and Nepali musicians, educators, young children, and music educator” (Johnson, 2018 p.17). This project gives insight on “inter cultural meeting” through engaging local community and international musicians and educators into various educational activities such as “intensive workshops in traditional music and children’s music education activities” (Johnson, 2018 p.17).

### **3. Theoretical framework**

This research is based on exploration of various aspects of developing music education and teachers training program with the community of Lamjung. The program aimed to build '*community of musical practitioners (CoMPs)*' (Kenny, 2016 p.1) in which the participants create a sense of music making as a communal activity through participating in the process of teaching and learning by sharing common interests, goals and visions. According to Kenny (2016), the formation of such community exists within certain practices such as "rules, membership, roles, identities and learning" and these practices are 'shared' through collective musical endeavour and 'situated' within certain sociocultural contexts" (p.1). Each of the participants in this process has been taking active participation and contributing to create a social practice of music teaching and learning through interaction, collaboration and communication.

#### **3.1. Community and music**

A 'humanly organized sound' (Blacking, 1974 pp.11-12) and its association in relation with social event is very essential phenomenon to understand the function of music in the community. The fundamental idea of developing community based music education project is relying on three basic perspectives of community music as illustrated by Higgins (Higgins, 2012); "(1) music of a community, (2) communal music making, and (3) an active intervention between a music leader or facilitator and participants" and to some extent within facilitators as well (p. 3). The first two perspectives are about "music that is made by any community at any time" with "an expression, through music, of a community's local identities, traditions, aspirations and social interactions" (Higgins, 2012 p. 4). Accordingly, third perspective refers to how each member involved in music making process becomes aware to experience the environment where, "there is an emphasis on people, participation, context, equality of opportunity, and diversity" is given (Higgins, 2012 p. 4). Most significantly, engaging community in musical activities can give a more liberated way to explore new ways of interacting and connecting the social institutions and professional musicians. It may also provide the opportunity for everyone to get involved "through music and creative arts in novel and fascinating ways" (Gande & Weber, 2017 p.374).

#### **3.2. Music practitioners in a community**

Teaching and learning of music can only take place in such a condition where members of the community can be benefited to foster artistic identity through creative thinking and practicing it. A reciprocity of ideas and knowledge to support each member of the community in order to maintain a chain balance and run the mechanism creates a social function of music teaching and learning in real space. Specially, in the context of music practitioners, this concept examines clearly how each individual of music community exhibits and attribute of such activity can be examined in music teaching and learning process. In order to clarify the interplay between music practitioner and community, there are two profound theories.

### **3.2.1 Communities of practice**

According to Wenger (2015), “communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (p.1). And, these communities are “formed by people who engage in a process of collective learning in a shared domain of human endeavour” (Wenger & Wenger, 2015 p. 1). *The domain*; a shared competence that distinguishes members from other people and value collective learning, *the community*; an established relationship that enables them to learn from each other through engaging in joint activities and share information, and *the practice*; a process of developing shared repertoire of resources along with sustained interaction, are the major characteristic of communities of practice (Wenger & Wenger, 2015).

### **3.2.2 Communities of musical practice**

In this research, the concept of CoMPs operationalises “a rich model for musical participation, community engagement and potential transformation in music education” (Kenny, 2016 p. 1). The expansion and impact of globalisation in local community can be constructed in opportunity and sustained through collaboration in order to address participation and creativity in music education (Kenny, 2016). Furthermore, Kenny (2016) describes CoMP encompasses the theoretical framework of “a socio cultural learning model” through participation, collaboration, contextualisation and value which is seen as “a ‘life-long’ journey of musical participation” (p.1). CoMP demonstrates the formation of different sphere of musical practitioners in a unique paradigm of musical identity through collaboration and negotiation.

## **4. Research Approach**

This research is basically based on qualitative research method. It assimilates the various aspects of facilitators, including myself, and musicians who immensely engaged in the process of developing and establishing music education and music teacher education project in Lamjung district. This research also incorporates the reflective practice of researchers because our way of practice influences the process of engaging self and participants from different perspectives of musical learning (Mayer, n.d.). In this observation, the impact on the way of teaching and learning among participants are observed, recorded and analysed through engaging in such process and structured on various domains of musical paradigm.

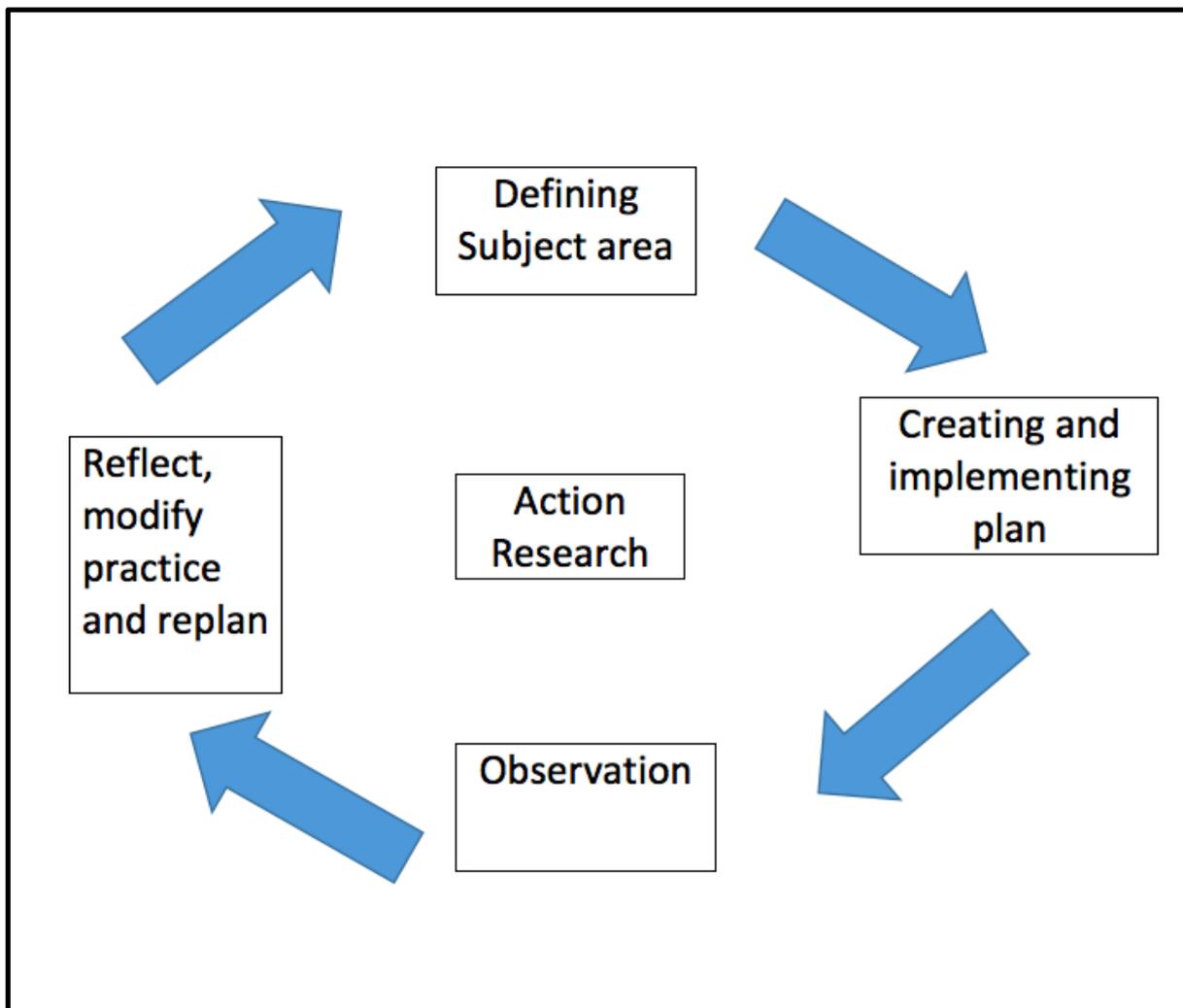
### **4.1 Methodology**

This study has been carried out with *action research* (Elliott, 1991) methodological approach, with which the process of establishing formal music education in the schools of Lamjung district has been methodically scrutinised. Action research methodology has been deliberately applied in this research because it is prerequisite to take active position for researcher due to the nature of the project. In addition, when there is “researcher’s action become the practitioners' research” (Robertson, 2000), it typically assists toward practitioner’s attitude in a complex human situation and provides wider understanding of process.

John Elliott (1991) defines action research as a process of mutual learning through evaluating the practice jointly to elevate the awareness of their practice by conceptualising values in order to explore

new strategies which is consistent in educational set up. The action research also refers to creating a common understanding between participants and to keep accountability of each action so that it can be promptly available for other references during further research. The action research methodology comprises the *pragmatic* and *philosophical* aspects of research (Herr and Anderson, 2005) giving a full account of progressive series of activity leading to idealizing common values and knowledge co-constructed by facilitators and musicians. Such series of progression can be described into four steps, develop focus; create and implement plan; collect and analyse data; reflect, modify practice and re-plan, of action research as illustrated by Richard Laprise (2017). Particularly, this research study is regulated by the strategies of action research which takes place in four events of cyclic form reframed on Laprise's suggested steps according to the context of subject field. The following Figure 4 shows the continues cycle of action research applied in this research study.

**Figure 4. Four cyclic events of action research**



### **4.1.1 Defining the subject area**

The basic step of action research starts with formulating the ideas and defining the subject area of study. In this research, the subject area is about to involve local musicians from Lamjung and engage them in music teachers training program and later on teaching of music in schools of Lamjung. The philosophical aspect of this research study embraces the meaning of bringing local people, school children and musicians from Lamjung through music practice in order to share a common purpose of mutual learning. It is even more important that practicing and establishing a culture of collaboration and co-creation through active participation of the researcher and participants.

### **4.1.2 Creating and implementing the plan**

After identifying the specific subject area of study that is focused in this research, the actual list of activities was planned and designed in a specific format (see Appendix) with feature of accountability of action and outcome. All the activities were carefully planned and designed to support the development of artistic creativity in musicians and enhance pedagogical competencies among them. The activities were categorised into four different stages, *Exploration*: different way of perceiving sound and music; *Learning*: filtering and internalizing according to own self knowledge; *Creating*: according to what and how has been perceived; and *Expressing*: in the form of performance.

### **4.1.3 Observation**

The composition of actual plan and its implementation process is attentively observed and spotted in relevant activities. The observation can be done on the process by being active and aware of surrounding, and off the process can be carried out by listening to audio or watching video recordings which is most effective. However, it is also very advantageous to have critical analysis and constructive discussion with other participants in order to make observation more effective. During this research, there are constant active observation and passive thought provoking reflection and discussions with co-facilitators and participants.

### **4.1.4 Reflect, modify practice, and replan**

The entire action research cycle requires reflective practice and after practicing each action the evaluation process should lead to in-depth reflection to determine and reframe the next course of action (Laprise, 2017). *Action* and *reflection* is key factor mainly adopted during this research process while central focus is on the practice of continuous reflection among participants. The reflection has been done in formal and informal settings through discussing on impact and possible further development of session activities according to the context and circumstances.

## **4.2 Data generation**

This research study employs a qualitative data generation method which implies genuine explanation on research questions “through the application of systematic procedure” (Berg, 2001, p. 6). The data generation is a combination of documentation on the intensive workshops that was carried out in times of three months’ period from February to April of 2019 in Lamjung. The document includes all the planned and structured lesson plan, activities for the workshops, comments and discussion on different aspects of teaching and learning in regards with session and notes taken during formal and

informal individual and group discussions. The participants were encouraged to communicate and give their feedback in Nepali language. However, there were some situations where participants tended to speak in English because of my colleague who was from Europe and could only understand and speak English. A long journal of my own research diary which was taken from the very beginning of project, that is from June 2018 to until August 2019, is an important resource of information relied for this research. And, reflective discussions with the local participants and co-facilitator that will be recorded and analysed. Here is a list of data sources.

**Table 3. List of data resources**

Source	Data type	Duration of collection	Contributor
Researcher diary	Digital documents	June 2018 – August 2019	Researcher
Session reflection	Digital documents	February – April 2019	Researcher and Co-facilitator
Session feedback	Audio recording transcriptions	February – April 2019	Musicians, Researcher and Co-facilitator
Lesson Plan	Digital documents	February – April 2019	Researcher and Co-facilitator
Recording of teaching sessions	Digital audio, video and picture	February – April 2019	Musicians, Researcher and Co-facilitator

### 4.3 Data analysis methods

Qualitative data analysis method is adopted in order to give a wider spectrum of subject study as described by Liora Bresler (1992): the qualitative research method refers to a variety of general and specific research strategies having the characteristics of “1) highly contextual description of people and events; 2) emphasis on interpretation of both emic issues (those of the participants) and ethical issues (those of the writer); and 3) validation of information through triangulation” (p. 64). This research study implies the method of data analysis accordingly within the subjectivity of data source that involves more specifically describing and interpreting of context. The generated data was studied in detail and contextualised according to the subject study. Subsequently, the data analysis method is structured into particular format by mapping corresponding domains of reflexivity with taking into consideration qualitative approach adopted by this research study.

Some feedback from participants received after each session are in Nepali language and those are also translated in English as per need. The processed data has been thematised under three main topics, *challenges*; *opportunities*; and *capacity building*, regarding research questions and each of the main theme has sub categories according to the relevancy of their nature.

### 4.4 Ethics

The ethical issues are considered to “be a need to balance research aspirations, societal concerns, institutional expectations and individual rights” and respect the social norm of participants (British Educational Research Association, 2018 p.5). All the research participants are given consent prior with written letter explaining about research study and purpose of it. The participation was voluntary

and given complete right to consent about project and how the data is collected, processed and presented. Lamjung is very small city and there is a high risk of being exposed. So, all the participants' names, facilitating organisation from Lamjung is kept anonymous. Considering the sensitivity of data, after completion of research all the collected and recorded audio and video materials will be deleted or stored in a secure place. In order to make this research more comprehensive, the research supervisors were given full access to collected data and discussed unreservedly.

#### **4.5 Researcher position**

The relationship between this study's researcher, co-facilitator, musicians and the community in which it took place, considerably developed into a complex texture of overlapping positionality spheres. The action research (Elliott, 1991) methodology enables the researcher to take an active role referring to the social factors that affect power relations in social settings which is "often asymmetrical and exist in inequitable ways" (Fremlova, 2019, p. 101). In this context, the dynamics of positionality discovered in three aspects that create a notion of multiple complexity of relationships in many ways. Firstly, the project developer organisation, Laya'le Shikchya, was from the capital city, Kathmandu, and all the members are renowned musicians and reputed public figures. Secondly, the researcher (myself) was studying in the Sibelius Academy in Finland and older than the musicians, both of which influenced the power dynamics, as for example in Nepali culture senior persons are not often questioned by younger persons (Regmi, 1993). Thirdly, the co-facilitator was from Europe and also studying in the Sibelius Academy, Finland. Her presence had vital influence on the planning and deliberating on the sessions because we had ongoing constructive discussions about the workshops.

In this research study, my status was characterised by a shifting role between a researcher, facilitator, teacher and music practitioner. This has also become one of the important factors affecting my positionality in this research. The process of musical practice through a collaborative approach proceeding "on saturating all the stages with reflexive positionality" recalls a way to suggest the relationship in various social paradigms (Delamont, 2018, p. 3). Hence, my engaging in the music practice helped to reduce my power position and it also deepened my understanding of the attitude and behaviour of researchers and the way of relating with others.

### **5. Research Findings**

After analysing all the collected data from researcher diary, session planning, feedback from participants and facilitator, recorded audio and video material, the generated data were articulated in response to the aim and questions of this research study. The findings are thematised into three sections, *challenges* (5.1): that led to think critically on the process to facilitators and participants, *opportunities* (5.2): for engaging in such community development project can benefit society, and *capacity building* (5.3): through mutual learning.

#### **5.1 Challenges**

Here are five main challenges that were discovered in this research finding. And, they are varied from my own personal level to broad social phenomenon.

### 5.1.1 Researcher uncertainty and the field

Planning certain things in before can help to set a path to guide into specific direction. However, it does not accumulate accomplished task. As mentioned earlier, the project was intended to initiate by Laya'le Shikchya for musicians of Lamjung and it was Laya'le Shikchya deciding participants and monitoring the workshops. So, it was not clear to us how many musicians are there actually taking part and there were needed a lot of preparation.

*“When we started formulating activities we did not have any clear idea how can we plan for the rest of the sessions and we also didn't know how many sessions will we do there”* (Researcher Diary, 27 March 2019).

Anyway, we decided to jump in to unknown field and sort out all the issues during the process. This led to surprise every time when we held workshops. My very first experience was:

*“I was a bit afraid because there were only four guys and it was already half past two. I was afraid we might not have people. He told me that there are people that they are coming. But, it didn't seem so convincing. When we were just about to begin suddenly people started coming, later on the place was full of people”* (Researcher Diary, 27 March 2019).

It was very exciting to have a lot of people but at the same time it also made us think about the intention of musicians. For us:

*“It was very difficult to figure out how many of them were serious about work shop and some of them are really concerned about workshop”* (Researcher Diary, 27 March 2019)

The number of musicians participating in the workshop were also not consistent. And, there were new musicians every time but they were warmly welcomed by everyone.

*“When we went to venue there was very less people not like any other day. I was very surprised and still waiting for others. The time went slowly but still there were only few people came”* (Researcher Diary, 28 March 2019).

*“This time it was very interesting. Again, there were two new musicians”* (Researcher Diary, 2 April 2019).

Most significantly, the workshop venue was not fixed. We have to find and negotiate with local people to provide a venue for workshop. The First two workshops were organised in a local community house and after that we have to move to another local restaurant which had a small hall but enough for workshop.

*“When we arrived at the place, there was a meeting going on so that we had to wait for a while. It was a free space for us so that it was not so easy for us to ask them to leave”* (Researcher Diary, 21 April 2019).

Beside this, we have never been able to start workshops on time as we agreed. Because of the time limit, we always wanted to be punctual and precise but:

*“as usual we started very late. Here it seems that punctuality and preparation does not work. The local people has very free and leisure lifestyle. They are not very strictly bound by any time. They are from around here and they can do all the things in a very relaxed way. And, we were able to adapt to this way of doing. We don't have any choice”* (Researcher Diary, 2 April 2019)

During discussion with musicians, they reflected on general perspective of local people regarding uncertainty and unpredictable challenges provoking:

*“If you really plan something then it does not work, but if you don’t plan don’t worry just catch the flow”* (Researcher Diary, 2 April 2019).

This reflection propounds that even though there are many uncertain challenges but still there are possibility of making things happen. It relies on the researcher's perspective toward subject field and ability to improvise according to the situation.

### **5.1.2 Background of participants**

Another challenge came out during session is different background of musicians and facilitators and also within musicians. During the first few sessions, it was very difficult for musicians to figure out what is happening and how these exercises are going to help their musical development. One of musicians mentioned that

*“I thought we were supposed to learn music theory and practical stuff rather than doing these crazy stuff”* (Session Feedback, 2 April 2019).

The way of teaching was completely new for them and it took enormous effort to make them familiar with new approach. This method also made them to think different approach of working together and combining ideas. In the beginning, they were hesitating to give opinion and present their ideas in group. They were afraid of being mistaken and laughed at by others. However, they were encouraged to welcome all the ideas and give applause.

During feedback session also, some musicians showed that even though they have great thinking and thoughts but they were hesitating to speak in group. During a feedback session, Musician 2 said that:

*“Basically, I am not used to speaking and give my opinion in front of people”* (Session Feedback, 28 March 2019).

This was also needed to focus on how they can present their ideas in front of group with confidence. And, this was not possible without the support of the group.

### **5.1.3 Participant expectations**

Regarding this project, very first issue that we needed to address is to change their perception from being a musician to a music teacher. The musicians did not have any interest in being a music teacher because their basic interest was toward becoming a great performer. They were expecting that this training will only about becoming a performer. As Musician 2 mentioned that:

*“I was not interested in music teaching rather I want to be a great performer”* (Session Feedback, 28 March 2019).

We decided to leave the choices up to them and they can decide what they want to be. But, our main focus was to make them to work in the group and develop a culture of learning and teaching together. It is possible to work in the group and there are so many benefits of working together.

### **5.1.4 Social stigma against music and musicianship**

The scope of this project was to engage community to make accessible music education in Lamjung district and this is not possible without their support. The society has paradoxical perspective toward music. Music is manifested in every aspect of their daily life whereas music is something which can

not be considered as a factor of societal benefit (see Treacy, Thapa & Neupane, in press). The project was aimed to facilitate music teacher training program and trained music teachers who can teach in local schools. One day after a session, we decided to go to a school near by and ask for them if we can do workshops with students. And, when:

*“... we went to school, there was only voice principal and he said that now they are having examination so it is not appropriate to have musical sessions for children they need to focus only on studying”* (Researcher Diary, 27 March 2019).

However, this does not mean that it is his sole perspective. Being as a social institution, he has to consider parents point of view too. During the discussion with him, he told us that:

*“It is also pressure from the parents. They will think that these music will distract them from the study so he has to refuse to have there at this time but he it is okay for him after few weeks later”* (Researcher Diary, 27 March 2019)

In this research, one of the interesting findings was Musician 4 and her presence and support of other participants to her. She was a very talented singer and very enthusiastic toward music. But, it was not so easy for her to come for workshop.

*“She has support from her family but still she does not have independence and she has to rely on someone else, especially male”* (Researcher Diary, 2 April 2019)

This was difficult for her not because of restriction to involve in any social activity, rather it is protective nature of her family.

*“Musician 1 called her mother and he took the responsibility and he went to take her to her house and even during the session her father called her many times. We can easily realise that for the girl it is very difficult. I guess it is the family who is trying to make her to be dependent on someone and being too much protective about her. Everyone in this group were very supportive towards her. She is very talented and it was very inspiring these guys were really supporting her. During the session she was also very active and creative”* (Researcher Diary, 2 April 2019)

During informal discussion, it also came to the fact that all the musicians are struggling to change social perspective and they will prove that music is very essential aspect of our society and musicians will be respected in the society.

### **5.1.5 Financial challenges**

This project was initiated as voluntarily and all the musicians were given free workshops. All the facilitators took responsibility to take costs from personal funding. There was a keen interest among facilitators that it is our responsibility to share our knowledge with other musicians. However, running workshop

*“... is not an easy task because of financial support. For financial support also we proposed to members to apply for grant. This could be a very nice opportunity and our project has a lot of potential and possibilities”* (Researcher Diary, 10 June 2018).

Unfortunately, we were not able to receive that grant. But, one of our well wishers did a little contribution for project and with the help of that Laya'le Shikchya have been able to organise several visits to Lamjung. Just because of financial problems, none of the facilitators from Laya'le Shikchya had been able to join any workshops of this research study with me. Which made me to realise that:

*“it is very challenging for all of us because I have very limited time here in Nepal so I want to stay at home and spend more time in project and at the same time because of budget it is very difficult to organise visits for rest of the facilitators”* (Session reflection, 2nd April 2019).

Our co-partner, Lamjung Musicians Group took the responsibility to organise venue and some snacks for facilitators. Concerning the financial issue, we had to design all the workshops mostly using our body as a musical instruments and musicians also brought some instruments what they have with them.

### **5.1.6 Dilemma of studying abroad**

My study in Finland, gave me a lot of opportunities to gain knowledge and enhance my musicianship. But, being as a student from a developing country like Nepal is not so easy compared to other developed countries. I had to face many challenges to balance my studies and fieldwork in Nepal which made me reflect as:

*“I am leaving to Finland next week. I would like to stay and continue my work here because if I go to Finland then there is no school until the end of August. But, there are several reasons that I can not stay in Nepal for longer than this. Firstly, I need to start my work in Finland. I can not extend my vacation then this long here. If I do not start my job in Finland, then I will lose my place and then there will be a very difficult situation for me to apply for a visa. Last year, just because of this work I got my visa very easily. This is also a big issue for me to study in Finland. Every year I need to renew my visa. And, it is a very delicate and complicated process”* (Researcher Diary, 21 April 2019).

Studying abroad also influenced my positionality among musicians. Although, it did not have any significant impact but it came out frequently during discussions. In my personal point of view, I was expected that I have gained new knowledge by studying in Finland. I was frequently asked about my study in Finland, how I am being able to conduct this training in Lamjung. In spite of all these challenges, we became able to make this training period very successful. After, I left Nepal, Laya’le Shikchya is still visiting and organising workshops once a month.

## **5.2 Opportunities**

Regardless of the many challenges that faced by musicians and facilitators, there were significant opportunities discovered during this research process.

### **5.2.1 Developing musicality**

The initial idea of this project was to support musicians to develop their musicianship. They were introduced to various activities that will develop their different aspects of music listening and making. As Musician 3 reflects:

*“Now, I know anything can be music. I can feel, there are so many ideas of musical listening”* (Session Feedback, 28 March 2019).

During the session, they were encouraged to discover the possibilities of perceiving music and become creative. Furthermore, Musician 1 adds:

*“I came to know that there are so many possibilities of creating music”* (Session Feedback, 6 April 2019)

And, there were other activities aiming to motivate to work together and motivate each other to create music.

*“I want to improve my musical skill and this workshop was very inspiring”* (Session Feedback, 21 April 2019).

All the activities were designed considering the intensity of workshop. The workshop environment was created in such a way that everyone can enjoy the session. One of the participants said that:

*“I realised that these types of fun activity make them not to worry and stress about music but somehow it is helping us to become creative”* (Researcher Diary, 28 March 2019)

Engaging self into musical activity can benefit not only to improve musical skills but it also helped participants to improve physical, mental and social health.

*“one of the participants was telling that it was great and amazing: why? And then he said: because I was able to release all stress”* (Session Feedback, 6 April 2019)

The potential of workshop brought a hope among the participants to realise that there is a possibility that we can learn and develop musical ideas by working together.

### **5.2.2 Teaching and learning together**

During the workshop, many times I realised that how this project gave me the opportunity to work with great pedagogues and co-develop many pedagogical ideas together. Mostly, I was constantly discussing each and every activity before we start workshop with my Co-facilitator.

*“Yesterday I met Co-facilitator and discussed about my plan and what I want to do in Lamjung and how I am planning it. It was very different and specially the discussion was very helpful and constructive. I was trying to explain to her that it might be not relevant for the musicians if I start talking with them from the beginning that we are working to have music education and pedagogy stuff. They might not get interested or even if it does not make any sense for them because they do not want to be a music teacher they just wanted to be a musician. But things that we are trying to do or the way we approach to be creative musically is very inspiring for them that they can use in many ways. They can use them to practice and work with friends in band. Or else they can also help other musicians to know or learn more about the music itself. And, most importantly, they can also use these methods to co-create and co-construct with each other”* Researcher Diary, 27 March 2019).

The presence of my classmate, Co-facilitator, from Europe has the most significant impact on planning and deliberating all the workshops. Because of our study in Sibelius Academy, it was very easy and constructive for us to design workshop activities. During the workshop:

*“it was very helpful for me that how we discuss about the things and also plan for the activities. I think it was also because we understand each other very well. We have been through the same education system past two years so we know a lot of things. And, she is very amazing with lots of ideas and really supporting the process and giving a lot of ideas. I feel myself very lucky that even though guys were not there but still Co-facilitator were there. It was very helpful for me that how she was trying to help me and also helped me reflect critically and evaluate the process”* (Researcher Diary, 6 April 2019).

The process of co-developing not only remained in facilitator this was also reflected by the musicians who participated workshop that:

*“learning and creating together is the best way”* (Session Feedback 2 April 2019).

This workshop helped them to develop co-creation and they were very supportive with each other.

### **5.2.3 Recognising local Identity**

The project was designed to equip with locally available musical resources among musicians from Lamjung. During the workshop, the musicians were encouraged to reflect on their locality and emphasis were given to recognise and utilise local music culture. As a result of such process, the musicians frequently mentioned about how rich their local music culture from which we can develop many musical ideas. During the discussion about using local music resources the musicians:

*“... were so happy to share about their culture. Now they are slowly starting to think about their culture and also there are so many things that they can share through music in their locality”* (Researcher Diary, 28 March 2019).

Which made facilitator to rethink on their musical identity regarding influences of western music culture. We also realised that:

*“We need to find a way that they do not have to follow western music theory but they can find a way to express themselves. They could learn so many things or they can develop their own way to express themselves which is most important”* (Researcher Diary, 2 April 2019).

The tools given in workshops were to enable them to explore their own way of musical expression. They also emphasised on how their community musicians are working in group and we can learn many things from them. Whenever they have ceremony, they gather and work together.

### **5.2.4 Access to music education training in Nepal**

This project was proposed and developed by Laya'le Shikchya in order to establish formal music education in the absence of formal music education program. The local musicians have considerable desire to learn music but they do not have any musical institution where they can learn. As Musician 1 reflects:

*“there is no musical institute that we can go and learn in our town. I am very much thankful for this great opportunity”* (Session Feedback, 21 April 2019)

And yet, there are no musical workshops or any music teachers training program. So,

*“In order to address this point, Laya'le Shikchya is trying to help local musicians to build and work on their strength which is they need to realize that what is in their locality”* (Researcher Diary, 15 March 2019).

The local musician had such strong desire to learn music that there were a lot of moments for other informal learning that they took it as an advantage.

*“As usual when I went there, Musician 1 came and started to talk with me about the theory that he wanted to learn”* (Researcher Diary, 6 April 2019).

### **5.2.5 Professional development**

This was a pilot project for Laya'le Shikchya that how we can support to local people around Nepal to envision and establish formal music education and provide equal access to everyone in music education. Regarding the larger project “Music Education in Lamjung, Nepal”, the facilitators were able to develop their professional skills as a pedagogue, project developer, researcher and community music facilitator. We started to critically think about process and realised that

*“now, we are being more mature on developing project and run these kind of workshops”* (Researcher Diary, 27 March 2019).

The participants were also given the opportunity to develop their musical, pedagogical and leadership skills. All participants were encouraged to take a leadership role from a small step to later on creating and composing musical ideas in peer and group and present them in groups. During session,

*“We started with basic warm ups and I also gave opportunity for others to lead warm up sessions. They were also very creative and able to make us think differently”* (Researcher Diary, 2 April 2019).

The musicians were also given a chance to observe and take lead for small activities during workshops with children so that they can practice what they have learnt.

### **5.3 Capacity building**

In this section I outline some highpoints of this research study that emerged as crucial aspects of building capacity amongst facilitators and musicians during the process.

#### **5.3.1 Project developer**

This project was initiated in order to promote music education around Lamjung district. Before this, the facilitating organisation, Laya’le Shikchya, have done many workshops in school and community around Kathmandu Valley. But, for the very first time, this group of facilitators were trying something bigger to have a larger impact on the community. Despite the many challenges, it was considerable that:

*“how this individual group of educator is voluntarily trying to develop music education in the community through its various projects. And, most importantly, it is working as an agent to help teachers in music teaching”* (Researcher Diary, 15 March 2019).

After the successful start of this project it is possible to develop music education project and expand it toward other parts of Nepal.

This project also enabled capacity to develop music education project among musicians too. They were given the opportunity to create and lead school projects. After the successful completion of two school projects, the Co-facilitator comments:

*“wow, they were amazing. Now, they can build their own project and I can see they have learnt so many things and improved”* (Session Reflection, 5 May 2019).

Most significantly, the activities in the workshops were aimed to encourage to musicians and children to teach their friends what they have learnt and tell them the music is good to play.

#### **5.3.2 Establishing an environment for creativity**

The first priority of this project was to help musicians to improve their creativity. So that they can develop their own ideas and share with others their knowledge. The session was designed in such a way that they can explore and identify that they have within themselves. During the process I find that:

*“this method was very helpful them no matter how different level of them or different instruments that they play. At least they were enjoying session and I find that all of them have*

*the musical capability and we need to provide such an environment where they can foster their creativity and they can express themselves freely”* (Researcher Diary, 27 March 2019).

The activities were aimed to enable them to explore different perspectives of musical expression in a fun way. In the first session,

*“for some reason it was very disgusting for them the activities what are those... it looks like being mad but fun”* (Researcher Diary, 28 March 2019).

The musicians were encouraged to open up and take a step forward to new way of musical exploration which helped them to develop their own musicality.

### **5.3.3 Pedagogical methods and approaches**

The project was also about to experiment on how and what kind of pedagogical methods and approaches can be taken in to consideration while implementing music teacher training program in Nepali context. There were constantly critical observation and correction on activities during sessions. In a session, when I was leading a session related to rhythm and body percussion:

*“It was very difficult for them to get that rhythm. And finally, Co-facilitator came up with the idea that instead of making it complicated let’s try to make sound through body percussion. Then it became very clear and there was joy and celebration”* (Researcher Diary, 28 March 2019).

And, the impact of such method generated a series of progress among participants which was reported as:

*“They have very much the pulsation and time feeling in their bodies, in global step. They are copying very fast and effective: concentrated!”* (Session Reflection, 6 April 2019)

All the activities were completely new for the musicians. It took a lot of effort to make them familiar with new pedagogical methods. However, they proved that it is possible and they are capable of learning new methods. After few sessions we realised that

*“It seems like now we are on a certain level in which we can communicate and understand each other. And, most importantly, the musicians are aware of what is going on so that they can engage themselves because now all the activities are familiar to them. It is not as previous sessions. And, also it was very easy to make them keep going and they were enjoying the session”* (Researcher Diary, 21 April 2019).

Most of the activities were to explore their own culture and develop them but there were new approaches that helped them to make interesting learning environment.

### **5.3.4 Recognising a professional identity as a pedagogue**

This project gave a great opportunity to develop the capacity of developing music education project and professional career as community music facilitator and pedagogue among facilitators and musicians. All the activities and methods were designed carefully so that musicians can get the best out of it. In the preliminary phase:

*“we planned the sessions in four different themes. First one is about working together which is most. They need to find a way that they can learn and teach from each other and it is possible to build something together only not alone. Second theme is about Rhythm. They need to develop their basic pulse and how they can articulate rhythm. And, the third one is about to actualize rhythm in to body and express them through voice and body percussion. So, we*

*planned to work more on verbalisation of music through voice. So, we decided to present the fourth theme on performance where they can experience different forms of performance like how they can present themselves on stage. Finally, we want to discuss how they see the music education and what is the vision for future”* (Researcher diary, 27 March 2019).

Being a pedagogue is not only about teaching but it is also creating a motivation and inspire to learn. In the context of Lamjung, this kind of project was new for the musicians and it made them to think from a wider perspective of music practice and learning. During process:

*“we realized that process was very friendly how they were facilitated was very inspiring for them because we find that all of them were there that they had presumption that we are there so that we can teach music theory or teach them how to play guitar, drums and bass in conventional way”* (Researcher Diary, 27 March 2019).

As part of practical training, the musicians conducted two different sessions in two different schools. All the activities were designed by themselves and they taught and arranged song with school children and performed for other students and teachers.

### **5.3.5 Becoming reflective practitioners**

One of the important aspects of building capacity was to become a reflective practitioner. It is very important to rethink on process and discuss among peers which helps to set a path toward construction of sustainable development. However, because of the many challenges other facilitators were not able to join with us in these sessions so that there was very less opportunity to discuss about the process. And, I was

*“...feeling that how can I make these kind of conversations with guys. It would have been really great that I can talk with guys and can get feedback from them”* (Researcher Diary, 6 April 2019).

In order to solve this problem, we decided to have a small feedback session after each session. During feedback sessions, each participants were given the opportunity to say something about session. It was interesting to observe the participating musicians’ way of giving feedback and way of doing activities were very influenced from facilitators.

*“Yesterday, it was really great to have feedback session. After having many sessions with them we realised that now we are starting to talk a common language. It was very easy for us to make them work as we wanted. During the session also now they were becoming very creative and reflective”* (Researcher Diary, 6 April 2019).

The practice of reflection enabled us to analyse and rethink about process. This was very important for us because this was the first time that we were trying something new and it needed to review and analysed properly so that it can be improved. The participants were constantly rethinking and reflecting on the process.

## **6. Discussion**

A sense of building a culture of communal learning and practice of music in an environment through reciprocity of knowledge created within group of musical practitioner perpetuated a long sustained visibility of having music education. In this context, the process of learning and practicing music as a communal activity in Lamjung led us to discuss on the following three aspects of community music.

## 6.1 Music of a community

The “Music Education in Lamjung, Nepal” project showed how a group of young musicians working towards a common goal to promote and spread the awareness of music and music education can have a significant impact on society. There were various degrees of perception and perspective that elevated the issue of two different aspects of music that exists within society. How meanings of community music were created and through which perspectives exemplifies this project in local context of Lamjung. These young musicians from Lamjung were commonly interested in learning western instruments or singing and musical style. In this way, they formed a “community of practice”, sharing an interest and passion for a particular kind of music (Wenger 2015). However, they showed that these global influence can be processed and internalised in a local context by creating a new musical identity, emphasizing the “process of collective learning in a shared domain of human endeavour” (Wenger & Wenger 2015, p. 1). The process of creating a new musical identity is “the notion that individuals construct meaning as the result of prior experiences, interests, social connections and where they are situated” (Heggins & Willingham, 2017). This process also empowered them with the ability to think and reflect critically on how their way of making music is bound by social practice and realised in accordance with local values and norms.

Their active participation in the final task demonstrated their strong desire to achieve the goal of working as a “community musician” with “a community’s local identities, traditions, aspirations and social interactions” (Higgins 2012, p. 4). Their active participation in society can create a new musical identity which is unique and most significantly it is their own creation. The workshop that they did with two different schools children as a part of the final task showed that what kind of musical identity they can create and how it is going to impact on communities’ perspective regarding music. They arranged two different songs, one was “we will rock you” from Queen and another was “*fulko aakha ma* [in the eye of flower]” from Ani Choying Dolma, in their own version and they worked and performed with school children. The final song that they worked and presented with school children showed that the idea of music making is socially accepted behaviour among musical practitioner. This also led to think us in various levels that in what and which way the balance between members of community can negotiate in order to value individual and common musical identity through co-creation.

## 6.2 Communal music making

A series of successful workshops as part of bigger project showed us to think that how community is exhibiting to have music education and the children can get benefited for their daily learning. The collaboration between musicians and social institutions such as orphanage home, community organizations and schools in Lamjung created a platform for everyone to manifest musical practice in a common ground. The space for fostering creativity and creating a sense of belongingness through support and mutual learning can be achieved in social settings, as was explained by Kenny (2016). In this way, the joint effort of local musicians and facilitators by engaging in the process of socialised music learning and practice could be understood as creating a community of musical practice, where everyone had the opportunity to experience and engage in music making together.

Forming a community of musical practitioner in the context of Lamjung articulates the “process of collective music-making that was at once both musical and social” (Kenny, 2016 p. 128). These collective process were constituted in support of the establishment of formal music education in Lamjung. The schools and local musicians have begun to collaborate, develop mutual respect and an understanding of value by coming together for a cause and achieve common goal having same interest. In this context, the act of communal music making is operated through interaction and active participation of each community member, considering children, teachers and facilitators, in real realm of sound scape. By doing so, the communities of musical practitioner in Lamjung explored the way “to informing (and potentially transform) their individual and collective identities” which serves the “rich music education resource and sustainable model for musical participation” (Kenny, 2016 p. 128).

### **6.3 Shifting musical identities**

The interplay of facilitators, local musicians and school children created a profound concept of community music and perceive their identity as community of musical practitioners. Regardless of their social and musical background or even musical preferences, the dynamic of interplay restored a collective expression of social attitude. All the workshop participants reflected on their identity as a musician created by engaging in communal activity in relation with community. It is also very crucial to discuss about their radical shift in musical identity as a *contemporary youth* (Rimmer, 2018) working for community music and their social perspective toward music. The idealisation of community music facilitators might be fascinating in this context but the emphasis is given more toward actions taken consciously and awareness of making an impact being able to anticipate the positive outcomes.

Development of professional identities among participants through educational practices with community conceptualises “the beliefs and values shape in their teaching and learning methods” (Karki, 2018 p. 16). In response to Karki (2016)’s argument, the lack of instruments can lead to way of exploring body to produce any musical ideas can create the possibility of developing new pedagogical approach as it also similar case in this research study. The way of approaching and presenting any musical ideas deepens the experience in shared environment where meaning of music might not exist. The musicians takes the liberty of choices and preferences through negotiation with esteemed agreement of common decision. The wider application of musicians working as community music facilitator has altered stance of identity providing natural concept of recognising local resources and expertise.

## **7. Conclusions**

A commonly set path in order to envision the future of music education in a local context that the local musicians from Lamjung has contributed to the significance of having music education in the community. This research project conveys that how small initiatives taken by a small group of musicians can have a huge impact on society. Music is not just for self amusement rather the sentiment of playing music also carries a social responsibility and awareness towards sustainable development among musicians in the Nepali context. The value of teacher collaboration esteems a heightened

experience of traditional beliefs regarding music and musicians. Engaging in team work to co-construct visions through group inquiry can be seen as a process of continued collaboration on developing professionalism among Nepali music teachers (Treacy, 2020). Despite the many challenges, this project exemplifies the possibilities and opportunities that can be realized through music practice as a communal activity. A community of musical practice can thus create not only opportunities for shared musical understandings, identities and development but a common solidified social community through music education. However, there are some limitations to stand for any statement on this stance, due to the reason that opportunities to build *social capital* face a number of challenges in Nepali context (Tuladhar, 2018). For that reason, initiatives such as this project ought to also take into account the local traditions and cultural values and norms.

The future success of this project completely depends on the negotiation between how these musicians will keep working and how the society will value their work. When Laya'le Shikchya formulated the concept of project, the basic idea was to provide free teacher training program by Laya'le Shikchya and interested schools can hire these teachers so that the school can have teachers and music subject in their schools and musicians can get a professional job in their own home town. In a broader sense, the future aim of this initiative is to improve the credibility of project and collaborate with local institutions and government agencies to support the national agenda of creating equally accessible music education for all. To support this work, future research could investigate the relevance of national music curriculum in the context of Nepal and its practice in local context.

Finally, I would like to conclude my thoughts with considerations for developing new music education initiatives which resonated many aspects of a musician into the realm of being self and connecting others. This research study assembles absolute embodied cognition weaving a performative social construct featuring multi-layered harmony of shared ideology of Nepali community. Furthermore, this project accumulates the sense of community building among Nepali society and aspiration to co-create through envisioning music education and practicing it in local and school context.

## References

- Altonen, L. (2017). Multiple modes of music education in Nepal. Retrieved from: <https://fmq.fi/articles/multiple-modes-of-music-education-in-nepal#>
- Author, Delamont, S. (2018). Truth is not Linked to Political Virtue: Problems with Positionality. In Clift, B., Hatchard, J., Gore, J. (Ed.), *How do we belong? Researcher positionality within qualitative inquiry* (pp 1-6). Bath: The University of Bath
- Author, Johnson, D. (2018). Introduction. In Johnson, D. (Ed.), *Confluence: perspectives from an intercultural music exchange in Nepal* (pp. 17-22). (1 ed.) (Perspectives in Music and Music Education; No. 12). Lund: Malmö Academy of Music.
- Berg, B. (2001). *Qualitative research methods for the social sciences* (4th ed.). A pearson education company
- Blacking, J. (1974). *How musical is man*. Seattle: University of Washington Press
- Bresler, L. (1992, Spring). *Qualitative paradigms in music education research*. *The Quarterly*, 3(1), pp. 64-79. (Reprinted with permission in *Visions of Research in Music Education*, 16(3), Autumn, 2010). Retrieved from <http://www-usr.rider.edu/~vrme/v16n1/volume3/visions/spring8>
- British Educational Research Association (2018). *Ethical Guidelines for Educational Research*, fourth edition, London. Retrieved from: [https://www.bera.ac.uk/wp-content/uploads/2018/06/BERA-Ethical-Guidelines-for-Educational-Research\\_4thEdn\\_2018.pdf](https://www.bera.ac.uk/wp-content/uploads/2018/06/BERA-Ethical-Guidelines-for-Educational-Research_4thEdn_2018.pdf)
- Lange, S., Shrestha, E. & Korvald, T. (2009). *Cultural cooperation with Nepal: A mid-term review commissioned by Norad and the Royal Norwegian Embassy in Kathmandu*. Chr. Michelsen Institute. Retrieved from: [https://www.cmi.no/publications/file/3366-cultural\\_cooperation-with-nepal.pdf](https://www.cmi.no/publications/file/3366-cultural_cooperation-with-nepal.pdf)
- Curriculum Development Centre. (1995). *Secondary level curriculum*.
- Curriculum Development Centre. (2009). *Primary Education Curriculum*. Retrieved from <http://www2.toyo.ac.jp/~otsuji/img/file13.pdf>
- Curriculum Development Centre. (2012). *Basic education curriculum*. Retrieved from: <http://cdclibrary.org/elibrary/pages/view.php?ref=382&k=>
- Delamont, S. (2018). Truth is not Linked to Political Virtue: Problems with Positionality. In B. Clift, J. Hatchard & J. Gore (Eds.), *How Do We Belong? Researcher Positionality Within Qualitative Inquiry* (pp. 1-6). The University of Bath

- District Coordination Committee Office. (2019). Retrieved from <http://ddclamjung.gov.np/>
- Elliott, J. (1991). *Action Research for Educational Change*, Open University Press, Milton Keynes
- Fremlova, L. (2019). Non-Romani Researcher Positionality and Reflexivity. *Critical Romani Studies*. 1. 98-123. 10.29098/crs.v1i2.25
- Gande, A. & Weber, S. (2017). Addressing new challenges for a community music project in the context of higher music education: A conceptual framework. *London Review of Education*, 15 (3), 373-387. Doi: <https://doi.org/10.18546/LRE.15.3.04>
- Government of Nepal. (2012). National population and housing census 2011 (National report). Retrieved from <https://unstats.un.org/unsd/demographicsocial/census/documents/Nepal/Nepal-Census-2011-Vol1.pdf>
- Government of Nepal. (2014). National population and housing census 2011: Social characteristic tables. Nepal, Central Bureau of Statistics. Retrieved from: [https://github.com/opennepal/datasources/blob/census\\_population/Census/Volume05Part02.pdf](https://github.com/opennepal/datasources/blob/census_population/Census/Volume05Part02.pdf)
- Herr, K. & Anderson, G. (2005). *The action research dissertation: a guide for students and faculty*. Sage Publication, Inc
- Higgins, L. (2012). *Community music: in theory and in practice*. New York, NY: Oxford University Press
- Higgins, L. & Willingham, L. (2017). *Engaging in community music: an Introduction*, New York, NY: Routledge
- Karki, K. (2018). *Volunteering for democracy in Nepali extracurricular music education*. Taideyliopiston Sibelius-Akatemia.
- Kenny, A. (2016). *Communities of musical practice*. Abingdon: Routledge
- Laprise, R. (2017). Empowering the music educators through action research. *Music educators journal*. 104 (1), 28-33, <https://doi.org/10.1177/0027432117708012>
- Mayer, G (n.d). Reflective practice. Retrieved from: <http://web.uniarts.fi/practicingtipsformusicians/articles/reflective-practice/index.html>
- Ministry of Education (2016). *School sector development plan*. Nepal Government. Retrieved from: [https://www.moe.gov.np/assets/uploads/files/SSDP\\_Book\\_English\\_Final\\_July\\_5\\_2017.pdf](https://www.moe.gov.np/assets/uploads/files/SSDP_Book_English_Final_July_5_2017.pdf)

Moisala, P. (1989). *Gurung music and cultural identity*. Kailash - Journal of Himalay Studies, 15. Retrieved from [http://himalaya.socanth.cam.ac.uk/collections/journals/kailash/pdf/kailash\\_15\\_0304\\_07.pdf](http://himalaya.socanth.cam.ac.uk/collections/journals/kailash/pdf/kailash_15_0304_07.pdf)

Moore, R. (2010). February. Retrieved from: <https://www.travelblog.org/Asia/Nepal/blog-482665.html>

Niraula, B. (2013). *Music teaching method in school education: why and how?* PP. (103-110) Retrieved from: [http://cdclibrary.org/elibrary/pages/terms.php?ref=434&search=music&order\\_by=relevance&offset=0&restypes=2&starsearch=&archive=0&per\\_page=240&default\\_sort\\_direction=DESC&sort=DESC&context=Modal&k=&curpos=&url=%2Felibrary%2Fpages%2Fdownload\\_progress.php%3Fref%3D434%26search%3Dmusic%26order\\_by%3Drelevance%26offset%3D0%26restypes%3D2%26starsearch%3D%26archive%3D0%26per\\_page%3D240%26default\\_sort\\_direction%3DDESC%26sort%3DDESC%26context%3DModal%26k%3D%26curpos%3D%26size%3D%26ext%3Dpdf](http://cdclibrary.org/elibrary/pages/terms.php?ref=434&search=music&order_by=relevance&offset=0&restypes=2&starsearch=&archive=0&per_page=240&default_sort_direction=DESC&sort=DESC&context=Modal&k=&curpos=&url=%2Felibrary%2Fpages%2Fdownload_progress.php%3Fref%3D434%26search%3Dmusic%26order_by%3Drelevance%26offset%3D0%26restypes%3D2%26starsearch%3D%26archive%3D0%26per_page%3D240%26default_sort_direction%3DDESC%26sort%3DDESC%26context%3DModal%26k%3D%26curpos%3D%26size%3D%26ext%3Dpdf)

Regmi, R.R. (1993). Socio-economic and cultural aspects of ageing in Nepal. In G.S. Nepali, R.R. Regmi & C. Mishra (Eds.), *Occasional paper on sociology and anthropology Vol. 3* (pp. 28-46). Nepal: Central Department of Sociology and Anthropology.

Rimmer, M. (2018). *The oxford handbook of community music*. Bartleet, B. & Heggins, L. (Eds.) New York. (NY). Oxford University Press.

Robertson, J. (2000). *The three Rs of action research methodology: reciprocity, reflexivity and reflection-on-reality*, *Educational Action Research*, 8:2, 307-326, Doi: 10.1080/09650790000200124

Sharma, S. & Shah, I. (2012). Building music education in schools across Nepal. Retrieved from: <https://www.unesco-care.nie.edu.sg/sites/default/files/Building%20Music%20Education%20in%20Schools%20Across%20Nepal.pdf>

Shrestha, D. & Singh C. (1972). The history of Ancient and Medieval Nepal: In a nutshell with comparative traces of foreign history. Retrieved from: [http://himalaya.socanth.cam.ac.uk/collections/rarebooks/downloads/History\\_Ancient\\_Medieval\\_Nepal.pdf](http://himalaya.socanth.cam.ac.uk/collections/rarebooks/downloads/History_Ancient_Medieval_Nepal.pdf)

Shrestha, J. (2018). *Peer Teaching and Learning in a Nepali Rock Band*. Taideyliopiston Sibelius-Akatemia.

Stirr, A. (2008). Dohori song in the new Nepal. *World Literature Today* 82(1), 2008, pp. 30-37 retrieved from: [https://annamariestirr.files.wordpress.com/2012/07/stirrworldliterature today.pdf](https://annamariestirr.files.wordpress.com/2012/07/stirrworldliterature%20today.pdf)

Timonen V., Houmann A., Sæther E. (2020) The Reinvented Music Teacher-Researcher in the Making: Conducting Educational Development Through Intercultural Collaboration. In: Westerlund

H., Karlsen S., Partti H. (eds) *Visions for Intercultural Music Teacher Education. Landscapes: the Arts, Aesthetics, and Education*, vol 26. Springer, Cham

Tingey, C. (1990). *Heart beat of Nepal: The panchai baja*, Nepal, NP: Royal Nepal Academy.

Treacy, D. S. (2020). Engaging practitioners as inquirers: Co-constructing visions for music teacher education in Nepal. In H. Westerlund, S. Karlsen, S. & H. Partti (Eds.), *Visions for Intercultural Music Teacher Education*. Springer.

Treacy, D. S., Thapa, S., & Neupane, S. K. (in press). “Where the social stigma has been overcome”: The politics of professional legitimation in Nepali music education. In A. Kallio, S. Karlsen, K. Marsh, E. Saether & H. Westerlund (Eds.), *The Politics of Diversity in Music Education*.

Treacy, D. S., & Westerlund, H. (2019). Shaping imagined communities through music: Lessons from the School Song practice in Nepal. *International Journal of Music Education*. Advance online publication. <https://doi.org/10.1177/0255761419850251>

Treacy, D. S., Timonen, V., Kallio, A. A., & Shah, I. (2019). Imagining ends-not-yet-in-view: The ethics of assessment as valuation in Nepali music education. In D. J. Elliott, M. Silverman, & G. McPherson (Eds.), *Oxford Handbook of Philosophical and Qualitative Perspectives on Assessment in Music Education*. Doi: 10.1093/oxfordhb/ 9780190265182.013.33

Tuladhar, R. (2018). *Building social capital through music participation: a case of a female dapha/bhajan ensemble*. Taideyliopiston Sibelius-Akatemia.

Wegner. G. M. (1986). *The dhimaybaja of Bhaktapur*. Wiesbaden, BRD : F. Steiner.

Wenger B. & Wenger E. (2015). *Communities of practice: a brief introduction*. Retrieved from: <https://wenger-trayner.com/wp-content/uploads/2015/04/07-Brief-introduction-to-communities-of-practice.pdf>

Westerlund, H. & Partti, H. (2018). A cosmopolitan culture-bearer as activist: Striving for gender inclusion in Nepali music education. *International Journal of Music Education*, 36(4) 533–546. [ps://doi.org/10.1177/0255761418771094](https://doi.org/10.1177/0255761418771094)

Westerlund, H. & Sidsel K. (2017). Knowledge production beyond local and national blindspots: Remedying professional ocularcentrism of diversity in music teacher education. *Action, Criticism, and Theory for Music Education* 16 (3): 78–107. doi:10.22176/act16.3.78

Widdess, R. (2013). *Dāphā: Sacred Singing in a South Asian City: Music, Performance and Meaning in Bhaktapur, Nepal*. England, Ashgate Publishing Limited

# Appendix

## Sample of session planning

### Theme 1.

#### We create together

These sessions are about developing the sense of music making as a communal activity. All the participants are encouraged to become aware of their surroundings and take part in the music making activity. During these sessions, the participants are guided to work in and with teams in different situations. To some extent, the facilitator will create some situation and assign task to group in the form of ‘problem and solution’ or perhaps group may identify the real group situation and find the solution within team. All the achievement that made by group will be cheered and enjoyed by all. Each individual is strongly guided to ask and give support in need.

This is very essential to address and build a sense of teamwork among participants because without teamwork it is not possible to achieve sustainable development. These sessions will help to develop the skills and abilities that are needed to work and cope with each other. This will help them to develop and share ideas and knowledge within themselves and share with others.

#### Session: 1A

Title	What is being done?	The dominant way of learning	Why did we choose this way?	How long does it take?
1. Warm up/ Shake it and move it	-Shaking and moving bodies -Stretching muscles in tempo -Giving opportunity to others to lead exercises -Leader acts with sound and gesture and other has to respond quickly	-Active participation is required which means listening carefully and being provocative -Observing and imitating -Creating own way of doing	-In order to activate senses of body and mind -Equal opportunity to participate and take leadership -Fun way of activity	15 minutes
2. Introductions/ Game of Name	- For the first two count each individual will pronounce his or her name in the rest of the group will repeat it. - Now, the task is the same person have to remember and pass it to the next one. If he	-Listening and observing -Thinking and rethinking process -Taking a leadership role -Team work -Recognizing peers	-It is very important to remember each others’ names	10 minutes

	<p>forgets the name, then have to give up his name and has to choose an instrument.</p> <p>- And, next level he has to choose the sound instead of instrument</p> <p>- We can leave up to groups what they will decide for next, should we eliminate the person or give another any gesture or sound</p>			
3. Natural leadership	<p>-Walk randomly on the surface</p> <p>-Make eye contact with people when you walk around</p> <p>-On the signal of facilitator they have to find a pair.</p> <p>-Now in this state he has to join his shoulder with his partner</p> <p>-Again with the signal of facilitator he has to move forward</p> <p>-Now we can change from shoulder to knee.</p> <p>-Now we can change from knee to back.</p> <p>-At the same time we can also join with others and make big group and analyses the shape.</p> <p>-Follow some one whoever you like and choose him as leader.</p> <p>-The person who has been followed (leader) can turn back quickly and the follower also has to turn back before they face each other</p>	<p>-Listening and observing instruction and activity</p> <p>-Analyzing and processing how the activities are exhibited</p>	<p>-This process will develop quick decision making process</p> <p>-This activity will help to create and understand different role and responsibility in group</p>	20 minutes

	<p>and the follower and followed persons change their position. and it carries on.</p> <p>-*If the leader stops then his follower has to draw something on his back and the leader has to imitate that drawing pattern in his body and follower has to follow his move.</p> <p>-Now this continues and each pair can choose persons from another pair and same thing continues and it becomes a big circle and no one remains leader.</p>			
4. Basic foot steps*	<p>-Placing foot on the ground and making connection between body and ground through foot.</p> <p>-Introduce global foot step, Side step, double count foot step and triplet foot step</p> <p>-Developing feel of inner subdivision through knees</p>	<p>-Observing</p> <p>-Imitating</p>	<p>-This is very essential to develop sense of pulse</p>	10 minutes
5. Performing and presenting*	<p>-They will perform what they have created as part of their assignment.</p> <p>-Rest of the group has to observe and give critical feedback</p>	<p>-Taking an active role in performance</p> <p>-Become a good listener</p>	<p>-This will help them to develop their performance skills</p>	20 minutes
6. Representing and composing rhythm	<p>-Person sitting on floor has one count</p> <p>-Person sitting with leg or standing with knees carries two count</p> <p>-Person standing carries three count</p> <p>-Person standing on chair carries four</p>	<p>-Creating and developing own idea</p> <p>-Finding own position in group</p> <p>-Observing and analyzing visual</p>	<p>-This process will develop idea of creating rhythm in fun way</p> <p>-Visual representation is very effective in learning process</p>	20 minutes

	<p>count</p> <ul style="list-style-type: none"> <li>-Now each one is free to take their position and observe and practice rhythm</li> <li>-In order to make it more advance, we can keep one count rest after each one's value</li> <li>-At a same time we can slowly add pitch as well*</li> <li>-Now, we divide the group in two</li> <li>-One group goes clockwise and others can go anti-clock wise</li> <li>-We can divide even more group and do rhythm in canon*</li> </ul>	<p>representation of rhythm</p>	<ul style="list-style-type: none"> <li>-Easy approach to work with complex rhythmic phrase and structure</li> <li>-Develops sense of teamwork</li> </ul>	
7. Reflection	<ul style="list-style-type: none"> <li>-Discussion on all the methods that they had learned so far</li> </ul>	<ul style="list-style-type: none"> <li>-Group discussion</li> <li>-Listening and giving thoughts</li> </ul>	<ul style="list-style-type: none"> <li>-This will help to develop on process of reflection</li> <li>-Make proper communication</li> </ul>	15 minutes

Note: The activities with (\*) marks are not practiced during session. Considering the situations and group dynamics, we had to skip some activities and improvise on the moment.