



THE EVOLVING JOURNEY OF INDIAN MUSIC EDUCATION

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Abstract: Education is a gradual process that brings about positive change in human life and behavior. We define education as the process of acquiring knowledge through study or imparting of knowledge through instructions or other practical methods. Education is a basis of all-round advancement of human being which is the cause of development of his personality and helps in refining the inherent innate powers of human beings and it can help to develop inner qualities and build personality. To do work in any field we first need to be skilled with some necessary competencies of the subject. At present time need for training and competence is increasing day by day, thus eliminating the power of imagination. The basic purpose of education is to learn skills and ideas that can make us more innovative in order to make us perfect to solve everyday issues. Through education, we spread the knowledge of society, not just across the countries i.e. from one part of the world to another country but also from one generation to another and ensure the growth of other societies and. In educational institutions, it helps in transition of the students from one standard to another.

Keywords: Education, Music, Institutes, Training, Teaching.

1. INTRODUCTION :

Education means how people learn things and encourage them to think about what they've learned. It is also necessary for teachers to find new knowledge, find the best use of study, and teach compiled technical information. According to 'Manu Smriti'- 'Vidhayamritamashnute'. That is, acquiring knowledge is called 'Vidhaya', imparting knowledge to another person is called Shiksha and the specific method which is used for imparting education is 'Shiksha-system'. The word 'education' has the main existence of two characters 'Master and Disciple'. The existence of both completes the process of teaching. The teaching process is experimental in which both the teacher and the learner must be active. As far as the question of music teaching method prevalent in different periods is concerned, in the Vedic period music teaching was given as 'Gurukul' method. Even in the 'Naradiya' education of direct 'Samaveda', it said that it is better to get knowledge from 'Acharya's' vowels. In the Buddhist period, the presence of some special Universities is mentioned in literature etc., such as - Nalanda, Vikramshila Tadantapuri, Takshashila etc. This same master-disciple tradition in music, later it turned into a 'Gharana' system. At the time when the 'Gharana' system emerged, 'Gharana' music was predominant. Only 'Gharana' music was prevalent in the court of kings and in social events. With the passage of time, classical music entered the institutional education system as a separate subject.

2. MUSIC TEACHING IN THE VEDIC PERIOD :

The oldest age in the history of Indian culture is considered to be the Vedic age. Although "Indian music is considered to be eternal, the specific shape of Indian music is available only in the Vedas. Of the four Vedas, only the 'Sama' Veda is important from the point of view of Music. In the Vedic period, the music used in religious acts by enlightened sages and musicologists was completely regulated."¹ In Vedic music, classical music is known as 'Sama'. Evidence is also found in the basic elements of ancient literary material that in ancient times the functional form of music as well as classical knowledge was given enough importance. It has also been said in Naradiya Shiksha that although the genre of singing is basically oral, the genre of music is incomplete without acquiring knowledge of hymns. "In general, there are indications that three forms of Sam training are prevalent in Vedic literature- 1) as father to son, (2) as Guru-Shishya tradition and (3) in Gurukula. In Gurukul Ashrams, Sam's training was given orally."²



Therefore, it is clear that in the Vedic period itself, the music-education system has been given special importance in Indian culture and this art has been accepted as a major part of education by considering it as a part of the development of human personality. “In that period, the ashrams of sages were in a way equivalent to schools or education centers. Takshashila and Kashi centers were major educational centers in Buddhist and Jain times.”³

3. MUSIC TEACHING IN THE MIDDLE AGES :

In the pre-Middle Ages, around the eighth century, there was a split among the kings. As a result, the development of music from an artistic or spiritual point of view was blocked and erotic feelings began to prevail. “Although there are mentions of the existence of music halls in the then palaces, there are no independent mentions of the establishment of any music halls or music centers for the general public.”⁴ Therefore, musicians either kept their art to themselves or tried to impart this knowledge to their children. Probably this situation proved to be the foundation of the ‘Gharanas’ going forward.

In the musical tradition, diversity, continuity and co-existence, these three special qualities have always been and mainly diversity provided artistic beauty to the practical side and this was considered as genre distinction. The truth is that whenever uniqueness was identified in diversity, style distinction was also recognized. In this order ‘Gharanas’ were born. So that artistic unity with diversity is always maintained. The unity of diversity and the inter-artistic relationship of ‘Gharanas’ was a special achievement of Indian classical music known as ‘Guru-Disciple’ tradition. ‘Gharana is a specialty of Hindustani music. “The word ‘Gharana’ is derived from the Sanskrit word ‘Griha’. A class as a master and his disciple like the family, house, family lineage, etc., is designated as the house by the three-four generations,”⁵ so in the music the ‘Gharana’ is a distinct singing-style, playing-style, dance-style and special Indicates. Due to each ‘Gharana’ having its own particular singing or instrument playing style, some facts are notable, such as

1. Restriction of lyrics
2. Voice Mode
3. Use of voice and speech tones
4. Melody and expansion
5. Specialization of Taan & Laykaries
6. The Choice of Ragas

On any one of these aspects, a household becomes empowered. The disciple carries forward this tradition of his guru. In the teaching tradition of the Gharanas, it is felt that artists and Gurus belonging to the Gharanas have tried to block the process of ‘transformation’, as a result of which the main goal of Gharana artists has remained only imitation. However, imitation also has its own special importance in music because it is not easy to understand the subtle nuances of art like music. Imitation in the Gharana method prevalent in classical music has also been important in this view. Music was patronized by such efforts, but in the course of time the obstruction in the natural process of change probably caused the ‘Gharana’ to weaken.

4. MUSIC TEACHING IN MODERN TIMES :

“The end of the 18th century and the beginning of the twentieth century are considered to be the period of Indian music revival.”⁶ At this time, music art, which was ostracized and dispensed from civilized society, became a means of luxury entertainment of the King Maharajas, that art was favorable religious, social, political and the cause of an unnecessary consciousness from the cultural environment. ‘Pandy Vishnu Narayan Bhatkhand’ and ‘Pt-Vishnu Dagbar Pulpasar made many important changes in North Indian Music. It will not be exaggerated to say that today the classical music we are dealing in the entire North India, the current format has been determined by them. He made music free and made it all accessible by placing space in schools. Although the education of music under the institutions is about 1880 in almost Jamnagar ‘P. Adityaram’, Mr. Maulabakash and Kalakatta in Baroda, ‘Surendra Mohan Tagore had consequently, but the real form of the era of institutional education of music is Vishnu Digambar & Vishnu Narayan Bhatkhande ‘was done only.



“After independence, the widespread progress of music has been done in the country and the classical music is open to achieve higher education in both Theoretical and Practical, both sides. Music in schools, colleges and universities got appropriate importance and place as well as music not only a fine art, but also as a subject.”⁷ As a result, the music was also rare to listen to the normal person, he got the opportunity to learn and understand the music. This is attracted to large learner-class music. According to a topic of music, the recognition increased as a subject, it became substantial conditions for higher education. Today, there are musical research in almost all top universities of the country, students are being given high-level titles like graduate postgraduate, doctoral and is being educated at the broader level. There is no lack of books published on any subject related to music. Scholar musicians and music-‘Shastra’ are available as a guru in colleges & Universities libraries. Flourishing for an excellent and systematic institutional education system it can be said here that it is full of features like prescribed course, prescribed presentation, prescribed duration, prescribed degree, prescribed examination system, examination, result, etc. It is called the institutional education system. Nowadays, institutional music education is provided by different types of institutions. Which are described as follows: -

1. Only Music education institutions
2. Institutions teaching Music with other subjects

In the first category, some institutions provide only music education. In the second category, some Institutions provide music education along with other subjects, Universities fall under this area where music subject is taught along with other subjects. Seeing these positive achievements of music in the field of higher education, cannot be melted on behalf of its negative side. It is true that today there is adequate opportunity to get higher education in music today, but it is equally true that today's level of music is also low. The pure form of music is completely remained in a book. It appears that the main goal of the students is to get the degree only passed the exam. A large number of Music-Scholars are being researched; the subject is not getting benefit in that proportion.

5. CONCLUSION :

Education develops the ability to fulfill the contentions, achievements, and personal outcomes on an institutional as part of gradual process that brings about a positive change in human life and behavior. Numerous facts and studies in it also prove how music entered the institutional education system. As a result of the entry of music in the institutional education system, various institutions have sprung up and great musicians have brought music on par with other subjects through their untiring efforts.

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