

The Difference between Ordinary and Extraordinary Performance in Classical Music is Based on six Qualities of a Performer

As a subject that is most abundant among the civilized nations, music can be cited. On this basis, music is known as a universal language. But, if there is no frequent and regular dedication towards music education among the disciples who study music, creative artists or musicians won't be produced to create or perform music. The research problem is; why is there a scarce of dedicated individuals among classical music disciples? In order to enhance their rare talent, steps are to be taken and they should be given feedback and encouraged as they are a lot out of a few who are gifted, and they should be protected. Even though the normal citizen is not aware of the dedication and the effort a musician puts into his work, he still enjoys music. Dedication of a musician is not only based on physical aspects but spiritual aspects as well. Out of the two major divisions of classical and light music, classical music will be the main concern for the research., and below mentioned main four points can be highlighted.

1. The born talent in music
2. The enthusiasm towards music
3. A proper guidance
4. The dedication given by the student Undergraduates who study music for the degree will be the participants of the questionnaire.

The data collected from the answers of the participants will be analyzed and outcomes will be displayed. The main concern will be the dedication of the learner of music whereas six qualities will be taken into consideration in the questionnaire. Be it Western classical or Eastern classical, the six qualities will be common to all the disciples. The quality of one's musical performance will increase with the number of the qualities he possesses out of the six.

Keywords: Devotion, Discipline, Hardships, Loyalty, Sincerity

Introduction

Since the advent of music, it has been employed by man as a means of practical entertainment. Hence began singing, playing instruments and dancing since they emerged as three major mechanisms found in the field of music. However, apart from the practical division, the role of the theoretical section is very essential for the generation who wishes to follow music as a subject. These two vital parts, practical and theoretical, are available all over the civilized communities by now. Moreover, sufficient works in the field of music, from performances done by many musicians, to publishing music theory-based books, have come to light and are being continued up to today. All kinds of research works are also being conducted concerning the performing of music, teaching of music, appreciating of music and studying the history of music among various

1 communities. Additionally, innovative singing and instrumental music are also in
 2 the process of developing on a regular basis. Humans always tend find a way in a
 3 positive vision to gain pleasure in every activity they engage in, although it is not
 4 successful all the time. Among the various activities that humans find in order to
 5 fulfill this happiness, they are more likely to be under the impression that physical
 6 achievements are the ones to be given priority. But unfortunately, the physical
 7 aspect also fails at certain points. So it's in the nature of humans to further engulf
 8 in numerous ways of entertainment to deviate from the inevitable challenges in
 9 life: be it through nature, or by their own deeds. Personally opining, concerning
 10 this, some kind of rituals, religious activities and broad concepts like music,
 11 drawing, dancing, literature cinema, drama, sports and many other types of mind
 12 relaxing events were originated.

13 This particular research addresses none of the sectors mentioned formerly, but
 14 it identifies a classical music performer's six high qualities which directly affects
 15 his performances and indirectly affects the wellbeing of the society. Furthermore,
 16 if these types of qualities are not to be found in the music learner, the quality of the
 17 music performance will be lacking many crucial aspects and it is likely that no one
 18 would feel the need to protect the gifted few musicians who are very rare to appear
 19 in the society compared to all the others, and the highly appreciated art of classical
 20 music will disappear by time. As a lecturer who has been teaching North Indian
 21 classical music for about 25 years in the university, this research will help the
 22 students to understand what the secret behind any extra ordinary performance is,
 23 and how music is, not as recognized by the most only a materialistic task, but
 24 directly a spiritual upbringing of human values and to realize that one has to
 25 practice not only to become a talented artist but also to transform in to a human
 26 with an affluent proportion of spirituality who can address the heart of every
 27 community. This is something that for the misfortune of the world is deteriorating
 28 within the present globalized and modernized society and something that is crucial
 29 for every human being.

30 Music is taught as a subject almost all over the world. There are two main
 31 divisions of music which can be categorized as both classical music and light
 32 music. Apart from that, there are two main systems spread throughout the world
 33 namely Western music and Eastern music in the classical music streams. Western
 34 music, as intended by the name, is popular in western countries such as Austria,
 35 Italy, America, England etc. and all over the world as well. Indian classical music
 36 is mostly popular as Eastern music and is widely spread in the regions of India and
 37 is based on two foundations as well called North Indian classical music which
 38 originated in the Northern part of India and South Indian classical music which
 39 originated in the Southern part of India. In Sri Lanka all these three systems:
 40 Western, North Indian and South Indian are popular in the Department of
 41 education and students from all communities and ages throughout the country have
 42 the opportunity to engage in learning these three divisions of music.

43 A creation of music cannot be brought out just by a single individual, but
 44 behind that process, stand two people: teacher and student. In the making of a
 45 student, a teacher does an immense contribution. Correspondingly, the student also

1 plays a major role himself, from being devoted and dedicated to being loyal and
 2 sincere to the teacher and the subject simultaneously. Personally speaking, with
 3 the long term experience in teaching violin in North Indian classical music for
 4 years, many observations in the progress in students were done. Among those, one
 5 of the major observations is that rather than the physical development of the
 6 students' performances, in the aspects of posture (if playing an instrument, and
 7 fluency in the usage of fingers) and in the handling of the voice (of a student doing
 8 vocal), a spiritual improvement was to be seen along with a gradual increase of the
 9 quality of the performance. Accordingly, six qualities of a performer in classical
 10 music can be cited with which the performance of a music student is highly
 11 affected in a positive manner. They are namely, Devotion, Discipline, Hardships,
 12 Loyalty, Sincerity and Surrender.

13 14 15 **Research Problem**

16
17 In the classroom scenario, when the music teacher teaches all the students equally,
 18 taking equal time and effort for all through the same syllabus, why don't all the
 19 students end up being a proficient musician? And why is there a clear distinction
 20 among them in aspects of ordinary and extra-ordinary in their performances?

21 22 23 **Hypothesis**

24
25 By possessing the six qualities, music disciples can achieve higher standard of
 26 their classical music performances and make it extraordinary while increasing the
 27 spirituality.

28 29 **Importance of the Research**

30
31 The University of the Visual and Performing Arts has been individually
 32 advancing up to date as an independent University. It is the goal of the staff and
 33 the students to gradually upgrade the quality of the degree program and the output,
 34 but the results prove otherwise, seeing that the performance in the faculty of music
 35 has deteriorated into low rate of satisfactory performances given by students. This
 36 may have occurred basing on many issues but this research concentrates only on
 37 the six qualities in a student and how they affect his performance while being
 38 under the guidance of a teacher.

39 40 41 **Methodology**

42
43 A questionnaire was distributed among randomly selected 40 students of the
 44 final year who had performed their stage performances in 2018 for the degree
 45 course BPA (Hons) (Bachelor of performing Arts) music in the University of the

Visual and Performing Arts, and the collected data were analyzed and displayed in a table and a corresponding pie chart. The questionnaire was prepared by concerning the six qualities of a performer which were identified by the researcher from teaching for years.

What is music?

Apparently music takes a tangible form of a combination of physical sounds organized melodiously to create structures of beauty and emotional fulfilment. Although it appears that the inner spirit of music is sound, a systematized assembly buildup of audible sensations emerging from the wavering, from the air a succession of sound waves which poses as the fundamental materialistic truth at the core of music. But what is the meaning of music? Infinity and linearity are not appropriate to generate beauty of emotional pleasure, hence the bare facts about its physical occurrence contradict the very purpose of music. Sound, therefore, though it determines the outer appearance of music, cannot be the reality behind it. Behind the material coverage of music, there has to be an in depth meaning concealed beneath. Rabindranath Tagore (Tagore, creative Unity,1995) a greatest poet of all times has uttered the following words regarding the spirituality of music

“Let us suppose that the man from the moon comes to the earth and listens to some music in a gramophone. He seeks for the origin of the delight produced in his mind. The facts before him are a cabinet made of wood and a revolving disk producing sound; but the one thing which is neither seen nor can be explained is the truth of the music, which his personality must immediately acknowledge. As a personal message it is neither in the wood, nor in the disk nor in the sound of the notes. The facts of the gramophone make us aware of the laws of sound, but the music gives us personal companionship¹.”

Of course music as a physical reality that needs its materialistic aspects originated in order to appear as everyone sees it, but the technical source of the sound and the source beyond, which is the metaphysical source of the music are two different things. The significance of musical attractiveness lies in the inherent cohesion of music- spiritual oneness which allows the musical reality lies in its challenge to limit the of physical sounds and to expand its grounds into the infinite bounds of the universe.

What is the underlying basis of the spirituality of music? If we want to identify the meaning of music, we have to go beyond the act of the musical performance, for the musical performance in its concrete appearance is nothing but an exposition of musical sounds, hence of perishable finitude. Sounds, melodies, notes, strings, emerge and disappear into the unknown spears of the infinite giving way to the dark veil of silence. But even if this performance of music merely vanishes into thin air, the effort and the dedication of the performer cannot be compared to any materialistic aspect in music as said above. A talented musician

¹ Tagore Rabindranath (1995) *Creative Unity*, New Delhi MacMillan India, Ltd. pp11-12

1 along with his born talent, must endure many adversities before he comes before
 2 an audience to perform: and behind his successful performance lies a series of
 3 failures, breakdowns, worries, disappointments and labor in relevance to learning
 4 and practicing.

5
 6 **Born Talent in Music.** The rhythmic talent in babies can be identified at very
 7 early ages, so can their tonal ability. Students who depict these talents at early
 8 stages of life as babies, are the ones who when introduced to music, can reach a
 9 very higher level of competence in music. However, researches have shown that
 10 for someone to learn music, the born talent is not necessary because the theory
 11 behind it and regular thorough practice have seemed to be enough for someone to
 12 learn music well. Nevertheless, this is difficult to prove otherwise since
 13 instruments like the piano and guitar can be mastered with constant practice and
 14 sight reading because the learner does not have to find the note (pitch) unlike in
 15 instruments such as violin and other instruments from the string family. So how
 16 can one explain a learner's true talent without thorough research on talent on
 17 pitch? This should be proved by conducting many other researches in depth.

18
 19 **Enthusiasm in Music.** As a result of the great zeal that a student shows
 20 towards music, he rarely notices the difficulties even though he may face many
 21 throughout his journey of learning music, and he by himself searches for proficient
 22 teachers, and respect the words and guidance of them. While enjoying music from
 23 the soul, this enthusiastic student engages in daily practice to achieve the
 24 benchmark. And also he becomes strong enough to face challenges in real life with
 25 the help of his deep knowledge in music. Some students don't even know why
 26 they have chosen music as a subject. First, the student is the one to be favorably
 27 affected by the growing spirituality he gains through music. The next step will be
 28 affecting the society in a positive way from this serene music one produces. Since
 29 this is the case, the teacher should make sure to encourage students and arouse
 30 enthusiasm in them towards classical music.

31 The time duration one allocates for practicing of music and achieving targets
 32 should be increasing. Through this, the roaming mind of the learner which is
 33 naturally bound to deviate, will be tamed and he will learn to concentrate. This
 34 will enhance his spirituality. When compared with the past, in the present day
 35 there is an ample of extra unnecessary influences on the young mind which is an
 36 obstacle to one's practice of spirituality. And with these needless external
 37 influences such as cyber sources, narcotics, and so many other social issues, the
 38 mind of the young is more likely to have a negative impact. Not to mention that
 39 through this, it's the entire society being affected secondarily

40
 41 **A Proper Guidance.** Even if there is an ample of teachers everywhere, the
 42 student attempts to find the best one out of those. And the student develops an
 43 intuitive through observing the characteristics of the teacher which he later uses as
 44 a hint at choosing his proper tutor. And the student concentrates on the advices and
 45 examples given from the teacher for the student's life. In the Indian tradition,

1 whenever the student mentions his teacher, he would touch his right ear in honor
 2 to his teacher. And if an Indian student confronts his teacher, he would always
 3 greet him by touching teacher's feet. And the Indian student is not allowed to
 4 perform on stage until being approved by his teacher. Indian students consider
 5 their teacher as God almighty or Brahma.

8 **The Six Qualities of the Performer: A Lot That Correlates the Development** 9 **of Spirituality**

11 The dedicated students will use the maximum time of his day for productive
 12 practicing. They listen to music, and even exceed ten hours for practicing. So
 13 behind the successful disciple, lie six qualities affiliated to the subject and the
 14 teacher. Since the subject of music is abstract the student majorly depends on the
 15 teacher, some subject components may arise questions in students but in the
 16 meantime, with practice and experience those questions are more likely to be
 17 answered by time. Thus, music is not only a physical aspect but also a spiritual
 18 thing. So with the increase of this spirituality the students possess along with the
 19 six qualities, the extraordinary talent comes to the surface.

21 **Devotion**

23 Music is a spiritual aspect. According to the Indian belief, music is a thing that
 24 was given to man by God. Therefore, people consider it a divine cause and learn in
 25 likewise. Even the teaching process takes place with a great spirituality. A goddess
 26 named Sarasvati is considered as the goddess in music. Daily, pujas are offered to
 27 this goddess and they practice and learn. People believe that the goddess can hear
 28 the music they play or sing. And believe that they are blessed when the gods can
 29 hear. Therefore, they practice on a daily basis. Even one does not believe in a god
 30 that belongs to music, there are people who do not believe this: people except for
 31 most Indians. So these people have a believe in themselves, a sort of devotion they
 32 show to themselves. This belief is very helpful in improving the subject and
 33 keeping a peaceful mind. Moreover, *Guru* or teacher, as many of the world know
 34 as the master is a spiritual character or preceptor. Indians belief that teacher to be
 35 the representation of divinity. specially to learn classical music the student's
 36 choice of the teacher is very important. Devotion-piety is the complete
 37 surrendering of the student towards teacher as well as the subject. As the teacher
 38 ideally should respond to the effort of the disciple and love him almost as his own
 39 child. So devotion towards the teacher and the subject is an essentiality regarding
 40 learning classical music in any discipline.

42 **Discipline**

44 The whole subject is a discipline. There are prominent three words relevant to
 45 classical music learning in India, *Guru*-teacher, *vinaya*-discipline and *sadhana*-

1 practice It is of two aspects. First the discipline the disciple shows to the teacher
 2 and the discipline he shows to the subject. The discipline towards the teacher
 3 stems from the roots of the belief of the student that the teacher is proficient in his
 4 knowledge, theoretical and practical, and that the teacher is an all-rounder. That is
 5 not something the teacher does on purpose, but something that happens by time.
 6 The student accepts equally, praise or scolding at his points of learning and
 7 practice. Talent, willingness to practice, sincerity on practices faithfully on the
 8 subject components are essential qualities of the obedient students these all belong
 9 to discipline in learning classical music. Secondly the student is disciplined as he
 10 respects the subject rules. Even if the student practices and gains proficiency by
 11 individual means, the student cannot go on stage without the utmost assistance of
 12 his teacher or his team. Therefore, the discipline of working with others is a very
 13 vital thing in this area. This does not only serve the wellbeing of the individual or
 14 the subject but also society. Teamwork is a social friendly activity. It is apparent
 15 that thorough the learning of classical music, a person who is social friendly can
 16 be the outcome.

17

18 **Hardships**

19

20 To learn itself music is to face challenges and go forward with so many
 21 difficulties. The adversities that come across the path of a music disciple are a lot.
 22 From the moment since the beginner attempts to hold the musical instrument,
 23 everything is difficult. Maintaining correct posture, training to hold the instrument,
 24 are tiring for the brain. So if these hardships are not faced valiantly, a musician can
 25 never be born. Great musicians who are recognized in the world recall their past
 26 and the hardships.

27 In the biography of the renown Tabla player Zakir Hussain states “At
 28 seventeen Hussain went on forty-day self-imposed retreat known as a *chilla*, where
 29 a musician practices in isolation until a state is reached in which the music and
 30 musician become one”²

31 Eminent violinist Yehudi Menuhin wrote in his autobiography, Unfinished
 32 Journey, ‘I groped all over the fingerboard like a blind mouse... I played the violin
 33 without prepared for violin playing’³

34 But only by facing these challenges and overcoming them did these musicians
 35 came to be. Truthfully, this is something that does not reach the knowledge of the
 36 audience or the listener. This a victory in the spirituality. The Musician and
 37 sometimes the family members can understand this situation, but this is more
 38 likely to be buried with the musician himself. This particular significant part of the
 39 musician should be appreciated by the appreciators, teachers and the entire society
 40 in the researcher’s sense. Unfortunately, it is not something that is exposed to the
 41 society although there is an ample of musicians who entertain the society through
 42 their immense dedication throughout their lives. This should be considered deeply

² [https://en.wikiquote.org/wiki/Zakir_Hussain_\(musician\)](https://en.wikiquote.org/wiki/Zakir_Hussain_(musician))

³ <https://www.allmusic.com/artist/yehudi-menuhin-mn0000790691/biography>

1 since most of the individuals chase the physical achievements by financial basis
 2 but this particular artist spends their whole wealth as well as spirituality to fulfill
 3 the deep spiritual gap of the so called tired society. As music learning or
 4 performing music is not a marketing investment as it was sustained even in early
 5 societies. To produce a capable music performer, one should start learning in
 6 his/her early ages. And it should be continuously in touch with the subject as well
 7 as the practices. Not only time but even the spiritual concentration and dedication
 8 with the ultimate patience are some things that the true musician has to sacrifice.
 9 Actually it's a very long process, and everybody in society doesn't possess this
 10 particular skill/talent and the capacity gained by the born talent as well. Music
 11 does not only address the physical part of the world but also the serene spiritual
 12 part of the hearts.

13 14 **Loyalty**

15
16 This particular quality of the student is divided into two.

- 17
18 • Loyalty towards the teacher
 19 • Loyalty towards the subject
 20 • Loyalty towards the teacher.

21
22 The loyalty towards the teacher mainly relies on his teaching methods and the
 23 capacity he holds in the subject components. Keeping a constant update about the
 24 subject and being alert upon its developments is mandatory as a teacher. If not, the
 25 students' enthusiasm and the keen interest in it will eventually decline and
 26 therefore objectives of the learner will take more than long to be fulfilled or
 27 maybe sometimes they will drop the subject. Not to mention that even the teacher
 28 will also become somewhat abandoned by the students. The teacher and his
 29 teaching must always be able to gain the trust of the students and their targets
 30 should be achieved day by day. In other words, the students must feel that there is
 31 a progress in themselves which they can witness on a regular basis since music is a
 32 performing skill which grows continuously throughout the process of proper
 33 teaching and learning. Therefore the loyalty towards teacher is a very vital cause
 34 concerning music education.

35 In the Indian culture, the teacher is considered the almighty god called '*Maha*
 36 *Brahma*'⁴. Through teaching and guiding, one can earn a respect and trust in the
 37 hearts of the students. World renowned late *Sitarist* Maestro Ravishanker says "the
 38 ideal disciple feels love, adoration, reverence and even fear towards his guru"⁵.

⁴ *Gurur Brahma*

Gurur Vishnu

Gurur Devo

Maheshvara..... (Teacher is the almighty Maha Brahma or God Vishnu) In Hindu's belief the teacher is one who is above all and is equal to God. Any Indian artist concerns this stanza very highly.

⁵ Shankar Ravi, *My music My life* Vikas Publications, Delhi, 1968, p11)

1 Since unlike in the past, the communication system has developed by now, one
 2 can easily confirm the accuracy of details and facts through online resources in an
 3 instant although its accuracy cannot be guaranteed all the time. Nevertheless, what
 4 makes a real teacher is his own methodologies and experience through which he
 5 advances his own reputation. Thus, this reputation that the teacher builds for
 6 himself is an immense aid for the students to increase their loyalty towards their
 7 teacher. This loyalty is also what helps the students to achieve their targets with
 8 the full blessings of the teacher. In the research, it could be identified that this
 9 loyalty of the students is the main point which matters for their confidence in what
 10 they do. However, the fact that teachers should be fully honest to the subject
 11 components as well as their teaching methodologies is to be considered vital in the
 12 process of gaining trust and loyalty of the students.

13
 14 **Loyalty towards the subject.** As there are no short methods or quick tricks to
 15 conquer the proficiency in music, one should be fully honest to the subject:
 16 especially in the part of the continuous practices. This kind of loyalty is not
 17 meant for demonstrating in front of anyone but for the benefit of one's own heart
 18 regarding his dedication, devotion and patience until achieving the intended target
 19 in the field of music: maybe as a teacher, composer, performer, a singer or a
 20 player. Anyway this quality of a student is for the profit of the individual itself. No
 21 one can compel the learner to follow this either by force or by bribing since it
 22 depends on the learner's hopes and targets. Finally, the teacher is the person who
 23 can learn about this loyalty of his student through his performance and it is not
 24 something that can be concealed from the teacher or the subject. The students
 25 should be aware of his loyalty towards the subject if he wishes to become a
 26 professional performer in the field of music. Considering a scenario, in an
 27 occasion where the teacher has assigned an exercise for the students (maybe a
 28 vocal or finger exercise) the student should not skip practicing it and mislead the
 29 teacher. Similarly the techniques that the teacher introduces for the practice should
 30 not be evaded by the student in search for quick methods and ways to achieve the
 31 target quickly (which fails due to the lack of practice). This kind of loyalty can be
 32 seen within the honest learner and he knows how much his loyalty is worth. So
 33 eventually one can notice the improvement of the subject through this loyalty
 34 towards the subject and teacher.

35

36 **Sincerity**

37

38 This quality of a music learner is firstly identified by the teacher. This is an
 39 abstract identification that is gained by the students through displaying his way of
 40 speech and actions in front of the teacher. However, these kinds of qualities are
 41 highly considered in Oriental countries like India. According to many beliefs in
 42 Indian societies one can be judged in many ways. i.e. External appearance, way of
 43 behaving when confronting the teacher, sitting postures in front of the teacher,
 44 walking, speaking and many more kinds of sciences are considered when judging
 45 a disciple. Anyway, a music student of any culture should pay attention to the

sincerity he shows the teacher and to the teaching in order to keep a healthy rapport with the teacher as mentioned initially, music cannot be performed alone. Hence it's a team work. First of all, the student's concern must be the sincerity he shows towards the teacher and the learning and then be sincere to the team who accompanies him or sings, plays beside him in his performances. We should build up sincerity in the heart of the teacher first as a believable person and so forth among others.

Surrender

As a beginner in the very early ages one would not overcome the teacher. But undergraduates or adult learners are most unlikely to be reluctant to question the teacher at all the unnecessary points. This should not be done in front of the teacher, as some of the subject components are indescribable at the initial stages. It takes time to understand and to clarify the point to the students at the very beginning. Maintaining patience and engaging with the practice methods is a must at this stage of the music learner. This type of surrendering is what is intended in music learning. For a student to understand the vast capacity of the subject no matter how talented the pupil is, it takes time and the process may comprise of continuous assessments and constant inspection of the teacher. So this type of surrender helps the learner gain the real guidance and the blessings of the teacher. In the Eastern music culture, this aspect of surrendering is highly considered compared with the Western music culture. Unnecessary questioned directed at the teacher might make him feel uneasy and may lose confidence in his method of teaching. It may result in a adversity and the teacher may be hindered in his way of teaching which may then cause leaks in concentration of the progress of the students. So the sixth quality compels the students to trust the teaching of the teacher and maintain patience until he feels an improvement. Unlike any other subject, music is not a subject based on physical aspects although it has by now a theoretical approach to it. So believing the teacher is a crucial part of the subject to achieve the targets. This kind of surrender does not mean keeping quiet and abiding by anything the teacher says but questioning at unnecessary points which the students cannot comprehend at their level of understanding will not help to solve the problem as the process of acquiring music takes a student a considerable time to prove that he has reached a certain level.

Table 1. Data Analysis

| 1= Devotion 2 = Discipline 3 = Hardships 4 = Loyalty 5 = Sincerity 6 = Surrender | GPA = Grade Point Average | | | |
|---|---------------------------|------------|------------|----------|
| | A+ = 4.00 | B = 3.00 | C- = 1.70 | E = 0.00 |
| | A = 4.00 | B - = 2.70 | D+ = 1.30 | |
| | A - = 3.70 | C+ = 2.30 | D = 1.00 | |
| | B+ = 3.30 | C = 2.00 | D - = 0.70 | |
| | | | | |

| Student number (year2018) | Six Qualities (x = possesses the quality, o = does not possess the quality) | | | | | | Allocated Grade * = satisfactory grades with optimal six qualities. # = dissatisfactory grades with minimum six qualities. | | | | | | | | | | | | |
|------------------------------|--|---|---|---|---|---|--|---|--------|--------|---|--------|--------|---|--------|--------|---|--------|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | A + | A | A - | B + | B | B - | C + | C | C - | D + | D | D - | E |
| 1 | X | X | X | X | X | X | | * | | | | | | | | | | | |
| 2 | X | X | X | X | X | X | | * | | | | | | | | | | | |
| 3 | X | X | X | X | X | X | | | | * | | | | | | | | | |
| 4 | X | X | X | X | X | X | | * | | | | | | | | | | | |
| 5 | X | X | X | X | X | O | | * | | | | | | | | | | | |
| 6 | X | X | X | X | X | X | | | * | | | | | | | | | | |
| 7 | O | O | X | O | O | O | | | | | | | | | # | | | | |
| 8 | O | X | X | X | O | O | | | | | | | | # | | | | | |
| 9 | O | X | O | X | O | O | | | | | | | | # | | | | | |
| 10 | O | X | X | X | X | X | | | | | | | # | | | | | | |
| 11 | O | O | O | O | X | O | | | | | | | | # | | | | | |
| 12 | X | X | X | O | X | X | | | | | | | # | | | | | | |
| 13 | X | X | X | X | X | O | | | | * | | | | | | | | | |
| 14 | O | X | X | X | X | O | | | | | # | | | | | | | | |
| 15 | O | X | X | X | X | O | | | | | # | | | | | | | | |
| 16 | X | X | O | X | X | X | | | * | | | | | | | | | | |
| 17 | X | X | X | O | X | O | | | | | | | # | | | | | | |
| 18 | X | X | X | O | X | O | | | | | | # | | | | | | | |
| 19 | O | O | X | O | X | O | | | | | | # | | | | | | | |
| 20 | o | X | O | X | X | O | | | | | # | | | | | | | | |
| 21 | X | O | O | X | O | O | | | | | | # | | | | | | | |
| 22 | X | X | X | X | X | X | * | | | | | | | | | | | | |
| 23 | X | X | X | X | X | X | | * | | | | | | | | | | | |
| 24 | X | O | O | O | X | X | | | | | | # | | | | | | | |
| 25 | X | X | O | O | O | O | | | | | | | | | | # | | | |
| 26 | X | X | X | X | X | O | | | * | | | | | | | | | | |
| 27 | X | X | X | X | O | X | | | | # | | | | | | | | | |
| 28 | O | O | O | X | X | O | | | | | | # | | | | | | | |
| 29 | X | O | O | O | X | O | | | | | # | | | | | | | | |
| 30 | O | O | X | O | X | X | | | | # | | | | | | | | | |
| 31 | X | X | X | X | X | X | | * | | | | | | | | | | | |
| 32 | O | O | O | X | O | O | | | | | | | | | | # | | | |
| 33 | O | O | O | X | O | X | | | | | | | | # | | | | | |
| 34 | X | O | O | O | O | X | | | | | | # | | | | | | | |
| 35 | X | O | O | X | X | O | | | | # | | | | | | | | | |
| 36 | O | X | X | X | X | X | | | * | | | | | | | | | | |
| 37 | X | X | X | X | X | X | * | | | | | | | | | | | | |
| 38 | O | X | X | O | O | O | | | | | | # | | | | | | | |
| 39 | X | X | X | X | X | X | | | * | | | | | | | | | | |
| 40 | X | X | X | X | X | X | * | | | | | | | | | | | | |

1

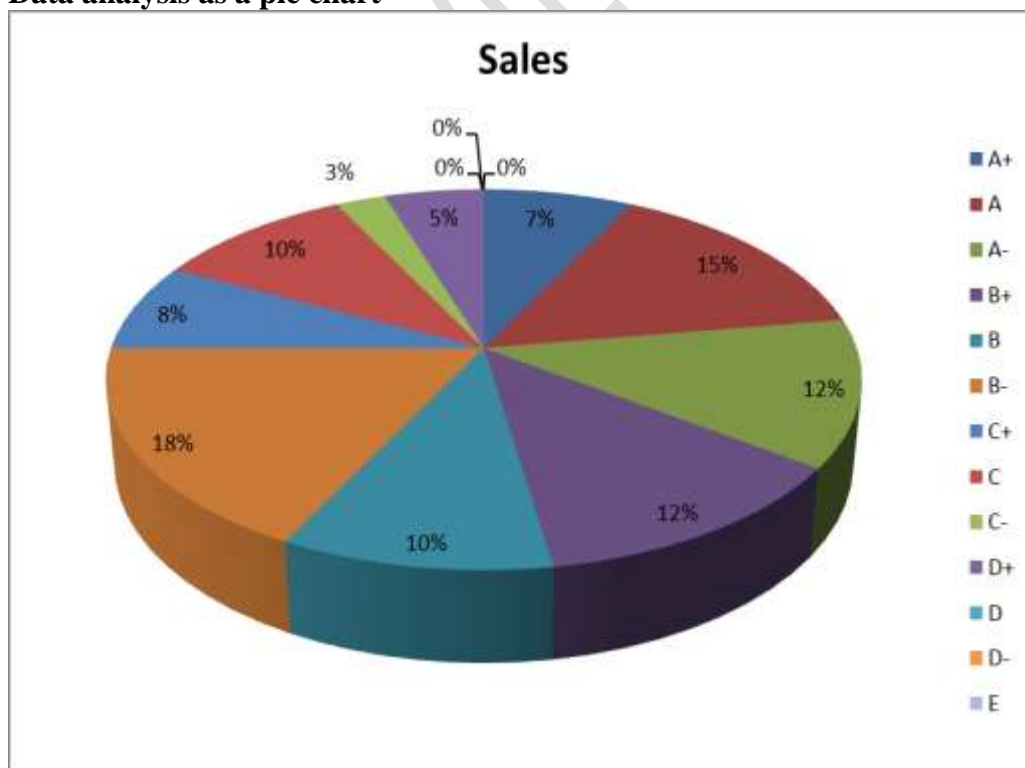
2

Data analysis

Out of 40 students, 16 had obtained satisfactory grades they are indicated by the (*) mark and it is 40% as a percentage. The good achievers possessed a majority of the six qualities. 4 to 6. Others were indicated by the (#) mark and they are possessing 2 to 3 qualities out of six. That means good qualities deserves the extra ordinary results. It proves that music is a subject that develops with the six qualities of a learner which is growing simultaneously with music. And in the questionnaire the extra ordinary talented students had mentioned that the teacher-student rapport is essential for their achievement. while others had neglected it and had followed their own ways.

Through the data analysis it is not intended to predict that these particular students developed these qualities over the short time duration of their university stay but to say that these students had positive attitudes and these qualities even before they entered the university. Any way these type of attitudes highly affects the improvement of one's musical skills as well as enhances the spirituality which directly correlates with the social wellbeing too. It could be revealed through the answers and according to the awareness of researcher the holder of the satisfactory results also possesses the characters which are very peaceful and social friendly in the academic activities as well as in the other interactions with any one means with the society.

Data analysis as a pie chart



Conclusion

One thing which was revealed through the analyzed data was that the students who underwent this experiment were actually unaware of the qualities they had or had not. Thus, it is the duty of the teacher to educate the student of these six qualities and motivate them by showing them the results, and it is the duty of the student, to enrich their music lives by employing these six qualities in order to achieve a level that they thought they never could. The below conclusions can be drawn through the research.

- Music is not a subject that is based only on materialism.
- Music directly addresses the spirituality of a person.
- These six qualities that the research was based on, can be identified as the spiritual qualities of the artist.
- Both the sectors –materialism and spirituality can be seen in a well-balanced manner in the true musician who possesses these qualities who uses them in order to achieve the higher performances in classical music.
- These six qualities are applicable to anyone in any education sector, not only music and they can uplift their spiritual realm even in studies.

Other than the six qualities above mentioned Nothing else is special for the artist other than his possession of the born talent, real guidance and correct practice habits as well as a target to achieve. And the students should believe these good six qualities that they help them to upgrade their performances in music and enhance their spirituality more over help them to live in peace and harmony in the society as one of the social healthy member.

Although music is a subject that belongs to all civilized humans, the task of maintaining it a forever appreciated subject is in the hands of the teacher and student. Then only the quality music and the musician can be unveiled before the audience. Since, teaching and learning with the concern of these six qualities is a must to the present world. However, if one music only as a marketing business, it is a total misunderstanding of him and the others. Quality and spirituality are in bond with classical music performance and it makes the musician reach a level of divinity with a state of meditation and utmost concentration.

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17
 18
 19 **APPENDIX.**
 20 **Substituted Questionnaire.**

21
 22 1. What's your age?

23
 24 2. What's your gender?

25
 26 Male

Female

27
 28 Student

Job/profession

29
 30 Name your profession:

31
 32 3. Have you studied/ or are you studying music as a subject?

33
 34 Yes

No

35 4. If so, from which age did you start studying music?

36
 37 From the age of:

38 5. write down what your reactions would be for the following instances.

- 39 i. While you are listening to your teacher's/lecturer's/tutor's lesson, what would
 40 you do/feel if he/she repeats facts that you already know?

41
 42
 43
 44
 45

- 1 ii. What strategies will you take in order to practice whatever the practical lesson
 2 or exercise you are given by the teacher/lecturer/tutor? (how would you
 3 manage time etc.)
 4
 5
 6
 7
 8
- 9 iii. Even if one commits himself/herself to practice certain music related exercise, it
 10 takes time and even more time than the time period allocated by the lecturer.
 11 So what do you feel about this? (will you give up or practice more)
 12
 13
 14
 15
 16
- 17 iv. If you are unable to perform the directed music exercise on the day of the
 18 assignment, what will you do?
 19
 20
 21
 22
 23
- 24 v. How would you allocate time for practicing?
 25
 26
 27
 28
- 29 vi. What is the opinion you hold for the knowledge and proficiency that you have
 30 gained up to now from music and the teacher/lecturer/tutor?
 31
 32
 33
 34
 35

36 6. Write down the grades you have obtained for the first degree of music, in entire four
 37 years.

| | |
|------|--|
| 38 1 | |
| 39 2 | |
| 40 3 | |
| 41 4 | |

42 7. State the name of your University, department and the academic year.

| | | |
|---|---------------|----------------------|
| 1 | University | <input type="text"/> |
| 2 | | |
| 3 | Department | <input type="text"/> |
| 4 | | |
| 5 | Academic year | <input type="text"/> |
| 6 | | |
| 7 | | |
| 8 | | |

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