

### Music Education System

In ancient India, the purpose of the music of its time was mentioned and known to the gurus and students. Like in Vedic Period, the music was basically for chanting 'Richas'. The teaching methodology was clearly mentioned in granthas like 'Paniniya shiksha' and 'Naradiya shiksha'. This music was taught in Gurus ashram. More emphasis was given on oral recital. This education system of Music was prevalent till early thirteenth century.

With the invasions of Persians from Middle East, a cultural difference was seen which also affected our music. More of Persian music started to put its shade on our music which was more evident from thirteenth century. Before the Persian invasion, music was more or less sung only in temples and in praise of God.

With the increase in Persian culture, the music changed its purpose in India and was also now being sung in Raj Darbars for the entertainment of the kings and for singing the praises and the battles of the kings. Prominent name we hear even today is of Tansen one of the Navratna in Akbar's darbar. During this period the music teaching was more for the darbari style of singing, in which the singers of darbar of the kings taught music only to those who are close to them with a view to make them ready for singing in kings darbar. Here also emphasis was laid on oral recitals. But the music teaching was limited to few and because of this, it remained with only few and did not reach the masses. This gave birth to the Gharanas in the Hindustani classical music.

Keeping up the tradition of the musical art, under the Guru Shishya parampara music teaching, for centuries followed the traditional system of education, mainly, in teaching of Shashtras in Pathshalas, more or less based on the grammar method and the drill in memory. The students were provided rigorous practice to gain the skill of music through practical exercises. To understand the beauty of Raag, Bandish singing was a deliberate exercise, done under the watchful eyes of the gurus. There was a methodology sanctioned by the general musical tradition as well as the gharanas. Because of this strict methodology, our Hindustani classical music was able to preserve its traditional values.

But the system had few shortcomings. The preservation of the art within few selected was being felt as outdated, and the same should be available to common man was better realized at latter part of 18<sup>th</sup> century as awareness increased as we realized the value of education, for one and all, with a belief in the value of education for one and for all and the feeling of equality among all men and women. The European style of music must have given the idea to us about learning music from written form, i.e. reading music from music notation. Soon the learning of music through written music and through notation became an accepted idea and some of our oldest schools of music like Baroda State School made successful attempts to put simple bandhish in Ragas in musical notations, more or less based on staff notation. Later on Pt. Bhatkhande brought the classical music within the reach of those outside the music families or the gharanas. The Kramik Pustakmala syllabus was introduced in the Baroda State Music School, the Marris College of Music of Lucknow, during the years 1925-1930. Pt. Vishnu Digambar Paluskar had also enlightened ideas about the importance of systematic music education for the many and opened schools at Jalandhar and Mumbai, with 5 to 6 years of courses, with classical and devotional songs forming the basis of gradual development. The whole idea of the two stalwarts was to make performing

artists outside the fold of traditional gharanas. That was the age of social and educational reforms and breaking the barriers.

Music and other art is a representation of the culture of the state. It reflects the mindset and values of the society. For the richness and growth of the culture, awareness and education is must. Same for the music too, literacy in music is necessary. A music education and a music educator without knowledge of the right kind of attitude to the learning and the learner can have no place in the scheme of our life. Literacy in music in other words ,can be the aesthetics development of the mind and the sense. This will lead us to the recognition of the many facets of music.

There is an immediate need to diversify our courses in music so that the contemporary needs of the art and profession can be met. An education in music need not necessarily mean in the performance of art or raga, it could be an attainment in music application, music criticism, music analysis, art-music, art history, in musicology, in folk music, in devotional music, in khayal, in Dhrupad-Dhamar, in Thumri or in more than one area of musical art. In each sphere 'excellence', is possible under any system which would allow a Guru to give his best and the Shishya to learn at his best.

Our traditional music training is based on the concept that a good performing artist is also a good teacher. This may or may not be correct. In search of suitable methodology of teaching music, first we must be clear of our goals that we want to define from this methodology. Should our goal be only to produce performing artists alone? As of now it does seem that this is the only goal we perceive. At the very outset, we should understand that music art, in essence is imagination in sound and rhythm, and producing a high caliber music is an imagination of a genius. But we today are more concentrating on imitating the skills of the teacher as ready moulds or as exercises. Somewhere this also overemphasizes the value of traditional rendition over the creative aspects. Specific instructional objectives for every stage of a diversified music education will provide workable ideas about methodology.

An education of music may be to provide education in the enjoyment of sound, sound and word, sound and rhythm, and also perceiving the patterns in sound, in short we can say appreciation of aesthetics of music. We can have various forms of music education for all ages rather than following only particular type of music. This will bring more creative minds in the music and this will provide another step leading to music related activities. Students than are more likely to show their aptitudes and potential. Teachers, with training in educational psychology, could render their advise as well, to make the teaching more structured. Most of the ills of our education system, more relevant to music, can be traced to the mechanical completion of the syllabus. The working hours and the pace of teaching and learning have actually nothing to do with actual progress of individual students. Students are more focused on their term work, completion of their exams and earning the degree. In this bargain, the actual study of practical musicianship, studies in music history, psychology, aesthetics, physics of sound, analysis of music and ragas, are left behind and a very superficial knowledge is gained by the students.

To make students more self-reliant is the main aim of any good educator. In this modern world of information and communication technology, we have access to information on any subject from any part of the world. This is true in all subjects of learning. With new avenues and new application of sound and music, we too need to focus on diversifying our

music students not only as performing artists but also it could be an attainment in music application, music criticism, music analysis, art-music, art history, in musicology, in folk music, in devotional music, or in more than one area of musical art. To achieve this we need to have a suitable methodology and frame syllabus accordingly right from junior college level, so that by the time the students come at masters level they are clear as to where they want to make their career and accordingly can select their subjects and do their masters degree.

I consider myself very privileged to get an opportunity to put up my views on the esteemed Sangeet Galaxy e-journal which has a huge following not only in the music academic forum but also among the music enthusiasts. I extend my sincere gratitude to the Dr Amit Verma, for starting this e-journal and giving us a platform to express our views and also a good journal for research scholars to follow. My best wishes to Sangeet Galaxy as well as to all its patrons and readers for a very happy new year 2019.

Thank you

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