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Recent Trends in Music Education

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Abstract

A musical experience might be a communal activity, but it can also be a profoundly spiritual one. Because the spiritual power of music had a profound impact on ancient Indians, Indian classical music developed as a result of this influence. "To sum it up, classical music requires unwavering passion and lifetime dedication from those who are serious about learning it. However, the beauty of music is that it may be taken as seriously or as lightly as the listener desires. It is a gratifying experience, regardless of how intense or insignificant your engagement is. According to the ancient Sanskrit Granth, the term Sangeet and its meaning evolved through time and were given the name Vanmayi in the form of Samyak Geet. When it comes to music, its three art forms, namely Geetam, Vadhyam, and Nrityam, are defined and detailed in practically all of the granthas that date back to the beginning of recorded history. Singeet, according to the 13th-century musicologist Sarang Dev, is the confluence of these three art forms, as represented in the sangeet Ratnakar Granth.

Key Words: Music, Indian, Classical, Education etc.

Introduction

If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.

Indian classical music is the classical music of the Indian subcontinent, which includes the classical music of the world. There are two primary traditions in Indian classical music: the Hindustani tradition, which is found in northern India, and the Carnatic style, which is found in southern India. It wasn't until the 16th century that these two traditions became separate. In the subsequent instability of Islamic governance on the Indian subcontinent, these traditions split and developed into unique forms, which are still in existence today. Hindustani music places a strong emphasis on improvisation and exploring all parts of a raga, while Carnatic concerts are often brief and composition-driven. However, there are still more similarities between the two systems than there are differences. There are two fundamental aspects in Indian classical music: the RAGA and the TALA. In the raga, the notes are referred to as SWARAS, whilst the TALA is used to measure the time cycle or the beats. The RAGA offers

an artist with a palette of sounds from which to construct a melody, whilst the TALA provides them with a creative framework for rhythmic improvisation in the form of time. Harmony, counterpoint, chords, and modulation are all lacking from Indian classical music, although they are present in Western classical music. According to Indian classical music theory, harmony is primarily achieved by the TANPURA's repetitive background playing of the tonic (sa) and the fifth (pa) notes in a predetermined pattern, similar to the way a chord is played. It is vital to remember that traditional Indian music lacks harmony in the Western sense and that it is not meant to be heard in that way.

Mr. G. Raj Narayan, an engineer-musician from Bangalore, India, was the first to design the electronic tanpura in 1979, and he showed it at the annual conference of the Music Academy Chennai in December of that year. Radel, the firm he formed, was in charge of manufacturing the items. The initial versions were developed utilising the technology that was available at the time, which consisted of discrete components and transistors. In the late 1990s, they were replaced with devices that used sampled recordings of the original tanpura stored on a microprocessor chip. With the passage of time, a large number of firms have formed, each bringing their own electronic items to market. Even electronic tanpuras and tablas are becoming obsolete these days. The most recent popular item is the usage of mobile applications, which have completely replaced all other forms of communication. I TABLA PRO is the most widely used mobile application among Indian musicians who use IOS devices to perform. 'iTablaPro is the first electronic tabla and tanpura that genuinely sounds like the real thing, making it perfect for Indian Classical performers and students,' according to the product's official description. It contains support for all of the common taals that are utilised in Hindustani music, making it the ideal partner for everyday riyaz practise (practice). The exquisite Tanpura and Swar Mandal also contribute to the creation of an immediate concert mood!' Prasad Upasani is the one who came up with this widely used programme. In addition to being a great programmer, Prasad Upasani is a professional musician, teacher, and performer with over 25 years of experience in information technology as a Project Manager, Software Developer, and Technical Architect. He has a Master's degree in Computer Science as well as a Bachelor's degree (Sangeet Visharad) in Indian Classical music from the University of Delhi. He presently resides in Southern California, where he works as a multimedia software developer for the iPhone. He also serves as Chief Technical Officer at uGovernIT, a company that develops cutting-edge help-desk management, project management, and resource

management technology. iShala and tanpura droid are two of the most popular applications on the Android platform. With the help of an Android or iOS app, you may play the tabla machine, lehra player, and electronic tanpura, among other things. The instruments in this category are little devices that offer rhythmic/melodic accompaniment to persons who are performing Indian music or just jamming on any other kind of musical style. Tabla, Harmonium, Swarmandal, and Tanpura are among the instruments featured. You may choose to play one or all of them at the same time, and they will automatically synchronise with one another (with the exception of Tanpura/Swarmandal, which are intended to follow their own cycle). The collection contains 37 distinct rhythmic cycles, songs in more than 80 ragas, and a variety of tempos; the number of potential combinations is almost limitless! Tanpura Droid is a software representation of the Tanpura, an Indian classical music instrument that is similar to a sitar and is used to create a drone sound throughout a musical performance. Real sound effects are included. No matter whether you are a practitioner of Indian music or just wish to relax with a contemplative background sound, this is the only free app available, since all others are charged.

Both these apps have been created by Swar Systems.

Mariano Etchepareborda is a fascinating individual, according to your story.com. The tabla was a new instrument for this young Swiss software engineer when he first began learning it in the 1990s. When we reached out to Mariano for an interview, he explained his motivation: I wanted to design a programme that would allow me to save tabla rhythms as array structures in folders and be able to play them at various tempos for practise. He had no idea at the moment that he was about to begin on a journey that would consume the majority of his time and energy for the next two decades. Although there have been some tough periods, he maintains that the experience has always been very exhilarating. Mariano's firm, Swar Systems, was legally established in 1999, although he had begun developing the first software, TaalWizard, an ancestor of SwarShala, in 1996, before the company was officially established. This little piece of software paved the way for a slew of other products that Swar Systems has created throughout the years. SwarShala is a complete music software package that allows you to study, practise, and create in the Indian classical music style. SwarShala has been constructed from the ground up by a small team of five people with a lot of expertise. SwarShala is available in numerous editions with lessons, as well as ordinary and professional versions. Its prices range from Rs 499 to Rs 8750, and it has plenty to offer users of all levels of skill. The firm has evolved organically, without the use of promotion, and has discovered a niche market of music

enthusiasts who find value in their product. The advancement of audio technology has aided Swar Systems in its efforts to keep up with the times. We rapidly realised that our goal was to make the programme provide results that sounded as realistic as possible. The way technology has advanced in the audio industry during the 1990s has opened up an entirely new vista for that subject of study. The technology was no longer the limiting factor; rather, it was the amount of time and effort we could devote to it, Mariano explains. Their other products include SwarPlug, a plugin synthesiser that includes more than 76 sampled Indian instruments, SwarGroove, another plugin that includes over 200 rhythmical styles from all over India, Swar Studio, a complete Digital Audio Workstation (DAW) for music composition that also includes various Indian instruments, and SwarTrax, a collection of Indian instruments formatted for a variety of different keyboard models. They also have a website. iShala (a lite version of SwarShala for riyaaz) and Tanpura Droid are two smartphone applications developed by Swar Systems that have gained popularity over time (virtual Tanpura). To give you an idea of how popular Tanpura Droid has become, it has been downloaded about 7,50,000 times. According to Play Store data, about 80% of users are located in India. For our other items, the most important markets are India and the United States, with Europe following, Mariano explains. The firm has garnered positive feedback from users, but it has also been targeted by pirates. I'd prefer not go into the financial details at this point since the revenues are still relatively low. While it is true that we are operating in a niche industry, and that we are also significantly penalised by piracy, we have high expectations that the improvements in all of our products will result in a significant rise in sales in the next years, Mariano thinks. Due to the fact that it is a performance art that requires extensive practise and great accuracy, Indian Classical Music is usually taught one-on-one and in face-to-face style by instructor to student. However, with the introduction of several software programmes and YouTube lessons, a new trend of distant learning is emerging in Indian music as well. CBSE audio books and UGC tutorials are two of the most popular government YouTube channels. It is impossible to diminish the significance of original instruments and learning techniques, despite all of these modifications. This kind of stuff might give a temporary answer, but when it comes to perfection, conventional techniques are the only way to go. Modern technology, like other tools, has generated some amazing moments in music, as well as some terrifying ones.

The entry of electronic tools has transformed the way classical arts have been taught, learnt and performed.

Traditional Indian classical music and dance have a millennia-long heritage, if not longer. The classical arts continue to be cherished by Indians as sources of spiritual awakening as well as cultural expression and clean amusement to this day. Until recently, the system of teaching and learning, as well as the practise and performance of these arts, was completely different from the western/Occidental approach to learning and teaching.

For thousands of years, musical and dance content was passed down from teacher to student in a straightforward linear fashion, necessitating a lengthy period of apprenticeship. Historically, the old techniques of imparting any knowledge were via Sruti (committed to ear) and Smriti (committed to memory). In recent years, India has been swept away by the tsunami of modern technology in the context of the global community, despite the country's adherence to traditional methods.

The inevitable TINA ('There Is No Alternative') element comes into play, despite the fact that resistance to change is the initial response to change. Encouraged by the West and our own exposure to fast technical advancements, the indigenous electronics sector expanded into the realm of music, which has since been designated as a 'industry' by the federal government. The Indians' reverence for tradition, on the other hand, has not prevented them from embracing modern technology. New technology tools have been included into the system of teaching and learning, as well as into the practise of teaching and learning.

As a result of this tendency, electronic drones and rhythms have become popular, and experimental attempts to create databases have been made as part of the process.

The current state of affairs suggests that computer-aided writing and computer-assisted teaching are not far off the horizon. Over the course of many decades, electronic aids to music teaching have become an important part of the Western educational process. The educational process is already being influenced by applications as varied as desktop publishing, lectronically-assisted education (audio/video cassettes), radio and television programmes, and a slew of electronic devices.

Traditional Indian music is built on a modal system, rather than tempered tones, which is the most important aspect of the music's structure. The drone (sruti) is a fundamental component of musical composition. It is this that serves as the tonal foundation upon which the modes are built. In most cases, a stringed instrument such as the tambura/tanpura or a tiny hand-pumped reed instrument supplied this (Sruti pette in Telugu or Sur peti in Hindi). Today, electronic firms like as Radel have replaced the human-hand created sruti instrument with an electronic

sruti box, which has become a required tool for every music student studying the classical music tradition. Its prominence in the Carnatic music system is not reflected in the same way in the Hindustani music system at this time, however it is rising in popularity among younger students.

Our Carnatic musicians have gone one step further by including a metronome into their practise sessions, which helps them keep track of the speed. While the usage of the metronome in classical music is contentious around the world, it has been characterised by many maestros as an impediment to creative musical expression.

In addition, there has been tremendous advancement in electronic synthesisers in recent years. Because of their low cost, digital signal processors are now available just outside our door.. Although the electronic invasion has not completely eliminated the market for traditional instruments, they have significantly outpaced their use in the latter.

Among the primary reasons for its replacement are its consistent tonal quality, ease of maintenance, comfort of use and travel, all of which provide excellent value for money. In addition, they are mass manufactured, in contrast to their traditional counterparts. As a consequence of these shifting dynamics, the tambura musician is becoming more and more of a rarity in today's Carnatic music kutcheri (concert).

Effect on performances

Even in the world of dancing, technology is taking control. Rather of having live accompanists on stage, pre-recorded music is used in a classical dance performance. When the performance is far away from home, the artist-dancer finds it more cost-effective and convenient to turn on the hi-fi music player and go on to the stage with the music playing. By eliminating the need to transport a whole team of accompanists for a live orchestra, both the organiser and the performer save time and money. A live orchestra, on the other hand, not only improves the performance by virtue of its sheer august presence, but it also reacts to the dancer's urgent requirements and helps to correct any human flaws that may have occurred.

A similar situation exists with the tambura, where the original acoustic offers the artist far more possibilities. This procedure allows the artist to retreat inside himself and internalise the sruti for a brief period of time throughout the process of tuning it. It is similar to meditation in that it helps the musician to keep the thoughtful nature of the music he or she is playing. Electronic tamburas are devoid of what we refer to as human stage presence, which is essential for putting on a memorable concert performance".

Conclusion

In Indian music, a TABLA (Indian percussion instrument) is typically employed as the percussion instrument, while a TANPURA (Indian Musical Drone) is utilised to maintain a consistent pitch. However, with the advancement of science and technology, new trends in Hindustani Classical Music are beginning to emerge. Nowadays, electronic tanpura is utilised almost exclusively in place of classic acoustic tanpura, and electronic equivalents for traditional tabla have also been developed. When the electronic tanpura was developed, it was intended to be a marketable and practical option for instrumentalists who had other commitments and were unable to immediately access capable tanpura players for their lengthy hours of private practise. It is common for an electronic tunpura to be equipped with one or more dials for controlling the tone and loudness. Other switches and buttons may also be included, allowing a certain pitch and volume to be recorded and utilised at another point in time. The range is often between one and two octaves.

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