CONCLUSION
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This study has been attempted to make a comparative analysis of music education in different cultures and evolve a system for adoption in India. The developments in some of the advanced systems, particularly in the West have been taken as one reference point. The prevalent Indian system of music education has been taken as another reference point. Within the Indian system focus has been given to the South Indian system.

The investigation has been based largely on an analysis of primary materials like textbooks and audio materials from the United States of America, the United Kingdom, the Soviet Union, France and India (both South and North India) and of descriptive and critical writings on music from many of the developed systems and from India as well as on some specialised schools of training. (Violin, Piano, and Voice culture). A lot of secondary materials about music education from the different systems have also been analysed. Observatory visits to 100
general schools and 12 professional (music) schools in Tamil Nadu and Kerala and interviews with 500 teachers, 50 education officers and with about 40 top ranking musicians have provided the investigator a picture of the present level of music education in South India.

In this chapter the major findings are summarised, followed by suggestions for improvement of music education in India and also for further research.

1. **Summary of findings**

The major characteristics of the developed systems of music education are that

(a) it (music) is an important and integrated part of the curriculum;

(b) it is a way of "educating a human being";

(c) if the right conditions are provided, everyone can reach a basic level of musical competency;

(d) the curriculum and methods are varied and comprehensive as well, integrating practice and theory, taking off from natural singing and natural rhythms to the deepest complexities to make the child develop a sense of critical appreciation and evaluation of even the great composers like Bach and Beethoven;

(e) the materials for the different components like listening, singing, reading, creativity, rhythm and
movement, and voice culture are all carefully planned and presented to children for their practice and experience and discovering those phases to which they respond most readily and which may become their own happiest self-expression; 

(f) the gulf between the professional music training and music education imparted to the child is narrowed down and it is not so wide as in India; 

(g) Radio, Television, Tapes etc. are systematically and effectively used to popularise music and help own time music education among children; and 

(h) a music education is essential for national awareness and integration and for international understanding.

2. In contrast to these features of the developed systems of music education, the state of music education in Indian (general) schools does not reveal even an awareness of such progressive steps. Some specific drawbacks noticed in Indian (general) schools are: 

(a) lack of recognition of music as a part of curriculum and a meagre allotment of time which too often gets diverted for other subjects; 

(b) non-appointment of music teachers even when there is provision; 

(c) choosing a select group of pupils for music competitions, performances etc.
(d) an almost a total neglect of whole group-training even in simple and essential objectives like singing the National Anthem with joy and in perfect unison;

(e) even for such a group, no proper and continuous training is given; only a partial practice is given on singing a few isolated songs for some special occasions in the school;

(f) a complete neglect of voice-culture in general schools and partial neglect in South Indian professional schools and lack of sensitivity to even basic factors like selection of key range and tessitura, nature of voice etc.;

(g) even the 'innovations' in music are effected only in a limited way without being aware of the modern revolution in music education; nor are the Radio, Television and Tapes etc. put to effective use;

(h) lack of awareness of national and international values of music education;

(i) lack of knowledge of proper approach to music education in general schools to inspire the children;

(j) lack of equipments in general schools to expose the students to music situation; and limited use of such facilities in professional schools, as the system is only examination oriented;
(k) absence of proper textbook materials and of awareness of proper pedagogy regarding the different aspects like listening, singing, rhythm, movement, creativity etc.;

(l) the big gulf between the professional training and the school systems of music education given to children; and

(m) lack of belief in the universalisation of music education.

3. In the professional schools, teaching of classical music is done, but only with a limited repertoire being losing many of the benefits of the Gurukula system and not building on the best institutional practices known from abroad. Since listening and critical-appreciation training are not given sufficient importance, many students are not able even to identify ragas which they are not taught to sing under the prescribed syllabus. Similarly inattention to voice culture and admission of a large-number of students without their attitude for music even in professional schools result in their low attainments. A few exceptions to this situation are available in North and South India as well. In some institutions, best artists as teachers and low teacher student ratio as well as the adoption of modern music education methods
have helped a lot to resuscitate music education.

4. Apart from the modern developments in music education not reaching in Indian school system in practice, most of the music teachers and others engaged in any other organised music education in India do not believe that it is either possible or necessary to introduce all the modern revolutionary methods of music education known from other parts of the world. But the top level musicians interviewed expressed their belief in and the need for universalising music education in India, adopting in full or adapting the various modern approaches to Indian situation.

In fact some of the experts in their transactions with their disciples have developed some interesting innovations which if systematised and fed into the school system, can revolutionaryize Indian music education both at the professional and at general school levels. It may be said without being controverted that a reconstruction of the approaches of classical musicians as known from the investigator's dialogue with some of the high level experts and from an analysis of the extent literature on the subject, and from an understanding of the spirit and process (not merely the produce) of classical
music can really be of great help in the transition to modernity without losing the moorings of the past.

B. Suggestions for improvement of music education

On the basis of the investigation done and the findings thereon, the following suggestions are made for improving the system of music education in India:

(i) steps should be taken by the music teachers and experts to exemplify the concept of music education and emphasise its importance in the curriculum.

(ii) They should have faith in and work for universalising music education at the minimum practical level of the learners up to the High school classes, though not at the expert level.

(iii) Music should be made an integral part of the curriculum as one of the compulsory subjects from the kindergarten to High School classes.

(iv) Modern scientific equipments like Radio, Television, tapes, records etc. should be made available to children from the beginning of their education in music to enable them to acquire skills in listening, singing etc. The tapes, records etc. must be carefully chosen to cater to the taste and ability of the children and lead them on to develop their skill in listening, singing, creativity etc.
Pamphlets on the music lessons given through Radio and T.V. should be prepared and made available so that the listeners can benefit from such lessons by taking to follow up practice.

(v) Proper text books and materials for imparting music education in Indian music should be prepared on the models of those in the western system for all classes - from the infant-classes to High school standards.

(vi) The gulf between the professional musicians and amateurs as well as between the professional music training and music education in schools should be minimised by adopting a uniform system of training to all.

(vii) To help everyone sing, the first lessons may be on the raga which can be sung by all. For example, it would be better to shift from the traditional mayamalavagaula scale to Sankarabharanam (C major-western) in which notes are easier to follow than in Mayamalavagaula. Children also like pentatonic scale like Mohanam. It is, therefore, better to introduce first simple songs without a concentration of gamakas (shades) to make the children experience music and then
pass on to the traditional exercises.

(viii) For the beginners, songs depicting different situations in life, and different themes like patriotism, religion, social problems, should be carefully chosen and introduced. Some examples of songs suitable for the children at their early stages of music education are those like Tyagaraja's Utsava Sampradaya songs, Namavalis of Purandharadasa, Bhajagovindam of Jayadeva, Geethams of Dhikshitar in march-tunes, songs of Subrahmanya Bharati (like 'Odivilayadu Pappa' and songs of Aza Valliappa.

(ix) The much neglected voice culture should be attended to with care and devotion as it is a very important aspect of vocal music. With the knowledge of the individuals sruti, the teacher can pay adequate attention to help the student to cultivate his voice and modulations thereon to produce different effects. Apart from making the students practise at home, they can be given at least half an hour practice in the institution on the models of singing by songsters with cultural voice. For such models at least recorded tapes may be made available for them to emulate and practise.
(x) Plenty of opportunities for listening to concerts by experts, listening to planned music programmes, and for discussions and symposiums, audio laboratory practices and seminars should be provided to all learners to help them link practical and theoretical aspects of music.

(xi) Children of general schools should be allowed to become familiar with musical instruments and those of the professional institutions must be put to learn to play on at least two musical instruments, one stringed and one percussion.

(xii) Teachers should be models of patience to draw out the latent talent in children giving them proper directions to practise.

(xiii) The belief that music cannot be taught to everybody should be erased from the mind of teachers. Steps should be taken to train all at least to listen to and appreciate good music. In fact the great musicians of the past have shown that not only best music but also great intellectual and spiritual values through music can be brought to common people as much as they themselves have imbibed high ideas of music, literature and spiritual culture from them. So
attempts should be made to provide music learning to all, not for making them render like experts or musician saints but at least to love and appreciate music. There should be regular sessions of concerts in the institutions and outside to make all listen to good music as much as possible.

(xiv) Self-learning materials at different levels like books on music lessons, records with comments explanation; and guidance etc. should be made available.

(xv) An awareness to rhythm of music can be cultivated through correlated activities like hand-clapping foot-stamping, and finger-snapping and through speech-patterns instead of giving oral explanation.

(xvi) All oral explanations regarding music, like 'what is nadantam' should be avoided at the early stages of music education.

(xvii) Group singing should be encouraged to make children overcome any shyness and get into the mood of singing.

(xviii) Teacher-pupil ratio can be at a minimum level to pay individual attention.

(xix) A proper atmosphere should be provided to children at the institutions and at home to develop their
talent in music which is innate in everyone and it is the duty of music educator to draw out this latent talent.

(xx) Music can be integrated with subjects like language, history, geography, science etc. to bring out the excellence-objectives. In this respect materials on the model of the western systems can be prepared. If done so, separate allotment of time for music teaching can be reduced.

(xx) Children with high aptitude and talent in music should have opportunities to progress according to their abilities and later, job-opportunity also should be ensured to the extent possible to encourage the bright ones in music.

C. Suggestions for further research

'Music education' is a vast subject. Various aspects of it remain unexplored. Hence in the light of this investigator's attempts, various avenues of further study become notable and some of them are suggested:

i) Institutional case studies can be conducted to focus their weaknesses if any, and suggest remedial measures.

ii) A study of the gurukula system in depth to suggest reforms and setting up of model institutions of music education.
Different ways of training the children in music education could be studied.

Studies on the preparation of text-book materials and other aid-materials on music education for different classes can be conducted.

Studies on interdisciplinary aspects of music education can also be conducted.

Myriad are the facets of a gem and music being one such gift to mankind none can profess to unravel its mysteries or make them all known to people at large through any one or all systems of instruction: This investigator has been always aware of the besetting limitations and what has been done is just an attempt at an appraisal of the need for a proper music education system in India. But then, who can distil the blues of the skies?