

# EVOLUTION AND CHRONOLOGICAL INSTITUTIONALIZATION OF INDIAN MUSIC EDUCATION: A HISTORICAL AND ANALYTICAL STUDY

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## ABSTRACT

*Education plays an important role in developing a good personality in humans. Education is not only about making a person employable but also about mental, intellectual and character development in a person. Among the many disciplines of education, music is one such discipline which is considered the best among the fine arts. In India there have primarily been two types of music education systems. One is Guru Shisya Prampara and another one is Institutional Music Teaching. In ancient times, music was learned only by staying in the Guru's house under his guidance, but later gradually music started being documented and music started being taught through institutions. Due to the invention of the notation system, it became possible to document and preserve many ancient Bnadishes and other compositions and gradually the music learning system took place in Institutional Learning stem. Along with focusing on the gradual development of music education in the context of Academic Field, the merit and demerits in the present time music education system will also be discussed.*

**Keywords:** *Music, Indian Classical Music, Music Education, Academic, Ancient Teaching Style, Present Teaching Style, Music Education in Higher Education Institutions, Guru Shisya Parampara, Chronological Developments of Music Education*

## Introduction

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 knowledge through instructions or other practical methods. Education is a basis of all-round advancement of human beings which is the cause of development of his personality, behavior 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. 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 the transition of the students from one standard to another. Indian music, with rich cultural heritage and diverse traditions, has been an integral part of the country's academic landscape for centuries. Indian classical music has an important place in Indian culture. Following the classical rules made by scholars, this music has been presented from generation to generation. There are two types of music teaching learning systems in India. One is Gurusisya Parampara and another one is Institutional music teaching. In this paper the gradual development of music education in the field has been focused.

## Methodology

This study employs a qualitative research methodology. The following methods were utilized for data collection and analysis- review of existing literature, articles, research papers, field visit and case studies. Surveys and interviews with musicians, musicologist and music educators working in different institutions have also been analyzed to support the findings.

## Relevance of the study

Purpose of study of this paper is to make a brief documentation about the gradual development of music education in academic fields. This study will help the students and researchers to learn about ancient and present music education systems.

## Historical Background

In ancient times, students used to go to Gurukul to gain knowledge under the supervision of the Guru by staying in Gurukul for some years. They also studied music along with Veda education, economics, war education etc. Similarly, even today, there is a teaching of music in the traditional Gurushishya tradition, the tradition of Gandabandhan is also in the present time, the reason is classical music is Gurmukhi Vidya, so knowledge of classical music without a guru is not possible. But it is also being seen that at the present time music teaching is not limited only in the Guru Shishya tradition. Music teaching has been included in various colleges, universities and institutions.

## Gradual Development of Music Institutions in India

Under the spiritual background of Indian culture, music had the place of purity and faith. Earlier music was mainly performed in the court of kings and the magnificent people of the then civilized society used to see the musician with inferiority.

The end of the 17th century and the beginning of the twentieth century is considered to be the period of the revival of Indian music. At this time, the art which was excluded from civilized society and became a means of luxurious entertainment of King. The best example of an unaccounted consciousness from the favorable religious, social, political and cultural environment, which was the best example by the late Maulabakhsh Visse Khan in Baroda the first music school established in the name of 'Baroda State Music School' which is presently known as Faculty of Performing Arts in the Maharaja Sayajirao University of Baroda. This school was run with the financial assistance provided by the princely state of Baroda.

The establishment of the 'Gandharva College' in Lahore in 1901 was a revolutionary test in the field of music education which had a wonderful coordination of the ancient Gurukul system and the modern institutional educational system. That time Lahore was situated in India. Apart from the curiosities who came to this school at a certain time, there were some students who used to live as ashram dwellers and practiced music for a long time under the aegis of Guru. In fact, Pt. Vishnu Digambar Paluskar had another Indian music spirituality, on the other hand, there was a system of colleges run in the form of Christian missionary institutions established by the then British government in which education was a human goal and the primacy of service, hence on 5th May 1901 The 'Gandharva College' was established by Pt. Vishnu Digambar Palushkar in Lahore for the purpose of which music artists with sattvic instincts should teach pure Indian music for the purpose of human service.

With a view to providing social protection to music education, this school was dependent on the funds of society. The money that was received from the public by organizing a concert itself was spent again at the school level because the purpose of Pandit ji was not to earn money, but music was to get a prestigious place in a society like other disciplines. As a result, for his regulation and to make music education duly, attempted to give a distinct shape to music education by undertaking some degree distribution after the syllabus, textbooks, self-script and after the examination.

Gradually, many branches of Gandharva College were established at Poona, Nagpur, Bombay and many other places. With a view to establish the uniformity of management in these branches, December 1931 AD, the 'All India Gandharva College Board' was established under the leadership of Pt. Narayan Moreshwar Khare and Pt. Shankarao Vyas, whose operation and organization was in the system of Pandit Omkar Nath Thakur, Pt Vaman Rao Padhyay, Prof. Deodhar, etc. (Many disciples of Pt. Vishnu Digambar Paluskar) continued to increase the operation of the circle with their important contribution.

Thus, in the field of music, Pt. Vishnu Digambar Ji made a successful and continuous effort to flow the practical side of music into the society, where Pt. Bhatkhande contributed uncomfortable and supernatural to the theory side of music teaching. From 1909-1910, the creation period of Bhatkhande ji's texts begins. He first wrote the book called 'Srimalakhyasangeet', in Sanskrit language and published with the surname 'Chatur', then published texts like Hindustani Sangeet Paddhati, Kramik Pustak Malika etc.

Pt. Bhatkhande Ji made a statement in English from the post of Secretary of All India Music Festival held in Baroda in 1915-14 AD. In 1914, after meeting the King of Baroda and Gwalior, you trained the selected musicians with the aim of opening music schools at both places. E. In 1914, the 'Madhav Sangeet Vidyalaya' was established in Gwalior, the work of the school here was assigned to Raja Bhaiya Punchwale. Subsequently, 1925-24 AD in the fourth session of the All India Music Council, the 'Maris College of Music' was established in Lucknow, which is known as Bhatkhande Sangeet University. In 1926, the care of the school of Lucknow was handed over to his disciple Shri Krishna Narayan Ratnjankar.

In this sequence, with the efforts of Pt. Omkar Nath Thakur ji, the Faculty of Performing Arts was established at Banaras Hindu University in Varanasi.

The founder of Banaras Hindu University Pt. Malviyajee has a clear vision of projecting 'Learning', in the form of Kala (Music, Dance, Fine Arts) Vidya (Humanities and Science) and Adhyatma (Spirituality). The Faculty of Performing Arts is a premier institution in the country that inculcates the students both Kala and Vidya through Performing Arts.

As a seat of traditional learning the Faculty of Performing Arts initially names as "Sri Kala Sangeet Bharti", was instituted as a college of Music and Fine Arts in the year 1950. Due to the relentless efforts of Pt. Govind Malviya and the founder Principal Sangeet Martand Pt. Omkarnath Thakur in 1966 the college got reshaped with three distinct departments viz. Vocal Music, Instrumental Music and Musicology.

Over a period of five decades the academic activities of the faculty are nurtured through training students from all over the world in the classical traditional art of Music and Dance, both the North and South Indian genres. It has got the distinction to start the first pioneer Department of Musicology in the country headed by eminent musicologists Late Prof. Prem Lata Sharma.

In this way, The Indira Kala Sangeet Vishwavidyalaya was established by the efforts of music scholars, which is currently located in Khairagarh of Chhatisgarh State. The Indira Kala Sangeet Vishwavidyalaya (IKSV), a university dedicated to music, dance, and fine arts, was founded in 1956 by Maharaja Birendra Bahadur Singh and Maharani Padmavati Devi, the then rulers of the princely state of Khairagarh, as a tribute to their daughter, Princess Indira Devi.

To bring music into institutional learning, the contribution of Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digambar Palushkar, Pt. Ravishankar, Pt. Ali Akbar Khan, Pt. Maulabaksh, Pt. Omkarnath Thakur etc scholars have unforgettable.

Earlier, the Indian classical music education was purely based on the Guru Shishya tradition, but gradually scholars started thinking about the more publicity of Indian classical music and how to conserve the traditional compositions of music. Due to these thinking of scholars, the Indian notation system developed and various music institutions were established in our country.

## Contributions of Pioneers

The evolution of Indian music education owes much to the dedication of several visionaries:

**Pt. Vishnu Digambar Paluskar** – Initiated formal institutions for music training.

**Pt. Vishnu Narayan Bhatkhande** – Systematized musical theory and notation.

**Pt. Omkarnath Thakur** – Bridged classical learning and university education.

**Pt. Maulabaksh** – Laid the foundation for state-supported music schools.

**Pt. Ravi Shankar and Ustad Ali Akbar Khan** – Brought Indian music education to global recognition through performance and pedagogy.

## Merits and Demerits of Institutional Music Education

The Indian classical music education in the academic field provides the following **benefits** to the students along with the promotion of Indian classical music.

**Certification and Recognition:** Students are able to get academic degree and recognition in music, which can be beneficial for those who wish to pursue music as a career.

**Knowledge on both Practical and Academic:** Students acquire practical as well as theoretical Knowledge.

**Opportunities to Perform and Participate in Different Events:** Students are able to observe and learn the arts of other regions along with performing their art by participating in various competitions, youth festivals etc. organized by the university.

**Research:** There is an opportunity to do research on various subjects of music, for which students are also provided scholarship and research degrees in academic field.

**Cultural Exchange between Countries:** In Indian universities, not only Indian students but students from abroad are getting opportunities to study Indian classical music and also to do research and cultural exchange programmes on it.

Similarly, many other facilities are available due to being in the music education academic field.

Apart from these merits, there are some **demerits** in the Institution Music Education such as some students only focus on the theory and due to the negligence of proper training and lack of practice; the practical side which is an important part of music becomes poor. Music is Gurmukhi Vidya and it is not possible without proper training from practice. Anyone can gain theoretical knowledge by reading the text books but to become a good artist, along with theory, the training from a good maestro and hard practice essentially required.

## Conclusion

The chronological evolution of Indian music education reflects a remarkable journey from sacred oral traditions to modern institutional frameworks. From the ancient time to the present day, Indian music has evolved significantly, influenced by various historical, social, and cultural factors. The efforts of scholars and musicians like Paluskar, Bhatkhande, and Omkarnath Thakur ensured that music transitioned from royal courts to classrooms, making it accessible and academically recognized.

As Indian music education continues to grow and evolve, it is essential to address the challenges facing the field and work towards creating a more standardized, inclusive, and vibrant music education system. Institutional learning of Indian classical music has both merits and demerits. While it provides structured learning, expert guidance, and opportunities for performance, sometimes it can also be neglectful of practical skills and context. Ultimately, students must weigh the advantages and disadvantages and decide whether institutional learning is the right path for them.

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