

REVIEWER'S REPORT

Manuscript No.: IJAR-59488

Title: From Vedic Chanting to Classical Music Pedagogy: Historical Perspectives on Music Education in India.

Rating	Excel.	Good	Fair	Poor
Originality		Yes		
Techn. Quality			Yes	
Clarity		Yes		
Significance		Yes		

Recommendation: Major Revision

Reviewer's ID: JPR-212

Detailed Reviewer's Report

1. Summary of the Manuscript

The manuscript presents a historical overview of music education in India, tracing pedagogical features from Vedic chant traditions through to the Guru-Shishya parampara and gharana-based systems associated with Hindustani classical music. The author adopts a qualitative historical-textual approach, synthesising secondary sources to argue that Indian classical music pedagogy has historically depended on the interaction of oral transmission, theoretical learning, embodied practice, and sustained mentorship. The paper concludes by considering implications for contemporary institutional music education.

2. Originality and Contribution

The paper addresses a relevant and under-explored area, the historical pedagogy of Indian music, and attempts to bridge historical practices with contemporary educational concerns. While the topic is not entirely novel, the synthesis of pedagogical themes across different historical periods offers a useful overview for readers interested in music education and Indian cultural history.

However, the originality is limited by the heavy reliance on secondary sources and the absence of new empirical data or fresh archival research. The author acknowledges this limitation, but the contribution would be strengthened by a more critical engagement with primary sources or by offering a more distinctive interpretive framework.

3. Technical Quality and Methodology

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The methodology is described as qualitative historical-textual, which is appropriate for the nature of the study. However, the methodological section is brief and lacks detail regarding source selection criteria, the rationale for choosing particular secondary works, or how the thematic analysis was conducted. The author also notes that several bibliographic details are incomplete and that claims must be verified against original publications. This is a significant weakness that undermines the scholarly rigour of the paper as submitted.

The paper does not present new empirical data, which is acceptable for a review article, but the analysis remains largely descriptive rather than critically analytical. The historical narrative would benefit from a more explicit engagement with historiographical debates or conflicting interpretations in the existing literature.

4. Clarity and Structure

The paper is generally well-organised, with clear section headings and a logical progression from Vedic chant traditions to contemporary implications. The writing is coherent and accessible, though at times it veers toward the repetitive, particularly in restating the interaction between oral transmission and theoretical learning.

The abstract accurately reflects the content, and the keywords are appropriate. However, the introduction could more clearly state the paper's specific research questions and the gap it seeks to address. The conclusion is somewhat repetitive of earlier sections and could be tightened to offer more focused implications or directions for future research.

5. Significance and Relevance

The paper's significance lies in its potential to inform contemporary music education by drawing attention to the historical strengths of individualised instruction, oral transmission, and sustained mentorship. This is particularly relevant in institutional settings where standardised curricula may overlook diverse learner needs.

However, the paper stops short of offering concrete pedagogical recommendations or examples of how historical principles might be adapted in practice. The discussion of differentiated exercises, listening assignments, and small-group demonstrations is suggestive but underdeveloped. Greater specificity would enhance the paper's practical significance.

6. Use of Sources and References

The reference list is relatively short and relies heavily on Hindi-language sources, which is appropriate for the topic but limits accessibility for non-Hindi readers. More importantly, several references lack complete bibliographic details, and page numbers are inconsistently provided. Some sources are cited in the text but not fully detailed in the references. The author acknowledges this issue but does not resolve it, which weakens the scholarly credibility of the paper.

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The paper also tends to cite sources in a cursory manner. For example, Ratanjankar (1984) and Chaturvedi (1962) are mentioned but not engaged with critically. A more robust engagement with these sources would strengthen the argument.

7. Specific Comments and Suggestions

Abstract: The abstract is clear but could more explicitly state the paper's contribution and the specific pedagogical principles identified.

Introduction: The research questions are implicit rather than explicit. Consider stating them clearly to guide the reader.

Methodology: Expand this section to include criteria for source selection, limitations of the approach, and how themes were identified.

Sections 3 to 6: These sections are informative but would benefit from more critical analysis. For example, the claim that traditional systems varied is made but not substantiated with specific examples.

Section 7: This section on contemporary implications is the most original but also the least developed. Consider providing concrete examples or case studies of how historical principles might be integrated into modern curricula.

References: Ensure all sources are fully cited with complete bibliographic details. Verify all quotations and claims against original publications.

Language and Style: The paper is generally well-written, but there are instances of repetition and hedging, such as should not be overstated and should be understood as pedagogical parallels. While scholarly caution is appropriate, the argument would benefit from more confident assertions where evidence supports them.

8. Recommendation

Recommendation: Major Revision

The paper addresses a worthwhile topic and offers a useful synthesis of historical pedagogical themes. However, it requires significant revision to meet the standards of scholarly rigour expected by the International Journal of Advanced Research. Key areas for improvement include:

1. Strengthening the methodology section with clearer criteria and limitations.
2. Engaging more critically with sources rather than merely citing them.
3. Providing complete and verifiable bibliographic details.
4. Developing the contemporary implications section with concrete examples.
5. Tightening the argument to avoid repetition and unnecessary hedging.

With these revisions, the paper could make a valuable contribution to the literature on music education and Indian cultural history.

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