

**Formal music education in Nepal: A SWOT analysis of Tribhuvan University.**Parsuram Prasad Poudel^{#*}[#] Asst. Prof (Tabla-music), Lalit Kala Campus, Tribhuvan University.^{*}Corresponding Author: parsuram.poudel@gmail.com**Citation:** Poudel, P. P. (2025). Formal music education in Nepal: A SWOT analysis of Tribhuvan University. *Journal of Fine Arts Campus*, 6(1). 13-24. <https://doi.org/10.3126/jfac.v6i1.76084>.<https://orcid.org/0000-0002-3034-2146>**Abstract:**

Education is of the utmost importance to human beings. Music education has been continuous from ancient days till today. There are three types of the music education system, namely, informal, non-formal, and formal programs. The practice of formal music education university programs in Nepal has approximately 60 years of history. During that period, only a few universities, colleges, and schools have been academically providing music education. The present article focuses on the developing trends in formal music education in Nepal with special reference to Tribhuvan University. Analysis of strength, weakness, opportunities and threats (SWOT analysis) of music education in Tribhuvan University is made in this study. After the analysis of the subject matter, it is concluded that, although there are many strengths and opportunities, the Nepalese formal music education system and institutes have not been able to cope with and minimize the existing weaknesses and threats. The researcher has gathered the necessary data and information through the opinions expressed by the students, teachers, staff, administrators and other stakeholders, in an informal way. Several library visits and many literature reviews were also made to point out the internal and external factors affecting music education in Nepal. As a clear result of this study, it has been seen that political interference and other unwanted issues has been creating an unseen but big gap between planning and implementation of formal music education in Nepal.

Keywords: Academic practice, music education, music in TU, SWOT.**Introduction:**

A human is a being, guided by intellect, conscience, and consciousness, who gains knowledge and education from many personal and social events, happenings, and experiences in one's life. Acquiring knowledge is a lifelong process. Useful knowledge is passed down from one generation to the next, while non-useful knowledge is not perpetuated or not put into practice. As every person needs to fulfill the basic requirements of food, clothing, and shelter to survive, in today's world of competition, education is a must-factor for human beings to move forward and achieve success. Acquired knowledge, achievement, consciousness, experience, perception, facts, information, and skills are necessary prerequisites for playing a significant role in human life. Education, in another sense, plays a vital role in the operation, development, prosperity, and advancement of society and human life. Education can be acquired through three types of activities: informal, non-formal, and formal.

The procedural knowledge gained from schools, colleges, and universities is called "formal education," while lifelong experience is called "informal education," which does not



require following any rules, time, or conditions. Similarly, non-academic institutions other than schools and universities provide non-formal education through specific aims and periodic training.

To be able to function effectively in society, people need to be educated in as many different areas as possible. Music education is one of the most essential educations that people need, as mathematics, geography, language, art, literature, culture, sports, economics, medicine, astronomy, astrology, the environment, agriculture, industry, science, etc. Like other subjects, music education can also be taught formally, non-formally, and informally.

Non-formal music education refers to the education that is provided at out-of-school. It includes music education, training, and examinations that are organized privately and institutionally for all age groups (*The 3 Types of Education*, 2021). The activities in this type of education are extremely varied and flexible.

Informal music education is based on the musical moments organized in society and the experience gained from the music presented by one's parents, friends, artists, scholars, etc. It can be obtained by being influenced by an event, environment, etc. It is freely received through daily activities in the course of living. There are no special conditions like certain rules, time, program, curriculum, institution, age, level, etc. So this practice of education is erratic and irregular. This is the type of education wherein a parent teaches music student activities that are beyond academics, like preparing rhythmic patterns in daily life or dancing to radio songs.

Similarly, informal music education is provided to achieve certain skill development (*The 3 Types of Education*, 2021). Music education is provided non-formally in clubs, training centers, groups, business centers, and community events to achieve a certain duration and purpose. The fundamental difference between non-formal and formal education is that non-formal groups are free to control their learning without the interference of institutions, outside experts, or imposed curricula (Tobias, 1992). The traditional non-formal music education system began with the *Guru Shishya* (master-disciple) tradition in ancient days (Sooklal, 1990).

Education, which is more systematic than the above-mentioned, is called "formal education." Certain rules, regulations, schedules, courses, times, ages, locations, etc., are applied compulsorily in the formal education system. According to Kapur (2019), education through appropriate teaching-learning methods and proper rules and procedures in educational institutions and classrooms is called "formal education" (Kapur, 2019). This is also known as "formal learning" in music education and it takes place primarily within the walls of schools, colleges, and universities. This type of education is offered by properly trained teachers and experts who are skilled in the art of teaching music. It refers to the fundamental academic information that a student acquires during formal education, which is carried on from elementary school to university. The subject matters are known by both the students and teacher, and both are actively involved in the music classes, formally. classroom learning, institute grading/certification, and organized instruction of music with an appropriate syllabus acquired by visiting an institution are some examples of formal music education. Formal education is managed and arranged systematically and scientifically.

After attaining a pre-programmed session, the student is admitted to the next stage after assessment to determine if he/she has achieved academic achievement. The main objective of the



formal music education system is to prepare the learner for employment after a predetermined time with a certificate of passing a certain level (Dib, 1988).

SWOT analysis was first theorized in the 1960s by a management consultant named Albert S. Humphrey at the Stanford Research Institute (Alice, 2018). It stands for strength, weakness, opportunities, and threats. So, the overall SWOT analysis is to find the strengths, weaknesses, opportunities, and threats issues of an organization, a product, a thought, a plan, or a system. This is an analytical framework to evaluate the internal and external issues and factors of any program or plan (Christine et al. 2019). Strength and weaknesses are internal issues, and opportunities and threats are external issues. SWOT analysis refers to the overall evaluation of internal and external environments and facts of formal music education (British Library, n.d.). Strengths and weaknesses can be evaluated internally through inter-institutional practice. But opportunities and threats are those factors that can sometimes be controlled and sometimes can't be controlled.

The objective of the study:

The study attempts to find out the push and pull factors that are necessary for improving the musical institution. So this study focuses to point out the root causes of the strengths, weaknesses, opportunities, and threats of music education in Nepal. To give right way to the elements that directly affect decisions or the preparation of short- and long-term strategies for music education in Nepal, the study will be helpful.

Limitations of the study:

The study is carried out mostly through secondary sources, but accordingly, primary sources are also used to gather the data through informal communication. SWOT analysis of music education in Nepal with special reference to Tribhuvan University is made in the study. It does not ensure the facts applied to music education programs can also be applied to other faculties and subjects. The implementation aspects depend upon the nature of the institution, so SWOT analysis varies from each other.

The significance of the study:

The attempted study helps to find the push and pull factors required to improve the musical institution is made much easier by the current study. It can surely guide the stakeholders in planning, producing, pricing, and promoting the music educational activities successfully. This study draws attention to the underlying factors behind the Nepali music education system's strengths, advantages, threats, and weaknesses. Similarly, it provides an understanding of the factors that directly or indirectly influence decisions or the formulation of short- and long-term strategies.

Method:

The study was based on qualitative methods. The study involved a few educational institutions visit and informal interaction with teaching and non-teaching staff of colleges and other stakeholders of Tribhuvan University. The secondary data were collected from different published and unpublished works of literature. The study took eight months from conception to completion. The selection for visits to institutions, teachers, and staff was based on a purposive sampling technique. The interaction with the teacher and staff was carried out through the telephone and personal gossip. The SWOT analytical tool was used to point out and find the clear outcome.



Formal music education in Nepal:

Music is called *Gurumukhi Vidya* (teacher-based education). That is, it is also mentioned in the ancient scriptures that music education is incomplete without the proper guidance and blessings of the *Guru* (a good teacher). Therefore, the subject of music is found to be separated from other subject matters. Music education can be promoted through both formal and informal methods, which seems to have been going on since ancient times (Akanksha, 2020). Takshashila University, considered to be the first university in the world around 700 BC (CGTN, 2018), used to teach music among many other subjects, while Nalanda University, about 1200 years ago (Pramanik & John, 2022), used to teach music. Regmi has expressed in his dissertation that many facts in history show that sages, *gurus*, and artists have practiced in this mountainous land during their lifetime (2003).

The Gurukul system of traditional Hindu Vedic education and the Gumba system of Buddhist philosophy were popular in Nepal before its unification. In the history of Nepal, the Lichchhavi period is considered the golden age of art and culture, according to Regmi (1995). The fact that music was also taught at that period is proved by the words related to music such as "*Baditra Gosthi*" (a group of musical instruments) and "*Preksan Mandapa*" (place to perform) etc. mentioned in the inscriptions of that time (Bajracharya, 1974, p. 283 & 566), which are some examples.

As the proofs found from history suggest that, medieval Malla Kings and elites were fond of music, literature and drama. King Yoganarendra Malla of Patan (1742-1762 AD) was referred to as "*Sangitavarnavaparangat*" in the coin published by himself. Similarly, D. C. Regmi (BS 2080, p. 115), referring Gautama Vajra Vajracharya, writes that Pratap Malla (BS 1698-1729) gave himself the title of "*Sangitadiskalashastraparanga*", "*Vidyagdhachudamani*", "*Kavindra*" etc. Those titles remark the King as the master and expert of music, education and literature. This fact is also confirmed by the statue of Pratap Malla with Veena installed at Kathmandu Durbar Square.

After the Malla dynasty in Nepal, the Shah dynasty became powerful rulers of the country. Shah Kings were also art lovers. Due to the frequent arrivals of foreign artists in royal palaces, King Prithvi Narayan Shah suggested to his followers that they attend the musical performances of Newari culture from the Kathmandu valley instead of foreign musicians (Kafle, 2008). Shah King Rana Bahadur Shah was gifted a "*Tanpura*" by then renowned musician Karim Sen, as an incident written in history. Many incidents have been recorded in history that the Rana rulers also spent most of their time in music, drama, and other types of entertainment. But those musical activities adopted by them were not done for formal music education in Nepal, as well. The general people were prohibited from participating in music concerts and education. During the Ranacracy in Nepal, the government seemed to not be taking any responsibility for education for general people.

For the first time, Nepal adopted the English educational system with the establishment of Durbar High School in 1910 BS. Higher education began with the establishment of Tri-Chandra College in 1918 AD under the affiliation of Patna University (*History of Education in Nepal: Ancient to Modern*, 2021). During the Ranacracy (1846–1951 AD) in Nepal, individuals



and groups had limited access to education except rana members. In terms of music education, history shows that following the end of the Rana dynasty and the emergence of democracy, some educational activities in music began in Nepal, as Pokharel(2019) writes.

The first formal music education in Nepal was started after the establishment of *Padma Kanya High School*, which was formally opened in Kathmandu in 1947 (2004 B.S.). Therefore, the formal education in music that started at *Padma Kanya High School* seems to have progressed a little later. This initiative is the beginning of a formal educational program on music in Nepal. For providing formal music education, the establishment of *Nepal Sangeet Mahavidyalaya* was the first music college in Nepal under the auspices of the *Nepal Sangeet Parishad* on 1957(Falgun 23, 2012 BS), seems to be a continuation of another pioneering step(Tuladhar, 2036BS, p 76). Singing and instrumental classes were conducted at the school level at that time in *Nepal Sangeet Mahavidyalaya*. The then government of Nepal had a provision to grant Rs. 20,000 per year for the operation of this music college (Mukharung, 2071, p. 826), which continued till 2032 BS (Acharya, 2056, pp. 140-142). As Pokharel(2019) has written in his thesis that classical music was taught also at Madan Memorial Girls' High School from 1959 to 1967(BS 2016 to BS 2024) and at Nari Gyan Mandir School in Kathmandu for three years. Similarly, the then Royal Nepal Academy (*Nepal Rajkiya Pragya Pratisthan*), established in 1957, also implemented music education, albeit informally. According to D. C. Regmi, Kanya Madhyamik Vidhyalaya situated at Lainchaur and St. Mary school also used to conduct music classes.

After the establishment of Tribhuvan University in 1959(2016 B. S.), formal music education gained more speed. During the same year, *Rastriya Nachghar* (National Theatre) was established at Kathmandu. This institution has been organising musical events and trainings since it's establishment till date, which seems to have played an important role in increasing the public interest in music education. Thus, music education has become accessible to the general public since that time. In the year 1960, the classes of vocal and sitar started at the level of proficiency certificate at Padma Kanya Campus, where, from 1963, dance as an elective subject and the subject of music were started at the undergraduate level (Pokharel, 2016, pp 70-83). Thus, from 1968, Padma Kanya College has started teaching dance, singing, and sitar as separate subjects under the same department. Currently, the college has been teaching undergraduate-level in singing, sitar and postgraduate-level in dance subject since 2017 (*P K Campus*, 2022).

Similarly, music classes were conducted for a few years at the College of Education at Tahachal and the Thakur Ram Multiple Campus of the Faculty of Education under TU, which were later closed, according to Pokharel(2016, pp 70-83). From the year 1973, Ratna Rajya Campus started undergraduate level in Vocal subject. Similarly, the Fine Arts Campus (1974) has been continuing formal music education under the Faculty of Humanities and Social Sciences of TU till now (*Lalitkala Campus*, 2080 BS). Furthermore, Fine Arts Campus and Srijana College have been teaching dance subjects too, since 2012. At present, singing and playing musical instruments have been taught as optional subjects, with fewer class hours, on some of the campuses except the Fine Arts Campus under TU.

From this point of view, two streams of music education have been conducted at TU, visually: Padma Kanya Multiple Campus and Ratna Rajya Campus have been following Bachelor in Arts (BA) in the Social Science stream, and the *Lalitkala Campus* has been



following Bachelors in Fine Arts (BFA) in a professional stream. The first two colleges have been teaching music subjects in less fulmarks, while Lalitkala Campus have been teaching music subjects 2000 marks. Another impractical step made by TU, is the revocation of the proficiency certificate level (PCL) (T U Vision-2030, 2019). Due to this step, the students don't get opportunity to study the music in higher secondary level. There is no any 11 and 12 grades education in music by any Govt. owned high schools, yet. From the 2009/10 academic session, as a hopeful step, there has been a formal class in music in grades 11 and 12 at a community college: Sirjana College of Fine Arts (Sirjana College of Fine Arts, 2020) in Kathmandu, which is currently operating up to the undergraduate level. Similarly, Gitanjali College, Kathmandu, and Nepal Music Center have also started music classes from the lower school level to grade 12. Recently, the office of Kathmandu metropolitancity has decided to implement the music classes in schools in every Friday (The Rising Nepal, 2023, June 27) . The syllabus for school level music education is being prepared by experts. This decision has been creating employments opportunities in some volume and motivating the music students of higher studies.

The Central Department of Fine Arts at Tribhuvan University is currently offering a Master in Fine Arts (MFA) in Music from 2010 and a MPhil/Ph.D. program in Fine Arts (Vocal, Instrumental, and Dance) from 2017 (*Faculty of Humanities and Social Science*, 2013). Concerning formal music education at the school level, the government of Nepal has allowed music to be taught at the school level under the technical and vocational stream by the decision of the Technical and Vocational Education Operation Guideline-2012 of the Ministry of Education (*Ministry of Education*, 2013). The Kathmandu-based Nepal Music Center has been sanctioned as a pilot school to conduct music classes from grade 9 (*Music in School Curriculum Available*, 2072). This is the first and most significant work in the promotion of Nepali music education at the school level. The Ministry of Education has arranged for the formal teaching of 'music' as an optional subject of 100 marks in class 6 in 2013, class 7 in 2014 and class 8 in 2015. Likewise, another valued step by Padma Kanya Multiple College is also quite welcome aspect in formal music education in Nepal. This multiple college has taken a master plan to develop singing and dancing as a research center in the next 20 years (Reporter, 2021).

Apart from the Tribhuvan University in Nepal, Kathmandu University is another private university that has been carrying out academic music classes, among 11 universities in Nepal. Kathmandu University started conducting undergraduate and postgraduate courses in ethnomusicology in 1996 (*KU Department of Music*, n.d.). Similarly, *Kalanidhi Sangeet Mahavidyalaya*, affiliated with *Prayag Sangeet Samiti*-India, established in the year 1963AD, has been conducting formal education in singing, instruments, and dance, since its inception. The students who have graduated from *Prayag Sangeet Samiti* are currently serving the music industry directly and indirectly in Nepal and abroad as senior artists and scholars. Since 1990AD, TU has been refusing to recognize the educational degrees of *Prayag Sangeet Samiti*, stating some lacks (Regmi, 2022), but on the other hand, recently, some amendments, done by Department of Finearts of TU, has made possible to admit the students in Masters in Finearts in Music and Tabala, easily. According to this amendment, now the students with bachelor's degree in any subject can admit in MFA, if he/she has already taken specific training in music and tabala from any academic as well as non-academic institution. This step by dept. of Finearts of TU has been attracting the young generations in academic music education, as well.



A SWOT analysis of formal music education in Nepal:

The SWOT analysis of formal music education in Nepal is discussed below as given in Fig. 1:

1. The strengths(S) of formal music education in Nepal:

Introducing formal music education in a country like Nepal marks a significant advancement in its development. By providing students with the opportunity to showcase their creative talents, this initiative not only enhances the cultural and artistic landscape of the nation but also fosters individual growth and innovation. Through formal music education programs, the arts and cultures can be preserved and young minds can be aware of the arts and culture of Nepal. Upcoming generations could be inspired for the conservation of musical traditions.

Formal music education in Nepal has a rich legacy spanning almost six decades. The universities in Nepal have ample infrastructure to provide music education on a national scale. With a strong foundation in place aspiring musicians in Nepal have access to quality resources and opportunities to hone their craft.

The compulsion to travel abroad, particularly to countries like India, for the purpose of studying music has been effectively addressed. In this sense, the issue concerning the outflow of national currency has been mitigated, and musical manpower has been motivated to stay in national service, as individuals can now pursue music education within their own country. The establishment of formal music education has played a crucial role in the preservation, promotion, and enhancement of music as an integral aspect of national heritage.

The transmission of traditional norms, values, and practices associated with musical heritage can effectively occur through structured educational frameworks, facilitating the passage of knowledge from one generation to the next. Formal music education plays a vital role in the documentation, visualization, research, and advancement of music, ensuring that these cultural elements are preserved and evolved. The contemporary educational landscape has made significant strides in music education, including the transition to a letter grading system for assessments, the adoption of a semester-based academic structure at universities, and the integration of information and communication technology (ICT) in teaching methodologies.

The rich cultural and musical heritage of Nepal provides an abundance of material for formal music education, supported by acknowledged experts in the field. Pursuing formal music education at higher levels, including doctoral programs, represents a significant advancement in the development of this discipline within the country.

2. The weaknesses (W) of formal music education in Nepal:

Funding for music education at universities in Nepal has consistently relied on government support, which has led to significant challenges due to budgetary constraints. Despite a rich legacy of nearly sixty years of formal music education in the country, the execution of educational programs has been notably inadequate. When compared to other nations, such as India, Nepal's formal music education system is relatively just beginning. Furthermore, the current music colleges and universities have been struggling to effectively develop music curricula, manage examinations, and engage in meaningful research. No provision of separate faculty of music in any university of Nepal is another challenge. Same mission, vision, planning and objectives for the whole subjects under the faculty of humanities and social



science are still affecting formal music education. These constraints have been hindering the overall advancement of music education in formal music education.

Formal music education, an integral part of our national cultural heritage, is currently facing significant challenges due to inadequate human and financial resources dedicated to research and study despite its physical adequacy. Organizations responsible for music education appear to exhibit a lack of enthusiasm and motivation regarding the effective planning, management, execution, and assessment of the resources at their disposal. Additionally, there is a need to establish an inclusive as well as effective policy that prioritizes diversity in capacity and qualifications when recruiting personnel for the planning, execution, and evaluation of music education initiatives.

The current state of music education at the school level falls short of its potential, and relying solely on higher education for music instruction is inadequate. There is a pressing need to create and implement a music curriculum that aligns with contemporary demands and trends. The existing approach to music education often lacks practicality, as it continues to rely on outdated teaching styles and methodologies. Furthermore, the processes of teaching and evaluating music education are not behaviorally oriented, and the mechanisms for monitoring these processes remain underdeveloped. Additionally, the financial support from both government and private sectors for music education is far from sufficient, which has been hindering the growth and enhancement of this vital sector.

Another significant challenge lies also in the inability to distinguish between the roles of academics and artists. While there should ideally be no bias separating these two fields, in the school and universities substantial disparity exists in practice. Part Time or temporary music instructors have been provided inadequate facilities in comparison to the payment to permanent music instructors. The unequal treatment of permanent versus temporary faculty members represents another critical concern that needs to be addressed, as it perpetuates a culture of discrimination within the educational environment.

The decision by TU to eliminate the PCL of music courses without a strategic plan has led to a shift in focus for many teenagers, steering them away from music and towards other disciplines and faculties. The current curriculum fails to promote research initiatives, with most knowledge being imparted through traditional methods. Despite many unclear policies made by TU, formal music education has been somehow running.

3. The opportunities (O) of formal music education in Nepal:

Individuals who have possessed a deep understanding and proficiency in music from TU often find themselves with various career opportunities as musician, arranger, instructor, performer, educators, consultants, and researchers within their own nation. When young learners obtain a credible degree from an educational institution, such as a school, college, or university, they are more inspired to pursue music studies.

Likewise, the field of ethnomusicology can gain a chance of global attraction through formal music education programs in colleges and universities.. Not only the native citizens, even foreign learners as well as researchers also can raise their interest for the study of local music through formal education of music in colleges and universities. By doing so, the musical and cultural heritage of Nepal will be widened throughout the world.



Furthermore, formal music education is essential in facilitating and executing cultural exchanges on national and international scale. Engaging in a formal music education can enhance knowledge, increase economic growth, tourism, and overall prosperity, in a well-organized manner.

The significance of a formal music education system lies in its ability to modernize the learning experience by addressing and creatively overcoming the outdated and unscientific elements of the traditional guru-shishya teaching method, which has been informally practiced for centuries in the realm of music. With appropriate planning and execution, music education in Nepal has the potentiality to reach a global audience. Tribhuvan University (TU) stands at a pivotal juncture where it can engage the younger generation by expanding music education across all its affiliated campuses nationwide. However, the current lack of promotional efforts regarding music education at TU suggests that a more effective communication strategy could significantly boost student enrollment in this field.

4. The threats (T) to formal music education in Nepal:

The unhealthy influence of political parties on appointments within the music institutions has negatively impacted music education. Same scenario has been developed in other organizations of national concern, which is leading to a prioritization of political interests over nationality. The tendency of political interference has been increasing day by day, which has resulted in placement and promotion of incompetent manpower in the decision making unit at universities. Thus, the implementation of formal music education has been badly affected, primarily due to the incompetence, lack of capability, and indifference exhibited by state-established entities tasked with the enhancement, safeguarding, and advancement of traditional musical heritage. Despite the presence of educated music professionals, the music education sector has failed to alleviate unemployment. Qualified individuals have been leaving the nation and struggling to find work. Furthermore, the existence of both private and community educational institutions has created a fragmented educational policy, complicating the landscape for music education. Additionally, the pervasive issues of corruption and misuse of power have further undermined the integrity and effectiveness of the music education system.

The state apparatus appears to be lacking in its efforts to confer social recognition, financial rewards, and accolades to students, educators, and artists involved in music education. This absence of adequate incentives compels many musicians to seek employment outside their chosen field. Furthermore, scholarship opportunities for underprivileged, marginalized, and indigenous students aspiring to study music are severely restricted due to limited funding. The recruitment of music teachers in educational institutions often relies on nepotism and favoritism, which discourages gifted musicians from pursuing teaching roles. Additionally, the practice of hiring inadequately qualified music instructors at low pay has led to the perception of music education as merely a means to attract parental interest rather than a legitimate art form. There is also a noticeable lack of media engagement to promote the significance and benefits of music education. Compounding these issues is the challenge faced by organizations that produce musicians but lack the necessary affiliation with universities, which further hinders the development of formal music education across the country, despite the advancements made in federalism.



Fig 1. SWOT analysis of formal music education in TU, Nepal.

Discussion and recommendations:

From the above analysis, the following discussions and recommendations are made to the concerned.

Based on the analysis presented, several recommendations are proposed for the relevant stakeholders. It is essential for the institution in question to develop a comprehensive strategy for the effective delivery and integration of music education. Additionally, a sufficient budget must be designated to enhance the promotion of music education throughout Nepal. Furthermore, it is crucial to address and manage the challenges associated with teacher management to ensure a stable and effective teaching environment.

The music education program at TU should not only thrive in the capital but also be extended nationwide to ensure broader access and engagement. It is imperative to eliminate any political influence in the management of human resources at TU to foster a more effective and unbiased working environment. Each unit of TU should establish a dedicated research and development department, with a focus on expediting research initiatives to enhance academic and practical outcomes. Regular training sessions, orientations, and various motivational and developmental programs for educators should be implemented to continuously improve teaching quality and staff engagement. Additionally, to draw more students into the field of music education, it is essential to offer scholarships, provide adequate hostel facilities, and create other incentive programs that promote participation and commitment to this discipline.

Ethnographic elements must be considered in the development of the music curriculum. Additionally, there is a pressing need for uniformity within the curriculum, as evidenced by the discrepancies between the programs offered at Padma Kanya and the Fine Arts Campus for bachelor's level studies in vocal music, tabla, and dance. To ensure a cohesive educational experience, it is crucial to establish effective coordination between the lower and upper levels of the curriculum. Furthermore, a deliberate alignment between academic offerings and



administrative frameworks is vital for the overall success of the program. It is also important to standardize the degrees conferred by various educational institutions to maintain consistency and quality across the board.

Conclusion:

The same as other subjects, music is crucial to society. In the process of integrating musical heritage into education, every country has implemented music education academically and formally through schools, colleges, and universities. Formal music education started in Nepal almost six decades ago. In this article, the background formal music education in Nepal and the strengths, weaknesses, opportunities and threats of the overall formal academic music education system adopted in Nepal have been studied. It seems that programs of formal music education should be decentralized and monitored regularly to get the remarkable results in music education. The experts and students should be motivated to carry on the music education longlife. Since this article is limited to a few literature reviews and a few visits, it seems to be more effective if the facts collected nationwide from more sources are also used. The strengths, weaknesses, possibilities, and challenges mentioned in the present article provide guidance and recommendations for policymakers regarding music education. This study found somehow satisfactory history of music education in Nepal, but not so long. The study concluded that although there were ample means and resources for formal music education, the expected objectives could not be achieved due to some weaknesses and threats on the implementation side.

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