INTRODUCTION

1.1.0 Philosophical Background

Philosophy has its different branches like mental philosophy, social philosophy, ethical philosophy and scientific philosophy. It is assumed that mental philosophy might have been the originator of psychology, guidance and sciences. In the same analogy the ethical branch of philosophy is the basis of beauty, goodness and truth i.e. Art, Fine Art and Music. All the branches of mother philosophy are continuing to collect so much knowledge around their body that they have become one of the subject matters of research. Fine-Arts (Architecture, Sculpture, Poetry, Painting and Music) can not be an exception to this process of continuing to collect much knowledge around their body, so they have become one of the subject matters of research.

The three different aspects of music i.e. Dance, Instrumental music and Vocal music are dealt with the voice, curriculum and methods of teaching etc. All these three aspects need to be explored with different subject matter of research. The investigator herself being a student of music became interested in the problem of music and its development, i.e. curriculum and methods of teaching etc., to develop the fine side of the personality of the students. Needless to say that the oldest curriculum of music must have been the nature which might have been created by the winds and water-falls etc. In accordance with the different seasons which might have created different sounds and rhythms etc., it might have been the beginning of music which is considered the best Fine Art.

1.2.0 Meaning and Aims of Education

1. In broad terms, the life-long process of acquiring new knowledge and skills through both formal and informal exposure to information, ideas, and experiences.

2. In narrow terms, systematic planned instruction that takes place in school (Singh S.K. 1997).

By education we mean the bringing up and training an individual who is aesthetically refined, culturally rich, emotionally stable, mentally alert, morally upright, physically strong, spiritually sound and socially efficient. “Education is not just literacy
nor is it merely a technical skill. Education is about cultivating the mind and generating eminent sensitivity to the world” (Pathak 2006). The main aim of education is the all-round development of personality in the modern age. It has been so even in the previous times. It is not only to develop the physical aspect of one’s personality but to do so with social, moral, spiritual, academic and other delicate aspects of personality. The progress of any country depends upon the efficiency of its manpower and education is the only powerful means which prepares men and plans for a long term development of a nation. “Education is not confined to merely schooling. It is a life-long process aiming at the all-round development of the child at whatever stage and in whatever situation he may be. It lays the foundation for the over all personality development and enabling of the inherent potentialities of the child” (Markanda Savita 1997). Different subjects have different roles to play. Sports, games and physical exercise develop the physique of an individual. Language develops the capacity to express one’s opinion more effectively and music as a subject of study has a role to play in the development of the aesthetic sense of the people. All this does not mean that these subjects are capable of looking after one aspect of the life only. The real position is that primarily they look after these aspects, but contribute to other aspects of the personality also. Therefore, in a world powerfully influenced by science, higher education has acquired a role and significance it had never enjoyed before.

“In the post world war II period especially, higher education has been looked upon as a panacea for all the society’s ills” (Phillips G. Attbach, 1995).

1.3.0 Importance of Education

Education is as old as the human race. Its Importance has been realized since times immemorial and it continues upto this day. It has been accepted as one of the primary needs of every civilized person. This is the only reason why philosophers and leaders of human thought have so eloquently sung its praises in all ages. Education is considered as a vital instrument in bringing about a peaceful and silent economic and social revolution for ushering in an era of harmony, peace, progress and prosperity.

In modern times, also, education is a great irresistible force which has taken the entire world in its fold. In every country, huge sums of money are spent every year upon
the education of the rising generation with a lieu to equip children fully for taking their rightful place in the civilized world of today. “No modern country can solve its problems without investments primarily not in guns, not in butter, and not in heavy industrial ventures, but in education” (Lord Butter 1971). So education is the backbone of progressive humanity. It is the essence of civilization. It has been laid down by the education commission (1964-66). “The destiny of India is now being shaped in her classroom”.

This opening sentence of the well known Kothari Commission poses a challenge for the nation and emphasizes the need, utmost importance and great value to the institutions and nation. Education is the biggest national enterprise. It is a great nation-building activity which in some way or at sometime, directly or indirectly, involves every citizen. It provides opportunities to all young and old, rich and poor, men and women to develop their potentialities to the fullest and thus enables them to contribute their best to the welfare and uplift of the society.

Education, in the real sense, is to humanize humanity and to make life progressive, cultured and civilized. It is very important for the progress of an individual and society. It is through education that man develops his thinking and reasoning, positive sentiments and skills, good values and attitudes. It is as essential for man as food. He cannot live properly without education. It is through education that we can reach the goals of modernization of economic productivity, of social and national integration as well as develop the social, moral, spiritual and democratic values of the society. Education worked its miracle by changing stone age into the atomic age. Social needs of the individual are also fulfilled through education. Man is a social animal. He can’t live without society. Education removes the dullness, makes our speech truthful, increase our respect, keeps us away from sins, pleases us and spreads our reputation in all the directions.

Since very early times, Hindu society has been alive to the vital importance of education. As early as the Rigveda speech and literature were recorded as divine, and men were exhorted to culture them both. God befriends only those who are learned men. Men are equal to one another as far as the number of hands and feet, and ears and eyes are concerned, Superiority arises only out of the developed intellect. Learning,
however, did not mean merely the capacity to recite from memory, without understanding its meaning. “Saraswati or the Goddess of learning reveals her full charm only to him who understands what she recites. Others are merely beasts of burden” (Khanna, S.P. 1994).

In a world based on science and Technology, it is education that determines the level of prosperity, welfare and security of the people. The student of today also looks upon education as an instrument of his well-being and economic betterment rather than as a means of cultural satisfaction. Some surveys conducted in India have established a positive correlation between the level of education and the level of earning (Source: Goel, S.C. 1975).

Hence the basic purpose of education during all periods of civilization – primitive to present – has been and is to enable the individual to become a better citizen of society in which he lives. Thus, education must assist individuals to live effectively in a democratic, improving, fast changing, local, national and world security.

1.4.0 Education in India

Education is no exotic in India. Knowledge and education in India has always been a central concern. The production and distribution of knowledge has been considered the most sacred activity since ancient times in India. No wonder that world’s oldest scriptures, the famous Vedas, have been produced by the saint scholars of India. The survival of these scriptures in the original form and content for centuries together without any written script is a mystery as well as a miracle. In later period, protection of these scriptures despite the ruthless suppression and victimization at the hands of various invaders and hostile rulers highlights the commitment and concern of Indian scholars towards knowledge. The archeological and historical evidence shows that in ancient India Taxila and Nalanda Universities attracted a number of foreign students apart from Indian students (Keay 1942). It proves that India had been an education centre since ancient times. “Learning in India throughout the ages had been prized and pursued not for its own sake but for the sake and as a part of religion. It was sought as a means of salvation or self-realization, as man’s highest end of life, viz. Mukti or Emancipation. Knowledge in India, though largely confined to religious domain, had
always been a source of power and prestige. In a developing country like India, social demand for education is ever increasing because of the instrumental value of higher education and its usefulness in getting suitable employment. However, the internal excellence of higher education system may be brought more closely into line with the concept of excellence in the system’s fitness to society’s present and future needs (Beeby 1969).

1.5.0 Subject Matter of Arts

Education is to undertake the development of all aspects of an individual i.e. social, physical, mental and ethical. One of the factors for the degradation of moral aspects of the personality is that our ethical aspect is not being attended to in a significant way.

Art has been defined in many ways and also understood accordingly. The word ‘Art’ is derived from the Greek word ‘aar’ which means ‘to create’, ‘to make’ or ‘to fit’. (quoted from Bharti Chetna 2006). It is indicating, the following three factors:

i) Art as creation of beauty which gives pleasure.
ii) Art as a process of making building
iii) Art as a creation of beauty and pleasure by a process of skilful craft.

In India, the word ‘Kala’ is derived from the word ‘Kal’ which means ‘to aspire’ or ‘to get pleasure’ (Bharti, C. 2006). It is said to be two-fold.

i) As beautiful, sweet, tender and pleasure giving.
ii) As some skill, some craft or some special ability.

In this way we can conclude that art is a medium through which one can express his own feelings and emotions. Art gives relaxation to the tensions of man’s mind. So it is very psychological in its nature. Everybody feels the effect of art which is a part of the society.

Wherever there is a mention of the word ‘art’, the first idea which comes to our mind is drawing and painting which is a narrow aspect of art. The actual arts like music, poetry and literature, sculpture, drawing and painting and architecture, are the branches of Art. In short, it can be said that art is a form of communication through which man expresses his thoughts, feelings, emotions and expressions.
Art can be taught in the formal system of education as is being done in almost all the countries of the world. It can also be made a subject matter of non-formal system of education with the help of new inventions. It is also learnt by informal education as it is enjoyed by most of the people during their leisure time and thus is a source of social stability. It can be classified in so many ways i.e. external art i.e. painting, sculpture, architecture etc. and internal art i.e. music and poetry. It can also be classified as concrete Art i.e. painting, sculpture and Architecture etc. and abstract art i.e. poetry and music etc. One may go in for any type of classification, it becomes difficult to go in for preparing complete list of all the arts and however, we can go in to describe that it can be classified as Concrete Arts and also Fine-Art. Fine-Art has gained much importance at this time because it is a matter of pleasure at all times and in all situations. It, when cultivated in a systematic way, gives pleasure at all ages. It is useful as a career, a hobby and also luxury time activities.

### 1.6.0 Aims and Function of Teaching Fine – Arts:-

i) **Utilitarian Aim:-** Fine-Arts is a practical subject. It prepares us for better self and enables the students to work independently.

ii) **Psychological Aim:-** It helps the students to relieve to a great extent from the burden of theoretical tyranny of purely academic and theoretical work and makes them feel relaxed.

iii) **Practical Aim:-** It has practical aspects which arises confidence in students as they learn everything by doing.

iv) **Moral Aim:-** Art makes a person humble, honest and truthful.

v) **Intellectual Aim:-** Art is a skill and the applied art needs a great intellect to create pleasure.

vi) **Social Aim:-** Art and society are highly correlated with each other.

vii) **Development of Right Attitude:-** The teacher of Arts should develop right attitude amongst the students by showing her own example of self-control, patience and sympathy.

viii) **To develop Competence in Solving problem:-** Art provides the students self confidence enabling them to solve their own problems.
ix) Spiritual Aim:- An artist feels oneness with God and Nature through art.
x) Democratic Aim:- Art does not discriminate on the basis of caste, creed and colour as art has a universal appeal.
xi) Vocational Aim:- Art can become a major source of livelihood in film industry and by performing stage items.
xi) Harmonious Developmental Aim:- Art helps a person in emotional, mental, psychological, economic and intellectual development leading to the all-round development of an individual.

In nutshell one can say that aims and objectives of art are very much helpful to make a person free from his burdens and boredom, leading to harmonious development of his personality in all aspects.

It solves his mental problems, psychological problems and vocational problems. In this way the main aim of art is to help a person to become self-confident, independent, emotional, and well-balanced. Out of all the arts, the most important in the present era is music and the research worker being a student of music decided to conduct the research in this area.

1.7.0 Importance of Music in General Education

One of the fundamental aims of music education is to find ways and means to enhance understanding and achievements among students in the field of music. The number of students is increasing and the result is that education is becoming very important both from the view of quality and quantity of life. The need of quality education can in no way be over emphasized. Only those nations who have laid emphasis upon quality in their actual life, in their world of work and also in world of education have been able to make their mark. Out of all these qualities, in the world of education, it is more important, as it is in the ultimate analysis to be the root cause of all other types of the qualities of life. Music is an art that in one guise or another, permeates every human society. (Encyclopedia Britanica) Music is one of the most profound human achievements. It is not possible to think of any age when there was no music or there will be no music because melody seems to be as much the child of nature as the rhythmical measure already noticed. Indeed, music is found all over the world and is
purely melody, generally in rhythmical measure (William Jones 1962). Music is an art, which contains within it a universal appeal and inner urge for expansion. It conveys the idea of broadening our mind and intellect. Music is a system of education which imparts knowledge and experience as how to elevate and animate the level of consciousness.

“Music is a gift or boon to human beings, because it consoles the mind and helps man to concentrate and meditate upon a universal centre; makes man free from the fetters of false knowledge (ignorance) and bestows permanent peace and happiness even in this earthly life” (Prajnananda 1965). Music educators have become increasingly interested in understanding “secondary” effects of music, especially on brain activation patterns and brain networks. Evidence from neurobiological research, prove that music education causes remarkable central nervous adaptation. “In professional pianists and violinists, for example, having started with their training before age 7, the anterior portion of the corpus colossum – the most important interhemispheric connection is larger compared to non-musicians or to musicians with later onset of practice” (Eckart Alktenmuller 2003). Contributions of music in the context of education is at once cognitive, meaningful and experimental. Music education improves the ability to decode effective states in spoken language. It modifies our mind-machine. Music enjoyed an important place in ancient Greek schools like India. At the age of 7 every Greek child was admitted to the school for his or her early education and music education was provided to every student along with other subjects. Dr. A.P.C. Joshi while introducing Greek music said “For countries music has been accepted as an important tool in the intellectual formation of character. For Greeks, it was, along with the gymnastics, the main subject of the curriculum for children from the age of 7 to 14, poetry being included in under music. Every educated Greek was expected to sing well as an integrate part of the art of speaking” (Quoted from Madaan P.L. 1965).

The world famous philosopher, Plato, highlighting the importance of music education said, “Our education has two branches, gymnastics, which is occupied with the body and music, the sister art, which infuses a natural harmony into mind and literature.” (Quoted from Madaan Pannadel 1965). The musical training is very powerful because rhythm and harmony find their way into the secret place of the soul, bearing grace in their movements and making the soul graceful. The tradition of
providing music education in the institutions was common in Britain and America etc. and up to the first phase of twentieth century music education occupied an important place in their schools and institutions of higher education.

Pythagoras also believed that “music not only influenced the gods, but the mankind also” (Madan P.L. 1965). He advised a model system by which particular melodic mode would banish depression, another would assuage grief, whilst the third would check passion, and so on. Rhythmic models were also classified by him in this scheme of the ethos. The schools in Greece, following the ancient Semites, also linked up this model and theological system with the primary elements, the celestial spheres, the colours and numbers. “Plato in his Republic suggested that rhythms are imitations of life” (Prajnananda 1973).

If the musical training goes hand in hand with the general education the art will prove a blessing to mankind, and a source of comfort and pleasure to each and every person. Most people hear music for substantial proportions of time each day. It plays a major part in our everyday lives and has major benefits in relation to our well-being and development. It is unthinkable, therefore, that it should not be studied by young people within compulsory education system. In addition, the demand for music continues to increase. To support this, young people need to be provided with opportunities to acquire the necessary skills to work in the music industry.

The fact remains that music plays an important role in the realization of the goals of general education, especially in the fulfilment of aesthetic growth, productive use of leisure time and emotional development which are the vital areas of influence to affect the personality development.

It is interesting to note how the works of music specialists fit into the work of education specialists to produce well-sounded colonial products. It can be done by making education:-

i) To help every one to further awareness of palladium of sound as an aesthetic component in the world of experience

ii) To transform the public musical culture into a recognized part of each person’s environment.
However, it can be argued that music is not only the subject and activity which relates directly to emotional growth and development, it does possess the following unique attributes to claim its case of importance i.e. music is the most suitable privative and insistent of all the arts.

In a simple way we like music because it makes us feel good. One requires proper guidance that may be developed into refined aesthetic sensibility. If the activities which foster that development continue to make us feel good, it cannot be anything but beneficial to our emotions. If the fun in being musical is not thwarted in the process, music will have much significant contribution to general education.

1.8.0 Importance of Music at School Level

At school level too, psychologically, music education influences the all-round development of the child which is manifested in three ways

I) Music promotes development in the sphere of the emotions along with development in the child’s cognitive activities (Sharma Monorma; 1996)

The emotional experience derived from music has an influence on the formation of Child’s normal and intellectual outlook.

II) Music activities tend to develop an imaginative and creative thinking. A child when confronted with such challenges, as having to create simple music, he puts his mind to work, tries to cope with the tastes of his own, becomes accustomed to independent artistic expression and gains confidence in his own creative powers.

III) The significance of music on a child’s thinking and its role as a source of knowledge and deep understanding of the world acts as an element in nurturing humanism and the child develops a penetrating way of cognizing the surrounding world with the help of music.

There are demonstrable positive effects of involvement with music on children’s personal social development, particularly for low ability, disaffected pupils and those of low economic status. There is also some evidence that “involvement in music can increase social inclusion. Music has also been used to support the learning of children with emotional and behavioural difficulties” (Susan Hallam 2003).
1.9.0 Music: Means of Communication

In most cultures, music serves to assist in the process of increasing communication and enabling people to function together more effectively. It provides means of expressing a wide variety of human feelings, love, sadness and a sense of belonging which people sometimes find difficult to express. Making music and sharing its meanings with a culture or particular environment leads to cohesion and the strengthening of social unity. It can be a powerful means of maintaining the continuity and stability of societies through folk music and songs which give accounts of myths and legends and record important events.

“Music creates multidimensional states of mind it appears to be a unique, learned means of abstract communication through which humans not only express thoughts and feelings, but through which they receive the thoughts and feelings of others. It appears to be the spirit of musicians” (Jere T. Humphreys 2003). There is rarely anybody who is not touched by music in some way at some time in his life. William Shakespeare says, “The man that hath no music in himself, Nor is moved with concord of sweet sounds, is fit for treasons, stratagems and spoils, the motions of his spirit are dull as night, And his affections dark as Erobus, let no such man be trusted” (William Shakespeare). Music, therefore, can express feelings and emotions directly and thoughts indirectly. Music is indeed expressive of particular emotions and moods like anger and sadness. Music is, therefore, primarily the language of feelings and emotions. It has as a science, its own alphabets, its own words.

The effects of music on behaviour are mentioned in the Vedas, the Bible, Early Buddhist texts, and in the writings of Confucius, Plato, Aristotle and Pythagoras (Pinto, Jerry 1994). It has been used by Arabs to treat the mental patients in hospitals in the thirteenth century and as an auxiliary treatments for mental illness. The power of sound is a well established scientific fact. (Singh Lolit Kishore, 1999)

1.10.0 Music: as a Therapeutic Technique

“Music and medicine both have a healing power.” (Roy Pallab, 2011). “Dancing to the musical beats of dandia sticks improves blood circulation which gives the skin a
healthy pink glow which in turn aids in improving the posture and gait, apart from providing immense health benefits of aerobic exercises” (Sehgal Nutan, 2011).

“Music can allay pain, due to an inconvenient vibration of the nerve cells caused by some external influence and can easily set right such a disorder by means of the regularity of its vibrations” (Rao Krishna H.P. 1997).

Music allows the patient to concentrate his attention on something pleasurable outside of himself. The mood aroused from music is always positive, pleasurable and reposeful. Since music facilitates self expression, therefore an anxious mood can be changed to hopeful mood by using hopeful music.

The anxieties are thus reduced. Anger can be eliminated in a similar manner. A patient can resolve his problems through music therapy that could not be treated or understood through language-based therapy. French musician Cristeen Forniur and Ketherine with their group of eight musicians are successful in their trial to make the diseased children happy from the age of 3 to 18 years. (Punjab Kesri October 12, 2010). “Deaf children are found to respond to rhythm and learn more through music therapy to control the volume of their own voice” (Sharma Manorma 1996). Music also has been used to support the learning of children with emotional and behavioural difficulties. During the last decade educators have become increasingly interested in understanding secondary effects of music education especially on brain activation patterns and brain networks.

Music has phenomenal therapeutic quantities (Bains Nagina 2010). Music is now being utilized, consciously and unconsciously, around the world for healing purposes and to minimize the trauma of painful treatments, or just to put patients at ease. Music may help brain-damaged patients relearn how to walk and talk. Music-based therapy may play a role in helping brain damaged patients heal as songs can help create new speech pathways in the brain that evade damaged regions (Georgia 2012). During the post-World War II era, physical therapists observed that “Big Band music helped wounded veterans get up and learn to walk again” (Rasar 2012), when given a rhythm to walk to, people with Parkinson’s disease, strokes and other forms of neurological damage are able to regain a symmetrical stride and a sense of balance.
Each beat acts as an auditory cue that the brain uses to anticipate timing and regulate footfalls.

The curative power of music emanates from the resonance of certain ragas on hormonal and glandular functions, which produce secretions that keep the body balanced and infection free (Bains Nagina 2010).

Music creates a meditative state of mind and shows the persistent alpha activity that is not blocked by the visual and auditory stimuli during the statement of meditation (Chinna et al. 1961). The effects of music are like the effects of meditation that promote awareness in the individual resulting in inner controls and increased alpha activity. Thus, according to the Indian view, music belongs to the positive side of the vertical axis that leads to the heightened awareness of the quality of transcendental meditation. In this way music can change the lifestyle of an individual if he listens to it with concentration.

Music in Ragas raises the singers and listeners above caste, creed and colour and gets into the softest corner of their minds. "The microtones and tones are surcharged with aesthetic sentiments and moods and they make the skeletal form of the Ragas be impregnated with those qualities” (Prajnananda 1965). This helps the listeners to get absorbed and to slowly replace their dark deposits to the minds by the bright ones. The hearts get purified so as to receive the light of the immortal “Atma”. Therefore, Indian music aims at getting the blessed boon of the divine knowledge that makes men free of the chain of delusions. No human culture appears to be without music. Music forms a part of all major occasions and celebrations, including weddings, funerals and festivals. It has a universal appeal. Today it has become an integral part of our everyday lives in a way which would have been unthinkable 100 years ago. Music has been used to support health education, reduce anxiety and pain in medicine and dentistry, increase relaxation, improve recovery rates, stimulate the immune system, support rehabilitation after brain damage, help children with progressive neuromuscular disorders, improve co-ordination and difficulties in movements, reduce the negative effect of Alzheimer’s disease, tend the complex physical and spiritual needs of dying and help people work through grief and depression.
Diseases develop due to imbalance in the rhythm of body and mind. The help of music is taken to regain this balance. It helps the cyclical function of the body breath and pulse. Harmony can play havoc with the listener’s joy, sadness, love, longing and calm. Melody just makes you feel good. Melodies induce a feeling of well-being which translates into regularized cardiac functions, lowered blood pressure, the appearance of alpha and theta wave frequencies in the EEG (Pinto, Jerry 1994). The power of sound is a well-established scientific fact (Singh, L.K. 1999).

1.11.0 Soothing Effects of Music

It is a well-known fact that a musical note pleases the ear while a noise displeases it. Good music, played during a surgical operation, is more effective than the administration of chloroform. While medicine acts from the outside, music proceeds from within. Medicine may go wrong and produce evil effects, but music does no harm, even if it cannot succeed. Music is, therefore, said to be a healthy and innocent pastime always pleasing, but never tiresome.

Music knows no boundaries. People at far flung places, may not understand the Punjabi lyrics but they are attracted towards music. “Her observations too extend both within the nation and outside” (Khurana Manpriya 2011, 24 August The Tribune). “Borders do not apply in musician’s world. Musician are like two brothers with a common ground called music” (Lohar, 2011). Listening to music while exercising is more than entertainment. It is what pushes you to workout harder and keeps you going. Mainstream music culture pervades the fitness too. Lounge music is more suited to Yoga. Fast paced instrumental music with a clear beat count is recommended in the gyms. “For cardio, music is played that has 120–145 beats per minute because that number is needed for aerobics” (Khurana Manpriya).

Music has charms to sooth the savage beast. Music has been declared as the food of love and makes the person reach his skill perfectly. “Often members of the Indian Team get off their team bus listening to some music and hopefully it is music that will get them going and play to their skill level” (Gavaskar Sunil – Cricketer 2011).

Not to talk of human beings even animals respond to the rhythm of music. It has been estimated that even cows and buffaloes yield more quantity of milk while music is
on. Similar is the case with plants which grow faster in the atmosphere of music than otherwise. “Classical music has a direct contact with the soul. It’s not something that comes with a very shelf life. It was there thousand, of years before when Vedas were being written and would be there for times to come” (Gulam Sadique, 2011).

The musical training is very powerful because rhythm and harmony find their way into our secret place-soul, learning grace in their movements and making the soul graceful. It has immense power. “If you want to destroy any nation, finish its language and music” (Abbas Khan, 2011).

Northern Indian Classical music has a complex and highly educated system of teaching. Indian music is now enjoyed by concert going public in the west and is also a vital cultural force within our own Asian communities. It is a major source of advertisement and source of encouragement for the defence of the nation. “So music can warm its way through your defences, which is why it is such a powerful weapon of defence and propaganda” (Amulya Gopal Krishna, 2011).

1.12.0 Responses to Music

The responses of human beings to music go beyond ‘sound’. Music can be experienced physiologically (i.e. changes in heart rate); through movement; through mood and emotion; and cognitively (through knowledge and memories, which may be personal, or related to the music itself, (e.g. its style or period). The fact that music has physical, emotional and cognitive effects; may be the key to its power.

1.13.0 The Functions of Music in Society

Music has an important role to play in the functioning of society and has had for many thousands of years. No human culture appears to be without music. Singing, in particular, seems to be universal. Music is invariably expressed in relation to religion, celebrations and dance. It is involved in the human preoccupation with seeking altered states of consciousness as part of ritual, individual’s day dreaming, prayer, meditation or drug use.

1.14.0 The Anti-establishment Role of Music

Music can allow the expression of an identity which is counter to societal norms. In some cases, it can be a powerful tool for change. It can play an important role in
unifying and exemplifying solidarity in those who are challenging societal norms and practices.

1.15.0 Music in Our Daily Lives
Throughout the 20th century, the development of the electronic media revolutionized access to and use of music. We can turn on the radio, play a CD or tape, or listen to music on video or TV with very little effort. Prior to these developments, music was only accessible for most people if they made it themselves or attended particular religious or social events. Now, people ‘consume’ music at an enormous rate. It has become an integral part of our everyday lives in a way which would have been unthinkable 100 years ago.

1.16.0 Music as an Art
In addition to the value of music as an art form in its own right, music has always played an important role in the theatre, TV, films and video. Many great cinematic moments appear meaningless without accompanying music.

1.17.0 The Music Industry
Music is a substantial economic generator of income in most developed countries employing many thousands of people. To sustain this requires a supply of musicians, not only to perform, but to undertake those many tasks behind the scenes which nevertheless require high levels of musical expertise.

1.18.0 The Effects of Music on Early Development
Music can support the development of gross and fine major activities, language skills, some aspects of somato-sensory co-ordination, some cognitive behaviours, encourage suckling and promote weight gain in babies, particularly those born prematurely or underweight. Musical interactions between mother and baby help in developing bonds of communication and facilitate speech developments.

1.19.0 Music, Commerce, Advertising and Work
Music has always played a major part in our work activities being used to co-ordinate movement, alleviate boredom, develop team spirit and speed up the pace of
work. Nowadays, the commercial and industrial uses of music constitute major industries. Music is a major component of consumer marketing. It is effective in enhancing the appeal of products and in promoting memory for them. It has also been used to manipulate consumers’ shopping, eating and drinking habits. The type of music we listen to may also be able to predict consumer’s behaviour. Ratings of depressive content of the most popular songs in the U.S.A have also predicted gross national product with a one to two year time lead.

In modern days of education, music education is imparted to the people through educational institution along with other subjects in the channel of education. Most of the students opt music as an elective subject along with other subjects. They complete their music education of university level in six years while studying other subjects. This institutionalized system of imparting music education came in existence in 18th and 19th century. However, music education has been imparted in India since the ages. From Vedic days onwards, music was taught in groups. Students were taught orally in the form of hymns.

The total complex of learning in the ancient times was also applicable partially to music, which emerges into dimensions like – 1) Gurukuls, 2) Charan Parishad, 3) Sammelan 4) Parivarjika, 5) Centres like Takshila, Nalanda, Gurukul Ashrams, Vikramshila, Valabehi Tadantpuri. Evidences show that there had been proper provision of education for Princes (Ramayana, Mahabharate etc. in Gurukul Ashrams). In the past till recently there used to be a system of Gurukul Ashram where eminent teachers and scholars imparted knowledge to deserving pupils in music, literature, fine-arts, science, warfare, judiciary and politics etc. “It had been a unique tradition in ancient India. The teacher came to be designated as the spiritual and intellectual father of the child. The pupils through such a close contact with his teacher would naturally imbibe his qualities through emulation. The teacher was supposed to inculcate all the good qualities and ideas in the child. The children would not only receive instructions related to domestic life, but learnt the concrete lesson of the dignity of labour and social service.” (Mathur, V.S. 1990)”. These teachers led a strict, austere and disciplined life. Pupils under them were touched by the cultivated devotion to guru, and so they themselves became great exponents of the different arts. Study of music became an exclusive assignment for a
student who devoted most of his time to learn music in its different aspects and to become a master under the guidance of his guru. Great musicians emerged in this manner who thrilled the audience and in course of time they also trained the new generation of musicians. This methodology has developed over the centuries and is embodied in the “Guru Shishya Parampara”, the master–disciple tradition. This is a close and intense relationship, operating on a one to one basis with pupil spending extended periods of time with the teacher and even living in the teacher’s home like a member of the family.

Perhaps in no other country except in India has knowledge been transferred through a compact socio-academic tradition, ‘the Guru Shishya Parampara.’ The Gurus (Teacher or Master), traditionally transmitted knowledge to their Shishayas (disciple or student) by word of mouth and example. This tradition is firmly rooted in culture and was passed down with the body of literature in Sanskrit as well as in other ancient languages, Hindu rituals, legal codes, philosophical tenets, and various manifestations of the arts themselves in the Vedic times. During the Vedic period right to education was given to all without any distinction of class, creed and colour. “There was no caste system. According to one’s capacity each one was free to receive education” (Chaube, S.P. 1986)

This Guru Shishya Parampara remained the popular mode of teaching in the North of the Sub-continent for centuries. Muslim, Hindu, Professional Hindustani and North Indians –almost all musicians learned music in this way. The students lived at the Guru’s house for years together serving them and their family and got their music education in return. Certain elements of Indian music made this essentially interactive learning a necessity, but there is also a limitation. While this “one to one” situation of residential training is an ideal way to study music, this mode of study can also hinder one from acquiring all the skills necessary, since only as much as the Guru is willing and is open to share can be taught. Often, however, it was observed that the absolute insight of music was shared only with immediate family members or with exceptionally talented students – a reason why there are only a limited number of accomplished artists representing each Gharana.
However, the changing face of the traditional – guru – shishya parampara, students, no longer live with their gurus for years to learn music – or any other skills or profession. Instead they are enrolled in regular educational institutions during the day having additional home-tuition in music or attend various music schools. In fact Guru Shishya interaction is changing fast. It is no longer natural for students to live for years with their gurus. Gurus also cannot afford to house, feed and educate their students for years together and also Gharanedar musicians were reluctant to teach a student outside their family. On the other hand, the general interest and desire for learning the art for music was rapidly growing in the society and the social scenario also started changing in favour of patronizing the art of music. There is evidence that the efforts were being made in this direction. With the onset of British rule, the whole education system in India became westernized along with the subjects like humanities and science, Fine-Arts and music also being introduced in schools and higher institutions of education. In the fields of music, efforts were being made to recognize it as an essential part of our culture. It is during this period that special efforts were made in the country to make music easily available from gharanedar musicians. Before the end of 19th century descendents of Mian Tansen, Ustad Bahadur Khan (famous Dhrupad Singer) settled in Vishnupur (West Bengal) and started teaching in Bengal. Shri Khetra Mohan Goswami started music school in 1871, Pandit Bhasker Rao Bakhle started his school “Bharat Gayan Samaj” in Pune in 1874, Gayan Utejak Mandal “School in 1887 was started by Parsi Community in Bombay, Sitar school in 1875 by Shri Panna Lal Goswami, Shri Sayaji Rao Gaikawad started music school at Baroda in 1886. There are the most established institutions of music where great masters were the gurus. In those days there were no proper schools, nor text books on music were available for students. There was a social stigma that it was not considered proper for boys and girls from respectable families to learn music which was established in Brahmanistic system of education where in education was confined to high castes only. So music and Dance were protected by the low castes only

However, the British influence on education infused a new trend towards music. The necessity for schools and colleges in music was felt intensively to learn this great art. Two schools were established mainly because of the dedicated efforts of the two
visionaries Pandit Vishnu Digamber Paluskar and Pandit Vishnu Narayan Bhatkhande. The Grammar and systematically collected material was provided by V.N. Bhatkhande. Pandit Vishnu Digamber established Gandharva Vidayalya at Lahore in 1901. In 1906 Dr. Annie Besent established Theosophical Vidhayala in Banaras, where one of the subjects was music. Pandit Vishnu Narayan Bhatkhande started music colleges in 1918 at Gwalior, in 1920 at Baroda, in 1926 at Lucknow, Prayag Sangeet Samiti was also started at this time, in 1950 Kashi Hindu Vishwavidhalya (Banaras) started a department of music and after that many universities opened departments of music. Varanasi was the centre of “Buddhist Education”, a separate department of music prevailed at that time. Thus the institutionalized system of music came to stay not only in the private institutions but also in universities.

1.20.0 Establishment Systems of Music Education

Now a days there are three systems of music education prevailing in India:

1. Department of music in different universities (Academic institutions).
2. Music institutions based on Guru Shisya Parampara.
3. Professional institutions.

Since the early 20th century universities and other institutions are playing an important role in popularizing both Hindustani and Karnataka classical music amongst younger generation. Institutionalized teaching not only provides a missing link between our traditional Gharana system and the current practice which has revolutionized and brought a renaissance in the propagation and popularization of our rich culture. Now a days maximum institutions of higher education have music departments and from these institutions every year many students complete their M.A., M.Phil, but most of them are not practically well versed in their subject. On the other hand, students who receive their music education from Gharanas, are well versed in their performing art. In Gharana system, though there is not specific curriculum, infrastructure, teaching method, study material, pupil-teacher ratio, yet they are perfect performers. The reason is that in the institutions of education neither the aptitude of the student is tested nor do they get education in the specific area. Those who have the capacity of becoming performers do not get the atmosphere and training which is a characteristic of guru
shishya parampara. The aim of the present study is to find the reasons and ways and means to determine the aim of music education to suit the conditions and requirements in the modern age with integrated system while encompassing the new developments of the teaching system.

In this field there is a great need to the areas of different aspects of music education i.e. methods of teaching, the contribution of different types of teachers, Teacher’s education, impact of music in different modes of teaching, traditional music and vocal music and instrumental music and curriculum of music education. Out of all these areas the researcher being a student of music and having taught music in colleges and higher institutions of learning, was more interested in the problem of curriculum as it was a vital area of her interest, so she decided to conduct an investigation concerned with the area of curriculum of music in higher institutions of learning.

2.21.0 Need and Importance

It is common observance that at present education of classical music is imparted through professional institutions and academic institutions of higher education. These institutions are doing a great job of popularizing music for the masses by teaching general students, coming from different miles and cultures and thereby teaching them the cultural heritage of India. The educated class learns to appreciate our music with the help of these institutions, which was not accessible earlier to people because of rigidity of acceptance of a student in various reputed gharanas. These institutions have done a lot of useful work in the field of dissemination of classical music, but they have confined their activities on modern curricula and methodologies, satisfied with routine annual examination, printed text books, regular practical and theory classes of music. This has certainly given an impellent to music education, but the training on such lines has not produced good teachers, music critics or scholars equipped for research in music and performers so far. Their products are of no match, if we compare them with those who receive their music training from gharanas who have preserved their tradition and do not pass on their expertise but only to the chosen few, who are really devoted. Regarding the syllabus and teaching method of music education, the course provides for instruction in theory, history and practice but the aim is to create a greater critical
awakening of the several aspects of the art, its many sided development and long history. Singing as well as playing on musical instruments, certainly demand both scientific knowledge and artistic skill and this means the teacher of music must be an educator as well as a musician. While we do need people with a pair of trained musical ears to appreciate music, it is also necessary that we have the performers who can play or sing with a fair amount of aesthetical beauty and capacity.

The investigator, being the principal of a college in Punjab, felt the need of institutions like Sangeet Research Academy (Calcutta), National Centre for performing Arts (Mumbai), Central and State Sangeet Natak Academy and others who were devoted to the cause. After staying in the congenial atmosphere for a few years, Sangeet Research Academy student becomes an excellent performer. If music is to prosper in our country, such institutions at different places are extremely necessary.

Despite the maximum facilities being available in the current system, institutions in Punjab are unable to produce performers, good teachers, music critics and scholars for research in music. Thus it becomes essential to study the methods of teaching, curriculum and subject matter of imparting music education in institution of higher education. The present study has been planned with the above sighted objectives in mind. The need of an appropriate system of music education was being directly felt and considered.

1.22.0 Justification for the Investigation

Though institutionalized system of imparting music education has popularized Indian classical music throughout the world, yet it has been observed that different institutions working under all the universities i.e. Guru Nanak Dev University, Amritsar, Panjab University Chandigarh and Punjabi University, Patiala have not properly popularized Indian classical music education among the students. Moreover the Indian classical music although was very popular in the world but was further observed that there were very few students who are learning Indian classical music. There was lack of music performers, critics and scholars equipped with research in music. It was further observed that the number of music performers in different colleges falls short of the required strength. It was because of lack of experienced and qualified scholars in different colleges. Even at the university level, there was lack of genuine
critics of music. The investigator felt the necessity of setting up satisfactory standard in music. Curriculum was substandard which did not provide satisfactory results. The researcher experienced that even teachers who teach music they did not have required qualification and were using defective methods of teaching. The qualified teachers could be counted on fingers. Moreover, the practical efficiency has not been experienced by the investigator as a music teacher. It was further observed that there was a deficiency of infrastructural facility in the educational institutions and at university level. The literature of music tells about the gharana system and its standard that there was a time when without having proper infrastructural facilities the musicians like Swami Haridas, Mian Tansen, Bade Gulam Ali Khan, Pt. Omkar Nath Thakur, Pandit Ravi Shankar, Ustad Alaudin Khan were showing excellent performance which is remembered today in the whole world. The investigator having taught music for a long time in the area of higher education became more interested to find out the reasons or causes for the deficiencies in the music study and the curriculum of music at different levels of the higher education. Keeping in mind all these factors the investigator has undertaken this study. So she worked only for the problem in the area of curriculum and support system of music of different universities in Punjab i.e. Guru Nanak Dev University, Amritsar, Panjab University, Chandigarh and Punjabi University, Patiala.

STATEMENT OF THE TOPIC: COMPARISON OF MUSIC CURRICULUM AND SUPPORT SYSTEM IN HIGHER EDUCATION INSTITUTIONS IN PUNJAB

1. Delimitation
   1. The study is delimited to Music Department of Guru Nanak Dev University, Amritsar, Music Departments of Panjab University, Chandigarh, Music Department of Punjabi University, Patiala, Music Departments of Post Graduate Colleges affiliated to these Universities which are providing Graduation and Post Graduation in Music Vocal and Music Instrumental.
   2. It is confined to the sample of approximately one thousand and one hundred students and sixty teachers.
   3. It is confined to the students of formal institutions of Punjab only.
   4. It is confined to the session 2008-2009.
   5. The study is restricted to the students (both male and female) of degree and master classes only.
6. Music institutions based on Guru Shishaya are not included in the investigation.
7. Professional institutions are not included in the study.
8. M.Phil and Ph.D scholars are not included in the study.

2. **Definition of the terms: Music Curriculum**
   It stands for the course of study or syllabus in the art and science of harmonious sounds, rhythmic order, pleasant sound and music arising from instruments i.e. instrumental music, music made by the voice i.e. vocal music.

**Support System:** It means infrastructure, human resources and material resources etc.

**Institutions of higher education:** It means educational organizations or institutions where formal music education is imparted by academically qualified and trained teachers teaching the students of B.A and M.A.

3. **Definition of Higher Education**
   It means providing formal education to the students of B.A and M.A by academically qualified and trained teachers.

4. **Objectives**
   The present study is being conducted to obtain the following objectives:-
   1. To compare the curriculum of Music as subject of Guru Nanak Dev University, Amritsar, Panjab University, Chandigarh and Punjabi University, Patiala.
   2. To compare the Teaching – Learning Process of Theory and Practical separately in Govt. Colleges, Aided Colleges, Unaided Colleges and in all the three universities of Punjab.
   3. To compare Human Resource in Govt. Colleges, Aided Colleges, Unaided colleges and in all the three universities of Punjab.
   4. To compare Budget allocation for music subject in Govt. Colleges, Aided Colleges, Unaided College and the three Universities of Punjab.
   5. To compare the infrastructure in Govt. Colleges, Aided Colleges, unaided colleges and universities of Punjab.