CHAPTER I

INTRODUCTION
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MUSIC: ITS POWER, VALUE AND IMPORTANCE

Music is one of the God-given gifts to humanity. It ennobles the mind, refines the emotions, and elevates the soul through the melodious and harmonious arrangement of sound patterns. It is the finest of the fine arts. It has got universal appeal influencing all, irrespective of social status, age, sex and level of general education.

"Music is our oldest form of expression, older than language or art; it begins with the voice and with our overwhelming need to reach out to others. Music touches our feelings more deeply than most words and makes us respond with our whole-being. As long as the human race survives, music will be essential to us. We need music, as much as we need each other."

Even the animals respond to music. It is said that cows responded to Krishna's flute and the serpents

feel the charm of music if the raga Punnagavarali is played. Recent scientific investigations have shown that plants grow faster and yield richer crop and cows yield more milk if music is played.

Shakespeare shows his sensitivity to the power of music when he makes Lorenzo speak the following words:

For do but note a wild and wanton herd,  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing loud,  
Which is the hot condition of their blood—  
If they but hear perchance a trumpet sound,  
Or any air of music touch their ears,  
You shall perceive them make a mutual stand,  
Their savage eyes turn'd to a modest gaze  
By the sweet power of music:  

The Saivite poet Cekkizhar talks about the divine power of music when he describes the effects of the flute-playing of Anaya Nayanar who made music a method of worship:

The herd of cows forgot to chew cud; the young calves forgot to drink milk; the bulls, deer and various beasts of the forest assembled before the flutist with their hair standing on edge; the peacocks stopped their dance and came near; the birds with minds filled with the penetrating music came near, suspending their senses; the cowherds working nearby stopped their work and stood spell-bound.

The emotional appeal of music transfers to the mental and physiological dimensions leading to its therapeutic effect. It is said that certain ragas are capable of curing ailments. Music cure was known not only in ancient times but even today. Some doctors use it to alleviate pain, during certain painful treatment and also to help the patients towards a speedy recovery. Thus 'aesthetic' could serve the same purpose as anaesthetic in removing pain consciousness, but without having any adverse effect on the speed of recovery. It is claimed that even the heart is bound to react sympathetically to music. While singing, the human voice gets trained, the organs of the body also vibrate and they are kept alive. When we listen to good music, the delicate fibres in the inner ear respond. Thus they become very active. Both vocal and instrumental music keep the nervous system perfect. The Greeks too considered music as the medicine of the soul.

Rabindranath Tagore has given a rationale for this therapeutic function of music: "I feel it is the musician's role to maintain our trust in the world and the world's trust in us, to help us express genuine emotions. When music takes on that responsibility, it draws upon the best kind of human effort and is deeply
therapeutic, harmonizing the physical and the spiritual, the intellectual and emotional, joining body and soul."¹

The power of music to change the emotional make up of human beings has been recognised. In prisons music has been used to tame down unruly prisoners. In some educational institutions, unruly classes have been cured of undesirable tendencies through music.

According to Manfred Clynes our feelings are organised in several 'Sentie cycles' beginning with anger and proceeding through hate, love, sex and joy until at last it reaches reverence. Music may draw on any of these emotions, any of these passions. But it is when music carries us through an entire cycle, Clynes asserts, that it is at its best, satisfying the sense of tension and relaxation.²

Music has a social dimension too. One of the most valuable social aspects of music is that people of varying talents and backgrounds can participate together. This is not only being achieved in the socialistic countries and in the western democracies today, but even in the

² Cited in ibid., p.32.
caste divided Indian society, Musician-sages have always attempted to bridge the gulf between people through the use of music.

Music can be considered as one of the basic needs of man. Without the knowledge of music a person cannot be said to be completely human. Music education helps a child to develop his innate abilities to the fullest extent, contributes to enrich his living and develops in him confidence in his abilities. It draws out all the distinct human qualities in man.

The following passage from Shakespeare's 'Merchant of Venice' brings out the above point very well:

The man that hath no music in himself, Nor is not mov'd with concord of sweet sounds, Is fit for treasons, stratagems, and spoils; The motions of his spirit are dull as night, And his effections dark as Erebus, Let no such man be trusted.

Music has a rich heritage that has come to us from time immemorial. It is not only a pastime or amusement but an art which gives infinite joy to the mind and the heart. Music develops a sense of beauty in a person and contributes to his cultural refinement.

Music is a language by itself. It is possible to express subtle thoughts and refined ideas through music. The musician expresses his feelings through music just as a poet expresses his feelings through words, a painter through his brush, and the sculptor through his chisel and hammer.

Prof. Sambamoorthy says that while for all other fine arts nature provides man with plentiful ideas, the system of music was developed by the genius of man himself. He adds that Music is the most natural of all arts. Unlike other arts it is not necessary to know the science of music to enjoy music.

Music, like language, has developed its own structures, grammars and vocabularies. It has to move in a way that corresponds with human ways of thinking and acting. To Menuhin the structure of music is part of the structure of nature, of the very vibrations themselves, the system of overtones. Every voice and instrument produces tones which vibrate at a basic rate, but their characteristic colour is obtained from the overtones generated at the same time.

Music needs more than the structure of a scale of intervals, or even of our emotions. It needs a recognizable form corresponding to something in our own being.  

For the Chinese, music was a tool to govern the hearts of the people. It is said in China that when there is music in the home, there is affection between father and son, and when music is played in public there is harmony among people. By the 7th Century B.C., the Chinese poet Le Ly Kim could write, "Virtue is our favourite flower, Music is the perfume of that flower."  

The Talmud says there is a temple in heaven that is opened only through song. Another practice was to tell stories with the help of music. The great epic legends, from the Icelandic Sagas to the German Nibelungenlied and Spanish romancero, were all passed on from generation to generation by word of mouth, thanks in part to music. Chanting helped the singers remember the story more easily.  

No civilization held music in as high esteem as classical Greece; it dominated religious, aesthetic,

1. Ibid., p.31.
2. Ibid., p.30.
3. Ibid., p.33.
moral and scientific life. The very word for an educated, distinguished man meant "a musical man", and to be called unmusical was to be labelled brutish. Music and poetry were one; recited poems were chanted, and sometimes joined to the dance.  

Indian sages have always recognised the importance of music and of its value in spiritual education and self realisation. Tyagaraja offers music as the most important means of spiritual devotion for reaching the higher stage:

Sobhillu Sapta Swara  
Sundarula Bhajimpave Manasa  
Nabhi Hrit Kanda rasana  
Nasadulayandu.  

(Oh Mind! praise the seven Goddesses represented by the seven notes of the scale, shining in nadaroopam from the diaphragm, heart, throat, tongue and the nose).

But Saint Thyagaraja makes it clear that without Sangita gnana (awareness of music) and Bakti (devotion) life is useless.

Sangitha gnanamu bhakthiyina  
Sanmargamu galate Manasa

(Oh Mind! Can the path of righteousness be achieved without the knowledge of music and bhakti?)

The path of righteousness cannot be achieved without the knowledge of music and bhakti)

His (following) kriti 'Nagopasana' in the raga Begada tells us that Brahma, Vishnu and Siva become effulgent through music,

"Nadopasana che Sankara Narayanavidhubu velasiri yo Manasa! .... Tantrilayasvara gana viloluru"¹

In the song 'SangIta Sastra Gnanamu' in the raga Muhari Tyagaraja says that music (nadopasana) leads us to get the vision (Sarupya) of the Lord worshipped. (Such realising of the vision is one of the four stages of the God-realisation). According to him music (nadopasana) further endows a person with love, devotion, goodwill or affection of others, the blessing of the Divine, Self control, meditation and the wealth of fame as well.²

Music is both an art and a science. It's study results in the development of intellect, as well as the

² Ibid., p.153.
imagination. It is a revelation higher than all science and philosophy. The word music itself comes from the Greek word musiki, meaning all the arts of the nine Muses. According to Platonic tradition, the simple ratios of the musical consonances are not only elements of aesthetic beauty, but also scientific laws that assure the stability and order of the universe. The Pythogorean school also closely connects music and mathematics. Both Plato and Pythogorus develop a theory of harmonius development using this music-mathematics complex.¹

Music helps us to express our thoughts, ideas and feelings. The development of the creative power in an individual merits his attention. Music originates wherever people have feelings they wish to express or share with others. Improvement of performance skills helps the individual to become more proficient in expressing his thoughts, moods or ideas. One learns to express by giving spontaneous and uninhibited release to one's feelings and ideas - by actually using one's own creative powers. The aim of teaching of music in schools should be to help the children to express freely their feelings, thoughts and ideas through music.

¹ Yehudi Menuhin, op. cit., p.40.
NEED FOR THE STUDY

In the early history of man music was closely related to social life. Folk songs accompanied various work experiences. Ceremonies associated with religion and various aspects of the growth cycle were celebrated with songs. War and preparation for fight were accompanied by drums, horn and other forms of music. In short, music was part and parcel of life and everyone was expected to be proficient in music. This implies that informal music education also must have been part and parcel of the life of early man. As life became more specialised, music lost its central place in education and in a sense life also lost its integrative moorings. Several thinkers both in education and outside are trying to put music in its original position of centrality in life. This calls for a revolutionary approach to music education both in and out of school.

In the ancient Greek education which is held to be model even today from the point of view of harmonious development of man, "Gymnastics for the body and music for the soul" summarised the spirit of education. Music for the Greeks included all that was presided over by the muses. Thus music represented all learning.
Indian higher art theory also recognises the unity of the arts as illustrated by the theory of Rasa in Sanskrit literature as well as education of the dancer in the early Tamil epic, 'Cilappadikaram'. From this concept of integration of music with other aspects of learning we have come to the compartmentalised approach to the curriculum. The school experience of the child is parcelled out into neatly packed and rigidly separated units. Even within these units the so-called examination subjects are considered as the proper business of the school, and crafts, arts and music which don't feature in the public examinations are merely considered as the side pieces. Throughout the world, music has for a long time been given a relatively subordinate place in the formal school system. But during the past two or three decades the developed systems have begun to give more importance to it. But in India the external academic motivation and the dominance of verbal form and extrinsic rewards are so much that music is being treated as a cinderella subject. Though formally some provision is made, the number of periods is very small and even to engage these periods, competent teachers are not found in many schools. Very often the music periods
are taken up for "covering the portions" in the other subjects. It is important that music should be given its due place in the curriculum in Indian schools. But this is not possible till educators, administrators, training college principals and others concerned are convinced that music is not merely a frill in the educational texture, but should go into the warp and woof of it. This calls for researches which would bring out the importance of music and explore ways of moving from the present stage of neglect to a proper appraisal of its due place and commitment to action towards realising it.

It is not enough if music is merely introduced in the curriculum, and given sufficient number of periods. If music is just one subject occupying one of the water-tight compartments now occupied by the different subjects, the purpose of genuine curricular reform would not have been fulfilled. So music should be given its due place in the integrated curriculum or even be given an integrative role in the curriculum. This calls for studies in integrated education with music as one of the elements or the key element in this integration.

After the launching of the Soviet Sputnic in 1957 major changes have taken place in the curriculum of science
and mathematics. The Western world and developing countries are also adopting the upgraded curriculum. Bruner's creed that "anything can be taught to anyone at any stage in some intellectually honest form" has been instrumental in bringing subject matter formerly taught in the colleges to the high school or even to the elementary school. Several Piagetian and Brunerian teams have been devoutly working in discovering these "honest forms" in which major concepts in science and mathematics could be explored in a joyous manner by school children. In India also the Central system and many state systems including those of Tamil Nadu and Kerala have upgraded their Mathematics and Science Curriculum.

It is doubtful whether the honest forms of upgrading school science and mathematics without causing undue hardships to children have been discovered in our contexts. In the Western world the gap between school and advanced knowledge has become less since scientists have become involved in school work directly or indirectly.

In music education also the practice of the top musicians interacting directly with school children for the cause of giving the best start to children right from the earliest stage is common in the Soviet Union with
composers like Dmitri Kabalevsky, giving the lead. This trend is beginning to be followed in the western world also. It is important that the curricular revolutions in music, introducing the structure of the discipline from the earliest stages, needs to come about in our country through a dialogue of teachers, pupils and composers, and educational research should catalyse this dialogue.

Man is a value-oriented animal and the education of man should also be oriented towards values. The early Indian literature emphasises the importance of virtue, (dharma or aram), wealth (artha or porul) love (kama or inbam) and liberation (moksha or vidu). But in the processing of these basic values the intellectual and aesthetic aspects play an important role. In actual practice the intellectual role has been reduced to mere rote memorisation of words and the aesthetic aspects have been totally neglected in the formal and non-formal education of people. The result is that material values tend to get an unduly important place in the upbringing of man even under the verbal forms of dharma and moksha. For a proper reeducation in the value system, giving them their due place and making them functional and integrating them, a right combination of intellectual and aesthetic
processing would be needed. During and after the medieval period aesthetic values also got divorced from or considered antagonistic to basic social values. Recent experiences in the socialistic and other countries have shown that music is not only an embodiment of aesthetic values but is able to stimulate awareness of social and other values needed for reconstruction. Studies are therefore needed in analysing music in terms of its value-potential and in terms of its capacity to catalyse other values. Such studies are not to be conducted in disinterested isolation but in a practical context of reconstruction.

From the early period when a basic knowledge of the music of the tribe or the group was obligatory for every citizen, we have come to the stage when a few specialists perform for the others - who simply listen passively. There are some theorists who even believe that the mass of men are not capable of acquiring a musical culture. A perusal of documents from the socialistic countries as well as the western democracies suggests that we are again moving towards a phase of universal music education and some countries have already made considerable progress in this direction. Studies need to be conducted in the universalisation of good music education in the country. In recent years, technology
has started invading every aspect of life. Some people are of the view that the invasion of technology into every field of life can have an adverse effect on the humanities including music. On the other hand some others think that technology can actually be helpful in spreading musical culture on a large scale and in universalising musical education. Some even go to the extent of creating new musical forms like electronic music. The effect of these aspects on music education needs to be examined.

Technology which has entered all aspects of life has made inroads into education also, and a new branch called educational technology is gaining more and more importance within the discipline of education. This consists not merely in bringing more hardware into the classroom like Radio, Tape-recorder, Audio Laboratory and TV, but in better organisation of subject matter according to carefully designed psychological principles to maximise the results. Among the technologists some believe that the maximum benefit can be produced by systematic presentation and reinforcement of atomic components. There are some among those who believe in carefully task-analysed hierarchies. On the other-hand there is another group which believes in the internal
growth and creativity-dimensions, the role of the educator being only to present even difficult material in a form which will be appropriate to the age level of the child. That is, children are to be presented with classical and other higher forms of learning materials, chosen carefully. This dialectic between drill and discovery, intention and instruction are going on in all the subjects. And music seems to present some unique possibilities in this dialectic.

Even in the training of specialised musicians the old gurukula model is breaking down and formalised music institutions are taking their place. There is a charge that in this method of preparing the musician we are losing some of the best practices and effects of the gurukula system and at the same time the professional institutions in India as a rule do not come anywhere near the conservatories and other specialised musicians-training centres of the West. It is even said that music institutions just exist and are tolerated. So it is necessary to examine whether our own specialised music institutions can recapture the best tradition of the past and adapt the best practices of the modern music institutions.
Another closely related point is the tendency abroad to more and more reduce the gap between the specialised institution and the general school and between the professional and the amateur. The Indian situation needs to be examined in terms of the relevancy of these tendencies and the possibilities of realising them.

Apart from the question of number of periods for music in the curriculum and the way of using them, certain basic music skills which every citizen should possess are totally neglected in our schools. In our country our children are not given training to sing even the national anthem properly and to recognise even the basic forms of music. Hence music and music education need to be analysed in this citizenship context so that effective means of realising the social objectives of music may be developed.

Many socially perceptive scholars have traced the present world crisis to the over-emphasis on the intellect at the expense of the heart. A balanced development of both head and the heart is necessary to halt the onward march of humanity towards destruction. Music is the language of emotions which has the power to correct the
imbalances in personality development and to ensure harmonious development of the personality. Success stories in this dimension in the comparative context could be helpful to revitalize Indian education.

Many creative educators throughout the ages have given music a central place in the curriculum. During the past few decades several educationists have bewailed the excessive conformative orientation in our educational system and pleaded for creativity approaches. Many educational researchers in the last decade have been devoting their attention to studies in creativity. But not too many people in the country are aware of how to go about from such researches and from 'convergent researches using divergent tests' to the actual promotion of creativity, divergence, flexibility etc. in the classroom. On the other hand free explorations in music education are perhaps the fastest method of introducing activity and creativity in the classroom even without materially appreciable monetary inputs.

The average school in our educational system gives a picture of dreary, monotonous, mechanised atmosphere, specialising in making interesting things appear uninteresting and easy things seen difficult.
Among all the ways that are possible for correcting this malady and to make education natural, easy, absorbing and enjoyable, music is probably the best. Hence ways and means should be explored to achieve this ecstasy through music education and music in education.

All educationists agree that national integration and international understanding are twin aims which need to be built effectively in the educational system. In a multilingual country like India interlingual comprehension would definitely be a positive step towards national integration but in view of the large number of languages in the country it is difficult to realise it except in the case of certain exceptional individual with polyglotic gifts. On the other hand integration through music of different regions in India is a much more practical proposition since music has an element of universality in it. Similarly music as a mode of international understanding seems to have been worked out in some American, British and other school systems. Explorations in this direction would be a contribution towards helping children to broaden their social circles.

The investigator was drawn to this problem nearly two decades ago when she studied music as the elective
at the college and took more training under the doyen in Carnatic music Semmangudi Sri. R. Srinivasa Iyer. 
A still greater music education experience was obtained when, under the inspiring guidance of her father-in-law 
Prof. A. Srinivasa Raghavan, she had occasion to partici-
cipate in the Dikshidhar music festival at Kallidaikurichi. 
Later the organisation of such festivals became an annual feature in her own house. During this festival some of 
the greatest South Indian musicians participate in sing-
ing, live for three days as a community, and exchange ideas without any feeling of pride or jealousy. In fact 
this nonformal continuing education in music obtained through discussions in this community of music devotees 
and in the course of tours in the country for concert performances contributed more to her music education – 
theory and practice – as well as to the understanding of the philosophy of nada jyoti than the years of formal music education which she had earlier. On the side of 
pedagogy, though she has had more than a decade of experience as a teacher of English in a college of 
Education and has acquired a knowledge of content and methodology of teaching this experience by itself had not led her on to any major music education insights.
If music is considered a frill in the general education
system, the average college of education considers it as a possible menace. In spite of all the theory about modern approaches to integrated education in colleges of education, notes dictation, formal tests and examination results loom large.* It was only when about four years ago she met the supervising teacher at the University of Kerala that she was inducted into the modern approaches to music education, and became aware of the advances in the West resulting in astounding revolutions in music education comparable to what has been achieved in Mathematics education and Science education and with potential to forge ahead even further. At this juncture the supervising teacher was looking for a person with a sound training in music to do research in this area. Thus developed a new quest towards music education which her pedagogy experience did not make her sensitive to and which even her music experience did not directly lead her into, though it became clear during the course of the investigation that music even when it is itself has an inbuilt element of education.

*There are however some exceptions like Principal Sr. Lutgard, at St. Ignatius, Palayamcottai, and Prof. T.R.S. Rao, Prof. Visweswaran and the supervising teacher himself in the early Sri Ramakrishna Vidyalaya team.
STATEMENT OF THE PROBLEM

For the reasons stated above the investigator has formulated her problem as: "A Comparative analysis of music education and its implication for improved music education in India."

DEFINITION AND EXPLANATION OF KEY TERMS

Comparative analysis includes analysis of music education across different countries or cultures in a limited sense, confined largely to documentary analysis supplemented by recording, radio broadcast etc. Modern Western music education both in the communist countries and in the liberal democracies like U.S.A. have developed some striking aspects which are confined not merely to music, but designed to broaden out all aspects of education. Hence the developed western systems of music education have been taken as one major reference part.

Carnatic music (South Indian Music) has been taken as another reference point, since the investigator is working mainly from the point of view of Tamil Nadu and Kerala.

North Indian music is taken as the third reference point, though this analysis is of a limited nature.
Within South Indian music, though the predominant emphasis has been on classical Carnatic music, the other music forms in vogue in this area are also touched.

In this comparative culture analysis, the stress is on South Indian Context since that is the intended point of application.

Comparative analysis is used in another sense also that even within the reference-culture namely South Indian Context there are different schools in vogue with their relative merits (which all merit a serious study) in terms of modern music education or from the point of view of the potentialities for modernizing music education.

Music education is used in a much broader sense than music teaching. As the California group says, Music education is not merely the teaching of music. It is also the relating of music to human life and the promoting of its use and enjoyment. It includes a philosophy, an approach etc. besides the syllabi, teaching methods etc. Just as mathematics education and science education have taken new meanings during the last two or three decades, music education also is a broad field which has acquired new meanings in the world educational perspective. It is from this perspective that this study has been conducted. It is difficult to define or spell out this perspective in
a few words at this stage. It would emerge in the
course of the thesis during the analysis.

**SCOPE**

The problem is analysed into specific components
for detailed analysis. As indicated under definition
music education is used in a much broader sense than
music teaching, formal or informal. The first aspect
of the study is to spell out the concept of music educa-
tion as relevant in the modern context. For this purpose
thinking on music education in the modern developed
systems of music education as well as the best thinking
on music education from the great Indian exponents, and
particularly the sage-musicians is analysed.

The concept of music education is also related to
the concept and philosophy in a culture. The philosophy
of music education, the aim, and specific objectives of
music education in different cultures are also analysed.
In this connection it may be noted that in the discussion
of music education problems in the categories used by
scholars from different countries differ in detail, and
hence perfect juxtaposition of concepts from different
countries is not possible. But a broad comparison can
be achieved.
Education does not exist in a vacuum, but operates in a social context and a social framework. Hence the dominant features in the social context, particularly those relating to the social philosophy are identified and the way in which this philosophy influences the theory and practice of music education in a culture are also studied.

The provision for music at various levels in the schools and specialised institutes training musicians - Kindergarten, general school, specialised music schools or colleges at the first level, and further specialisation in conservatories and in comparable institutions preparing teachers are discussed. The concept of the teacher and the pupil, their relationships, Gurukula system, nurturing of the musicians in certain families, and gharanas are also dealt with. Various out-of-school agencies which promote and nurture musical culture and the role of the mass media in music education are also analysed.

The problem of universalisation of music is discussed from the philosophical, historical and sociological perspectives. The practical dimension following from these discussions is also analysed. Special attention is given to the problem of searching for talent on the widest base and training it.
The importance given to various specific aspects of music education such as singing, listening, rhythm and movement, reading, voice training, practice and technique or drill vs creativity, spontaneity, textbooks and other written presentation, and to the use of concrete media and audio-visual aids is also discussed.

The integrative and interdisciplinary approaches to music education are also analysed.

Each of the components analysed above is treated in a comparative perspective. The two major categories for comparison were Carnatic music and Western music. Within Western music the socialistic countries and the western democracies were taken as two major poles because they represent two different poles in social philosophy. North Indian music was also analysed though not in the same depth as other two categories.

Since this is an extensive rather than intensive study an attempt was made to cover the greatest number of conceptual and cultural areas. Hence the research approaches were largely based on documentary survey and analysis, conceptual analysis, interviews, and observations made on a limited scale.

A lot of work was done with textbook and other documentary analysis. This was followed by the method
of juxtaposition which Bereday has advocated on a limited scale with reference to the components analysed above. On the basis of the comparison and juxtaposition certain guidelines or principles for improving music education in India were developed and were validated through intense panel discussion. The investigator was able to get the services of nearly twentyfive top-ranking experts in Carnatic music for validating these principles. Within India two southern states were taken up for detailed analysis and hence Carnatic music is the typical model of classical music analysed with reference to these areas. However since the investigator had occasions to go to places in the north for giving vocal performances she utilised the opportunities to have some direct contact with the music culture, climate and the system of music education in other states also. Since from the point of view of modern music education as such it appears that the whole of India lags behind the developed music education systems in the West, it is believed that many of the principles developed with reference to the southern states will be relevant to the whole of India. Though the implications of comparative music education analysis for India are contemplated in the thesis, intense analysis is confined to the two southern states, Tamil Nadu and Kerala,
with only a broad analysis of the north Indian context. It is still felt that in view of the broad overlap of attitudes and approaches in the formal education system in India, many of these implications would be relevant for the whole of India. However, precise surveys covering all the Indian states could not be done.

Even with reference to the Southern states detailed normative surveys to determine statistical figures about provision of music and procedures were not conducted. This was because interviews and observations with a small purposive sampling and documentary analysis indicated that the provision of music is both qualitatively and quantitatively poor in general schools. Even with reference to special schools, a preliminary observation indicated that some of the good points in the traditional system were being lost in institutionalisation, while many of the revolutionary developments in the West in modern music education which could be relevant in any culture have not even been heard of.

Hence it was felt that attention to the conceptual and analytical aspect of music would be a better investment of a trained musician-investigator's time than large scale surveys. Hence the emphasis was on intensity rather than extensiveness, the qualitative rather than quantitative.
However some experience in this new area of the study of music education showed that it is one with limitless possibilities and that she could, with all the hardwork possible in a doctoral research, be at best contributing only a drop in an ocean of new knowledge. Fully aware of this limitation in a new field with endless possibilities the investigator chose a broad approach which could bring out atleast the awareness and possibilities of these new approaches to educators and musicians in India i.e., using the white-headian rhythm of romance, precision and generalisation as well. This study emphasises the aspect of romance or the joy at the first contact with the new knowledge rather than with the precision or generalisation aspects. The new possibilities which will be raised in the study, it is hoped, could be pursued in depth, breadth and precision by later researches in the field of music and education, and if the new off-spring in distinct is to be born in the field of music education.

LIMITATION

Comparative analysis was not done in the full comparative education perspective which exponents like Bereday would advocate, i.e. visiting certain countries, observing their music education systems directly in the
perspective of their cultural contexts etc. The analysis was limited to documentary materials, recorded materials, listening to broadcasts, intense interview with people exposed to the music education in different countries, etc. The emphasis was mainly on cognitive analysis of different components in a comparative perspective with a view to identify the aspects of music education which will need to be strengthened in our country, particularly in the southern states.

Extensive normative survey on detailed aspects of music education in the schools in the southern most states was also not attempted. Observations of a few hundred schools and interviews with inspecting officers and others indicated that though music is offered as a period in formal schools the music education offered in the schools is far below the standards which one finds in developed systems. Hence it was felt that rather than preparing detailed questionnaires about offering procedures, facilities etc. which almost all the schools are bound to respond to in the negative, it would be more worthwhile to take a purposive sample of ordinary schools to identify the components which do exist and the potentiality for the gradual building in of a sound music education in the system. The same logic was carried over into the professional music education
schools, where also the focus was on potentialities to develop on modern lines without sacrificing the genuine strength of the local tradition rather than a normative survey of existing practice. Since the present investigator is a practising musician it was felt that intense interviews and observations with a smaller sample and an expert panel would be a better investment of her time rather than a normative survey of relatively minor details. Since this is the first study of this kind the investigator felt that a broad overall analysis would be advisable, covering almost all the relevant conceptual areas in relation to the dominant culture areas. This need for wide coverage combined with the difficulties in getting sponsorships for sufficient number of study tours abroad forced the investigator to rely on documentary analysis and interviews as the major methods.