Third Chapter

EFFECT OF MUSIC ON THE MENTAL CONDITIONS

3.1 A PARTICULAR PLACE AND ITS RELATION TO MUSIC

People express their feelings at different places differently. In the same way they express their emotions in various ways at various places through the medium of sound waves and music. The mountainous region inspired him to construct the mountain music itself. In the same way ‘Mand’ is famous in the Rajasthan. In Bengal the sailors remain content and enthused singing ‘Haiyaa Ho Haiyaa’. Therefore the music of the various places is also different which is inspired by the place. The songs of the various provinces, the style of their singing and even their musical instruments are different, which shows the unbroken relationship of the place and music. The music of particular place expresses its culture. The people of that place mould their emotions according to their moves, culture and customs. For example the Bhangra of Punjab, the Kajari and Chaiti of Uttar Pradesh, the Chaou and Karma etc of Bihar. Odissa’s Chii Kurang Savraa etc, The Badgeet and Bihu geet of Assam etc are famous.

In the same way the sittings are made famous through Dadra Thumari and religious songs ‘Bhajan’as and ‘Keertans’ decorate the religious gatherings. The villagers recreate themselves with their folk songs and the music of the aboriginal tribes is also altogether different.

The music of north and south is different. There is a difference in the art of singing, playing of instruments and dancing of Uttar Pradesh from that of the South while Khyal dhrupad dhamar Tarana and the many etc are sung in the Provinces of Uttar Pradesh. Kriti, Keertan, Varnam, Padam javali and Tillana etc are sung in the south.

Hot music is more liked in the west in which the rhythm is fast and clamorous that excites the music. Contrary to this in India the music imparts mental peace, sweet and heart touching.
Various types of music and its effects:

The pious form of music is the explanation of giving form to the echoing sounds of the whole (virat). Its business it to form to the oblivious but for the crude that forms remains oblivious. Music is the explanation of disentangling the entangled of Naad (sound) waves. The word without form wave, echoes twitter and moves the form. The music is both with the form as well as oblivious. When music with its unseen sound waves travels the internal parts of the human heart and those formed over flow their tickle with electric velocity in the body tissues and they feels only inebriation, this business should be considered physically visible despite being non-physical. But when speaking more in the echoing sounds of language, through meaning and concepts bemuses the sensitivity and when it overflows all the walking spots and intellect begins to twist the music business being absolutely crude, acts obliviously in concealed form. The first type of music enthuses enlarges and develops the intellectual part and thinking tendency. The unified inspiration of both these types is good music.

The purpose of music is to release the audience of their individual attachment and revulsion. The result of this act is the drowning in pleasure. The result of such drowning music is not always shedding tears in such absorption sometimes our stages is that of enthusiasm, recreation and told forget fullness. The purpose of geet (song) is to awaken some asleep emotion, always existing completely and drawn them in it.

Sometimes music was considered to be a means of recreation only. But the scientists have now proved that there is such power in the rhythm and sound waves of music which imparting physical and mental benefit ordinarily makes the soul upstart.

The music occupies an important stage to recreate human life. Music is not only recreation. If it is enlivened with emotions and inspirations, its result may be fulfilling the vast atmosphere with the greater circumstances besides the audience.
The hands and feet effortlessly begin to move along with the sounds of the songs and instruments. This does not imply that music has direct connection with life and soul. The soul becomes frustrated without music. Therefore for spiritual progress listening to the music is beneficial.

The inspiration and the vitality of music are so important and potent that with its use a frustrated life can be enlivened with hope and satisfaction and an aggrieved and exhausted life can be led towards permanent peace and tranquillity. According to the scholar A. Hunt:

‘Music is the medicine of broken heart’.

Hasya, Veer, Shringar shant etc. are the nine raasas. Rules and regulations have been determined in music for the creation of these through the various ragas and ragnies and the timings of their playing. Time, ragas and raasas together create a special type of sound current.

The Bhakti Rass (the devotional emotion) is produced by the Raga Bhairvi and this raga is sung in the morning, which imparts health and mental purity. Some people resort to renunciation after hearing music. In the battles and wars the music of veer rasa has always been used. The utility of playing exciting musical instruments has always been accepted to promote virility courage and enthusiasm to combat among the soldiers and army ranks.

The music casts positive effect even on the people of hard hearts. The fact can be understood from an event occurred in the life of the famous violin player ‘Kedivellu’. He was going somewhere outside his house on the way the robbers robbed him. Somehow with great request he took back his violin and began to play sitting over there. In the echo waves the dacoits were drowned in the sweet melody and returned him all the booty back to him. They kept Kedivellu for several days and enjoyed the melody. In the end rewarding him adequately drop him to the safe place. Actually any human emotion can be aroused with music and order can be established in the society. Music can be used effectively in the character making of the youth.
The main purpose of the music is to entertain the people whether it is classical semi classical filmy songs ghazal bhajans or the folk songs.

3.2 **THE EFFECT OF CLASSICAL MUSIC**

The classical music is beyond the time and space because it is full of thinking values. The permanent values remain as such from the classical music and without caring for the audience pleasure; the ultimate values are safe guarded. The classical music is self inspiring and hence it is self-lighted.

Its existence is universal.

Maintaining the classical rules the singers and players entertain all. Its effect is long lasting. The intellectual mental and spiritual joy is intermingled in the classical music.

The audiences inculcate peace to their mind and soul with the sound echoes waves produced by the imagination of the singer/player. Taking towards higher stage and imparting bliss, is the capacity of classical music.

The audience drowns itself in the swaras (sounds) of the ragas, in its method and in the ascent and descent of the swaras (sound) in classical music and rises higher from the tensions of the world.

The capacity of developing personality of a person is inherent in the classical music. There is also the capacity of creating the view of life in the classical music. Music is a discipline. Presenting certain swaras (sounds) in a certain manner, the definite atmosphere which is created by this group of sound has been classified in different ragas. Every raga has its own different effect. There are some incidents depicting the effects of these various ragas as accounted below. Tansen garlanded the deer by playing the todi raga attracting them near him. Baiju Bawara cured Kachwaha king RajSingh of Narwar in Guna (M.P.) playing Raga Puriya, creating light by singing Raga Deepak, creating combat atmosphere by singing Shankara Raga, inspiring waking up after removing the laziness of night, causing rainfall by singing the Raga Malhar, exciting, sleeping, sympathy with the singing of Raag Bhageshwari. Tansen
tamed a mad elephant by singing Raag Bhairav. Pundit Gujjar Rama Basudeva caused rain singing Megh Raga Atopa hill in Hoshiyapoor (Punjab). Few years ago, Master Sooraj Khan cured the nawab of Rampur by singing raga Jaijaiwanti for his disease of paralysis. If a deep study is made of all these proofs, it would be evident that every raga has its own distinct effect. This can certainly be experienced.

The names of some other ragas and their effect are as under:

1) **Hindol**: The effect of the performance of this raga is to produce in the minds of the hearers all the sweetness and freshness of spring, sweet as the honey of the bees and fragrant the perfume of a thousand blossoms.

2) **Shri Raag**: The quality of this raag is to affect the mind with the calmness and silence of the declining day to tinge the thoughts with a roseate hue as clouds are gilded by the setting sun before the approach of darkness and night.

3) **Megh Malhar**: This is descriptive of storms and tempests or the effect of an approaching thunder storm and rain; having the power of also influencing the clouds in times of drought.

4) **Bhairav**: The effect of this raag is to inspire the mind with a feeling of a approaching down; of the busy hum of the insects, the caroling of the birds, the sweetness of the perfumed air and sparkling freshness of dew dropping morn.

“...In classical music the ragas are regulated. The singer expresses their emotions by the medium of definite swaras (sounds) and carries the audience in some other world through their music. The audiences are drowned in those thoughts which they expresse through their tunes or the thoughts which they want to create in audiences’ mind.

Today great stress is being laid on charisma in the classical music, which is destroying its sweetness. The language of the present day classical music songs is also being emotionless. The whole song seems to be a whole web of words, besides songs are not sung according to the tendency of the raga; some breaking the customary bandishes
to create new ones. Much attention is being paid to the intellectual element or display of magical jugglery.

The classical music has its own science, its own rules and regulations its own customs and its scientific side besides being personal imparts the society with beauty, pleasure and experience of joy.

The classical music inspires people to consider the depth of the art, debate its pros and cons concept of beauty and its mutual principles and rules and regulations.

The classical music soothes the impatient mind and imparts a peculiar comfort to the audience. Different experiences are gained by singing and listening to the various ragas, which depends upon the forms of the ragas, the sounds, the bandishes and the method of playing. The classical music includes Dhrupad, Dhamar, Khayal Tarana etc. and Kriti, Keertan, Shaabbd, and Padam of the south Indian classical music.

### 3.3 THE EFFECT OF SEMI CLASSICAL MUSIC

The semi classical music includes Tappa, Thumari, Dadraa etc. there are no hard and fast rules like the classical music but there is let-off in these. According to the public taste the singers/player apply a let-off in these rules like while singing thumari for beautification and experience of pleasure the singers also utilize some other sound waves besides the sound waves applicable according to rules like Mishrkafi, Mishrkhamaj, etc thumaris are much in vogue. Much attention is not paid on the purity of the raga in semi classical music. Attention is fixed at beauty and sweetness in thumari and dadara etc. The thumaries of Lucknow ad Varanasi are famous.

In the thumari type of song with the swar (sound) taal and rhythm and the pronunciation of the literary words, the emotion of the song and the experience of pleasure are expressed. The beautiful pronunciation of word sound is a special part of thumari singing in which the pleasing emotional expression is easily available. Therefore generally the thumari is accepted as a type song of semi classical music with adjustment of swar taal word based arrangement.
Thumari is symbolic of soft feelings. All the special characteristics of Indian systems are found in the thumari. The rhythm expansion of Dhrupad, the swar (sound) expansion of khyal, the taan expansion in tappa, the natural feelings of folk songs, altogether and somewhere adding the figures of speech, the thumari style whose own specialty is creating word swar or words decoration, gave birth to this style of singing. Thumari is thus the essence of classical styles.

The semi classical music is more popular. The general public is affected by it because to enjoy it the regulations of the ragas is not essential. The Shringar Raas (love emotion) is chief in it and the literary side is more in it. The laya rhythm is also not very slow in it.

The Dadras are often the songs of Shringar rasa (love emotion) ordinarily these are sung in Madhya (middle) rhythm. The Dadra is like the thumary. Sounds are created in it. The Saadra is sung often by the kathak singers. The Kharwara, Rupak and Jhaptal taals (rhythms) are used in it. The Shringar rasa (love emotion) is found more in its songs.

Ordinary Poem is arranged in ordinary sound groups in the sugam sangeet (light music), so that even the person who does not understands the music may drown in the emotion of the laya, swar and taal and experience pleasure. The swaras used thus also express the literary-thought-beauty. The number of the audience of the sugam music is more than that of classical music. The singing and the audience of the ghazal in the present age is the most popular. The contribution of: Mehandi Hassan, Ghulam Ali, Jagjeet Singh etc is appreciable in this regard.

Songs sung under sugam sangeet, when the songs of various poets are sung in lyrical forms, their feelings gain concrete forms. The lyrics are sweet and compounds are simple which influence the audience soon. The songs of sungam sangeet like the lyrics ghazals etc. are more in vogue as they impress soon. The audiences get engrossed in these sooner. These are heart touching and easy, so these influence sooner. The ordinary public enjoys these more because they are simple sweet and
clear to the ears but sugam sangeet is short lived. Its effect does not last long. There is more the quantity of literature in sugam sangeet than in the classical music.

The ghazal is mostly in the Urdu language. In its songs often there is the description of beloved and lover. Therefore this music is based on the shringar rasa (love theme). The ghazal is more often sung in the Rupak, Pashto, Deepchandi, Dadra and Kaharwa Taals (rhythm).

These days the ghazals are more popular. There is the emotionality of pleasing the mind in the ghazal-poetry and there is a peculiar sweetness in its words which dear to the ear.

Thus we see that the audience understand the semi classical music more and enjoy it. No emotional heart can remain untouched from its effect. The audience themselves begin to clap to hear it and drown so deep in the sweet sound waves that they move far away from the circle of tension and tiredness.

A person experiences peach tranquility and joy. These days even the small children study while listening to the ghazals which proves that the semi-classical music leaves positive effect on the mind.

3.4 EFFECT OF DEVOTIONAL, SPIRITUAL & FOLK MUSIC

The tendency to visualize truth, original element, or God is inherent in the nature of man in some form or the other. The devotional literature is the bhajan (devotional lyrics). There is no bondages in the devotional music from the point of view of meters and sound, even then when the worth singing lyrics decorated with rhythm and taal, are presented the constant current of elixir flowing from these indescribable.

The spiritual beauty of music bursts from Keertan, Bhajan (devotional music). This elevates the human character. Human Life becomes beautiful and healthy.

When the Padas (lyrics) of Surdas, Tulsi or Kabir are sung with sound their melody itself increases. The devotees begin to swing in amour singing the Padas (lyrics) of Meera. The audiences begin to swirl while reciting the chaupaees (lyrics) of
Ramayana. The sound of music imparts mobility and energy to the thought side of the literature and then the thoughts become all the more penetrating and sensitive and attract the mind forcefully. In the field of bhajan singing Hari Om Sharana, Anoop Jalota, Sharma bhandhu, tops the list. The devotion literature has (bhakti Kavya) has played an important role in sanitizing and making the beauty-creation (art) of man worthwhile. The devotee singers through their devotional music establish the values and the limitations of the life in the world. The look with the sense of disgust the vain prosperity vanity oppressive tendency with a sense of disgust and lay emphasis on owning the tendency of pious form of life abiding by the classical customs, kindness towards every life and love so that the dormant creative energy of man may be aroused and permanent comfort and peace may increase.

The mind gets pacified with the devotional music and piously is aroused. In the day to day life the thoughts of attachment and revulsion, happiness and grief do visit the mind sometimes or the other, which disturb the human mind. There is no easier solution to escape this condition, except the devotional song and dance. Emotionally sympathy and absorption can be created with the medium of devotional song and the human mind being dirtless thus repenting upon his sins is inspired towards the devotion to God.

The scope of Naad (sound) being wider than that of the language and presenting to devotional songs (words) aloud, right from the child to the old people are affected. When the tingling of the bells echoes along with the aarti in the temples and all the devotees chant the keertan at that time even the baser animals like dogs are affected and are seen to unify their chants with the divine sounds.

The devotional songs are pious, reverent and with celestial energy. There is a proper adjustment of the true, good and beautiful in devotional literature. With the effect of the devotional singing, the human tendency aim oriented, the veil of the mind is removed, they elevates themself above sin, revulsion and the lamp of knowledge is lighted within them. They realize truth. They are able to unite themself with their divinity through the devotional music and removing their worldly bondages’ realizes
salvation (self). Achieving the Aahat naad through the devotional music, the Aanahat is gained easily through which the disciple gains salvation (deliverance) from life.

The inspirational centre of folk music is the heart of the general public and is a symbol of organized discipline. In the words of Doctor Chinta Mani Upadhyaya:

“The emotions of human heart in the Folk music are expressed on the floor of folk-life descending in the form of hope despair, attraction detraction, joy-sorrow and love and dispute etc. In this expression of folk song, we come across to that stage of human life where ordinary man rejects the artificial bondages of socially accepted etiquette in expressing his desire enthusiasm, joy love and hate etc. emotions. Boundless emotion and its free expression, is the first characteristics of folk song.”

The natural relationship between life and music gets real recognition in folk music. The most beautiful reflection of folk life is reflected in folk music because there is lack of artificiality in the words and the sounds of the folk songs. There is simple introduction of folk life in them. They are also introductory of his mental emotions besides his outward life. But there is more importance in the physicality and clarity in them rather than spirituality. The folk songs are brief simple, clear natural, beautiful experienceable and musical.

The folk songs present a brief and sincere- glimpse of a clear thought or the atmosphere which influences the ordinary folk immediately. There are different tunes of the various provinces. The folk music is an enthusiastic expression of folk life. The folk song expressing social elements have always proved valuable to remove the inactiveness of the people and their tiresomeness. There are beneficial feelings of a happy life and a good crop.

The folk music is born of the moral values, social festivals moves and group activities. The method of creation of folk music is natural and self sprung. In the deep feelings of folk song individual dedication is not important, but the moral values of the society, social beliefs, various festivals are important and through them various types
of folk songs and tunes take shape and establish special customs in the society that are helpful in unifying the society.

The folk songs are those bubbling movements, and sensitivity in which reflection of nature and glimpse of civilization is inherent. This is also a means of self-enjoyment indirectly and directly a means of supreme bliss, which with the inspiration of the nature due to musical state spring from heart region. The folk songs are such as power as are useful during both peace and war. During war time we can maintain the morality joy and enthusiasm of our soldiers. We can also well utilize our folk songs for the exchange of international cultural programs.

The folk songs have no figures of speech but Ras (joy) no meters but laya (rhythm) and no beauty but sweetness. There is irrepressible enthusiasm for victory in folk songs despite defeat there is message of hope despite overall atmosphere of despair. There is also a dedication to achieve success and strength to face anger, violence struggle and obstacles.

In our folk songs somewhere there is description of black clouds, greenery of the fields, worship of god and goddesses where as somewhere else there is obligation, joy on the birth of son and sorrow on fare well. Somewhere there is love of sister, sacrifice of brother, quarrels between the sister-in-laws, appreciation of dedication to religion and duty and somewhere there is depreciation of sin and wickedness. Overall we get a point of view in the folk songs, which is very healthy, natural simple and potent towards life.

In the influence of the folk songs, the farmer forget his tiresomeness and again joins his labor, after had the labors of the day he recreates in the evening with the folk songs. The different provinces have their different folk songs as in Rajasthan, Lallar, Machhar, Dhumer, Beechko, Gorband, PEEPli, Panishari, Ghooghari, and Kewado song etc, In Madhya Bharat there are Alha, the songs of separation and Lavani etc. There is music variety in the folk songs of Bengal as Bhaliyali, Sari, Boul, Bhavaiya and Jari etc songs. There are also many varieties in the folk songs of the aboriginals (tribes) as love songs, farming songs, hunt songs, public belief, war songs, bird songs
etc. The Kashmiri folk songs include, Rofchhakar, Suphiana, prominently. Heer, Tappa, Jindua etc. are the folk songs of Punjab.

The main aim of folk song is recreation. The folk singers draw an image of their personality and that of their society in the mind.

The Indian music is not only the ordinary mean of recreation but it also a medium of spiritual elevation. The origin of music art might have been under the simple thought and an irrepressible inspiration its development and maintenances has been in the circle of religion. Religiosity has been the base of Indian fine arts. The joy that is gained from the realization of the supreme element (God) has been accepted as the ideal aim of life. “Raso Vai Sah. Rasam Hays Vayam :abdhya, Anandi bhawati” – Music is the medium of this very spiritual joy, the sweet tunes of the music touch the heart and cause to experience such peculiar joy which is a hundred times more than any sensory joy.

The ‘Sam ved’, Gandharva Ved, Nardiya Shiksha, Natya Shastra, Sangeet Ratnakar etc. books are all drowned in the thought current of religion. The aim of Indian disciples has been achievement salvation or deliverance and establishing a relationship with God, they therefore diverted the music art too in the same direction. They established the relations to God and Goddesses through shruti- swar, taal, raag and instruments etc. In the Naradiye Shiksha, The Gods of swaras and the varnas have been named. The original Gods of the Tandava and Lasya dance are Lord Shankara and Goddess Parvati. Lord Krishna is the virtual incarnation of music. Goddess Saraswati, God Shri Ganesha have also been the God of music.

Music has always been accepted as the medium of attaining that supreme aim of realization of Brahma-nad, (supreme joy). In the words of Dr. Vasudeva Sharma Agarwal:

“The life-music itself is the Naad Brhma or the veena of Wak-Devi in whose a aspect, the slap-currents of world joy, assume concrete form. The true penance of music is as a result of which the human mind may be able to experience that higher deep Naad”.
The yogins have also accepted music helpful in elevating the powers. The diversion of instincts is easily achieved easily and immediately by devotion. Therefore the self can be united with the supreme soul easily. Keertan (singing devotional songs) is the best means for devotion. Treading the path of devotion many people crossed the sea of troubles with the help of Keertan, Bhajans (singing devotional songs) and achieved deliverance. In the ancient times the music of every country was overwhelmed with religiosity. In Babiloni music was considered a form of spiritual consciousness. The source of Kagura dance in Japan was religion. Madhavacharya Ballabhaacharya, Chaitanya Maha Prabhu, Sant Gyaneshwar, Tyajraj, Swami Haridas, Sur, Kabir, Tulsi, Meerabai etc. devotees achieved salvation through the medium of music.

Music is the medium of achieving supreme joy provided the purpose of art is self experience. Music possesses unlimited potency. There is also a capability of making the mind purest in music with the diversion of instincts. There is reference in the *Kalpsutra* that at the time of Nirvan (salvation) of the first Teerthankar Lord Rishabhdeva, Mandodary presented a dance and Ravan played on the Veena. At the time of playing, on breaking a string, he (ravana) took out tissue from his thigh and replacing it with the broken string but he did not allow the playing process to disturb. Due to this absorption of devotion Rvana places himself in the “*Teerthaankar Chubisi*” it is said:

Vinavadanatvatvajna: srutijati vishardah Ⅰ

Talajnasca prayasena moksamarga nigacchati Ⅱ

वीणावदनतत्वजः श्रुतिजाति विशारदः Ⅰ तालजश्च ब्रयासेन मोक्षामार्गे निगच्छति Ⅱ

That is, the knower of veena – playing art, expert in shruties and jaaties and the expert in taal, achieves salvation without efforts. The amalgamation of spirituality and music has been deep rooted in Indian tradition. According to the Indian point of view, music is not only recourse to the tired mind but a creator of a great welfare with the research of a god. Music has been the medium of worship and devotion right
from Narad and Tumburuto the medieval devotee poets. Songs and Music have been in vogue under the system of worship from the ancient time upto now whether they are inform of keertans of the devotees or the devadasies. From the medium of the concrete to the interview of the briefest has been the specialty of Indian Philosophy and being integrated with this. The music art has been respected by the maharishies, philosophers, and devotees constantly.

Songs and dance have been unavoidable parts of the ancient Gods.

The Indian music causes the interviews of the spiritual form of Gods. Its foundation is studded with piousness through which it can remove all the poisonous material easily. The spiritual beauty of music is expressed through the devotion songs. Many Bhajans and Keertans were composed in the ancient times for the prayers of the Gods because music is the only sure shot through which drowned in God’s devotion, spiritual power can be achieved. Tulsi Sur, Kabir, Meera etc made the devotional elixir of devotion drink to all and sundry through which they experienced great tranquility. With the experience of mundane and spiritual pleasure music is the best base to gain salvation. The great poet Surdas adopted all the three aspects of music viz singing playing and dance. 87 Ragas and raganis use has been found in the Sursaagr viz Aasawasi Juha, Bilawal, Sarang, kandhna, Dhanashri, Maroo, Ramkali, Kedar, and Malhar etc.

At the time of discipline – practice of music, the disciple becomes so much absorbed in the swaras (sounds) that rising above this mundane world they begin to view the spirituality. A way from hatred, discrimination, they gain spiritual comfort. They become absorbed in Naad Brhma. Therefore Indian music is an easy and attractive means in the achievement of spiritual pleasure.

3.5 EFFECT OF FILM MUSIC

Music is the potent medium of expression of the deepest impressions of heart. Music is not a thing to understand but to experience. Therefore it is not necessary to become an expert of music to enjoy its elixir. To be surprised and to be absorbed are
two different things. We can be surprised with the so called classical music of today but we become absorbed with the music of cinema only. Therefore right from the child to an old man, all have been found to enjoy filmy music. At the time of composing filmy music, a group of hundred artists labour hard for a composition of only 3 minutes duration in an organized manner in the direction of a person so that audience may drown in its joy. The cinema music is more effective because it touches the deepest depth of the heart direct. Its aim is entertainment of the masses. Classism is available in the filmy music only to the extent where it is capable of entertaining the masses. Expression of emotion is affected is affected with the cinema music along with dance and judicious acting, which impress the audience widely Though the cinema songs are based on light tunes, there is more freshness and attraction. After the cinema songs are love-torn or based on shrингar raasa (love themes).

The filmy songs are seasonal and based on crops. Their effects are not long lasting. The song which the people like today will be forgotten after some days.

Singers like Lata Mangeshkar, Asha Bhonsle, Mohd. Rafi, Kishore Kumar, Manna De etc. have contributed to the cinema songs immensely. The cinema music is sweet, clear to the ear, simple and attractive, that is why it attracts the general masses immediately. The children too are much impressed with it. Almost all have learnt the filmy songs.

There is no doubt that about 90% level tunes are being introduced in cinema, have been constantly vitiating the taste of the people.

There is plenty of exciting songs in the films. The use of the western music has been increasing. But the film cinema is the most popular among the people because it is easy and attractive. Some filmy songs are based on classical ragas and are very popular too.

3.6 EFFECT OF WESTERN MUSIC, DANCE & INSTRUMENT

There is the power to keep absorbed the audience for the hours together in the instrumental music with the help of the original element sound and rhythm without
the assistance of any other art. Existence of musical instrument is essential in our
every festive occasion. Bells and manjeera in the temples used in worship and shehnai
and drums etc in marriage are common sight. In the battle arena too the fighters get
excited with the loud sounds of dhundhubhi, dhauns, Nagara, etc and get ready to
fight. With the effect of these instruments we can realize from great distance where
there is aarti or katha is going on,( Bells-conch shell) or whether there is festive
activity, marriage etc taking place (shahnai-Dholak etc). The Indian instruments can
be divided with four (4) Parts:

1. Tat Instrument: Sitar, Tanpura, Veena, Sarod, Esraj etc.
2. Ghana Instrument: Manjeera, Jhanjh, Bell, etc.
3. Avandhya Instrument: Tabla, Dholak, Khol, Nal, Nagada, Mrindagam etc.

There has been a specific role of the instruments during war time. Among the
instruments used in war Dhundhubhi occupied the pride of the place but after
sometime Bheri replaced the dhundhubhi. It is said that Behri was used to create
panic among the enemies. The conch shed has its own importance during the war
times. The Panchjanya of Lord Khrishna, dev dutta of Arjuna, Paundu of Bhim was
famous couch shells. According to Shukriniti (page 243) and Arthshastra (Page 140)
there was symbolic discourse during war times and the soldiers were instructed. In
the battle fixed with the influence of playing instruments even the cowards were
aroused to bravery.

Feelings of Shringaar (love) are aroused in the heart of human heart with the effect
of the times of Veena, Sitar, Santoor, etc. intruments. The veena has been the
symbol of tenderest feelings in the emotional heart. Hearing the flute of lord Krishna
all the gopies and gopikas would forget themselves. In the temples with the rhythm
of manjeera the devotees begin to swing forgetting all.

If a tingling toy is played before a crying baby it would stop crying. The Dholak is
played in the villages with the folk songs. The exhausted farmers hearing the sound of
Dholak begins to dance forgetting his exhaustion.

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Thus these instruments arouse various feelings within us. Every instrument has its different nature and its effect is also different. Dance and songs have been regarded as the optimum means for salvation.

It is written in *Dwarika Mahatamya*:

*Yo nṛtyati prahrstatma bhavairatyantabhakitataḥ |
Sanidahati papani janmanataram satairapi ||

यो नृत्यति प्रहर्षत्मा भावार्थयत्वभकि:ि। सनिधाति पपनि जन्मातरं शतारं ||

That is those who dance with pleasure, reverence, devotion and intense feelings are relieved of the sins of many lives. Looking at the description about dance in the ancient books, it seems that it was employed everywhere for social progress. In the bharat Natya Shastra the best form of dance is seen. The effort of whose development, dandhi keshwar, Kohal, Dattil, Matang, abhinava gupta, and Sharang Dev scholars made in their works.

The specific element of dance is rasa (joy) which bubbles up with the rhythm, music display of posture and organic acting.

There four styles of dance in India. : Kathak, Manipuri, Bharat natayam, and Kathakali.

Kathak is the style of northern India. Movement of feet and fast rounding movements are main. In Manipuri the body is mixed with beautiful postures. Bharat Natyam is the classical dance of South India. Kathakali is the classical dance of the Kerela.

Dance is the name of extreme stage of pleasure. When the man is cannot express the pleasure of his mind he begins to swing, absorbed in extreme happiness. In India dance has been in vogue from the very Vedic period. The best specialty of Indian dance is that on the one hand it is based on the emotion and on the other hand on rhythm. In our country dance is not deemed to be only means of recreation but it is a thing of worship of God.
The Indian dance art is divided into two parts:

a) Tandaav
b) Lasya

In Tandaav the masculine enthusiasm and virility is expressed and Lasya is a tender dance and is based on tenderness and love theme. The audiences mind feels comfort and joy.

‘William Wunt’ a German physical scientist says that in the beginning only dance was the means of his (man’s) total expression. According to the psychologists all the human emotions and feelings can be expressed by the movements of hands, different facial postures, movements of feet and other organs. Therefore through dance a door of their evolution and balanced origin opens, which satisfies the heart and the mental stages. The great philosopher ‘Pythagoras’ imparted important place to dance even in his philosophical principles and took his disciples to religious dances.

Devotees drown in devotion while chanting Bhajans (religious songs) begins to dance. ‘Meera Bai’ is a burning example. In a folk dance a person expresses his emotions-thoughts, comforts, discomforts, and even his culture. The farmers dance unitedly to forget their day’s exhaustion. Seeing their crops waving they express their pleasure by dancing; on various festivals people dance in happiness.

The Indian dance has its own importance and specialty. All the organs are moved rhythmically. The exercise of all the organs is complete. Sufficient blood circulation in whole of the body, the body becomes strong and healthy. The dirt if the body is cleansed through the drops of sweat, which renders the body light. The muscles become strong and healthy. The digestion system being healthy, the appetite is good, the elements of blood, flesh, marrow, sperm, and (oj) etc. increase. When the seven components are formed in the proper quantity, blood also circulates in the hearts sufficiently and as a result, Asthma, cough, T.B, cancer fever, headaches, stomachaches, rheumatism, constipation etc. diseases to not trouble. Physical
exercise is done through dance. Eye sight increases through the movement of eyes. All the organs take exercise properly.

The Indian Dance art is inspired by religion and philosophy. Dance is the means of worship to God. Being emotional when a dancer dances, all his limbs move in ecstasy, it is not less than the ‘samadhi’ (ecstatic state) of a yogi. The yogi achieves ecstasy himself through his yoga exercise, but a disciple of a dancer causes pleasure not only to himself but also to the audience. Thus it is better than the yoga.

The western music is based on harmony. Two or more tunes are played together called cords. When these cords are mixed together in a tune, it is called harmony. There is more outward decoration in the western music. There are plenty of musical instruments. The music is fast and exciting. Flowed with the excitement of the music, the audiences are overjoyed for some moments but this joy is momentary and the music fails to please the audience internally and deeply. A person’s tendency also becomes excited to hear very exciting music.

The taste of the people in India has been increasing. But keeping the good things of western music aside people consider only the exciting, clamorous, fast tuned with more and more musical instruments as western music and this casts an ill influence on them. These days the younger generation is inclining towards the western music. Very fast tunes and clamorous music is only considered to be western music in whose influence the people do not gain internal pleasure. They get only outward enjoyment and recreation.

Violin, saxophone, drum, piano, clarinet are chief among the western classical instruments. There is more use of instruments in the western music. The groups of instruments are important and chief. Fast rhythm and exciting expression is the specialty of western musical instruments. With the effect of western instruments and dances, the audiences begin to clap and move limbs. The rhythm in the western dances is fast like rock-n-roll and belle. Music exercise is undertaken through the
dances. There is much physical exercise and less emotion. A person becomes drowned and begins to move with the rhythm.

Amongst so many purposes, music is one. It emanates from the musical instruments and instruments of the throat. But even without these the self can be waved with the internal elixir. It can be filled with the enthusiasm after waving. The internal self absorption from direct means waves not only the self but also the audience; singing, playing on instruments and acting all three forms of music. This can be practiced with the efforts, or where there is such atmosphere, it can be enjoyed going there.

On happy occasions music is often arranged because it is more beneficial than the cost. To produce emotional waves from within is a personal quality. But those within whom it does not originate can enjoy it by attending the atmosphere of music. If music is pure, men's emotional pleasure dances in it and which mixing in the veins, provides such nutrition which is utilized in making the mind lighter and arousing the enthusiasm.

In order to remove the exhaustion on the festive occasions like marriages etc. music is arranged. Musical instruments re played to enthuse the soldiers preparing for war. Keertan is mixed with Katha (religious discourse) because in excited feelings it is easier to inculcate reverence. The medieval saints adopted the medium of music to make their propagation act enlivened, potent and to reach to the deepest levels of heart. Meera, sur, Kabir etc. working in the field of awakening masses adopted music as medium. Those who could organize big groups like Chaitanya mahaprabhu made a magnificent atmosphere. Those who lacked that much privilege did singing and playing alone like Narada.

The Damroo (drum) of Shankar, the Veena of Sarswati and the flute of Lord Krishna had joined the Gods and in carnations. In the realization of Par Brhma Sachhidananda (sat+chit+anand), anand (joy), has an important role and music can be made an effective means to arouse it (Him).
There is a serious mention of Shabd Brahman (Word God) and Naad Brahman (sound God) in the spiritual knowledge and discipline management. The wise scholars and perfect practitioners have been causing rain by singing the Raag Malhar and lighting the extinguished lamps. This can be both practical and figurative. The dry can secrete with music and the new wave of activeness can be aroused in the extinguished enthusiasm a new.

The snake waves in music and the deer forgets to gallop. This example can be exercised to control the wavering and undisciplined mind. Music can be utilized as a treatment to soothe the restless, care-ridden, unsatisfied and sad mind.

A new chapter has been added to the research of medical sciences, that the physical diseases can be cured easily with the help of music. Charismatic effect has been observed on blood circulation and nervous inactiveness through music. In the mental disease its effect has been seen to be more helpful.

The mentally retarded, the maniacs, restless, whimsical and the haunted have been cured successfully by making them hear the sweet and soothing tunes of music.

In Japan music has been made a compulsory subject in infant classes and the students have been asked to achieve distinction in higher classes. The importance of music has been accepted everywhere to arouse gentle feelings and to take life towards joy.

3.7 AESTHETICS AND MUSIC

Aesthetic experience with music may range from meaningful awareness to theoretical analysis, depending on one’s philosophy and focus. The Greek root of the term relates it to perception, and perceptual emphasis may include the contemplation of beauty, order or formal or tonal relationships through thoughtful and meaningful interactions with musical stimuli. The fact that not all cultures have a clearly voiced or analytical aesthetic does not mean that they do not have aesthetic experience. Music of the earlier work in this area is of a philosophical or speculative nature, and only in recent decades we have begun to emphasis action or data based investigation of musical responses in the functional realm.
According to “Johnson, 2003” - “Effects of rubato (Temporary regarded as strict tempo) magnitude on the perception of musicianship in musical performance”, was an investigation of a very specific and often subtle aspect of aesthetic expression. Subjects rated the musicality of six excerpts having varying degrees of rubato. The excerpts ranged from no rubato through a moderate level, as determined by previous research, to three excerpts that ranged beyond the moderate into extreme. The moderate excerpt was judged most musical closely followed by the next two greater levels of rubato. Less and no rubato excerpts as well as the maximum excerpts were judged to be significantly less musical. The researcher speculated that rubato was an important and teachable aspect of musicianship and one that warranted more attention in the expressive aesthetic realm.

3.8 ENTERTAINMENT AND MUSIC

A highly lucrative, worldwide industry has grown around the uses of music for entertainment. In this case entertainment refers to life’s more simple enjoyments, amusements or diversions and music that fosters such uses is generally of a more simple structure; nature yielding more immediate feeling full experience. Granted art music may be used for entertainment or even background purposes, and popular music may be regarded quite seriously in the aesthetic sense, although they usually function in the reverse. In its generally simpler, direct form, popular or entertainment music is a readily agreeable and more accessible, immediately pleasurable form compared to the more complex stimuli characteristic of aesthetic or art music.

“Berger and Cooper (2003)” – designed a ten week music education program to gather data for their research titled “Musical Play: A case study of preschool children and parents”. Eighteen preschoolers and their parents were the prime participants. The goal was to learn more about how preschoolers entertain themselves and others via their explorations with sound in both free and structured play settings. The observation data revealed conditions that interrupted modified or enhanced children’s play. It was determined that children needed extended,
uninterrupted periods for play as well as appropriate musical lay through words and gestures directed toward other children and adults. Adult’s attention and valuing of children’s, musical behaviors, along with flexibility in lessons, enhanced the quality of children’s free musical play.

3.9 IMPACT OF MUSIC ON SOCIETY AND SOCIAL INTEGRATION

Music is the only medium that could also encourage and enforce conformity to social norms. Songs with memorable, repetitious, musical content teach and inculcate mainstream values and behaviors. Children’s songs are often used for purpose of social control and commentary. Traditional folk songs as well as specifically devised songs are used in the early school years to teach and reinforce proper behavior. Behaviors, attitudes, and knowledge are conveyed in the song materials employed by the likes of Sesame Street and Mister Rogersa. Of course sub cultural music values may be used to counter the mainstream, as well. Music has the potency, but people determine and impart the direction to its use.

Music that encourages conformity to social norms is one of the aspects examined in Tracy’s 2001 study titled: “Pre-teen girls” popular music experiences: Performing identities and building literacy’s” The study employed ethnographic methods with girls in an urban elementary school to learn more about their musical interactions were imbedded in their everyday lives. It was found that in their singing and dancing they communicated their racial gendered and age related identities. Prevalent common identity aspects were acting your age acting your color and gendered allegiances. Their identity performances helped these pre teens gain belongingness and group cohesion.

Music understood by some to be particularly useful in the integration of society. Indeed Merriam 1964 has speculated that this may be the most important of music’s social functions. Gatson 1968- too makes a point to music ‘s ability to bring people together, to make individuals feel a part of the group; for example hymn singing that
draws a diverse gathering of persons together in a common experience of worship. Certain pieces of music such as the star spangled Banner and Take me out to the Ballgame almost demand participation and in so doing they bring together persons from varying backgrounds in a common musical and social experience.

In “Common songs of the cultural heritage of the United States: A compilation of songs that most people know and should know “McGuire 2000 analyses recent attempts to find songs common to the heritage of the United Sates. An immediate and enduring challenge is to find agreement on what it means to “Know” a song. Another is to identify songs that are truly national and not mainly local or regional. Chapter author’s note: the desire for a “common book of song” for the United States remains the most worthy one in pour ongoing quest for integration of society. Even as we take pride in our diversity we realize the need for a balance of common, basic values, and it is hypothesized that music may well be prime vehicle in helping to bring about the desired integration and drawing together of our nation.

3.10 IMPACT OF MUSIC ON VALIDATING SOCIAL INSTITUTIONS AND RELIGIOUS RITUALS

Music is thought to be a powerful source of validation for the many social institutions and religious rituals that employ it. Overlapping with several earlier and forthcoming uses and functions, we find validating qualities in patriotic music, in school songs, and in music of ethnic identity. Political, athletic and social events are often linked to music: “Hail to the Chief’ is an essential part of a presidential inauguration; we cannot begin a baseball game without the singing of “the star Spangled Banner”, ad a birthday event is not properly done without the singing of “Happy Birthday to you”. Congregational singing lends official status and reinforces religious activities of all kinds. In some denominations, weddings must include traditional processional and recessional music to make the ceremony truly right. Holy days as well as holidays have their validating anthems, sacred and secular, such as silent night and white Christmas.
“Little re songbook Songs for the labor force of America” (Volk 2001- was the historical study of one aspect of the role of music in the labor union movement of the early 20th century United states of America. Colleges were established to train union leaders and music was employed to sanction and validate the labor movement in general and the colleges in particular. Other musical functions such as communication emotional expression p[physical response and integration of society were important as well. However to have the validation of one's own published songbook and all the pieces there in was of significance psychologically for the fledgling unions and their training in institutions in their quest for recognition as valid social entities.