

Brief Notices on Other Seminar Papers

1. Sudakshina Banerjee, Padmaja Naidu College of Music, Burdwan-713104: 'Utility of Literary Training for the Students of Classical Vocal Music'.

Song-texts are generally neglected by the classical vocal musicians in north India despite the ancient tradition of the Vāggeyakār in the field of our classical music. A jumble of meaningless words is usually taken as the text of a song, depriving the music of its lyrical appeal. This paper suggests that while teaching in any institution teachers should take particular care to ensure that the students balance the notes and words in a song. The language of a composition must never be overlooked.

2. Arun Basu, Department of Bengali, Rabindra Bharati University, Calcutta-700050: 'On Teaching Classical Music for the Students of *Rabindra-Saṁgīt*'.

The author argues why it is essential that students of *Rabindra-Saṁgīt* should be provided with the basic knowledge of the theoretical and practical aspects of Indian classical music. This paper underlines, with the help of various examples, the need of proper training for students of *Rabindra-Saṁgīt* in the *rāgas* and *tālas* of our classical music as well as the need to make them familiar with the different styles of singing.

3. Kalpana Bezbaruah, 'Shanti', Chandmari, Guwahati-781003: 'Our *Rāga* Music: Need for a Scientific Methodology of its Training'.

In order to develop a scientific method of music teaching in various institutions, this paper suggests a synthesis between the guru-śiṣya-paramparā tradition and the modern-day approaches to teaching, the framing of rationalized syllabuses, the study of allied subjects like physiology and history, the analysis of musical theory, the use of various aids and equipments, and continuous

exposure of students to music recitals, lecture-demonstrations and symposiums.

- ✓ 4. Indrani Chakrabarti, Department of Music, Himachal Pradesh University, Shimla-171005: 'Modes of Music Teaching in Higher Education'.

The paper deals with different methods of music teaching, which of course should start at the kindergarten level. The modes suggested for the higher stage are what have been called the lecture method, lesson method, discussion method, tutorial method, team-teaching method, demonstration method, project method, assignments, seminars, workshop method, practical learning method, practice school programmes, etc.

5. Utpala Goswami, Department of Classical Vocal Music, Rabindra Bharati University, Calcutta-700007: 'On the Methodology of Teaching Indian Classical Music'.

The author deals in this essay with the methods of rendering songs in a meaningful way. Students should be taught both the theoretical and practical aspects of music in such a manner as can ensure unity of theory and practice, providing a sound basis for artistic representation of the various forms of vocal music.

6. Sunita Khadilkar, Department of Music, S.N.D.T. College for Women, Pune-411004: 'Curriculum Planning for Integrated Courses in Music'.

This essay deals with the problem of curriculum planning for music education from the undergraduate to the post-graduate level. Since motivation plays a significant part in music, the author emphasizes the need for integrated courses in the universities and colleges, introducing basic knowledge of psychology, physiology and sociology alongside training in music. This paper also underlines the importance of public recitals by post-graduate students as part of the course programme.

7. Prakash Mahadik, Department of Instrumental Music, Indira Kala Sangit Viswavidyalaya, Khairagarh-491881: 'Teachers' Training and Qualifications of Teachers in Music'.

After analyzing the defects and limitations of the present-day

institutional form of music education, this paper emphasizes the importance of teachers' training in the field. There is ample need for introducing a course of study for music teachers analogous to the B. Ed. or M. Ed. courses in general education.

8. R. C. Mehta, Indian Musicological Society, Dandia Bazar, Baroda-390001: 'In Search of a Methodology of Music Education in India'.

This paper strongly argues that the basic objective of present-day institutional music education should be to help a student develop into 'a total man'; the objective should not be confined to producing a performing artiste only. Attracting the attention of readers to a number of defects in our music education, the author suggests the diversification of music curricula, introduction of graded learning at different stages of music education, bifurcation of information-oriented and development-oriented curricula, use of modern scientific equipment, use of a scientific notation system, and exposure of students to good music.

9. Padmaja P. Prabhune, Department of Education, S.N.D.T. College for Women. Pune-411038: 'How to Prepare Self-instructional Material for Teaching Indian Classical Music at the University Level and How to Use this Material'.

In order to develop a music student's analytical power, this paper suggests unification of curriculum, teaching methods and evaluation as a whole, and recommends the introduction of self-oriented micro-techniques of teaching/learning according to differing individual needs. In the institutional system of music education, what should be emphasized is the development of a student according to his abilities, a development suitable to his personality.

10. Suresh Vrat Rai, 367 Attarsuiya, Allahabad-211003: 'Methodology of Teaching Indian Classical Music'.

This paper suggests a three-tier system of music education in the universities and colleges—the higher secondary, post-graduate and advanced levels. The paper speaks of the need for extensive use of modern-day equipment and aids, appointment of qualified teachers, a low teacher-student ratio, a rationalized syllabus,

and introduction of associated subjects like music appreciation, psychology of music, iconography, voice culture, etc.

11. Sitansu Ray, Samgit-Bhavan, Visva-Bharati, Santiniketan-731235: 'Taste and Training in Indian Classical Music: How to Promote Them'.

This paper argues that unless children are exposed to music right from the primary stage of their education, a viable system of music education in the universities would largely remain beyond grasp. At the higher secondary stage, music should be offered as a combination subject for students from both the arts and science streams. The author suggests, among other things, due emphasis on classical music to improve young minds. He also speaks of the need to introduce a scientific syllabus which should hold a proper balance between theory and practice, as well as the need to set up well-equipped libraries and sound laboratories.

12. Sachindranath Shaha, Midnapore Music College, Midnapore-721101: 'Sitār-Shikshan' (in Bengali).

This paper deals with a brief schema of lesson-planning in teaching sitār, relating the matter with the choice of appropriate rāgas.

13. Shantasheel Sathianathan, Department of Music, Yeshwant Mahavidyalaya, Wardha: 'On the Methodology of Teaching Indian Classical Music'.

This essay deals with the method of music teaching in our universities, where imaginative planning, a more catholic administrative attitude, as well as a band of teachers with rational, perceptive minds can lead to the successful implementation of a scientific method of teaching music. What is necessary is to understand the rationale behind music education. Once one grasps it, it would not be difficult to set up a suitable method of music instruction in our institutions.

14. Madhubala Saxena, Department of Music and Dance, Kurukshetra University, Kurukshetra-132119: 'Perspective of Modern Music Education: Some Thoughts'.

The author underlines the need for studying Indian music in the context of today's world culture. This fact should form the basis of our guideline for developing music education in the universities. The various suggestions advanced in this essay for improving our music education include the framing of syllabuses in keeping with the needs of surrounding society as well as the needs of our students, a host of interdisciplinary activities, improvement of reading material, equal emphasis on the theoretical and practical aspects of music, etc. □