

# Indian Music in Higher Education under the National Education Policy 2020: Roles, Challenges, and Prospects. A Policy-Oriented Critical Narrative Review

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## ABSTRACT

The National Education Policy (NEP) 2020 envisions Indian higher education as holistic, multidisciplinary, flexible, skill-oriented, and grounded in Indian knowledge traditions. Within this framework, Indian music merits recognition not merely as entertainment or a co-curricular activity, but as a field of knowledge integrating creativity, cultural memory, disciplined practice, social participation, and livelihood. This policy-oriented critical narrative review analyses NEP 2020, the National Credit Framework, relevant University Grants Commission guidelines, selected research on music learning and assessment, and documented initiatives from Indian higher education institutions. The sources were interpreted through six themes: multidisciplinary, Indian knowledge and cultural preservation, experiential and skill-based learning, credit and assessment, digital education, and institutional implementation. The review identifies opportunities in credit-bearing curricula, integration of the guru-shishya tradition with university pedagogy, regional documentation, digitally supported learning, interdisciplinary research, internships, and creative entrepreneurship. Major constraints include shortages of qualified faculty, imbalance between theory and performance, inadequate infrastructure, weak career pathways, and difficulties in fair assessment across diverse traditions. The paper proposes a style-sensitive analytic rubric, phased institutional implementation, and measurable indicators covering learning, participation, infrastructure, partnerships, research, and graduate outcomes. The institutional examples illustrate feasible models rather than verified causal outcomes. The review concludes that policy recognition must be converted into explicit learning outcomes, sustainable staffing, ethical community partnerships, credible assessment, multilingual resources, and professional linkages. The proposed framework offers universities an actionable basis for context-responsive reform while identifying priorities for future primary and longitudinal research.

**Keywords:** National Education Policy 2020; Indian music; higher education; Indian Knowledge Systems; music pedagogy

## INTRODUCTION

Indian music has evolved through a sustained interaction among oral transmission, classical treatises, hereditary lineages, temples, royal courts, folk communities, theatrical traditions, and modern educational institutions. Alongside the classical traditions of Hindustani and Carnatic music, India possesses a vast range of folk, tribal, devotional, theatrical, and popular musical practices. In formal higher education, however, music is often confined either to a specialised department with limited institutional reach or to ceremonial and cultural programmes. Such treatment prevents its epistemic, social, therapeutic, technological, and economic dimensions from receiving adequate curricular attention.

The National Education Policy 2020 seeks to reduce rigid disciplinary boundaries, connect the arts and humanities with the sciences and vocational fields, promote experiential learning, and accord greater importance to Indian languages and knowledge traditions [1]. These priorities create important possibilities for Indian music.

Music may be studied in relation to history, psychology, education, technology, media, management, health, language, and cultural studies. Nevertheless, policy recognition and institutional implementation operate at different levels. Unless questions of faculty capacity, curriculum design, infrastructure, assessment, research, and employability are addressed, the inclusion of music may remain superficial.

### Statement of the Problem and Research Gap

Much of the literature on NEP 2020 focuses on the general restructuring of higher education, multidisciplinary, skill development, multiple entry and exit options, and institutional governance. A recent systematic review similarly observed that discussions of policy implementation are extensive, while institution-level empirical evidence remains limited [2]. Literature specifically addressing music education frequently describes policy possibilities, but gives less integrated attention to performance infrastructure, criterion-referenced assessment, preservation of local traditions, participation of practising artists, phased implementation, and viable career pathways. Publicly documented university initiatives provide useful practice examples, but they rarely publish comparable data on learning gains, graduate destinations, enterprise survival, or cost-effectiveness. The resulting gap is therefore both conceptual and empirical: institutions need an integrated framework, and the sector needs primary evidence with common indicators. This paper addresses the first need and specifies a research agenda for the second.

### Objectives of the Study

1. To analyse the academic and social role of Indian music in higher education in the context of NEP 2020.
2. To identify the multidisciplinary, skill-based, and Indian Knowledge Systems dimensions of Indian music education.
3. To examine the principal institutional, pedagogical, technological, and financial challenges involved in implementation.
4. To propose practical measures for curriculum, teaching, assessment, research, community engagement, and employability.

### Research Questions

1. What policy opportunities does NEP 2020 create for Indian music in higher education?
2. How can Indian music contribute to holistic and multidisciplinary education?
3. What are the principal barriers to translating policy objectives into institutional practice?
4. What framework can connect music education with quality, inclusion, cultural preservation, and employability?

## METHODOLOGY

This study adopts a policy-oriented critical narrative review of selected policy documents, research literature, and publicly documented institutional initiatives. The primary policy documents comprise the National Education Policy 2020 [1], the National Credit Framework [3], and University Grants Commission guidelines concerning Indian Knowledge Systems, Indian heritage and culture, artists and artisans in residence, and evaluation reform [4]-[6], [9]. Supporting sources include recent reviews of NEP implementation, music learning and well-being, technology-enhanced learning, and solo performance assessment [2], [7], [8], [16]. Indian institutional examples were selected purposively to represent curriculum, internship, infrastructure, interdisciplinary research, media practice, and music-technology experimentation [10]-[15].

The documents were examined through six thematic categories: (i) multidisciplinary; (ii) Indian knowledge and cultural preservation; (iii) experiential and skill-based learning; (iv) credit and assessment; (v) digital

education; and (vi) institutional implementation. Institutional webpages and curricula were used only to verify the existence and design of initiatives. Because they do not provide standardised outcome data or counterfactual comparisons, they are treated as illustrative cases rather than evidence of effectiveness. The study does not claim the exhaustive coverage associated with a systematic review, nor does it generate primary data. Its conclusions are therefore analytic and propositional, not causal.

## **Policy Foundations for Indian Music Under NEP 2020**

### **Holistic and Multidisciplinary Education**

NEP 2020 advocates the reduction of rigid divisions among the arts, humanities, sciences, vocational education, and co-curricular learning. Indian music offers a productive means of translating this principle into practice. For example, *raga* and acoustics may be connected with physics; *tala* with mathematics; musical perception with psychology; *bandish*, *pada*, and song texts with language and literature; stage performance with communication and management; and folk music with anthropology and history. Such integration can illuminate relationships among domains of knowledge without dissolving the disciplinary identity of music.

### **Indian Knowledge Systems and Cultural Continuity**

The UGC framework on Indian Knowledge Systems encourages the inclusion of Indian intellectual and cultural traditions in higher education [4]. The 2023 guidelines for courses based on Indian heritage and culture explicitly identify Indian music, vocal music, and instrumental and percussion traditions as potential areas of study [5]. Their inclusion should not amount to an uncritical celebration of antiquity. It should instead involve source criticism, historical contextualisation, regional diversity, and engagement with contemporary practice.

### **Flexible Curricula and Academic Credit**

The National Credit Framework creates possibilities for recognising learning in music, Indian Knowledge Systems, heritage, traditional skills, and the performing arts through academic credit [3]. Universities may develop introductory, intermediate, and advanced modules. Such modules could enable students from non-music disciplines to undertake certified study in Indian music and allow trained performers to seek recognition of prior learning against clearly defined learning outcomes. Credit should not, however, be determined solely by practice hours. It must be supported by credible assessment of listening, performance, theoretical understanding, creativity, and contextual knowledge.

### **Bridging Practising Artists and Universities**

The UGC guidelines for the empanelment of artists and artisans in residence provide a mechanism for involving accomplished practitioners as teachers and mentors in higher education institutions [6]. Many distinguished Indian musicians possess highly specialised practical knowledge even when they do not meet conventional eligibility requirements for regular university appointments. Their expertise may be incorporated through visiting mentorship, co-teaching, workshops, residencies, and performance laboratories. Academic quality nevertheless requires explicit learning outcomes, time-bound plans, documentation, and transparent responsibilities.

## **Major Roles of Indian Music in Higher Education**

### **Cognitive, Affective, and Creative Development**

Music learning involves attention, memory, auditory discrimination, imitation, imagination, improvisation, and sustained practice. International scholarship widely reports positive associations between music learning and well-being, although definitions, measurements, and contexts remain heterogeneous [7]. Universities should therefore avoid exaggerated causal claims and develop locally grounded, discipline-sensitive evidence. Even without such overstatement, ensemble singing, instrumental performance, and creative practice can provide meaningful opportunities for participation, self-expression, collaboration, and a sense of community.

## **Cultural Preservation and Living Archives**

Universities can document the folk songs, ritual music, instruments, performer lineages, and linguistic forms of their regions through audio-visual archives. This responsibility is particularly significant in culturally and linguistically diverse regions such as Jharkhand. Preservation should not turn a living tradition into a static object. It should proceed with community consent, recognition of performers, appropriate remuneration, and context-sensitive documentation. Intellectual property, access rights, and community interests should be clarified at the beginning of each project rather than treated as an afterthought.

## **National Integration through an Understanding of Diversity**

The diversity of Indian musical practices can familiarise students with the country's linguistic, religious, regional, and social plurality. A balanced curriculum should move beyond a narrow concentration on a few dominant classical forms and include folk, tribal, devotional, Sufi, theatrical, and contemporary traditions in their historical and social contexts. National integration can thereby be understood as respect for diversity rather than cultural uniformity.

## **Skills, Employment, and Entrepreneurship**

Employment related to music is not limited to teaching and stage performance. It includes sound recording and live sound, composition and arrangement, digital content creation, film and media, radio, archiving, event management, music journalism, research assistance, cultural tourism, instrument making and maintenance, music technology, and portfolio-based self-employment. Because creative careers are often project-based and combine several income sources, employability should be understood as the capacity to create, secure, and sustain professional work rather than only obtaining a single salaried post. Curricula should therefore integrate copyright and licensing, contracts, pricing, digital distribution, studio workflow, audience development, project management, taxation, financial literacy, and professional ethics. Each student should graduate with an assessed portfolio containing performance or production samples, project documentation, a professional biography, rights metadata, a budget, and evidence of collaboration.

Documented Indian initiatives demonstrate components of this ecosystem. Ranchi University's FYUGP in Music includes skill-enhancement, vocational, multidisciplinary, and internship or apprenticeship components [10]. SNDT Women's University reports an internship within its music syllabus, performance-oriented talim, stage opportunities, acoustics, voice culture, and research training [11]. The University of Jammu's community radio internship provides hands-on work in recording, editing, broadcasting, reporting, ethics, and social-media management, illustrating a pathway from musical and aural skills into media production [14]. These cases show feasible curricular arrangements, but their public documentation does not establish placement rates, income gains, or long-term enterprise success. Universities should therefore publish disaggregated tracer data instead of presenting participation alone as evidence of employability.

Entrepreneurship support should be organised as a sequence of low-risk, assessable experiences: a first-year career-mapping exercise; a second-year micro-project such as a ticketed recital, teaching workshop, archive product, podcast, or licensed digital release; a supervised internship with a studio, school, cultural organisation, broadcaster, archive, festival, or technology team; and a final capstone tested before an external panel. Incubation cells can support viable proposals with mentoring on intellectual property, market validation, budgeting, and digital analytics. Indicators should include internship completion and supervisor ratings, portfolio quality, paid projects completed, alumni employment or self-employment at six and twelve months, median income bands, enterprise continuity, and the proportion of graduates combining artistic work with adjacent professional roles.

## **Inclusion and Well-Being**

Music provides alternative forms of expression and can widen participation among students with diverse abilities. It should not, however, automatically be represented as a therapeutic intervention. Music therapy requires appropriately trained professionals and ethical protocols. Within higher education, well-being initiatives

may responsibly integrate group music-making, attentive listening, and creative activities with established counselling and student-support services.

## Principal Challenges of Implementation

### Qualified Faculty and Institutional Capacity

Many institutions lack sanctioned posts, subject specialists, accompanists, technical personnel, and regular professional development. Multidisciplinary curricula will be meaningful only when music teachers can collaborate with other departments and receive training in curriculum design, digital tools, assessment, and research methodology. Short-term visiting appointments can enrich a programme, but they cannot substitute for sustainable departmental capacity.

### Imbalance between Theory and Performance

University examinations may privilege written answers even though Indian music is fundamentally grounded in listening, disciplined practice, performance, composition, and stylistic understanding. Conversely, assessment based exclusively on performance may neglect history, aesthetics, criticism, and research. A balanced model should combine portfolios, live or recorded performance, viva voce examinations, aural tests, projects, reflective practice records, and written work.

### Standardisation and Traditional Diversity

Gharanas, vocal and instrumental styles, and regional traditions vary in terminology, pedagogy, repertoire, aesthetics, and performance practice. Excessive standardisation may erode this diversity, whereas vague criteria may produce unreliable assessment. UGC guidance favours criterion-based evaluation derived from programme learning outcomes [9]. A recent systematic review of solo performance assessment found recurring technical, interpretative, expressive, pitch, rhythm, and intonation domains, while also noting the need for population- and instrument-sensitive systems [16]. A viable Indian approach should therefore establish common competency domains, attach tradition-specific descriptors, disclose criteria before assessment, and employ panels with relevant stylistic expertise. Moderation should use sample recordings, examiner calibration, and periodic reliability checks; recorded evidence must follow consent, data-protection, and retention rules.

Table 1. Illustrative Analytic Rubric for Indian Music Performance Assessment

| Domain and weight                      | Exemplary                                                                                         | Proficient                                                               | Developing                                                             | Beginning                                            |
|----------------------------------------|---------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|------------------------------------------------------------------------|------------------------------------------------------|
| Svara or tonal control (20%)           | Consistently secure intonation and tonal placement; nuanced control appropriate to the tradition. | Mostly secure, with minor lapses that do not disturb musical continuity. | Recurring inaccuracies affect phrases; partial recovery is evident.    | Persistent inaccuracies obscure the tonal framework. |
| Tala, laya, and rhythmic control (20%) | Stable internal pulse; precise rhythmic articulation; confident interaction with accompaniment.   | Generally stable with occasional recoverable lapses.                     | Uneven pulse or weak coordination affects sections of the performance. | Unable to sustain the rhythmic framework.            |
| Raga or repertoire grammar (20%)       | Clear command of defining phrases, form, repertoire, and stylistic boundaries.                    | Sound command with limited ambiguity or omission.                        | Partial command; some inappropriate or underdeveloped material.        | Insufficient command of grammar or repertoire.       |

|                                                        |                                                                                                  |                                                              |                                                             |                                                                 |
|--------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------|-------------------------------------------------------------|-----------------------------------------------------------------|
| Interpretation and improvisation (15%)                 | Coherent, imaginative development with stylistically informed choices.                           | Musically coherent development with some individuality.      | Ideas are limited, repetitive, or inconsistently connected. | Minimal development or choices inconsistent with the tradition. |
| Technique and presentation (15%)                       | Efficient technique, controlled tone, poised presentation, and responsive ensemble coordination. | Competent technique and presentation with minor limitations. | Technical constraints interrupt flow or communication.      | Technique prevents completion or clear communication.           |
| Aural, theoretical, and reflective understanding (10%) | Explains and demonstrates decisions accurately; critically evaluates the performance.            | Explains principal decisions with adequate accuracy.         | Explanation is partial or weakly linked to practice.        | Cannot explain basic decisions or identify major issues.        |

**Scoring note:** Apply level descriptors within the relevant gharana, bani, genre, instrument, and stage of study. Examiners should record criterion-level scores and brief evidence. The weights are illustrative and require local validation, examiner calibration, and review of inter-rater consistency before high-stakes use.

## Infrastructure and Finance

Acoustically appropriate practice rooms, instruments, maintenance services, recording facilities, performance spaces, libraries, notation resources, and digital archives constitute basic infrastructure for a music department. Weak financial planning often provides for initial equipment purchases but not for maintenance, technical support, replacement, or technological renewal. Institutions should therefore use life-cycle costing and consider shared laboratory or studio models where appropriate.

## Language and Research Resources

Important knowledge relating to Indian music is available in Sanskrit, Hindi, Urdu, Bengali, Marathi, Tamil, Telugu, and several other languages. An English-dominant research publication system may marginalise local sources and performers' voices. Bilingual abstracts, glossaries, scholarly translation, transliteration, and searchable digital resources should be developed. The authenticity of source materials and the accuracy of translations must also undergo expert review.

## The Digital Divide and Technological Limitations

Technology-supported music education enables recording, slow-tempo practice, asynchronous feedback, and remote interaction with teachers. Recent review literature nevertheless identifies continuing challenges concerning access, teacher competence, platform selection, and learning quality [8]. In Indian music, poor audio quality or latency can seriously affect the teaching of microtonal nuance, rhythm, and real-time interaction. Digital media should therefore supplement direct talim rather than be treated as its compulsory replacement.

## Proposed Institutional Framework

**Table 2. Integrated Institutional Framework for Indian Music in Higher Education**

| Domain     | Proposed action                                                                             | Key quality indicators                                                         |
|------------|---------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| Curriculum | Offer majors, minors, open electives, and skill modules; include regional music traditions. | Explicit learning outcomes; level-wise progression; meaningful student choice. |

|                |                                                                                                                 |                                                                                     |
|----------------|-----------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Pedagogy       | Combine guru-based <i>talim</i> , classroom instruction, guided listening, co-teaching, and artist residencies. | Practice logs; regular feedback; documented artist participation.                   |
| Assessment     | Use performance, viva voce, aural tests, portfolios, projects, and written examinations.                        | Valid rubrics; external experts; recorded evidence where appropriate.               |
| Research       | Support documentation of local traditions, digital archives, performance studies, and music education research. | Ethical approval; community consent; DOI or another persistent archival identifier. |
| Infrastructure | Develop practice rooms, instruments, recording facilities, and library resources in phases.                     | Utilisation rates; maintenance budgets; technical support.                          |
| Employability  | Provide internships and learning in studios, media, events, copyright, and entrepreneurship.                    | Professional portfolios; industry partnerships; graduate outcomes.                  |
| Inclusion      | Provide accessible learning materials, adapted instruments, scholarships, and multilingual resources.           | Participation; retention; student feedback.                                         |

## POLICY AND INSTITUTIONAL RECOMMENDATIONS

- During the first semester of implementation, every university offering music should conduct and publish a baseline audit of sanctioned and filled posts, accompanists and technical staff, student demand, instruments, practice spaces, curriculum, regional traditions, partnerships, and graduate destinations.
- Within the first academic year, institutions should introduce explicit programme and course learning outcomes, map every assessment to those outcomes, and pilot at least one credit-bearing music module beyond ceremonial participation.
- Individualised instruction associated with the guru-shishya tradition should be balanced with transparent timetables, documented feedback, student rights, safeguarding, and grievance mechanisms.
- Institutions should pilot a common-domain, style-sensitive rubric with examiner calibration and sample moderation. Reliability and student-feedback evidence should be reviewed before the rubric is used for progression or certification.
- Local artists and communities should be treated as remunerated knowledge partners. Consent, attribution, ownership, access conditions, benefit sharing, and archival withdrawal procedures should be agreed in writing.
- By the second year, music departments should develop at least one assessed joint course or project with education, psychology, media, information technology, management, language, design, or cultural studies, drawing on models such as the science-of-music centre at Mahatma Gandhi University and the AI applications workshop at IIT Hyderabad [12], [15].
- Digital resources should ensure high-quality audio, copyright compliance, multilingual metadata, accessibility, and preservation. Shared laboratory models, such as BITS Pilani's combined traditional and technological music lab, show how infrastructure can support practical courses across disciplines [13].
- Every student should receive a career map, supervised field experience, an externally reviewed professional portfolio, and access to entrepreneurship or incubation support. Partnerships should specify learning tasks and supervisor feedback rather than merely attendance.
- Policy impact should be reviewed annually through a dashboard covering learning attainment, participation and retention, faculty capacity, infrastructure use, partnerships, research and archival

outputs, student and community feedback, and graduate destinations. Targets should be set from the institution's own verified baseline and reported with definitions and denominators.

Table 3. Phased Implementation and Monitoring Plan

| Phase                                                  | Priority actions                                                                                                                                | Responsible units                                                                 | Minimum evidence for review                                                                                                                      |
|--------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| Phase I: Baseline and design (0-6 months)              | Audit resources and graduate destinations; consult students, artists, and communities; define learning outcomes; map curriculum and assessment. | Music department; IQAC; finance; examination unit; community partners.            | Baseline report; approved outcome map; risk and resource register; consultation record.                                                          |
| Phase II: Pilot (6-18 months)                          | Pilot one credit-bearing module, one rubric, one artist partnership, one internship pathway, and a small digital-portfolio cohort.              | Board of Studies; examination unit; incubation or placement cell; IT and library. | Enrolment and completion; rubric moderation; supervisor ratings; portfolio review; cost and utilisation data.                                    |
| Phase III: Scale and integrate (18-36 months)          | Revise pilots; expand minors and electives; strengthen staffing and studios; formalise industry and interdisciplinary partnerships.             | Academic Council; registrar; finance; departments; external partners.             | Filled-post ratio; course demand; infrastructure uptime; partnership outputs; student attainment and retention.                                  |
| Phase IV: Evaluate and improve (annually after Year 3) | Conduct graduate tracer and community-benefit review; analyse equity and cost-effectiveness; revise targets, curriculum, and rubrics.           | IQAC; alumni or placement cell; external reviewers; community advisory group.     | Six- and twelve-month destinations; income bands; enterprise continuity; community feedback; inter-rater consistency; public improvement report. |

## DISCUSSION

NEP 2020 provides an enabling vocabulary and several structural levers for Indian music: multidisciplinary study, credit recognition, Indian Knowledge Systems, artist residencies, internships, and outcome-based evaluation. The institutional examples reviewed here show that these elements already exist separately in Indian higher education, including FYUGP curriculum redesign, field experience, traditional and technological laboratories, community radio training, interdisciplinary music research, and AI-oriented workshops [10]-[15]. The policy task is therefore not to invent every component anew, but to connect them within an accountable programme of learning, resourcing, partnership, and evaluation.

The cultural aspirations of policy cannot, however, substitute for academic quality. Claims of antiquity or Indianness do not automatically make material accurate, educationally valuable, or suitable for inclusion in a university curriculum. Source criticism, multiple perspectives, evidence, ethical practice, and contemporary relevance remain essential. Similarly, the cognitive or therapeutic benefits of music should not be universalised without rigorous inquiry. Review literature itself acknowledges limitations arising from inconsistent definitions, quantitative measures, and geographical representation [7].

Indian music in higher education must preserve historical specificity, artistic depth, and internal diversity while enabling critical inquiry, technological competence, collaboration, ethical professional practice, and livelihood.

The proposed rubric and phased plan make this balance testable: common domains protect transparency, tradition-specific descriptors protect stylistic validity, and outcome indicators distinguish meaningful implementation from event-based compliance. Because the cited institutional cases do not report comparable longitudinal outcomes, their value lies in demonstrating feasibility and generating testable propositions, not proving effectiveness.

### Limitations and Directions for Future Research

This study is a critical review based on selected policy, research, curricular, and institutional sources. It does not include primary data from universities, teachers, students, graduates, artists, employers, or communities. Public institutional sources may be selective and do not provide comparable outcome measures; consequently, the examples demonstrate programme design and feasibility, not causal impact or institutional superiority. Future research should undertake multi-state comparative surveys; six- and twelve-month graduate tracer studies; longitudinal analyses of enrolment, retention, earnings, portfolio careers, and enterprise continuity; validation and inter-rater reliability studies of style-sensitive rubrics; quasi-experimental or mixed-method evaluations of internships and digital talim; cost and utilisation studies of music infrastructure; and participatory research on community benefit, consent, and archival governance. Common definitions and disaggregated reporting by gender, social group, disability, region, and musical tradition will be necessary for credible policy comparison.

### CONCLUSION

NEP 2020 creates the possibility of assigning Indian music a central academic, cultural, and skill-oriented role in higher education. Indian music can connect multidisciplinary learning, cultural memory, creativity, social participation, and employability. This potential will not be realised automatically. It requires adequate faculty, appropriate infrastructure, a balanced curriculum, valid performance assessment, respectful engagement with artists and communities, multilingual research resources, and clearly articulated career pathways.

The most effective approach would move beyond symbolic compliance and adopt phased, measurable, quality-sensitive interventions. A baseline audit, credit-bearing pilot, calibrated assessment rubric, ethical artist partnership, supervised internship, digital portfolio, and annual outcome dashboard provide a practical sequence. Scaling should follow evidence of learning quality, participation, sustainable resourcing, and partner benefit. Through such measures, Indian music can function both as a living knowledge tradition and as an active constituent of contemporary scholarship, public culture, and the creative economy.

### Declarations

**Ethical Approval:** Not applicable. This article is a policy-oriented critical narrative review and did not involve human participants or animals.

**Data Availability:** No primary dataset was generated or analysed. All policy documents and published sources used in the review are cited in the reference list.

**Conflict of Interest:** The author declares no conflict of interest.

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