

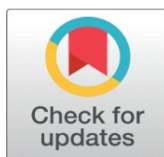
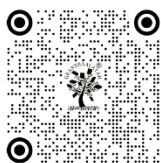


# EXPLORING TEACHING AND LEARNING DYNAMICS IN MUSIC EDUCATION WITH REFERENCE TO SELECT INSTITUTIONS IN JHARKHAND

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## ABSTRACT

The process of enhancing music education in India has been a blend of traditional and modern institutional frameworks. It has been the historical role of the Guru Shishya Parampara to be at the centre of teaching Indian classical music, with a strong emphasis on the close contact between teacher and student and a focus on practical learning and constant guidance. With time, this has slowly transferred to the academic arena with universities and other institutions of higher learning offering formal training and academic credit to those students studying music. Jharkhand is a culturally diverse area where classical music practices coexist with rich folk music traditions. Universities in the state have begun providing official courses in music education to facilitate the growth of classical music and to motivate academic participation in this area. Universities like Ranchi University and the Central University of Jharkhand are helping in this endeavour through structured courses and postgraduate level music education. This paper examines the dynamics of teaching and learning music education in selected institutions of Jharkhand using a descriptive research approach based on institutional records and secondary sources. It analyses the role of institutional frameworks in promoting music education and examines how traditional learning practices continue to influence present teaching methods. The study emphasizes the contribution of universities towards the promotion of classical music and the academic development of music education in the region.

**Keywords:** Music Education, Guru–Shishya Parampara, Classical Music, Folk Music, Jharkhand, Institutional Music Education, Teaching and Learning Dynamics

## 1. INTRODUCTION

Music has always been considered as a part of the Indian cultural and intellectual heritage. Music has served as a source of artistic expression but it has also been used throughout centuries to pass across generations in transmitting cultural values, traditions and collective identities. The variety of musical traditions existing in India can be attributed to the rich cultural background of the country where classical music, devotional music, and folk music of particular regions co-exist and, to this day, influence the social and cultural life. In the past, learning music was deeply rooted in cultural practices and traditions of a community, and it was through prolonged interaction, observation, and practice between teacher and disciple where people learned music (Olvera-Fernández et al., 2022). However, over time, music education has progressively been seen to break through the traditional systems and has been integrated into formal education systems in universities and institutions of higher learning. The revolution has provided an opportunity to study music

systematically, which enables students to learn both theory and practice in an academic context (Beck, 2019). Today, universities and colleges have a major role to play in maintaining musical traditions and at the same time transforming curricular approaches to meet the requirements of the ever-evolving education climate. In places like Jharkhand where colourful folk traditions are still practiced along with the classical music, universities have started to assume a more prominent role in propagating music education and motivating students to take up formal training in the subject (Mandavkar, 2025).

### **1.1. BACKGROUND OF MUSIC EDUCATION IN INDIA**

The Indian musical education has a rich tradition that is characterized by the diversity of Indian culture and artistic wealth. Since time immemorial, music has been inextricably linked with religious practices, cultural events, and art performances. Traditionally, musical information was oral and compositions, melodies, and methods of performance were taught orally by a teacher to a student. It was a method that enabled the continuity of musical traditions with great continuity as well as making learners creative and improvising (Hess, 2021).

The different systems of musical knowledge evolved in the Indian cultural context, especially in the traditions of classical music over the centuries. These systems focused on theoretical knowledge and practical performance and the students could have a profound understanding of the structures of music, rhythm, and melodies. Besides the traditional traditions, India has also hosted numerous regional and folk styles of music that capture the daily lives, practices and philosophies of various people (Verma & Tiwari, 2025).

Throughout the modern period, music instruction slowly started to penetrate formal education. Music became an academic discipline and students got the chance to obtain formal training in theory and practice in the universities and colleges. This standardisation of music education has contributed to an increase in access to music learning as well as the promotion of research and documentation of musical traditions (Karlsen, 2019).

The practice of music education in India has evolved greatly in terms of learning in an ancient setting to organized academic institutions. The learning of music in the past was largely linked with temples, royal courts and cultural events where musicians were patronized and trained by the experienced masters. Such settings enabled musical cultures to thrive with practice and performance (Yoo, 2024). Gradually, the disintegration of traditional patronage structures produced a necessity of new institutional structures that may support musical education and maintain artistic traditions. Consequently, music was gradually incorporated in the formal education system and was starting to be instructed in colleges and universities.

Music education has been institutionalized, and this has enabled the recording of music knowledge in a more systematic manner and the incorporation of systematic curricula which are based on both theoretical education and practical training of music. Learners in educational institutions who study music can learn various aspects of the field such as music theory, performance practice, music history, and cultural studies (Menon et al., 2025). Formal music education also promotes research, which helps in preservation and analysis of music traditions. Universities have emerged as significant sources of the dissemination of musical knowledge in the modern society through academic programs and scholarly activities. This has contributed to the assurance that the traditions of classical music do not end but are still subject to further development and can be learned by new generations of students (Barton, 2018).

### **1.2. GURU-SHISHYA PARAMPARA IN INDIAN CLASSICAL MUSIC**

A traditional system of learning where the teacher and the disciple are closely related (Guru-Shishya Parampara) is one of the most important sources of music education in India. The guru in this system is not only a teacher but also a guide that takes the student through each phase of the music training. This type of learning can take years of practice, observation and personal tutelage, during which time the student can slowly assimilate the technical and philosophical knowledge of music (Akoijam, 2025).

The Guru-Shishya tradition focuses more on experience learning, as opposed to the mere theoretical education. The students usually learn by listening, by imitation as well as by practice under the guidance of the guru. This process enables musical knowledge to be transferred in a very individual way taking care of the fact that all the nuances of performance and interpretation are carefully maintained. The guru disciple relationship is thus viewed as a vital aspect of classical music training (Jääskeläinen et al., 2022).

Even in the contemporary learning institutions where more formal means of imparting music have been put in place, remnants of the Guru-Shishya tradition still impact the modern mode of pedagogy. In numerous universities, this classical approach is still being used by a number of music teachers, especially on practical training courses and performance advice (Spruce, 2017).

### 1.3. INSTITUTIONALIZATION OF MUSIC EDUCATION

As the modern education systems grew, music slowly became included in the official academic curricula of universities and other educational institutions. The incorporation of music as a course in the academic curriculum has contributed greatly to the legitimization of music as a valuable academic discipline. Institutional music education offers students with systematic learning facilities in which theoretical, historical and practical performance skills are taught methodically (Liu, 2024).

In universities, students have chances to study and obtain undergraduate and postgraduate degrees in music and acquire artistic as well as academic skills. In these institutions, students are introduced to many elements of music such as theory, composition, performance, and musicology. The systematic development of music education is also achieved through formal assessment techniques, research, and academic discussions (Dixit & Dixit, 2024).

In the Jharkhand, where music education has been institutionalized, new platforms have been opened where students can study the classical music in an academic environment. Universities offer programs, faculty skills and well-organized programs that assist students to build their musical talents besides acquiring academic credentials in the discipline (Keskinen et al., 2024).

### 1.4. OBJECTIVES OF THE STUDY

The current research is designed to investigate the teaching and learning processes of music education with special references to the chosen institutions in Jharkhand. This research dwells on the issue of comprehending the teaching of music in the university setting and the role of institutional systems in the teaching of music.

The objectives of the study are as follows:

- 1) To analyse music education in the institutions of Jharkhand which were selected.
- 2) To learn about the practices of teaching and learning that are embraced at the university level in music education.
- 3) To investigate how higher education institutions can be used to advance the classical music in the area.
- 4) To examine the ways in which the traditional aspects of music learning still permeate teaching in the institutions.

## 2. REVIEW OF LITERATURE

The issue of music education has been actively discussed in the academic community because it helps to preserve the cultural heritage and foster the artistic creativity and assist in the systematic study of the musical traditions. Some of the issues that scholars and researchers have explored in relation to music pedagogy include the conventional system of learning, the emergence of institutional music education, and cultural values of regional music traditions (McCarthy, 2012). The literature review in the current work is based on the main themes related to the idea of education in classical music, formal systems of pedagogy, organizational structures of music education, and the cultural applicability of regional and folk music. The insights into these views offer a valuable basis to explore the teaching and learning processes of music education in the chosen institutions in Jharkhand (Waldron, 2013).

### 2.1. STUDIES ON INDIAN CLASSICAL MUSIC EDUCATION

Indian classical music has always been considered as one of the most sophisticated and complicated musical traditions of the world. Historically, its pedagogical system has placed great importance on the profound comprehension of melody, rhythm, improvisation and performance practice. The studies in this field have discussed the history of training in classical music and how musical knowledge is passed down the generations (Angel-Alvarado et al., 2022).

Research into classical music education emphasizes that the education process entails a lot of dedication, discipline and practice. The study of classical music entails both the theoretical and practical performance aspects of music, such that students get to learn the structural aspects of music and develop their artistic skills at the same time. Another aspect that scholars have highlighted in the learning process is the role of listening, imitating and repeating a piece of music so that students can internalize musical structures and other stylistic elements (Yang & Welch, 2014).

Besides performance training, the issue of documentation and preservation of musical traditions has been regarded as an academic debate of classical music education. As the number of educational institutions grows, classical music has gradually found its way into school curricula, and as such, enables students to learn music in organized learning settings. This has led to the greater acceptance of classical music as an academic discipline and a form of art (Cain, 2015).

The other key point that is identified in the researches on the classical music education is the impact of disciplined practice on development of musical competence. Constant and consistent practice enables the students to perfect their vocal or instrumental skills as they acquire the skill to control rhythm, melodies and the use of tones slowly by slowly. In most cases, music scholars stress that learning classical music can be realized only through constant repetition, listening, and the development of technique (Chakrabarty et al., 2017). This strict training enables the students to make the musical structures internal and have a greater appreciation of artistic expression.

Music pedagogy studies have also shown that classroom teaching is not sufficient to nurture musical skills. Effective learning involves practical involvement in music by rehearsals, performances and guided practice. Most music departments hence integrate academic lectures with performance-based training to enable the students to integrate theoretical knowledge with practical knowledge. This method not only leads to improvement of musical competence, but also learners become confident as performers (Göktürk, 2010). Through the integration of theoretical and applied training, institutional music education offers students a holistic learning process which helps them to grow artistically as well as intellectually.

## **2.2. GURU-SHISHYA PEDAGOGY IN MUSIC LEARNING**

Guru-Shishya system has been cited as one of the most powerful pedagogical systems in Indian music education. In this tradition, knowledge is acquired by means of the teacher and a student interacting directly, in which the musical knowledge is passed on by means of oral teaching, demonstration and repetition. Investigators studying this system have stressed that the guru-disciple relationship is at the heart of the learning process as it enables a customized approach and the blending of musical insight over time (Bolduc et al., 2020).

Experience Guru-Shishya pedagogy lays high stress on experiential learning, wherein students learn by observing and imitating, instead of using written literature or theoretical concepts. This approach enables students to internalize the nuances of music expression, such as improvisation, stylistic interpretation, and aesthetics of performance. The system also promotes discipline, diligence and appreciation of the artistic tradition (Rush, 2025).

Although the classical Guru-Shishya model used to be practiced historically in the residential context in which students shared their homes with their teachers, the contemporary context of education has modified some aspects of this model in the institutional context. A significant number of modern music educators also use this traditional pedagogy in the classroom learning and performance training, thus keeping a bridge between the traditional education practices and the contemporary education practices (Mansikka et al., 2018).

## **2.3. INSTITUTIONAL MUSIC EDUCATION IN INDIA**

The birth of institutional music education is a significant event in the history of Indian music pedagogy. As universities and higher education systems grew, music started to be considered as a formal academic discipline. Schools began taking in students in music degrees, which gave them a chance to have a systematic training and academic study in the subject (Ho, 2007).

Institutional music education contrasts with traditional learning systems in a number of aspects. Universities with formal curriculums, standardized assessments, and research activities in the field of music aid in formalizing the study of music. Students in these programs are trained on music theory, performance, composition and historical research of the musical traditions. Critical thinking, writing, and academic discourse of music-related issues are also promoted in the academic environment (Hao, 2021).

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The development of institutional music education has contributed to the increase of access to music education. Those students who might lack access to the traditional training methods where they can be tutored by gurus can turn to universities and colleges to receive music education. Moreover, institutional frameworks facilitate interdisciplinary research and maintenance of musical heritage by way of systematic documentation and scholarly investigation (Arthurs & Petrini, 2023).

## **2.4. FOLK MUSIC TRADITIONS AND REGIONAL MUSIC STUDIES**

Besides classical music traditions, there are regional and folk music forms that form a significant part of the cultural diversity of India. Folk music is frequently an expression of ordinary life, social traditions and cultural ideals of local people. These musical genres are commonly performed at festivals, rituals, and community events, as a form of culture and social engagement (Higham & Shah, 2013).

The research on regional music tradition emphasizes that folk music is significant in maintaining local identities and cultural memory. Folk music is more likely to be spontaneous and in touch with the life of the community than classical music, which is usually related to formal training and organized compositions. Musical instruments, tunes and the lyrical content usually differ in each region depending on the cultural peculiarities of the area (Nissen, 2023).

Folk music traditions are especially important in the context of Jharkhand as this state has a rich tribal and cultural background. Festivals, agricultural, and social rituals as well as songs are a significant area of cultural landscape in the region. Such traditions do not only offer an insight into the local cultural practices but also affect the overall musical practices in the region (Kallio, 2019). The intertwining of folk and classical music traditions forms an active and vibrant cultural landscape in which various manifestations of musical expression still develop and relate.

Jharkhand folk music is significantly associated with the daily life of the local people and cultural diversity of the state. Different tribal communities have unique musical traditions that are manifested in songs, rhythmic sequences and traditional musical instruments. These musical genres are usually played at communal festivals, seasonal festivals and social events where music and dance are intimately related (Mahajan & Godbole, 2024). The communal aspect of these performances emphasizes the social aspect of music as a way of community unity.

The folk music performances usually incorporate the use of traditional instruments that are normally the drums, flutes, and other instruments that make rhythmic accompaniment in the singing and dancing. They are usually made out of materials that are available locally, and are representative of the cultural ingenuity of their users (Shevock, 2015). Folk songs tend to contain stories about nature, crop, mythology and social life and thus folk songs serve as a source of highly significant cultural information that is passed on through oral forms. With the transmission of these songs through generations, it helps in maintaining cultural identity in the region (Kennedy & Guerrini, 2012).

Folk music traditions are thus not only important in studying cultural heritage but also in the appreciation of diversity in the expression of music in India. Through recording and analysis of these customs, researchers and academic institutions can aid in the continuation of local musical activities (Yadav, 2025).

## **3. RESEARCH METHODOLOGY**

Research methodology is a crucial part of any scholarly research because it offers a logical approach to fulfilling research goals and obtaining pertinent data. The research methodology in music education research has descriptive analysis and qualitative knowledge of teaching practice in institutions. The current research is a descriptive research design aimed at studying the teaching and learning processes of music education in some institutions in Jharkhand (Ángel-Alvarado, 2020). It is concerned with the way music is instructed, the way it is learnt in the institutions and how universities are part of the classical music education development in the region.

### **3.1. RESEARCH DESIGN**

The research will take the descriptive research design in order to examine the dynamics of teaching and learning in music education in selected Jharkhand universities. The method is appropriate when considering pre-existing educational practices, institutional forms, and academic procedures without controlling anything (Avis, 2020). It aids in the realization of how the music education is structured in universities, how the members of the faculty carry out the

instruction and how the students are involved in the academic music programs thus giving the picture of the general organization of music education in the region.

### 3.2. STUDY AREA

The case study is done in Jharkhand state in eastern India. The area boasts of a rich cultural diversity and good musical traditions, particularly tribal and folk music. Festivals, social gatherings, and community life of the area have a strong association with music. Jharkhand also has universities and institutions of higher learning, which provide formal education in music in addition to the traditional practices (Bhardwaj et al., 2024). The analysis of this area assists in the interpretation of the interrelation between the institutional education in music and the musical culture of the state as a whole.

### 3.3. SELECTED INSTITUTIONS FOR THE STUDY

The study targets the selected universities in Jharkhand which provide academic studies on music education. These institutions were selected because they offer formal music education programs at university level. These schools contribute greatly to the popularization of classical music and academic education of students. The study also includes Ranchi University since it provides postgraduate education in music in its Master of Arts course and also encourages post-doctoral research (Wang, 2022). The Central University of Jharkhand is also looked at due to its educational programs and the faculty members involved in imparting music education. These are significant institutions of music education, as practiced in institutions in the state.

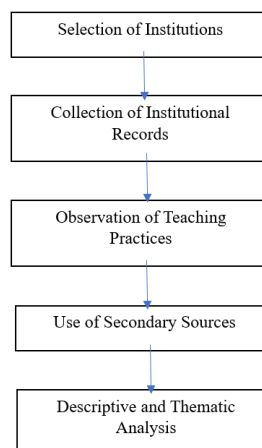
### 3.4. DATA COLLECTION METHODS

The research involves institutional data and qualitative knowledge of music education practices. There has been a collection of data on available institutional records about the faculty members and student enrollment, and music programs provided by the universities through institutional records and secondary sources. Also, teaching practice and learning environment are observed descriptively to learn how music teaching and practical training occurs (Lastovetska-Solanska et al., 2022). The study is also supported by secondary sources of music education and cultural traditions offering more contextual information.

### 3.5. METHOD OF DATA ANALYSIS

Descriptive analysis and thematic analysis have been used to analyze the data collected. Descriptive analysis assists in the display of institutional structures, teaching practices, and educational patterns in a systematic way. Thematic analysis is applied to explain important areas of music education including pedagogy, institutional support, as well as the impact of traditional systems of learning (Mandavkar, 2023). The approach aids in clarifying the role of universities in promoting and developing music education in Jharkhand.

**Figure 1**



## 4. MUSIC TRADITIONS OF JHARKHAND

Jharkhand boasts of a rich and diverse musical tradition that demonstrates cultural identity of the communities. The state has many tribal and rural communities with rich cultural practices that are closely linked to music, dance and oral traditions. Jharkhand music is not a purely artistic practice but it is also a significant source of cultural expression, social communication and bonding with the community (Swanwick, 1991). Festivals, agricultural activity, rituals and different periods of social life have a close relation with songs and musical performances.

The musical culture of Jharkhand is mostly based on folk culture unlike the organized and highly formalized tradition of Indian classical music. These traditions have been carried on through oral tradition where generation to generation they have passed on the songs and performance practices (MacEoin, 1977). The folk music of the area is usually based on the themes of nature, life of the community, spirituality and experience. Different musical instruments, rhythms and lyrical styles are found in various communities and these have made the musical landscape of the region very rich and diverse.

Meanwhile, Jharkhand also has a relation to the larger tradition of Indian classical music, via institutional music education. Colleges and institutions in the state have started to integrate the training of classical music in their curricula (Li, 2024). This cultural setting of interacting between traditional folk music and the classical music education is an environment where various musical traditions are present and can impact each other.

### 4.1. FOLK MUSIC AND FOLK SONGS OF JHARKHAND

Folk music is a very important aspect of the cultural life of Jharkhand. It is also directly connected with the traditions, customs, and the everyday activities of the people. Folk songs are usually sung at festivals, marriage, agricultural festivals and community events. These songs tend to communicate feelings of happiness, sadness, devotion, and relations in the society and are a depiction of the common feelings that the community is going through (Pandya, 2025).

Many of the folk songs in Jharkhand are associated with seasonal festivals and traditional rituals. As an example, one could think of musical performances that are usually observed at harvest festivals and at the cultural celebrations where music and dance are performed concomitantly. Traditional musical instruments like drums and percussion instruments normally accompany the folk songs, thus giving rhythmic support to the vocal (Swanwick, 1992).

The lyrics of folk songs are usually inspired by nature, mythology and regional cultural stories. Such songs can be about scenery, farm activities or social activities that are significant in the community. Folk music is a source of cultural knowledge and its transmission to the new generations through such expressions (Prabhakar, 2023).

The other characteristic trait of folk music in Jharkhand is the collective nature of the music. Groups of singers and dancers can be found in performances where they all engage in musical activities. This shared action enhances social cohesiveness and solidarity in shared cultural identity in the community (Mansfield, 2002).

Jharkhand folk songs are also different depending on the events when they are sung. There are particular songs that are linked to agricultural activities where bands of farmers sing together as they work in the fields or during seasons of harvests. Such songs usually have rhythmic patterns which are in sync with the physical activities of the agricultural work (Taylor & Calaham, 2023). There are other folk songs that are related to marriage and other social events where the music plays a significant role in the participation of the community and its expression of culture.

Jharkhand often incorporates dance with folk music, and it is a lively way of expressing art, combining movement, rhythm, and vocal. When it comes to festivals and cultural events, bands of performers tend to sing and dance in circles, as these traditions are communal. Such performances are not only entertaining but also enhance social connections in the society (Avis, 2023).

Folk songs are also good means of storytelling and historical memory besides having a cultural meaning. Numerous songs refer to historical events, the local legends and social values that are significant in the community. Folk music through these stories remembers experiences shared and assists in continuity between past and present cultures (Anderson, 1980). Consequently, folk music can be studied as a source of useful information concerning the cultural life and social organization of the area.

## 4.2. CULTURAL SIGNIFICANCE OF FOLK MUSIC

Folk music is important to the culture of Jharkhand, but not merely to entertainment or to art. It acts as a significant channel where culture, traditions and historical memories are kept. In folk songs, there are usually narratives which mirror the social structure, beliefs, and experiences of local communities (Switala, 2021).

Music in most of the rural and tribal communities in Jharkhand is closely connected with the day to day activities and communal practices. Important moments in life, like marriages, religious ceremonies and seasonal feasts may be accompanied by songs. Music, in such performances, serves as an outlet of expression of shared feelings and as a means of preserving cultures (Dubey, 2024).

The folk music also helps in the maintenance of regional languages and dialects. Most of the traditional songs are written in the local languages and bear linguistic manifestations that depict the identity of particular communities. Through their continuation of playing these songs, communities preserve their language and culture (Joby et al., 2024).

Over the past few years, there has been an increasing awareness of the necessity to conserve and advance folk music traditions on the academic and cultural levels. The recognition of the need to document and study these musical forms has started at universities and cultural organizations as a subset of overall cultural research (Deo, 2025). This awareness has paved the way to new possibilities of combining local musical practices with institutional music education.

Cultural exchange and scholarly inquiry are opportunities brought about by the presence of folk tradition and formal music education. Learners of music in universities may be exposed to not only classical but also regional types of music and therefore grow to appreciate the rich musical heritage of India (Brophy, 2011).

## 5. INSTITUTIONAL MUSIC EDUCATION IN JHARKHAND

The institutionalization of music education is another significant move towards the conservation and propagation of music customs in the modern society. Although music in India was once taught through the traditional modes of learning, with the advent of modern educational institutions, new avenues have been developed where music can be learned in an orderly and academic way (Halder et al., 2023). Universities are important in offering formal training, scholarly acknowledgment and research opportunities in the music field.

In Jharkhand, the development of institutional music education has helped propagate the classical music and the academic study of musical traditions. Music programs in universities enable students to interact with both the theoretical and practical side of music education (Swanwick, 1989). With the help of systematic curriculum, hands-on training sessions, and academic counselling, students can nurture their musical talents and acquire knowledge about the history and the culture of music.

Higher educational institutions also contribute much to the establishment of an environment whereby the traditional musical knowledge can mingle with the modern pedagogical methods. Faculty members also play a significant role as a mentor that helps students not only enhance performance skills but also acquire conceptual knowledge of music (Gajjar, 2023). Universities support students to develop a sense of discipline, creativity and technical competence in music through lectures, demonstrations and practical lessons.

The existence of music departments in universities also adds to the records and scholarly inquiry of musical traditions. The programs of research activities, seminars, and cultural programs through these institutions invite students to have an active engagement with music as a field of art and scholarship (Purves, 2017). In this respect, the choice of universities in Jharkhand can help to identify valuable examples of the role of institutional frameworks in promoting music education in the area.

**Table 1**

Table 1 Institutional Music Education in Selected Universities of Jharkhand		
University	Music Program/Activity	Focus Area
Ranchi University	M.A. in Music and Research Programs	Classical Music and Academic Research
Central University of Jharkhand	Institutional Music Education Activities	Theory and Practical Music Training

## 5.1. MUSIC EDUCATION AT RANCHI UNIVERSITY

One of the significant institutions that help in the development of music education in Jharkhand is the Ranchi University. The university also provides post-graduate studies in music, which is the Master of Arts course and offers students chances to learn the theoretical and practical aspects of music (Mohandas, 2024). The academic program will empower students to understand more about musical structures, methodologies of performing and cultural contexts that go along with classical music.

The music department of Ranchi University is aided by faculty members who assist the students in many different areas of music education. Faculty members assist students in nurturing their musical skills through classroom instruction, hands-on training and performance-based learning opportunities (Khan & Husain, 2025). Teacher interaction with students is significant in influencing the learning process in the department.

Ranchi University also offers postgraduate programs as well as postgraduate research in music through doctoral programs. Access to research programs enables students to engage in academic activities that pertain to the study of music theory, performance tradition and culture (Dumlawalla, 2019). This learning setting promotes the logical study of music as a science and helps to develop music studies in the state.

The department has members of the faculty, who monitor and mentor students undertaking the postgraduate program. The enrollment of students in the Master of Arts program is a testimony of the increased interest in music education in the area (Yoo, 2022). By conducting systematic teaching sessions and academic support, the university can help in producing trained musicians and scholars who will further facilitate the music education in Jharkhand.

In the scholarly context of Ranchi University, music education focuses on the theoretical knowledge and developing practical skills. Students pursuing the postgraduate course are motivated to be active classroom participants in terms of discussions, demonstrations, and performance-based learning (Bhardwaj et al., 2024). These learning experiences not only enable students to have a grasp of the theoretical basis of music but also equip them with the technical skills needed to perform music.

Faculty staff are significant in helping the students undertake the learning process by giving them one on one attention and constructive feedback during practice. Vocal exercises, rhythmic training and learning classical compositions are also part of practical training as they enable students to learn more about the structure of music (Yoo, 2022). The constant contact with instructors allows the students to perfect their performance methods and become more confident with delivering musical compositions.

The university also provides the students with cultural programs, seminars and musical performances through the academic environment. These types of activities offer very useful experiences to the students to demonstrate their skills and to get a first-hand experience of performing in front of people (Purves, 2017). Such experiences add up to the general growth of students as musicians and music scholars.

## 5.2. MUSIC EDUCATION AT THE CENTRAL UNIVERSITY OF JHARKHAND

The Central University of Jharkhand is also significant in enhancing the teaching of music in the state. The university being a college of higher learning offers a learning experience where the students can interact with music as a form of artistic and intellectual study. Music education in the university context is focused on both theoretical and practical training, which allows the students to gain a holistic view of musical concepts and methods of performance (Kallio, 2019).

Faculty members engaged in music education plays a significant role in teaching and mentoring of music students. Instructors assist students to build their musical knowledge and skills through the performance of musical instruments by lectures, demonstrations, and practical sessions (Mahajan & Godbole, 2024). With the faculty members who have experience, students are well guided and supported in their learning process in music.

There are also opportunities to engage in cultural activities, workshops, and musical performances in the institutional music education of the Central University of Jharkhand. These activities assist the students to obtain a real world exposure and motivate them to take part in music outside the classroom. These experiences help in the general development of students as musicians and performers (Avis, 2020).

The university atmosphere motivates students to experiment with many aspects of music such as practice of performance, theoretical knowledge, and cultural meaning. The combination of these aspects enables the institution to promote the emergence of music education and help to promote the musical traditions in the region (Hao, 2021).

The Central University of Jharkhand is still enhancing the institutional structure of music education through the endeavors of faculty members and academic courses. The availability of teachers interested in teaching and the availability of organized learning programs assists the students to take music learning seriously and academically therefore leading to the overall development of music education at Jharkhand (Deo, 2025).

The faculty members have a prominent role to play in determining the quality of music education at the university. The advanced teachers lead the students through the multiple dimensions of musical training, such as theoretical, performance, and critical analysis of musical traditions (Taylor & Calaham, 2023). Faculty members assist students to form artistic sensitivity and academic understanding through lectures, demonstrations and supervised practice sessions.

The university students of music are also advised to discuss the interdisciplinary outlook concerning culture, history, and performing arts. This kind of exposure helps them to see music as not only a performance practice, but also as a subject that is indicative of larger cultural and social situations (Swanwick, 1992). The engagement in workshops, seminars, and musical events additionally enrich the learning process as students are able to communicate with performers and scholars of various backgrounds.

These scholarly activities provide a platform that nurtures the artistic and intellectual development thus enhancing the general platform of music education in the institution (Nissen, 2023).

## **6. TEACHING AND LEARNING DYNAMICS IN MUSIC EDUCATION**

The dynamics of teaching and learning in music education are quite complex since theoretical learning is interlaced with practical training and creative expression. Music education, as opposed to most other academic fields, is a matter of balance between intellectual and performance-based learning. The students should acquire the conceptual knowledge on the musical structures as well as the practical ability needed to perform and interpret music (Cain, 2015). In institutions, this is facilitated by faculty members who develop teaching strategies that integrate classroom training with practical musical training.

Teaching methods commonly used in universities that provide music education involve lecturing on music theory, demonstration of music techniques, and practice under supervision. These strategies will allow the students to slowly build their comprehension of musical concepts like rhythm, melody, and composition as well as enhance their performance skills (Mandavkar, 2023). The teacher-student interaction is an important aspect of the learning experience, with music education being one in which individualized instructions and feedback usually need to be provided.

Institutional music education within a cultural setting of Jharkhand exists in the environment where the traditional learning practices and contemporary academic framework coexist. Universities have a formal curriculum and assessment framework, but aspects of traditional music pedagogy still affect the teaching process (Beck, 2019). The combination enables the students to enjoy academic education as well as musical mentorship.

### **6.1. PEDAGOGICAL APPROACHES IN MUSIC TEACHING**

Methods in music education Pedagogical methods in music education are different teaching strategies aimed at assisting students to comprehend and play music well. Within educational institutions, music education is typically a combination of both theoretical and practical training (Arthurs & Petrini, 2023). In classrooms, students learn, among others, music notation, rhythms, and melodic forms, and the evolution of music throughout history.

Another area of essential music education is practical training, where students have to be taught to implement theoretical knowledge in practice. Live lessons are usually conducted in a form of vocal training, practicing on instruments and showing examples by the instructors. Students are advised to practice and perfect their techniques frequently with the assistance of their teachers (Halder et al., 2023). Learners become confident and competent in music performance through the feedback and practice.

Demonstrations and interactive learning activities are another issue that is significant in the field of music pedagogy. To enable students to learn the peculiarities of music expression, teachers usually play musical pieces or draw certain examples. Such performances enable students to see the styles of performance and the musical elements in a better way (Mansfield, 2002).

Good teaching of music also entails the teaching of listening skills to students. Listening training trains learners to recognize small differences in pitch, rhythm and tonal quality that are important to performance in music. Teachers usually invite students to listen to the classical compositions, and learn to follow the way the accomplished musicians perceive the various elements of music (Rush, 2025). The process will assist students in gaining a better understanding of the value of musical expression and the nuances of styles.

The other significant point of pedagogy is the assessment of student performance carried out by frequent practice questions and classroom delivery. These types of assessment enable the teachers to keep track of student development and offer feedback on the same. Positive feedback will assist learners in realizing their strengths and the areas they need to practice more to ensure that they keep developing in the field of music training (Li, 2024).

## 6.2. INTEGRATION OF TRADITIONAL AND INSTITUTIONAL METHODS

Despite the fact that modern universities have organized scholastic systems, aspects of traditional music education still affect the teaching systems in institutions. The Guru-Shishya system is still evidenced today through the personal approach of music teachers. Faculty members tend to play the role of the traditional guru of mentoring students, who take them through personal practice sessions and assist them in developing their musical talents (Bolduc et al., 2020).

In most instances, on-the-job training in universities is similar to traditional learning approaches. Students acquire knowledge through listening to their teachers, rehearsing musical phrases and practice with the guidance of a supervisor. This method enables students to internalize the musical patterns and gain a greater appreciation of the performance techniques (Karlsen, 2019).

The combination of traditional and institutional approaches forms a distinctive educational setting, in which the historical learning practices are combined with modern academic systems. Universities offer framework and provisions that facilitate formal education and the traditional aspects of pedagogy make sure that the students get hands-on and practical training (Joby et al., 2024).

**Table 2**

Table 2 Traditional and Institutional Approaches in Music Education	
Traditional Approach	Institutional Approach
Guru-Shishya learning	Classroom-based teaching
Oral transmission	Structured curriculum
Personalized guidance	Formal assessment
Practice through imitation	Theory and practical integration

## 6.3. CHALLENGES IN MUSIC EDUCATION

Although institutional music education has expanded, there are still a number of challenges that have an influence on the development of music programs in universities. The lack of specialized members of the faculty in some institutions is one of the main challenges. Music departments usually have few instructors and therefore it may be hard to deliver a lot of one-on-one training to a lot of students (Switala, 2021).

The other hurdle is associated with infrastructure and resources needed to support music education. Practice spaces, musical instruments, and performance spaces are important to practice training; however, such facilities are not always sufficiently provided. A lack of resources may limit the opportunity of students to participate in performance based learning (Dixit & Dixit, 2024).

Music departments are also affected in terms of student enrollment and participation. Although interest in music education has increased over the past few years, music academic programs are occasionally challenged to attract large populations of students, relative to other academic studies. The solution to these problems is to support these issues institutionally, better facilities, and to educate them more about the importance of music education (Lastovetska-Solanska et al., 2022).

## 6.4. OPPORTUNITIES FOR DEVELOPMENT

Nevertheless, it is possible to outline some great opportunities to enhance and develop music education in Jharkhand despite the challenges. Universities may also be significant in ensuring the spread of the classical music and motivate the students to consider formal education in the discipline. To enhance student interest and engagement in music education, it is possible to expand the academic programs, organize workshops and conduct cultural events (Yadav, 2025).

The institutional cooperation with cultural organizations and communities can also help to promote musical traditions. Through interaction with local communities and cultural practitioners, the universities can provide avenues through which students can acquire knowledge about both the classical and the regional music (Keskinen et al., 2024).

The innovations in teaching and learning materials and technology also provide new opportunities in teaching and learning music. The classroom teaching can be facilitated with the help of digital records, web-based learning environments, and audio-visual aids that will guide students to learn more about music (Swanwick, 1989). With a combination of these resources and conventional teaching practices, the institutions will have the ability to enhance the overall quality of music education.

With the further institutional strengthening and new methods of teaching, music education in Jharkhand can be further extended and help to preserve and popularize the rich musical tradition of the region (Angel-Alvarado et al., 2022).

## 7. DISCUSSION

The results of the research outline the dynamic character of music education in Jharkhand, where the traditional cultural practices interrelate with the contemporary academic systems. The learning of music in the region is a historical fusion of traditions, local musical activities and the music education provided by universities. The interaction forms a dynamic environment where classical tradition of music is maintained and at the same time the new approaches of academics towards music are still in evolution (Yang & Welch, 2014).

The presence of the traditional learning systems in the modern music education is one of the most important observations of the study. Even though universities offer formal training and organised curricula, some aspects of the Guru-Shishya model can be observed in the educational practice. The faculty members tend to mentor the students by way of demonstrations, repetitive practices, and close mentor (Brophy, 2011). These techniques allow students to acquire performance skills progressively and enjoy customized instructions like conventional training systems.

Jharkhand also has institutional music education that increases the academic opportunities of students with interests in music. Ranchi University, Central University of Jharkhand are some of the universities which provide organized courses that enable students to learn music in a structured academic system (Spruce, 2017). The programs are a blend of hands-on musical education and theoretical education and research, which has enhanced the academic base of music education.

Jharkhand also has a rich cultural climate that adds to the importance of music education due to its rich folk culture. Folk songs and performances are still closely related to festivals, social events, and life of the community, as they are an indispensable part of the culture of the region (Avis, 2023). The parallelism of classical and folk music traditions offers students chances to experiment with different types of music and build a more comprehensive perspective of music expression.

Universities are very important in the popularization of classical music through provision of systematic learning processes where students are able to acquire theoretical and performance aspects (MacEoin, 1977). Guiding students in vocal practice, theory, and preparation of performance has the benefit of directing students not only in the arts but also as an academic discipline.

Nevertheless, the research also reveals some issues in institutional music education. Weak faculty, lack of resources and poor facilities like practice space and musical instruments can influence the operations of music departments (Anderson, 1980). To overcome these problems, institutions should be more supportive and acknowledge the significance of music education in higher education systems.

In spite of these obstacles, music education in Jharkhand has a huge potential in terms of preserving and promoting the traditions of classical music. Universities act as a significant institution of musical education, research as well as

cultural diffusion (Menon et al., 2025). With the combination of the conventional pedagogical method and the contemporary academic models, the institutions may develop balanced learning environments that can facilitate artistic development and academic inquiry.

Generally, the research indicates that institutional music education is important in maintaining the classical music traditions without compromising on the current educational contexts. The engagement of the traditional practices and academic systems of learning allows the students to interact with the music in various ways (Waldron, 2013). The institutional support and increase in music education programs may also help in the conservation of cultural heritage and the growth of music scholarship in Jharkhand.

## 8. CONCLUSION

Music education is a significant channel where the cultural traditions, artistic knowledge, and creativity are passed on through generations. The history of teaching music in India has been through the traditional systems like the Guru Shishya Parampara where the musical knowledge was imparted by the teacher to the pupil by means of close contacts and continuous practice (Pandya, 2025). The development of institutional music education over time has opened up new avenues of academic study of music in universities and other institutions of higher learning.

The current research analyzed the teaching and learning processes in music education in relation to the institutions of choice in Jharkhand. The results show that universities contribute greatly to the development of classical music and offer systematic training to the students who are willing to study music (Gajjar, 2023). Academic programs in institutions like Ranchi University, and the Central University of Jharkhand allow students to study in both theory and practice in the field of music education.

Another important aspect of Jharkhand culture that is brought to light by the study is the cultural richness of the state, in which folk music traditions still constitute an indispensable part of the community life. Such customs enhance music diversity in the region and affect the culture at large (Khan & Husain, 2025). The presence of folk traditions and institutional music education opens up possibilities before students to experiment with various types of music and to gain a better insight into musical history.

At the institutional level, music education encompasses classroom training, practical and faculty mentoring. The instructional strategies tend to blend both the traditional learning styles and contemporary educational systems. Such incorporation enables students to enjoy organized curricula as well as being provided with customized instructions in music training (Ho, 2007).

Although institutional music education has a positive impact, there are still some pitfalls. The operation of music departments may be influenced by the limited faculty, infrastructures, and the diversity in the enrollment of the students. To cope with these problems, more institutional assistance and further enhancements of music education at universities are needed (Olvera-Fernández et al., 2022).

Conclusively, institutional music education in Jharkhand is very crucial in preserving the classical music tradition and stimulating theoretical involvement in musical sciences. Universities are particularly valuable venues that foster talent in music, enhance cultural consciousness and facilitate academic study of music (Liu, 2024). The enhancement of these institutional structures will help in further development of music education and in safeguarding the rich musical heritage of India.

## CONFLICT OF INTERESTS

None.

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