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Problems of evaluation in music teaching in Institutional Education system-A Study

❖ Introduction:

Music has many forms and functions. Music may be described as an art, an academic discipline, an effective vehicle for building identity and social cohesion, or as a most highly appreciated means of relaxation. Music may please, irritate, challenge and heal; it may appeal to our intellect, our emotions, and our body. The effects of music are different for each individual and responses to music are therefore individual

Without diminishing the importance of other functions, music is however, first and foremost an art form. It is a means by which humans are able to express insights which cannot be expressed in any other way..

Music education is an important component of quality education, to improve the quality of the whole people is significant and cannot be underestimated, can improve the students' artistic quality and musical aesthetic ability, cultivate students' creativity, it also benefits for the students' character cultivation and memory workout.

In current education system, This paper analyzes the problems of evaluation in music teaching and discuss the necessity to improve the methods of evaluation is also proposed, that is the target of humanistic quality education of music teaching as the evaluation basis, the introduction of the degree of interactive participation as an evaluation index, and improving music teaching effectiveness evaluation system as the focus.

Indian classical music is one of the very old styles of music in the world. It is related with Indian culture, which is known as one of the oldest civilization of this world. In India music is related with each and every aspect of the human life. Indian classical music basically was in textual forms since the time of Bharat muni (500b.c. to 500a.d.) and that time it was developed in text and **classiest** form so one can imagine the richness, at that time it was in written form, it was the time when worlds other civilizations were in very developmental stage. The teaching and the styles were had different turns till now, forms and styles are changed now days and teaching styles are also changed with the time. In India, there was one main teaching style of music, was oral teaching that was related to many schools of music (*generally known as gharana and sampradaya*) and their teaching methodology were different as their styles of performances were different. Then in modern time that is known as (*aadhunik kal*) is started after 19 the century and at that time Indian

classical music took turn to a new era. This was the time that generated the modern system of music, as we know, traditions are still alive and one new thing added that is known as teaching of music by new system that is institutional education system.

Pt. Bhakhnde and Pt. Paluskar were two great persons who opened a new era in teaching of music. They gave notation systems, their classification of text, and presentations of whole music text, earlier which was in oral form and scattered all over in the different parts of the country. They did a great and likely to impossible work. Now we have two systems of teaching music- 1) Oral Education of music, 2) The Institutional education of music. In the Institutional education of music the system is same as other branch of study of formal education. Teaching methodology and style of Indian classical music is not the same as other formal education. There is a need of so much of research work in the subject regarding teaching methodology, evaluation system, research and performs related problems of the students, and over all function of the institution, etc. so how to assess the music teaching in institutional system has become a very important research topic. In this paper researcher tries to study the evaluation system of the one university, M.S. University, Baroda.

➤ **Objective of this study are:**

- To study the present system of evaluation in music teaching.
- To understand the problem of evaluation in the Music teaching.

To suggest the methods for improving evaluation system.

The study is based on quantitative analysis of the practical examination and its procedure for UG students of department of Instrumental Music, Faculty of Performing Arts, The M.S. University of Baroda.(Year- 2001 to 2010)

➤ **The present scenario:**

(1) The lack of emphasis on music teaching

Through the ages, the basic education in India is too much emphasis on the curriculum education such as mathematics, physics and chemistry etc., lacks of understanding of the importance of music education.

However, music teaching for cultivating one's taste, exercising memory is essential. Many countries in the world attach great importance to music education.

Generally as like other formal Education, Music Education is also structured in the framework, as it provides the degrees of Bachelor's, and Master's and diploma etc. As far as the Theory subjects are concern it is like other branches of formal study. It deals with written examinations and candidate writes the answers of questions. The main Problem of evaluation is with the practical examinations. As it is said

"Art Evaluation is always a problem".

In The M. S. University of Baroda have a three years bachelor degree programme and in that program there is a three practical Examinations in Music every year for the three years of degree. Each and every paper contain different ragas and with remarks of detailed study and brief study. Here the Practical are the most important event for performing arts study. In Music generally there is a system of classification of main subjects of performance and on that basis the examiner decides the total value of performance.

For e.g.

Raga of Students Choice

Raga of Examiner's Choice

Course Coverage

General Sense (Swar, Taal, clarity, etc.)

On this kind of Macro general conditions the evaluation takes places and that converted in to marks by the Examiners.

➤ **The problems in evaluation.**

It is seen that there is always a major difference in the opinion of the examiners about performance.

This happens due to different perception level among them about the performance because of their own style of performance, or their own training, etc. So it is difficult to make any common statement about the performance, ultimately it is adjusted likewise.

As there is Syllabus in the institutions, but there is no such common teaching methodology, every individual teacher, teaches with different and own methodology. So performance of student effects with this and at the end the evaluations are also affected.

In general system the Practical examinations are conducted once in year annually. Now student prepares all the syllabus for the examination purpose only and it is not up to the mark of performance level, for e.g. there are almost ten to twelve ragas in the First Year of Study., In this period, a student learns to control on voice or control on the instrument like sitar and violin, now the burden of 12 ragas are too much on him. Instead of basic performance training, candidate starts attempt to remind ragas.

The environment of examination and lack of representation skill and exam fear, instrument fitness, candidate's physical fitness, etc. are the some very genuine problems with the candidate, which affect the performance.

Problem of re-assessment is also one of the major problems in the practical examination of the music, if a candidate is not satisfied with the evaluation, it is not possible to assess the performance, because there is no record of earlier performance.

And last not the list, a student is selected for the course in performing arts is on a simple aptitude test, It is not like other formal education branches that subject is opened to student in the schooling also.

As far as the level of an average student here in the First Year degree course is as Kindergarten (K.g.) student, we the teacher starts them from this level and make efforts to made them a good performer and at least a good appreciator on the performing arts in the period of 3 years.

On what basis or on which level the testing should be fixed with compare to other branches? This difficulty is faced by instrumental Music especially. There is no such exposure of instruments in the schooling period.

❖ Suggested Solutions:

- ✓ By changing the current patterns which is like other formal education branches, the subject of music should be treated as a technical subject, in which practical get equal importance.
- ✓ Semester system should be introduced in the music institutions so, Annual course or syllabus will be divided in to at least two parts, for the examinations purpose.
- ✓ Process of evaluation will be frequent, so mean evaluation of candidate will provide more satisfactory results.
- ✓ There should be a micro point testing in the evaluation with the basic techniques of Performance i.e. Swar, Taal, Purity (*Shuddhata*) of raga, Presentation of the composition, and use of techniques within like Khatka, Murki, Zama-Zama, Sut , Ghasit, Mind , alankar, etc.
- ✓ Micro point testing can be added in the present evaluation sheet.
For e.g.
Student Choice can divide in to 5 other columns like

- (i) Swar (ii) Taal (iii) Composition (iv) Ragdari (v) technique
- ✓ Examiner's choice column can be also divided in same way.
- ✓ Course coverage column, the testing could be converted in to terms of percentage, that how many ragas the student identifies satisfactorily.

The examiner could calculate the percentages in the term of marks.

- General

The General column can be divided in to these kinds of points.

- (i) Appearance of candidate.
- (ii) Treatment with the instrument.
- (iii) Performance in total.

- ✓ There should be record keeping facility for at least final year degree examinations, so performance of candidates can be recorded by audio-visual systems and can be re- assessed if candidate is not satisfied with the first assessment. There should be a concern of psychology subjects in syllabus to prepare students for the problems regarding performance, stage fear, exam fear and mental fitness etc.

These are the few suggestions, which can help to cope up with the problems in testing and evaluation for music as performing arts.

Evaluation and testing in the performing arts is a very difficult matter to cope up, it can be made transparent but cannot be made fully satisfied in respect to comparisons with every individuals.

We are dealing with the arts and performance where the sound always disappears after production, and the different compositions, which are once made is made, it can't re- appear live next time.

So even a learner student or a maestro performs live, anything can appear in the definition of good or not good, nothing is bad within,

Aesthetically it is like beauty, which remains in the eye of every individual.

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