

CHAPTER 5

CONCLUSIONS



The training of classical music in India has been based on personalized, Guru-Shishya tradition. The disciple (Shishya) invariably stayed close to the master (Guru) and gained mastery over the subject through continuous Sadhana (Practice). The training of this kind can be termed as ideal education. However, once the education of music entered the portals of educational institutions, it has become superficial mainly due to group training and paucity of time. Thus, although educational institutions are doing quite a good job in spreading Music, the qualitative standard of music has been going down very much; although music made a place for itself in the educational world, its standard remained poor.

Aimless education is like a rudderless ship. Teaching of every subject should have an aim which is helpful in developing the personality of the student

Though, in principle much can be said about the aim of music education, in practice the subject of music is taught without any aim at school level and its training is not effective. Music teachers, Ustads (maestros) of various Gharanas and students too are aware of this fact. Even presently, when the public taste for music is growing and the number of students enrolling for music is going up, classroom teaching of this subject has been reduced to mere mechanical motions. The students too have a highly limited objective - to learn a few

ragas prescribed in the syllabus and to pass the examinations.

Though music is such a beautiful subject, it is taught with the help of substandard, often broken, instruments within the four walls of classroom. Thus, due to improper teaching techniques and lack of teaching material and audio-visual teaching aids, students are not able to appreciate the true spirit of the subject. In the educational world though music has been recognized as an independent subject, a number of problems such as its study in a group education environment and its training in the limited time of the class schedule, have been overlooked. There has been no solid attempt to make the teaching of music effective.

For the effective teaching of this subject it is essential that certain practical experiments be carried out in the field of music. This researcher, therefore, decided to carry out research at the 9th standard (whence the formal education of music begins) level of U.P. High school board. The aim of this research was (i) to develop audio-visual material and (ii) to build a novel educational technique, based on the audio-visual aids, through which the subject of music could be made simpler, easier to grasp and more interesting. Also, it was to be observed as to what extent the newly developed teaching approach is effective in terms of achievements of students in Vocal performance, interest and comprehension in the field of classical music.

Every research work has its limitations in its scope and extent. Accordingly, this researcher chose four of the girls' high schools in the city of Agra, Uttar Pradesh as samples for the evaluation of the novel approach and carried out teaching work there with the help of teachers of respective schools, for one academic year. The first five months were fixed for the conventional teaching approach and remaining five months for experimental teaching with new approach. Special types of audio-visual material and teaching techniques were developed for experimental teaching. To check whether the objective is being achieved, or not, this researcher used a number of self made tests and, also, got the sample-students tested by two experts in the field of music. The results of this experiments are presented in fourth chapter. The work of the present chapter can be described mainly under the following sub-titles:-

1. Findings and Achievements
2. Conclusions
3. Suggestions based on studies
4. Limitations of the present studies
5. Suggestions for further research work

5.1 Findings and Achievements

(1) On the basis of studies it was found that the new teaching technique and a special audio-visual material

proposed by the researcher has a positive effect on the singing achievement of the students since-

(a) compared with conventional-teaching. there was significant improvement/growth in the singing achievements of the students from experimental new training.

(b) the poor and average students were benefited more in comparison to the talented group and accordingly it was observed that the difference in level between the two groups diminished. Thus, in the context of the present study the hypothesis that "the singing achievement of the students due to the innovative teaching will remain uneffected" is totally unacceptable. In other words, it can be said that as compared to conventional approach, there was qualitative as well as quantitative improvement in the singing achievement of the students when the teaching work was done according to the proposed new approach.

(2) Another significant achievement on the basis of present research work is that as a result of the proposed new teaching approach and use of the novel educational aids there was significant effect, statistically, on the interest and music comprehension of the students. In the statistical explanation of the interest-in-music-test, the averages of the interest-test results for conventional approach and the proposed experimental approach were found, to be 36.82 and 38.67 respectively; the standard deviation was 4.4 and 2.86 respectively. The t-value comes to 4.10. The results show that there

has been enhancement of subject-related interest of the students due to experimental training and the t-value shows that this is also significant from statistical considerations. In addition, difference of level between various students diminished as is evident from the value of standard deviations.

Analysis of the results of music comprehension shows that the average score of all the students in the music comprehension test was found to be 25.80 in the conventional approach whereas after undergoing coaching in the proposed novel approach an average score of 32.87 was obtained; the standard deviation was 6.72 and 4.72 respectively. It is evident from the results that there has been a significant growth in the general standard of musical comprehension of the students after going through the experimental training. Again, reduction in the value of standard deviation indicates that difference in the musical comprehension level in the class diminished. The t-value of the results is 7.74 which indicates that because of the proposed experimental new teaching approach there was significant and meaningful growth in the music comprehension of the students. This shows that it is possible to develop and improve the music comprehension of the students through proper direction and training.

5.2 Conclusions

On the basis of above mentioned achievements it can be concluded that if the students are trained according to the

proposed new teaching approach, then, definitely there will be a significant improvement in their singing achievement, interest in music and musical comprehension. Therefore, the second hypothesis related with the present thesis, viz, "teaching according to the proposed new approach would not effect the interest of the students and their musical comprehension" is also rejected. In other words it can be said that if music teaching is carried out in a sequential, well organized manner and the practical and theoretical aspects of music are presented in a simple, more interesting and understandable manner through the medium of audio-visual aids then it is possible to bring about a reform in the area of music teaching.

5.3 Suggestions on the basis of Present Studies

General Suggestions:-

(1) On the basis of present research work the principal suggestion of this researcher is that for the success of music teaching it is extremely essential that the knowledge of the subject music be imparted to the students at the primary level itself in a clear and understandable manner. The reason is that music is a practical subject in which the progress of the student depends upon the training given to them in the early years.

(2) A serious thought has to be given on how to mould the teaching of music according to the environment in schools. Otherwise the training efforts in this subject would be like

erecting a building on a weak foundation . Only a coordinated effort by all concerned can bring about success. The principals of schools,teaching community and the governing bodies should address themselves to this problem.

(3) Various types of practical research oriented experiments should be carried out in this area. Mere discussions would not help. Fortunately, there are various types of equipments available in the modern scientific era through which the group training of Classical music can find an optimistic path.

(4) To make the classroom teaching more effective it is highly necessary that, apart from the development of new approaches and systems, simple and interesting books be written for the students. It is a bitter truth that illustrated, high standard books are mostly written in English language and are available in big libraries. From a psychological point of view much can be expressed effectively through the medium of pictures in a subject such as music; highly complex aspects of the subject can be brought down to the level of understanding of the children with the help of drawings. Almost no efforts are being made in this direction. Thus,using the principles of educational psychology to write good books in music can also make the music teaching effective.

(5) It is important that Teaching techniques and books should be developed,at the level of different classes. Besides,this it is equally important that audio-visual material

of various types for different levels should also be built alongside for effective training. These will make music education highly interesting and effective as shown by this thesis. Therefore, at different levels of music education, that is, nursery, primary, High School, intermediate and degree college, audio-visual material should be developed according to students age and standard. For instance, video cassettes, should be prepared at different levels, containing music lessons, with the help of famed artists and knowledgeable persons in the field of music and these should be used in the institutions for teaching music to the students.

In this thesis an example of singing one Raga in different styles has been presented in chapter II. Likewise, a collection of presentations of one raga by different artists can also be made.

High quality charts and educational aids related to important lessons in music should be prepared for different classes in the school.

Sangeet Natak Academy, which has got a big and varied collection in music, and other institutions like N.C.E.R.T. should join hands to prepare audio-visual educational material for different levels.

Audio-visual aids should be built on a psychological basis. Students' age, intellectual level, interest etc. should be kept in mind in the preparation of A V material. In the

present thesis, to introduce different artists, this worker collected brief and interesting music in the form of an audio cassette. This has been done keeping in mind the students' age and their interest.

(6) AV material should be developed for teachers as well. This AV material should be related to different types of syllabi and training methods for students of different age groups.

(7) From time to time short term training courses related to the subject should be organized for music teachers by which there can be an improvement in the knowledge of the subject and, also, they can be informed of the latest and the most effective educational techniques. Experts in the field of music can co-operate in imparting the training to teachers.

(8) A committee of music teachers should be established at the national level in which senior teachers representing the teaching community should sit together and plan for the development of the music education.

5.3.1 Suggestions for Teachers

(1) Seeing the present educational system it can be said that while imparting training to students as per syllabus, the teachers should see that the student develops the correct concept of Music. Special attention has to be paid to the accuracy of the rhythms and Swaras of each individual student. Even if a student is able to sing ragas prescribed in the syllabus without proper Tune Swara and rhythm, the teacher will not

succeed in his/her objective. But if the student is able to understand where he/she is out of rhythm and which swara is not being reproduced properly, then, the teacher has shown the right direction to the student and has succeeded in his/her objective of giving the right direction to the student.

(2) If the teachers adopt the teaching technique proposed in this thesis then, definitely, they will be more successful in training large groups of student.

(3) Though teachers teach music and also ask the students to do practice, they do not tell students the correct technique of practising (Abhyas). It should be noted that training imparted by Ustads (maestros) of Gharanas is based on correct practice only. In school teaching it is highly necessary that student be told the correct method of practice. This way the subject will find a path to progress. It is just not sufficient only to tell to students the correct technique of practice; it is also necessary that they be motivated to carry out practice. Realizing the importance of correct method of music practice, AV material is based on practice related techniques have been developed in this thesis.

5.3.2 Suggestions regarding Syllabi

(1) In the schools, the subject music has always meant classical music. The sole reason why parents like their wards to choose music is that they may learn playing few instruments and

a little singing. Some students choose it under the impression that it is a simple subject. There are hardly few students who choose this subject out of their desire to learn classical music. If the students in this field are selected according to their musical talent and merit, their number would decrease to such an extent that the music department may have to be closed down. On the other hand, training of classical music in large groups is becoming totally ineffective in the present environment, because classical music requires musical aptitude, rigorous practice and individualised training, which are not possible in schools today.

This means that we are not able to extract full advantage of music by having only classical music in the syllabus. It has not been possible in the schools to carry out the training of the classical music successfully. Even then, amidst lot of dissatisfaction, we are carrying on the subject of classical music like a burden. The truth is that in schools the subject music is being likened to an incurable disease and that nothing can be done to improve the matters. Accordingly, we are neither doing justice to the subject nor to the students. Therefore, the need of the hour is to change the syllabus so that music may be taught more effectively. Classical music is just one aspect of music; there are other aspects too like semi-classical music, folk music, light music etc. These other aspects, when deeply studied are no less in their order of im-

portance than classical music. If only we turn few pages on folk music we shall have a magnificent view of great Indian Culture:

(1) Entertainment songs e.g. Moria of Rajasthan and Lavani of Maharashtra etc.

(2) Sanskar Songs e.g. Devi Songs, songs sung on religious and social occasions, Holi Songs, Sohar Songs or mixed songs.

(3) Weather related seasonal songs such as Kajari, Chaiti etc.

(4) Devotional Songs such as Baul of Bengal.

(5) Ballet -Heer-Ranjha of Punjab, Alha of Uttar Pradesh, Kavi Gaan of Bengal, and Burra Katha of Andhra Pradesh.

(6) Puja songs incantations etc.

In fact, many types of music is of so high standard and so close to classical music that these are classified as traditional music. Abhang of Maharashtra and Soofiyana Kalam of Kashmir are examples of this.

The above mentioned songs can, again, be of many types. There is a lot to learn in folk-music and it does not lack artistry either. Many Ragas such as Pahari, Mand, Khamaaj, Des, Sarang, kaffee etc. and talas such as Deepchandi, Kaharva, Dadara, Tilwara, Jhoomra etc. can be observed in the folk music. Tappa is essentially an offshoot of Folk-music and is

considered semi-classical. This music is useful in the practical life and its group training in a simple manner is possible. In spite of this, by including only classical music in the syllabus, are we doing any favour to the subject of music? It is a bitter truth that this subject has become merely business. Students do not achieve anything by having a smattering knowledge of few ragas. In due course, they are not able to use this knowledge in practical life. Dust settles on their Tanpura and they are hesitant to sing anywhere. Therefore, a fresh thinking and a new vision is needed in the institutional teaching to redeem the subject of music. Success can be achieved only by fixing targets and by specifying the path to achieve the goal. The implication here is that keeping in mind the needs and specific requirements of the society we shall have to modify the curriculum of music which also fits into the modern educational system. Instead of giving prominence to classical music alone, folk-music, semi-classical music, light music etc., in short, all types of music should be given a place in the syllabus. If syllabi are formulated according to the standard of class, then we shall be doing justice both to the subject and students as well. Moreover, students will be benefited more.

(2) Reforms in the curriculum can be carried out in many ways. Firstly, as mentioned above, apart from classical music other forms of music should also be included in the curriculum. Secondly, syllabus of classical music itself can be modified to

make it more effective and meaningful. At the introductory level of classical music, usually high school, students are taught one Bandish each (chota Khyal) of different ragas in the syllabus and are asked to memorize meaningless Alaaps and Taans. Instead, they should be taught a number of Bandishes of the same ragas popular in various Gharanas and detailed study of Alaaps and Taans should be limited to just one raga. The advantages are two fold:

Good Bandishes will provide the right perspective of raga to the students and their group training is also easy.

The purpose of teaching Alaaps and Taans pertaining to only one raga is as the saying "Ek Sadhe Sab Sadhe". Through proper practice of one raga in detail, the student will be able to understand the Badhat of Alaap and Taan of the Khayal style of singing. Further, it will be easy for them to carry out detailed practice on one raga in the limited duration of one session.

Both of the above mentioned points are considered important in the practice of Gharanas. When Ustads of Gharanas taught many Bandishes and other varieties of the same raga to their disciples, their only objective was to improve their understanding of the Raga through them. In the short duration of the class the teacher try to clarify the perspective of a raga by asking the students to memorize a few Alaaps and Taans. Due to this the students fail to understand the raga fully.

Another disadvantage of such an approach is that without proper understanding and practice, most students change the form of a Raga during Alaaps and Taans. It is felt that by concentrating on one Raga in detail and learning good Bandishes of other Ragas such a thing will not occur.

(3) To make the curriculum more effective example can also be had of Carnatic system. In Carnatic system there is a fixed yet broad curriculum; the same can be followed in the case of Hindustani system in different schools. Good Bandishes should be taught, according to the class, uniformly in all the schools. The bandishes and other things should be clearly prescribed in the syllabus like the prescribed text books in other subjects. In this way it can be ensured to some extent, that teachers do not teach wrong or erroneous Bandishes and impart partial knowledge. Further due to a uniform curriculum throughout, certain standards can be established in the schools.

5.3.3 Suggestions pertaining to School Activities

Based on the present research work, some suggestions can be given which pertain to other activities of the school. For example, regular competitions on dance, music (Vocal and instrumental) and folk-music etc. should be organized in the school. This will have an encouraging effect on the capabilities and talents of students. Also, a feeling of self confidence and self-expression would rouse within them.

Different cultural functions should be organized in the schools in which the students can take part according to their taste and interest. The students should have an audience with reputed artists by inviting them to their schools. Contacts should be established with organizations like SPIC-MACAY (Society for Promotion of Indian Classical Music and Culture Amongst Youth) for organizing such visits.

School authorities should also send students to different music festivals, conferences and competitions. By hearing good artists one is inspired to learn more.

5.4 Limitation of Present Studies

Though, as expected, satisfactory results based on this research work were obtained, the present work has its limitations too. This researcher feels that results of this research work would have been more credible, valid and standardized if these limitations could be removed. Following are the limitations.

1. The study has been carried out on a highly limited sample which had a specific Geological and Cultural background. The background invariably affects the musical achievements.
2. The present study is carried out only on the girl students of 4 schools. It will not be appropriate to standardize the results on the basis of 4 schools.
3. Duration of experiment seems to be inadequate.
4. A limited curriculum was chosen for this study; more

meaningful results should be obtainable if a detailed curriculum is considered.

5. It would be much better if some of external variables, such as physical condition of school and duration of teaching were controllable.

6. To measure music comprehension and interest, standardized tests could not be used because related to Indian context such tests have not yet been developed for the high school music classes.

7. Because of limited resources, the audio-visual material was built with the help of available material.

8. The results of this research work could not be compared with other researches as the researcher could not find in the literature any other work on similar lines.

5.5 Suggestions for further research work.

1. On the basis of above analysis certain facts came to light on which further research can be carried out on similar lines

Such work should also be repeated under different circumstances, to the generalization of the results obtained.

2. Work on similar lines can be carried out on samples consisting of Junior High School students. A mixed sample of both high-school and junior high-school can also be considered.

3. Studies can be carried out in connection with the building of AV material for carrying out reforms in the educational techniques.

4. Work can be carried out in the area of developing standardized tests to evaluate, music interest, musical comprehension and **musical aptitude** for high school and junior high school students.

5. Work can be done on the effective techniques of music learning.

6. Research work related to the development of AV material for different category of students such as weak, average and talented groups and the effect of these materials on the respective groups can also be carried out.
