

Tradition Meets Transformation: Reimagining Hindustani Classical Music Education in Light of NEP 2020–2025 and Tagore’s Educational Philosophy

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ABSTRACT:

The National Education Policy (NEP) 2020–2025 is a big reform for India's schools. It encourages learning in many areas, the growth of the full person, and the application of Indian knowledge systems like music. This article talks about how NEP 2020's concepts could revolutionise how schools teach, practise, and think about Hindustani Classical Music. It looks at how Tagore's aesthetic and experiential paradigm and NEP's forward-thinking view might fit together. It is based on Rabindranath Tagore's beliefs about education at Santiniketan. By mixing old and new approaches of teaching, the paper talks about curriculum design, using technology in the classroom, educating teachers, evaluating students, and creating learning environments that are open to everyone. This study combines qualitative analysis to create a big picture that links classical music instruction with NEP's objective. This paradigm lets things stay the same while also moving forward. **Keywords:** NEP 2020, Hindustani Classical Music, Music Pedagogy, Indian Knowledge Systems, Interdisciplinary Education, Cultural Heritage, Tagorean Philosophy, Experiential Learning, Music Curriculum Reform.

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Introduction:

India's National Education Policy (NEP) 2020 is the first major change to the country's education system in the 21st century. It takes the place of the 1986 policy and offers a full, flexible, and multi-disciplinary education in India. The NEP makes Hindustani Classical Music and music in general more interesting and full of new possibilities. The Guru-Shishya parampara used to be the main way to learn Hindustani music, but in the last hundred years, it has become a component of university departments and music schools. But its growth has been slowed by inflexible curricular structures, old-fashioned techniques of grading students, and a lack of cooperation between diverse professions. We need to reconsider how we teach and listen to Hindustani music because the NEP focusses on innovation, critical thinking, and cultural origins.

This article talks about the key ideas underpinning NEP 2020–2025 and how they could be applied to teach Hindustani Classical Music to high school, college, and graduate students. It talks about the old style of learning by doing, how important it is to pass on knowledge orally, and how digital tools and research-based approaches should work together. It also includes Rabindranath Tagore's philosophy of holistic education, which is based on creativity, freedom, and aesthetic experience. From this point of view, it provides a new way of teaching music that is authentic, useful for school, and open to everyone.

1. The NEP 2020 Vision and What It Needs Culturally Fairness, quality, affordability, and accountability are the core ideals underpinning NEP 2020. The main purpose of the initiative is to bring Indian culture and arts back to life. It advocates that Indian Knowledge Systems (IKS) be taught at all levels of school.

- Supporting learning through experience and art.
- Putting more emphasis on vocational and creative fields, including music, from a young age.
- Helping research in all fields and making the curriculum more flexible.
- Using technology to make things better and get more people.

Hindustani Classical Music is all about learning by doing, passing on knowledge orally, and finding new methods to play music. These imperatives are quite comparable to that. The policy emphasises that schools shouldn't simply "teach" music; they should also let students "live" music, which means that it should be based on their cultural identity and open to new ideas from all around the world.

2. Before the NEP 2020, the educational plans of 1968, 1986, and their 1992 revision mainly didn't include the arts in general or classical music in particular. There wasn't much infrastructure, money set aside for it, or skilled teachers, thus music instruction was still optional. Even when music was taught, it wasn't always a component of the core school subjects. NEP 2020 breaks this tradition by making Indian classical music the main focus of curriculum design. Changes in schooling show that culture is coming back to life.

3. The good and bad things about teaching traditional Hindustani music The guru-shishya tradition, which says that learning should be based on real-life experiences, has been the basis of Hindustani music teaching for a long time.

- Learning compositions (Bada Khayal, Chhota khayal, Dhrupad-Dhamaar etc.) by heart is one of the most significant things.
- Talking and listening in a way that makes you feel like you're there.
- Before improvising, you should copy.

Problems:

- Each school has its own set of classes.
- There isn't much theory in classic models.
- Not a lot of room to learn from other fields.
- There aren't enough recordings of different ways to teach.

This method enables students learn a lot about raga and become exceptional performers, but it has problems scaling, standardising, and satisfying modern academic norms.

4. The NEP's focus on basic reading and writing abilities includes learning through art and music from the Early Childhood Care and Education (ECCE) level. Kids between the ages of 3 and 8 can learn about different cultures, become more emotionally mature, and enhance their listening abilities by studying Hindustani swaras, playing rhythmic games based on simple talas, and telling stories using

ragas. This lets Indian kids learn music for the rest of their life and makes classical music a part of their minds from a young age.

5. Changing the way the NEP Framework constructs the curriculum Under NEP 2020, redesigning the curriculum means making it less content-heavy, more creative, and more adaptable. This could mean that Hindustani music classes are split up into modules on raga theory, musicology, ethnomusicology, and acoustics.

- Modules that mix history, linguistics, aesthetics, and religious studies.
- Labs and group training that count towards your degree.
- Making Indian Knowledge Systems (IKS) a core elective.

These changes will make the curriculum more research-based and useful in real world, which will help students develop both critical thinking and practical abilities.

6. NEP puts a lot of emphasis on teachers' professional growth by training them and helping them get better at what they do.

Music teachers need:

- To learn how to teach skills that are useful in the 21st century.
- Learning about several types of blended learning.
- Getting active in writing and publishing.
- Knowing how to use strategies that incorporate everyone, are sensitive to gender, and are different in different parts of the world.

Music teachers can learn how to deal with present difficulties while still honouring the past through workshops, fellowships, and academic exchange programs.

7. Technology is a big aspect of NEP 2020, and it's also a big part of music education.

In Hindustani music, technology can aid with:

- Teaching from a distance using apps, LMS, and virtual classrooms.
- Access to rare works and performances in the archives.
- AI tools for identifying ragas and figuring out pitch.
- Software that lets you learn music notation and rhythm by doing things.

The hard thing is establishing a balance between the emotional, intuitive, and spiritual parts of Hindustani music with modern tools. It is still very important to choose your knowledge wisely and ask a teacher for advice.

8. Write down and study Gharanas and Repertoires. NEP wants to create and preserve information, thus institutions should spend money on recording distinct gharana traditions, compositions, and oral histories. For study and education, student-led ethnographic fieldwork, digital archiving of rare bandishes, and video tutorials with annotations from professional musicians can all be helpful. These kinds of programs also help keep styles that are in danger of fading out alive and get more people interested in learning about native music.

9. NEP argues that evaluations and assessments should be formative, holistic, and multidimensional.

For classical music, appraisal should include:

- Technical skill (raga development, tala control).
- The ability to say what you mean (bhava, aesthetics).
- Imagination (creating things up, writing).
- Theoretical understanding and cultural context.

Some things that could take the place of written assessments are student portfolios, peer reviews, public performances, and viva voce exams.

10. NEP helps people acquire jobs in classical music and start their own businesses. It also helps people get vocational training and connect with people in other fields. Hindustani classical musicians can work in a lot of diverse areas, such as as performers, music teachers, festival planners, music therapists, archivists, sound engineers, and cultural entrepreneurs. People who want to work in the performing arts are more likely to secure and hold jobs if they take skill-based certification programs in music administration, marketing, digital production, and teaching.
11. Hindustani music education should be open to people of all castes, classes, and genders. It should also encourage people from all over the world to be a part of it. NEP encourages equity in both content and participation:
 - Scholarships for students from groups that aren't adequately represented.
 - Including styles from different regions in the program.
 - Making sure that women composers and performers are part of the classwork.

A truly inclusive curriculum will highlight how different Hindustani music is in places other than metropolitan cities.

12. To make NEP 2020 work properly in music education, universities should create up dedicated Centres for Indian Music Research.
 - Music departments should work with cultural groups like Sangeet Natak Akademi or SPIC MACAY.
 - The rules for giving music programs accreditation should be changed by UGC/NAAC.

Why music should be a part of early education in the National Curriculum Framework (NCF). These kinds of modifications can help music education do better in school and be more in accordance with NEP aims.

13. Tagore's Vision: Bringing the educational ideals of Santiniketan into the NEP Rabindranath Tagore's thoughts about education, which he put into effect at Santiniketan and then at Visva-Bharati, are a perfect illustration of what NEP aims to do. Tagore believed that education should connect the mind, body, and spirit. Music was a key component of his instruction, both as a subject and as a way of life. He underlined that people should learn by doing things in real life.
 - Learning to appreciate beauty by listening to music, reading poetry, and watching performances every day.
 - The freedom to learn, with curiosity instead of rote memory guiding the path.
 - Bringing together cultures from India and around the world.

Adding Tagorean methods to NEP's music education framework can:

- Encourage kids to be creative instead than only studying through testing.
- Help people understand their feelings better and know what's right and wrong.
- Encourage teachers to use methods that focus on activities outside of school, different subjects, and performance.
- Make music situations that are less formal and more like conversations.

A Tagorean paradigm expands on NEP's focus on how fun it is to study and connects music education to life and society. It can be a paradigm for teacher training and basic education, with the arts at the core Humphrey's instead of the edges.

14. What Could Happen in the Future

- Music for emotional and spiritual intelligence Tagore believed that music might connect the soul to the world. NEP's purpose is to help students grow in all areas, and music education can help with that by teaching empathy, self-reflection, and emotional strength. Students can learn more about their emotions and how to relate to music by doing alaap meditation, interpreting ragas emotionally, and listening to music with an open mind.
- Teaching that is based on nature and the surroundings. For example, Tagore learnt music outside at Santiniketan. People can become more aware of their surroundings and develop their sense of beauty by learning seasonal ragas (such as Basant, Malhar, or Hemant) in the correct weather and recording natural soundscapes to explore rhythm.
- Getting rid of colonialism in the music curriculum To help NEP realise its goal of making education more Indian, people need to work hard to get away of colonial ideas. This includes placing oral traditions first, revalidating local tala frameworks, and looking at Indian techniques of classifying ragas afresh. Tagore's refusal of colonial schooling helps this purpose by highlighting how important it is to be proud of one's own cultural idioms.
- Feminist Musicology and Gender Sensitivity: Hindustani music syllabi can incorporate the work of women composers, gurus, and performers, many of whom have been disregarded in the past. NEP might keep its commitment to be open to everyone by offering classes in feminist musicology, gender and performance studies, and case studies of people like Kesarbai Kerkar or Annapurna Devi. Tagore's support for women's education makes this integration even stronger.
- Blended Aesthetics: By comparing the Rabindra Sangeet and Hindustani Classical Music Curricula, we may be able to see how Rabindra Sangeet and traditional Hindustani music are similar and different. Tagore's use of ragas to organise emotional and lyrical expression gives pupils a unique way to learn about musical rasa and how to change tunes. Students can combine different kinds of music and change the way they play old songs.
- Making things more international and cultural diplomacy Tagore thought of Visva-Bharati as a world university where people from different cultures might get along. One strategy to help NEP reach its objective of making music more global is to work with music schools in other countries, set up student exchange programs, and conduct Indian classical music festivals around the world. Just like Tagore's endeavour to create understanding between cultures, Hindustani music instruction can be utilised as a tool for soft power and cultural diplomacy.

Conclusion:

The National Education Policy 2020 gives Hindustani Classical Music education an opportunity to start afresh after a generation. By modifying how they educate, employing new tools, building on Tagore's humanist and artistic legacy, and promoting cultural learning that involves everyone, schools can make sure that music education stays both timeless and useful. Tagore's educational views have added to NEP's vision of bringing together tradition and development. This may make Hindustani music lessons a dynamic, democratic, and deeply rooted experience for students all over India.

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