



## MUSIC IN HIGHER EDUCATION: PROBLEMS AND REMEDIES

**Dr. Kashiling V. Math**

**Lecturer in Sitar, Dept. of Hindustani Music,  
B.V.V.S' Basaveshwar Arts College, Bagalkot.**

### ABSTRACT :

*The paper focuses on various schools and Institutions that have given decisive contributions to the area and arena of music. The paper specifically focuses on the contributions of some Insrtitutions like, KMMC, Delhi School of Music, Madras Music Academy, Swarnabhumi Academy of Music and The True School of Music. Music is said to be universal language. Music is language of the soul and learning music is one of the most purest attempts at attaining art. Music in India has steadily risen to great heights. Today, India is home to some of the best music institutes of the world. Getting a 'degree in music,' is as mainstream as getting a degree in engineering or becoming a doctor. As far as Music in Higher Education is concerned the above stated schools and institutions possess their own vitality and importance not only as local level but also at global stage.*



**KEYWORDS :** Hindustani Music, Schools, swara, raga, Gurukula System, higher education.

### INTRODUCTION :

Music is said to be universal language. Music is language of the soul and learning music is one of the most purest attempts at attaining art. Music in India has steadily risen to great heights. Today, India is home to some of the best music institutes of the world. Getting a 'degree in music,' is as mainstream as getting a degree in engineering or becoming a doctor. Here are some names which contain all qualities of a good school and exceptional music efficiency:

**KMMC:** The conservatory – Chennai- established by the AR Rahman foundation in 2008, the KM Music conservatory is one of the best institutes in India established by the living legend of music, A.R. Rahman serves as the Head Principal of the Institute. Located in the campus of KM College of Music and Technolgy, this institute boasts of powerful faculty members having vast experience in the world of music.

**Delhi School of Music:** It is established in the year 1966 by Dr. H.J. Koellreutter, this is one of the few music schools in India that has a tie-up with the some of the best European music schools viz., The Royal School of Music and The Trinity School of Music.

**Madras Music academy:** The another oldest music academy of India is Madras Music academy established in the year 1928, this institute has been influential to promote the Carnatic style of Indian classical music. The academy offers full time and part time courses, as well as special vocal music course for a duration for 4 years.

**Swarnabhoomi Academy of Music** founded by GRK Reddy in the year 2010 in Tamilnadu which is 90 kms from Chennai. SAM boasts of a top class faculty which includes acclaimed musicians not only from India but also of the best jazz, Latin and rock musicians from the USA. Ajivasan located in Mumbai is recommended for Hindustani classical vocal. This has been founded by Mr. Suresh Wadkar.

**Vibe Music Conservatory in Kochi** is founded by Berklee graduate drummer of renowned band motherjane global music institute Delhi.

**The true School of Music** is found right in the core of Indian media outlets in Mumbai and it has finished three years as of late. Originators are from the music business and are effectively engage with every day running of the establishment. At show, it has most likely the best setup regarding gear, instruments and general office. In spite of the fact that they train a wide range of Western instruments and a selective Hindustani playback course outline made by Shankar Mahadevan academy, they are best known for music production and sound engineering programs.

Music requires not only the creativity and maturity to make it beautiful, it also requires some decent knowledge in maths as well. Music involve counting beats and measures, and within that, subdividing those beats like fractions.

Music is said to be a universal language because universal character lies in its capacity to express was even without employing words and if words are there, music becomes a medium of expressing emotions and their find shades attached with the primary meaning of the words. In the field of operas two experiments are monumental. One of them was the music composed for the selected pieces from the original text of the Epic 'Kamayani' of Jaishankar Prasad the noted Hindi poet and writer. The meanings and emotions which could not be expressed through the words where now made manifest by the music.

The delightful and thrilling experience of the 'Triveni Sangama' of swara(music), 'sabda' (literature)and 'abhinaya'(acting) in this operas is remembered by the cannoisseurs of music, literature and drama even today.

In North India it was the time when music was considered to be an occupation of low kind ,musicians were treated with contempt in the society and children belonging to respectable families were not allowed to take training in music.

The highest aim of music is described as 'Sadhana' of 'bhukti' (enjoyment) and 'Mukti' (liberation). The practical aspect of 'bhukti' is enjoyment of 'Ananda' and of 'Mukti' is that of liberation from 'Rag-dvesa'.

Although the institutionalized education in music started in India in the last quarter of the 19th century, the clear pattern emerged in mid 20th century. In fact in Northern India the limitations and whimsicalities of then existing 'Gharana' system and several social- political factors gave rise to a new system of music education and the pattern was basically adopted from the European system.

The basic aspects of education are (1) determination of aims, (2) testing the basic aptitude in the student and proper teaching system. The primary aim of music is the experience of 'ananda' or bliss which can be achieved by imparting such music education which provides an opportunity to the students to develop either his sensitivity towards music or his talent, capacity and ability in music and thereby enable him to experience ananda through listening to our performing music. Hence there can generally be two aims of music education, one is to create an understanding of music by providing general music education and another is to produce professionals. Both these require different types of aptitude and training.

There are main 5 channels in the latter, viz., (1) to produce solo performers, (2) to develop the capacity of group activity in music, (3) to produce good teachers, (4) to provide a firm background for future research and (5) to facilitate discerning listening and music criticism. If a sincere effort is made in these directions many avenues can be found out for various musical activities.

Eligibility and teaching method depend on the aims. In fact the basic aptitude must be tested at the initial stage. As regards eligibility for specialized music education in different streams specific test can be prescribed at the desired levels. The main limbs of any system of education, whether formal or

informal are the student, the teacher and the teaching method. The desired result can be achieved by proper harmony among these.

The aims of music education have not yet been determined clearly, neither proper syllabi nor teaching material and textbooks have been framed. Priority must be given to frame the syllabi in accordance with the specific aims of different channels of music education combining the characteristics of systems, styles and traditions.

Examination is an object of fear and is totally unsuitable for a performing art like music. In the present evaluation system feels the intelligence in giving prolific marks which encourages the student to be more optimistic than industrious. This has resulted in the falling of standards more and more and necessitates revolutionary changes in the system of evaluation. But success of such a system will depend on the sincerity, honesty and impartiality of the teacher.

The teacher is the part of the institutionalized system because the success or failure depends on him. Hence he requires special attention. The orientation of the existing teachers and the training of the future music teachers is an indispensable condition without which it is absolutely impossible to impart music education. Provision of such a training is immediately required. Since the aims and various areas of music education have not at all been determined, the need for suitable music education has not been realized nor has provision been made for appropriate training of teachers.

With an exception of the Banaras Hindu University, University departments of Music and other schools and colleges are running courses that are meant only for solo performers. It is high time to come out of the illusion that everybody trained in music could become a solo performer. On the other hand they can contribute in other areas of music.

The Gurukul system did not have specific syllabi, teaching and study material, examination system, facilities and equipments and degrees in the modern sense that these were more or less in built in that system and were taken care of according to the capacity and capability of the guru and the sisya and the student emerged as an accomplished performer. In spite of all the facilities being available in the current system, institutions are unable normally to produce performers, good teachers, music critics or scholars equipped for research in music. The reason is that neither the aptitude of the student is properly tested nor do they get education in the specific area. Those who have the capability of becoming performers do not get the atmosphere and training which is a characteristic of the other system.

Indian music has a distinctive character nature and form. Besides being a highly developed art, it also has a long and well established musicological tradition. Each of these to require specialized training. But music primarily being a practical art, the studies in musicology need a firm background of practical music. In fact theory and practice should go together interlinked and supplementary to each other.

It is necessary to establish a minimum standard of theory and practice for classical music. Practice oriented and musicology courses should run at the post graduate level. A total change is required in the system of practical training and the details could be worked out. And study of Sanskrit and other language in which the source material is available has not been accepted as an essential part of music education. This aptitude has given rise to many problems in musicological studies and research.

The problem being faced with great concern by the pioneers of music education is that formal and informal education had never been as apart from each other as it today. That is to say that a person imbibed much more by participation even before the formal training started that is even before going to the Gurukul. Too much expansion is there and the human beings is imbibing also get the fact is that the process of participation has either stopped or is fast disappearing. Whatever participation is there is disco oriented totally incompatible to the Indian culture. This effect requires immediate and serious attention.

**CONCLUSION:**

In a nutshell sincere efforts are still wanting in all aspects of the education system whether testing the students attitude and eligibility are the training and orientation of the teachers be it determining the aims of music education or framing various courses or even in preparing syllabus textbooks and other material are the evaluation system. A wave of awakening seems to prevail in the whole country and the need of an appropriate system of music education is being considered but no specific plan is still in sight. It is suggested that training the prospect performers should be entrusted two institutions like academies to which performing musicians are attached. Academic education and research be conducted by the music departments of universities and the task of preparing required background for these be the responsibility of other institutions such as schools and colleges.

**REFERENCES:**

1. Bhat, Jayashree Thatte. *Hindustani Vocal Music*. Abhinav Publications: Delhi, 2009.
2. Mahajan, Anupam. *Ragas in Hindustani Music*. Gyan Publisher, 1994.
3. Mukherjee, Kumar Prasad. *The Lost World of Hindustani Music*. Penguin India Publications: Delhi, 2006.
4. Yandell, Naomi. *Theory of Music: Workbook*. Trinity College Publication: London, 2007.

**Dr. Kashiling V. Math**

Lecturer in Sitar, Dept. of Hindustani Music, B.V.V.S' Basaveshwar Arts College, Bagalkot.