CHAPTER-V

INDIAN MUSICAL INSTRUMENTS
5.1 Beneficial role of music and peace for all living Beings

Right from the beginning music was used with faith to get kindness and to change the fortune, fate of ordinary living. The evolution of Indian music begins with the birth of human beings itself, Later it developed with the Vedas, which is the earliest Literature of the Aryans and grew over the millennium from 500 to 1500 B.C. There were songs of the people like Grama Geya and other songs which used to be sung in the villages, Secondly Arya Gaya, were sung in forests, Vedic hymns were metrical, their recitation was rich in spontaneity and lyricism. As the religious sensibility developed the stress of singing was more rather than merely reciting and chanting. Thus the humans of Rig Veda begin to sprout wings as songs in the Sama Veda. These melodies proliferated in course of time to cover the entire life of human being from the cradle to the grave. Man is in close contact and touch with the creation of music. Baramasa songs are related with the cycle of the seasons, the relief that comes with the rain after summer’s long reign of implacable heat, joy of the nature comes in the spring and all these forms of the nature helped the people to transform their work into pleasure. So, the boatman, the shepherd and the Camel driver all have their songs that pulsate to the same rhythm as their work.

Indian music as a purely melodic art is the language of human souls, it is the only media to convey human feelings direct to the divine kingdom (realm). Music has a sacred purpose connected with regeneration of human heart and it has an importance almost all over the world. Devotional music has the spiritual aspects, which serves to convey the traditional values among the people and it
pervades every part of the society. In India some rituals are consisting entirely of songs in which both tonal and rhythmic musical instruments play an important accompanying role, some religious rituals comprise of symbolic acts, music and dance are joyous celebration.

In addition to food, clothing and shelter music may also be considered a necessity of life. Its history and development through the ages proves its value in enriching human life. Day by day it is becoming one of the basic requisites of human life. As attested by the oldest records of history the recognition of music as a definite necessity come early in man's development and has always been an important part of religious services, Since primitive time man has endeavoured to express himself through this medium as a means of communication is evidenced by the great amount of time man himself devotes to music, It has been termed the "Universal Language". It is in its universality or truth of understanding appeal and interest that music has its own special value for recreational purposes, Music has the qualities of both soothing and stirring. It can change the mood of a man. One chooses the music and engages in the musical activities but it has varying effects upon different persons.

Music is an art with endless ramifications and innumerable psychological and cultural affiliations. Through music one can gain respect for the emotional and aesthetic aspects of life, secondly one may gain respect for it is gained by actual participation in such activity, thirdly the people can be closely and vitally brought into contact with a wide range of culture with art and literature. It offers the people of all types, an opportunity to express their ideas, thoughts and feelings. The charm of music the purest from of art lies fundamentally in the fact that it furnishes a medium of self expression for its mere joy without any ulterior
purpose whatsoever, It becomes a companion in solitude, a medium through which one can live with the rest of the world, Through it we express our love, fears, sympathy, aspirations feelings of action, Every individual has immense creative power, It helps to develop this power which draws one's attention. However each and every people have their own feelings and this they want to express or share with others, The improvement of performance skill of music helps the individual to become more proficient in expressing his thoughts, moods or ideas. One learns to express by giving spontaneous and uninhibited release to one's feelings and ideas by actually using one's own creative power, Feelings of secureness can be developed to a child only if the child is afforded abundant opportunity to make use of this medium in diverse ways from the childhood and these include singing, dancing, playing of instruments, listening, creating, expressing etc, And it makes a great beautiful role of music throughout his whole life.

Among God's creations only man can produce music and appreciation of music is however confined to human beings but all living beings can be affected through the effect of music. Monumental studies of tone-psychology, rhythm, pitch discrimination and acoustics made possible an analysis of the capacity of musical performance and the study of individual difference in this respect. Any way, one may feel about music, one must agree that it is a universal language-a language that is in some way understood by young and old alike all over the world, It has been called the language of emotions, capable of stimulating various forms of activity, producing relaxation from tensions caused by worry and fear, and stimulating the imagination and ambitions of the individual.
Group activities in music enable children to exercise individual initiative and responsibility and to learn various important qualities of behavior associated with social competence and the development of satisfactory human relationship. Co-operation, consideration, responsibility, self control and self discipline are essential in our life and through such activities people can learn from their childhood to differentiate between team spirit and mere herd instinct. Activities involving playing instruments organized on a class basic enable child to contribute at his own level.

Before going to the second phase of this topic we must know how music produces its effects on human being. The auditory impulses of music are received by and transmitted to the nervous system of living beings through a unique mechanism in the brain called "Music Faculty". It is a dual-purpose contrivance that enables it to appreciate 'Tone Sense Perceptions' distinguished from those of mere sound and also 'Rhythmic Time Sense Perceptions' as differentiated from those of mere 'Structural Time'. The faculty though not possessed by all or in an equal degree seems to have been designed by nature to serve some really useful purposes in all the planes of existence. Its chief center of activity is located at a place in the brain which is comparatively lesser liable to injury than those of many other more important faculties. It begins to function earlier than the faculty of Articulation even. It is almost fatigue resistant and even its temporary total loss is often followed by complete recovery.

Music auditory perceptions are converted by Music Faculty into impulses which taking the form of emotions produce specific sensory and motor reactions in accordance with some principles, which have scientifically been verified, as true.
1) The body in vibration tends to force vibrations similarly to its own bodies within the effective range of its waves, whether the body is to be initially at rest or already in motion.

2) All living beings are in a constant state of vibration throughout their whole life.

3) The sound perceptions get converted into Impulses and they take the form of emotions, which result in specific sensory and motor reactions.

4) The desired sensory and motor reactions can only be produced by sounds of known dimension.

5) Out of all the produced sound only some of them have been selected as Musical Notes which all have been ascertained to produce pleasant and beneficial effects in persons who appreciate that particular system.

6) The pleasant emotion is a relative one varying according to the state of mind, to the state of the cultural evolution of life, continuation and preservation of instincts.

It may be stated that the different systems of music prevalent in different parts of the world as well as different schools of styles of music also have direct effect though it may differ in the stage of development. In every system of vocal and instrumental music there are some proved evidences of certain melodies appealing best at certain times of the various seasons and different periods of day
and night. It is always been considered most effective time when sung or played instrument and dancing in the evenings or late evenings. It has been found through a close and accurate study of the mood of the mind of an average person at various times of the year as well as during different periods of the day and night shown in the state of different aspects of mind.

Generally, seasons also affect our moods of mind. We enjoy inspiring and enthusiastic feelings in Vasant (spring), a relaxed and of laziness feelings in grishma (summer), a damped spirit in hemant (autumn), we feel cold with shivering in Shishir (winter). After extreme heat Varsha comes with joy (rainy) and early autumn is sarad. Rain does not create joy only in human mind but it creates pleasure, joy in each and every vegetations and living beings. After a shower of rain, seagulls frequently stamp their feet on the wet grass in a kind of rain dance. Wading birds like oystercatchers also like to dance; they express their joy through dance like moving rapidly in straight lines and circles, then stopping and repeating the sequence. Not only do these birds dance after rain but also when heavy dew has fallen or when snow covering the ground has melted exposing large patches of grass. The vibrations made by their stamping feet trick the worms living in the subsoil into believing that it has started raining again. So they surface, only to be eaten. Worms come to the surface when it rains because their tunnels get flooded and they may drown. Scientists believe that the worms come out for another reason; they are not at risk from drying out in the sun. The rain dance, also affects a number of other bird species like rooks and thrushes.

So with the change of these seasons various feelings take place in the emotions of mind. The day is divided into eight prahars of three hours each begins from early in the morning. A person is generally in the best of his spirits
when the day begins. As the time advances they get busy. They have to make mental and physical exertion for the performance of their tasks. It consumes their energy. After some time their output of energy becomes larger than its intake due to it they have to draw upon their reserve. Thenceforth a state of Routine Fatigue sets in, which progressively increases as work proceeds and reaching its highest peak towards its conclusion and it is generally at the close of the day. Then follows a period of replacement of the overdrawn energy. This is done by means of relaxation, recreation, refreshment and rest. After all these contrivances all have been tried to get good sleep. The whole of the cycle described above begins afresh with every tomorrow.

The Ragas, Raginis along with other melodious songs, instrumental music and aesthetic rhythmic body movements which are considered suitable for each of the various praharas of the day and night are such that the emotional effects produced are calculated to counteract fatigue of the day normally expected to be met with. A talented musician can produce the maximum possible effect of any Raga – Ragini as well as other melodies of any time through the excellence of his art.

Man cannot live without peace. Without peace even society cannot function properly and the whole world would be like hell. Peace is creative; it nourishes love, cooperation and harmony. The permanent condition of man is not to fight but rather peace. Peace is necessary for the growth of man and humanity. Modern weapons and techniques of violence are threats to all mankind. Self-preservation pervades in every human race and it is the strongest motivation in man. This will to live means; man cannot afford to lose peace. The concept is therefore as real as it is scientific. If man possess a scientific attitude of mind,
then he must realize how ridiculous it has now become and how unscientific to combine science and violence. It should be clear to the meanest intelligence that if science is not separated from violence it will soon go up together with the rest of human civilization in an inglorious cloud of lethal dust. Thus JP says, "It is no longer scientific to believe in violence. Science as the whole of human civilization itself can progress now only in a climate of nonviolence, for self-preservation man must discard violence forever. Now the point is how to root out the violence from human affairs and make nonviolence their guiding principle. The philosophy of peace and nonviolence are totally integrated and positive.

In the present circumstance the most urgent issue is how to prevent war? How to create peace? For this reason the whole apparatus of the United Nations is concerned with the protection of human rights. The peaceful settlement of disputes, the cooperation of nations to help each other, to succeed and prosper, effective disarmament etc all these actions decrease tensions and help to build alternative mechanisms to war like positive thinking, exchange of views and continuous dialogue. The United Nation has their own different organizations, branches and divisions all over the world. It works according to the requirements of people. Poverty, illiteracy, health, ignorance, backwardness etc and it also help to enhance the cultural values of the nations.

Universal Declaration of Human Rights, Article no-1 " All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood." Music helps to produce unity in mind. Article no- 26 (1) every one has the right to education. Education should be free at least in the elementary and fundamental stages. Elementary education should be compulsory. Technical and professional
education should be made generally available and higher education shall be equally accessible to all on the basis of merit. (2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial and religious groups and further the activities of the United Nations for the maintenance of peace. (3) The parents have their prior right to choose the kind of education that shall be given to their children.

So we can say that peace is such an element without which man cannot live long and music is always of course is non – violent. All sorts of ingredients of peace are full of music (sangeet). Thus it is useful for all the living beings.

5.2 Unity with the ultimate reality

The nature of Atman is to create and enjoy eternal peace. We leave in din and bustle and do not know the value of eternal peace. Ageless body and timeless mind should be our motto. Because we are born in time, live in time and vanish in time. So in Indian tradition time is considered as a great teacher. Thus we must try to understand and adjust with the time. In Jain tradition Mahavir Swami has given a dictum, “Atmabat sarva bhutesu”. It means behave equally with all the souls of the world. A great philosopher of Lebanon Khalilgibran says, “Live lotus like and work actor like”. It means that though lotus grows in the mud but it
blossoms fully with sunrise. We are surrounded by woes and worries of the world but we have to overcome all these situations. Indian thinkers say that cultivation of fine arts in life would help you in achieving eternal peace in life.

The great Greek philosopher Plato says, "I exist because I am". That is work is worship. How long one should be in this world? He or she should try to do some memorable work and that could be done through equality, unity and paternity.

Existing in this universe are the two entities. Self-known as human being and the ultimate Reality called 'Brahma'. The former being mortal, consisting of 5 elementary elements and the latter which as immortal, without form omnipotent & omnipresent. This is called duality in Vedanta Philosophy. But Acharya Sanker in his non-duality (Advait) theory propounded oneness of the two and which is rightly accepted by many of the philosophers, sages & saints.

According to advait theory unity is already there but because of illusion (Maya) they appear to be two. But there does exist a constant desire of the self, the individual soul to seek unity with that ultimate Reality called 'Brahma'.

Now what are the ways to realize that unity? They according to our religions books especially 'The Geeta' are three. The path of Bhakti (devotion), the path of knowledge and the path of karma (action) Mira, Tukaram etc. have followed the path of Bhakti, Our Upanishadic sages, Acharya Sankar etc. preferred the path of knowledge to attain the ultimate Reality where as Gandhiji, Swami Vivekanand etc have chosen the path of karma to seek unity with ultimate Reality.
But are all these approach roads leading man towards that much-desired final goal? Yes Rivers are many, their paths are different but all of them merge in the ocean and become its part – one with it. Thus the final result of all paths is unity with Ultimate Reality.

What we call ultimate Reality has many manifestations such as Shabda Brahma, Nada Brahma etc. Shabda or Akshar Brahma is to be sought through the reading of holy books or through devotional utterances.

Nadabrahma is the manifestation of ultimate Reality in the form of sound. The first ever such sound was ‘OM’ consisting of two swaras viz. “A” & “U” and a consonant “M” and our Vedic scriptures say that when nothing existed, not even universe, the sound was born in the Akash or space. Ishwar, the ultimate Reality expressed itself through this sound.

Not going into its details, we will simply conclude that Nada Brahma is one such manifestation of ultimate reality because Geeta emphatically says, ‘I am the sam among Veds’. Sam means musical rendering of Akshar Brahma, Thus chanting or singing or music is a kind of path to seek unity with god, The Nada or Sound is constantly heard in our breathing and in our ears, we are not conscious about it but it does flow like a river in our body.

Sangeet when it comes from heart and when the person is devoted to it body and mind it is his effort to seek unity with God.
In Ashtange yoga there are stages for seeking unity with Ishwar or Brahma or ultimate reality, such as Yama, Niyam, Asana, Pranayama, Pratyahara, dhyana, Dharana and Samadhi. In music too the seeker has to cross over these stages. The singer has to follow certain rules of eating drinking, maintaining control over Karmendriyas in the beginning; Then choosing at a quiet place a comfortable seat, he will have to bring control over his breathing. (Pranayama) concentrate all body activities at one single goal, in Dharana Stage his Alap will start. In this practice of Alap he will disconnect himself from all worldly actions and thoughts and his mind, body and soul will strive for seeking union with the Reality. When each and every worldly relation is cut off, he well forgets his identity – which will melt like sugar in milk. This fertile journey into the realm of a Raga will lead him finally into the samadhi, the last stage wherein he will be in complete union with the Reality.

This Samadhi conditions is of course short. But it depends upon the sadhana of the seeker of unity. The more absorption into the samadhi, the longer period of oneness with the Brahman.

Thus chanting of a Raga or a play on an instrument is a sadhana to seek unity with ultimate reality.

Music in this way becomes a sadhana, an upasana to seek unity with the ultimate Reality.

The self is to be won by the truth and by an integral knowledge. “MandakaUpanisad”
When the supreme light in man inspires the intellect it transforms his being and the, man becomes near to God. Put the fire of spirit on any altar, it blazes up to heaven; we cannot have knowledge of God or of the invisible power unless its voice is heard in our own selves. The great God is sitting in ours heart, if we can trace that power it helps to unite the world together. Knowledge gives us power to view, love and appreciate the world in a new and different way, We shall have to share the vision of our life with others in splendid and sublime way to the best of our capacity. Those who appreciate beauty are artists in a degree; those who recognize the prophets are virtuous, noble and kind to all.

All true greatness has this power to illumine us, to transform us, emancipate us, from the low and petty, the temporary and the expedient. They do not simply please our senses or interest our mind but touch our souls and change our being. Through the unity of mind we can acquire a heightened awareness of the meaning of life. We have to organize our own process and powers in all the best way which could environ us, We can rise in the seat of being only by drawing all subtle elements into ourselves.

The realization of undivided unitary reality of life from which intellect and emotion, imagination and interest arise is the essence of the spiritual life.

The whole universe is analysed into two everlasting and independent categories of Jiva and Ajiva. The Jiva, which has life, and Ajiva, which is Jada. It is said that the Jiva alone is conscious and the Ajiva has no consciousness. Each animate being possesses a soul or Jiva. The soul is not an exclusive possession of Human beings. Cosmic consciousness allows the soul principle to extend to all the living things of the universe.
The soul is eternal in its pure form but according to its own karma it appears to the born and deed. The soul is never born, nor does he die. He is unborn eternal, permanent and primeval. It possesses some properties like – lived in the past, is living in the present and shall live forever. The soul has perception and knowledge. It has no touch taste, small or colour. Soul is only witness of Actions of all leaving creatures.

It completely fills the body, which it occupies from time to time. It can go upward and could become in its perfect condition. The should has a definite nature of consciousness and bliss. All things are manifest actions of one spirit that is omnipresent and the same in all.

Self-realization is the path of liberation. Thus moksa can be attained by right knowledge of the soul. It is said that the ultimate reality or soul would enjoy the moksa through the state of pure and infinite knowledge and through infinite perception. The Jiva is constitutionally free and the real bliss belongs only to the soul. With the ultimate reality the soul enjoys its perfection, its original blissful and omniscient state. It is a kind of self – rule where everything is pervaded and governed by one’s own soul. Unity with the Universe could lead oneself by telling the truth; by practicing purity and cleanliness of the body, mind and oneness with all. The path of liberation lies in right faith, right knowledge and right conduct. Man could become a Siddha if, he desires to be with the union of Brahma, and it is in one’s own control. There should be a strict non-violence or non-injury towards all organisms, from men to the smallest invisible insects towards the way of unity and towards ultimate reality. It is necessary to bear an equonymus attitude towards, all and treat all with compassion, love and serenity;
minds should be completely purged of sinful and selfish thoughts. It would go beyond all finitude, as it would realize the infinite nature of the soul. Thus it may enjoy the highest bliss and may possess all knowledge.

Oneness with the Brahman is the perfect happiness of life. Unity gives *sukha* and *ananda*, here sukha means pleasure may be essentially an agreeable experience enjoyed by means of the sense organs. While ananda is the super sensuous happiness which is characterised mainly by peace, tranquility and illumination. The soul attains liberation when it realises its dependence on the *param-atman*, it also realises that it is in reality one with him as it is only an Aunsh-part of the paramatman. It attains liberation when it realises that this worldly manifestations are false and every small event is possible only by the grace of God. *Sat-Cit-Anand* could be gained through the self-surrender and by giving up of all actions except the service of God. The feeling of enjoyment is consequent of Bhakti or love and it could arise from serenity, friendliness, servitude, affection and enthusiasm. The God governs this whole Universe. Without his direction a single leaf of a tree could not move. So the knowledge of the Brahman cultivates the virtues of calmness and tranquility with the ultimate reality. Moksa is dependent on God. If God is happy or pleased with the activity of his devotee He shows his grace to him and gives him moksa. In moksa the soul becomes bondless, formless and completely free from the karmas and the subtle body. The soul enjoys the company of Isvara and lies at rest in its own nature, which is one of perfect knowledge and perfect bliss. It enjoys all the Divine powers but rebirth does not take place. One must remember that Isvara is the final Prompter of all actions and there are some qualities, which could be helpful to please God, like equanimity and self-control, acquaintance, compassion with love, self surrender, renunciation, devotion etc.
The Brahman itself is universe, the effect and it itself is the cause of this effect. The Brahman gets itself transformed into the universe. The self or the Brahman is not different from the world. It is like a tree with all its branches, leaves, buds, flowers and fruits, is nothing else but the original seed unfolded.

The world and the souls are only the manifestations of the original self. Sangeet is the means to reach ultimate reality – that is moksa or Brahma.

5:3 Concept of Cosmic peace

First we must know about the concept of ‘Nad Brahma’. The word that the Vedas extol, austerities proclaim, sanctities approach. That word is “OM”. That word is internal spirit, eternal distance, which knows it, attains it to his desire. That word is the Ultimate foundation, which finds it, is adorer among the saints. The self knows all, is not born, does not die, is not the effect of any cause, and is external, self-existent, imperishable, and ancient.

Music when viewed in its true perspective is fundamentally a spiritual art and science of Harmony. Mahayogi Shri Arobindo said that all problems of existence are problems relating to Harmony. It is a natural role of the spirit the inherent law and spontaneous consequence of unity of multiplicity of a phenomenal and variegated manifestation of the supreme oneness. Pythagoras,
the ancient Greek philosopher, taught that the human soul was basically formed of Harmony and the music could restore this pre-existing harmony to a mind tormented by contacts with the lower world. The ancient sage of China, Confucius propounded that the dual role of music is to produce a harmonious unity in society.

According to the Vedas, the Divine mother sang the whole creation into being. God’s eternal life force, para Shakti entered or rather assumed the perennial causal sound (Nada) through the monosyllabic seed sound. OM (pranava) and there by the phenomenal world with its multiple forms evolved. This process of physical, vital, mental and soul contact or holy communion with the Omnipotent, Omniscient, and Omnipresent God who is the Ultimate principle of Harmony and beauty for ever, is a spiritual art and science of integral yoga. It aims at a complete union, perfect integration and absolute identification with God in all his manifested as well as unmanifest Lila at the individual, cosmic as well as supra cosmic levels of existence.

*Mantric sound,* inspired words, beautiful poetry and holy music are very powerful means for total spiritual awakening and tuning the present level of human consciousness with the higher realms of celestial Anand and the highest regions of Divine consciousness. The God and Goddesses are particularly fond of pure and devotional, music, which pervades all the layers and stages of creation and every moment of existence. Among all these spiritual modes of sadhana such as japam, dhyanam, tapam etc. music is considered to be the highest and the best mode of aradhana. Music is one of the most powerful means of inner opening. The divine flute player Lord Shri Krishna announces in Shrimad Bhagavat that he loves most to stay among his singing devotees.
The musicologist specially in India who have identified the music nada with the presiding Deities of creation, preservation and destruction have emphasized that Nada being the source of all forms of vak is called *Shabda Brahma* or *Nada Brahma*. In this process *shabda* or Nada Tatva has been completely identified with *Brahma Tatva*—by the philosophers and musicologists. Devoted musicians have regarded Nada as param-vidya (Ultimate knowledge). Indian philosophy has very beautifully synthesized all the doctrines of *Patanjala-Mahabhasya*, the *Yoga-darsana*, *Tantra*, *Vedanta*, *Post-Vedantic* thoughts and even Sufi mysticism in the enunciation of the philosophic foundations of music. Consequently it regards Nada as the highest knowledge and an inseparable ingredient of *Satyam*, *Sivam*, *Sundaram* and *Anandam* aspects of Parabrahman or the Absolute Divinity.

With the advancement of human civilization and the inevitable progress of history towards a higher creation, nature’s evolution of consciousness from a state of darkness to light, ignorance to knowledge, falsehood to truth, disorder to harmony and ultimately from the reign of disease and death to blissful immortality has not been retarded at all. Integral Yoga which is a grand synthesis of all important systems of Yoga such as *Hatha yoga*, *Raja yoga*, *Tantra yoga*, *Bhakti yoga*, *Karma yoga*, *Jnana yoga*, *Nada yoga* etc. seeks to hasten this process of golden transformation in a systemic order in this earth, a new era of supramental creation based on the Divinised consciousness of *Sat, Cit, Anand*. It may be noted that the proper aradhana is absolutely necessary to realize the new consciousness, which will lead mankind to a more unified and integrated, music where God loves to dwell forever and manifest his *Nitya Lila*. 

- 173 -
The term Brahman has been from the ancient Vedic times to the modern age, the most important unified concept of Hindu religion and Indian philosophy. Lord Shri Krishna describes Brahman as an omniscient, the ancient, the overruler, minuter than atom, the sustainer of all of from inconceivable, self-luminous like the sun and beyond the darkness of Maya. Brahman is that form which precedes the origin of this world. In fact Brahman cannot be described by words of the mouth, as it is anucchista. Throughout the ages the saints, sadhakas, yogis and poets have tried to describe Brahman in their respective ways and yet, almost everybody feels that the Brahman has always eluded our grasp and it has remained above all descriptions, beyond all words in the Holy Scriptures. Brahman alone can describe itself, by itself and through itself only. Brahman is the supreme unifying spirit, the highest integer of the universe.

Dr. Bhagavan Das has written in his book "Essential Unity of all Religions" about the supreme unifying spirit. That supreme spirit out of its unity creates the infinite manyness of nature, at the same time it imposes its all pervading, all embracing unity upon the countless multitude. By that unity it binds atoms and cells into tissues, organs, in the bodies, bodies into species, planets into suns in solar systems, these to larger systems, chains these into vast star- galaxies and makes of all the infinite world process, a Universe. It is the one sole source of whatever unity there is in all human thought and it is the highest Divine Energy. It is the Divine inmate of the moral coil and is identical with the self (Atman). Brahman, cosmic power in the supreme sense of the term is the essence of all that we are and we know. All things have been precipitated wonderfully out of its omnipresent, all transcending omnipotence. The Taittiriya Upanisad has attempted to define Brahman. It says that it is the all-pervading principle, the self of all beings, the reality that is one only without a second and
besides whom there exists nothing else. In Yajur Veda it is said that everything in this whole round of the Universe is God made, God protected and God pervaded. The Sama Veda sings in praise of the supreme Brahman singing that it has no equal, while the Rig Veda offers its hymn to the Almighty Lord as- "To the thoughtful men who truth discerns and deeply things Divine explores, that God reveals his hidden lore but fools his secrets may not learn". Therefore our understanding of integral Brahman will not be fruitful unless and until the more familiar aesthetic and lustrous aspects of Brahman like- Nada Brahma, Shabda Brahma are clearly analyzed and appreciated. It is, in fact, the highest manifestation of the Divine will, the supreme knowledge, absolute freedom and delight on the plane of existence.

The Upanishads describe the phenomenon of happiness as the Bliss of Brahman manifested in the Antahkarana the internal organ, the mind. Music being considered as the highest art or the finest arts by philosophers, seers, musicologists and poets bestows upon mankind absolute bliss and happiness, which is permanent and everlasting. The philosophy of music is absolutely concerned with the theory and value of causal sound, which is called Nada in Sanskrit. Therefore Nada Brahma stands for the Ultimate principle of causal sound, which is creative and dynamic energy of the Supreme Being or the Parama Purusa.

In India the conception of vak is distinguished by the theory and the treatment it has received at the hands of the great seers of the Vedic age, the sages and intuitive thinkers of the Upanishads in succession, the philosophers of the Darsanas, the Tantra Sastras and the Puranas. The theory of vak, which has permeated the religious literature of our country, has influenced to a considerable
extent many writers and poets as exemplified in the utterances of Kalidasa and Bhavabhuti. While the former affirms vak as Shakti or power, that cannot be alienated from the meaning or substance. According to Bhavabhuti vak is a vehicle of thought at the disposal of the decent minded people. According to him Sadhus who are of a good, well-bred, kind with regard to veracity normally give a correct expression to the thoughts in their minds. The idea of a real nature of vak as transmitted from age to age from Vedic times is revealed in the phrase-“Vacam arthonudhavati”. The vak of the ancient Rishi’s is not a sound symbol of a mere mental idea vocally expressed as is done by all developed human beings. It is a voice in a deeper sense of the term, which is in its source of power of expression, a force that impels the being by the environment and spiritual force from the deeper layers or higher levels of being. It is a voice that proceeds from the depth or from the highest of ones being which is not established in mind. The real character of the vak is that it creates.

(a) There is the supernal Ether in the innermost heart of being called parama vyoma.

(b) It is the abiding place imperishable and immutable of the mantras.

(c) All the Gods, the cosmic powers also reside there.

(d) What can any one do with the mantra who does not know that the supreme Ether which is the abode of the mantra as well as of the God. That is to say the mantra has value only when one knows the source of the supreme Ether.

(e) There are four steps from which the speech issues, the fourth step is the human speech that is the ordinary word while the other planes are hidden in the secrecy.
(f) The word and the meaning of mantra (the Veda) belong to the higher planes.

(g) At last the important statement is that the Veda is referred to by the Rig Vedic Seers themselves as the word Eternal, *nitya vak*, a phrase the Risi applies to the mantra in the urge for laudation of Agni.

The *supernal Akasa* is the imperishable source and perpetual basis of sonorous rhythms that issue from the height to form the planes and build the world and also to function by casting harmonic spells for their sustenance. It is this Vedic idea and spirit that bristles in the utterance of the Upanishad where in the Risi prays to Indra, Lord of *swara*, the Divine power of the Luminous Heaven, whose vibrations of rhythms produced from that world of the luminous Gods, where above it has been stated is the self same Ether *paramam vyoma*. The first and the supreme source of word power, the primordial *para vak* is beyond, it is unmanifest but turned towards manifestation, it is the great casual *maha-karan* and as such its center is at the bottom of the spinal column that supports the human nervous system. This bottom is *muladhara*, the root center of the physical being. Next is the pasyanti vak the word that perceives and this is the causal energy located in the navel center, then is the *Madhyama vak*, the middle, the word in the intermediate subtle region between the naval and throat which is the region for the express speech or utterance called *vaikhari vak*. There are numerous instances in the life of human beings where the word signifies a secret utterance akin to what we call in modern language a code word by the God who is adored, the Agni who is awakened and wakeful, recognizes the adorer and looks into his needs.

The study of science of the sound leads mankind to the realization of the all pervading God and he has fully expounded and supported the doctrine of
Shabda Brahma or Nada Brahma known as Shabda Brahmaveda. According to the grammarian philosophers of India like- Panini, Patanjali, Bhartruhari, Nagesa, Punyaraja, Helaraja and others the causal sound (Nada shabda) is the substratum and fountainhead of the cosmic world process. These philosophers, musicologists and tantriks regard Nada as the material cause of the Universe and identify it with the Brahman of the Upanishads. Shabda, Nada, Sphota, Dhwani, Vak etc are the different terms, which are often used by the grammarians. Basically there is no difference between Nada Brahma and Shabda Brahma, which are often identified with para vak and Para Brahma by philosophers and others who follow their traditions. Swami Pratyagatmananda Saraswati formally was a teacher of Physics and Mathematics. In his famous book 'Japa sutram' he mentioned that, it is to be borne in mind that unbounded, unfathomned, sea of significance there is with no natural or normal boundary lines of demarcation.

The absolute experience, the whole Brahman or Mahamaya as we call it is never, except in our pragmatic thought and convention, divided and partitioned as physical and metaphysical, material and spiritual, scientific and nonscientific- not even as real and ideal, thing and thought, known and knower. Such distinction does not affect the immutable integrity of the fact or the Ultimate principal but these arise only in our habitual reviews and mental reports thereof and our pragmatic reaction thereto.

The Ultimate principle of sound enlightened by various philosophers, the principles and practices of Japa- yagna, mantra shakti and Nada yoga sadhana as the most dependable ways of self realization have to be appreciated as components of accordance and concordance in the integral harmony Divine. If we look beyond the common etymological significance of the four divisions of
vak like- *para vak, pasyanti vak, madhyama vak* and *vaikhari vak* and concentrate on their higher dimensions we find the concept of eternal causal sound, which is Nada Brahman revealing its fundamental and total significance as creative cosmic life of peace revealing supernal light and as basic original joy (Anand) which is the central process and Lila or Being and Becoming.

The modern physics of sound is obsessed with the theory of vibration whereas the Indian metaphysics of sound holds the view that sound is the cause and not the effect of vibration. It has been mentioned in ‘Japa-sutram’ that in the beginning was the sound that brought forth creation. The Veda says creation was preceded by sound. In ‘Japa-sutram’ the author mentioned that every object has in it a system of constituting some significant sound. But this sound is of the supersonic order, not audible to the normal ear of common men, particularly audible to the Yogic ear of the Yogi or *Sadhaka* and wholly audible within the twinkling of an eye, to the absolute ear of Brahman. It is needless to say that Nada Brahman is the *absolute ear, the absolute vision* and the *absolute emanation* of the Eternal sound energy of integral Brahman (Purna Brahma).

Sir Jagdish Chandra Bose, the eminent scientist of India had performed an experiment to demonstrate the existence of such inaudible sound, it is inaudible to the ordinary human ear but audible to an ear manufactured by him which he said was powerful enough to pick up any sound however high and low like the ear of a *Mahayogi* of ancient times. Swamiji has explained in his ‘Japa sutram’ that if the agitation set up by the system of constituting forces in anything has an acoustic as sound by the absolute ear that sound is the natural name of the thing and that is its Vija Mantra which is only another given name for the indwelling sound power of Nada-Sakti. OM, which is the primordial *Ekaksara* Vija Mantra, is the Omnipresent, Omnipotent, and Omniscient Mantra Sakti and the

- 179 -
indwelling Nada Brahma in such object and subject of the phenomenal world. Lord Krishna says in Bhagavad Gita that among the various yajnas he stands for Japa yajna and further declares to Arjuna that he is the OMKARA (pranava) mantra in all the Vedas sound in Akasa and manhood in men. It is proved that God is eternally and absolutely identified with OM the causal mantra of the Universe, which is inseparable and indivisible from Nada Brahma.

Whatever objects are seen and felt in this Universe from the highest thought or the loftiest idea to the ordinary practice of gross matter, molecules or atoms are nothing but concentrated sounds or sounds of particular concentrations. Every object is the result of a particular density of seminal sound. On this view of sound as propounded in our ancient scriptures that the whole Universe is an ocean of light. Modern Physics gives the hint through a small experiment as to how sound produces light. If a glass rod is made to vibrate vigorously at ultrasonic frequencies and then held between the fingers, the tube burns the skin due to the reason that sound produces fire and light. Each sound produces a form in the invisible world and combinations of sound create many complicated figures and shapes. In music the various musical notes, ragas and ragnis have each a particular shape. In other words, when a particular raga or ragni is rendered accurately it produces serial eteric vibrations, which create the particular shape according to its characteristic. Certain experiments show that notes produced by certain instruments trace out on a bed of sound definite geometrical figures and rhythmical vibration gives rise to regular geometrical figures. Ms Hughes sings in to a simple instrument called Idiophone, which consists of tubes, a receiver and flexible membrane, and she finds that each note assumes a definite and constant shape as revealed through a sensitive and mobile medium. At the outset of her lecture cum demonstration she placed tiny seeds
upon the flexible membrane and the air vibrations set up by the notes she sounded made them dance beautifully and form definite geometrical patterns. Afterwards she used dusts of various kinds, copodium dust being found particularly suitable.

Thus repeated singing of the holy name of the supreme Lord or the chosen Mantra of the Deity (Ishta Devata) builds up gradually the lovable form of the Devata or the special manifestation of the Deity whom one seeks to worship and this act as a focus to concentrate on the benign influence of the Divine Being which radiating from the center of meditation penetrates the worshipper. Some facts are shown in music as under-

*Sound produces shapes.*

*Particular notes give rise to particular forms.*

If one wants to generate a particular form one must produce a particular pitch.

The sincere repetition of the *panchaksara Mantra* ‘*OM Namah Shivaya*’ is believed to produce the form of Lord Shiva himself. Similarly the ceaseless repetition of ‘*OM Namah narayanaya*’ the chosen mantra of Lord Vishnu himself and so on in respect of the other holy mantras. The repeated recitation or (japa) of the mantra produces in the mind the external visible form of the Deity associated with the mantra and this iconographical form becomes the center of the consciousness of the *sadhaka* who gets a chance to realize his chosen *Ishta Devata*. It is therefore said that mantra of the Deity is the Deity itself.
It is said that the Universe is created by sound. All the sound (Nada) concentrates and condenses it creates geometric figures. It explains not only the origin of dimensions. It curves, figures, shapes and sizes but also the fact that as the process of condensation goes on sound produces solid, liquid and gas. Sound exists in four fundamental states like-

**Vikhari** or dense, audible sound, sound in it maximum differentiation.

**Madhama** or an inner, subtle, more ethereal state at which it is audible to physical ear.

**Pasyanti** a still higher, inner more ethereal state.

**Para**, which represents Isvara- Shakti and is the potential state of the sound. Which is *avyakta* or undifferentiated. It is the unchanging primal substratum, the source of the Universe.

When Param Brahma who is *Swyambhu* and *Syayamprakasha* wishes to manifest itself in the multiplicity of creation the power which causes the miracle of miracles of *Mahamaya*, which is the supreme creative power of God, plunges into action or Lila and thus **Param Brahman** which is one without a second becomes many. Thus the Universal indivisible by a causal stress creates the primary sound, which is known Para Shabda. The potential Divine Energy converting itself into kinetic energy, the immanent trying to be transcendent causes the phenomenal Universe. The first stage is that sound is responsible for creating the atmosphere and the climate. When it forces its way through the resistance of the atmosphere it creates illumination or light which in its turn is responsible for creating the different solar systems and planets of the firmament. The earth, the sun, the stars and the planets are the products of sound turning to light or condensing under the pressure resistance of its travel through atmosphere.
Sound coagulates into matter whenever it comes out of its earlier stages of Para, Pasyanti and Madhyama. The paradox therefore is that the quality of sound is silence. In silence it is Omnipotent, Omniscient and Omnipresent. It is in that view the Universe is conceived in sound. It is dissolved in sound. The Universe is the result of an idea. Every idea is the result of a sound. As no creation of any kind is possible without an idea behind it. So, every creation is the result of a non-vibratory sound or the Sphota, the unseen, the unheard and unorganised focal tension. Sound creates air atmosphere and only it reaches the stage of vibration.

According to Dr. G.N. Shastri the supreme reality in the philosophy of Sanskrit grammar has been called the Eternal Verbum, Shabda Brahma or the Supreme World which is a highly subtle and met empirical principle which transcends all that comes within the ken of human experience and all that processes a pragmatic significance even moral and religious values are not predictable of it. The Eternal Verbum lies beyond time and space, it is non relational and featureless and eludes all descriptions by means of positive and negative predicates. The question of identifying it with any one of the recognized categories of human experience does not arise at all, even human beings are incompetent to deliver it in an accurate definition of the same, even what the holy scriptures say about it contains only a shadow of the hidden truth for they furnish us at the most with an account of an approach to its comprehension. This explains why different scriptures give us mutually divergent statements about the Supreme reality.

Nada Brahma is the purest of lights that dispels the gloom of nescience. It is being or existence in essence in that it exists for all time and beyond time as
well. It is neither birth nor death. Nada Brahma is identical with Kalashakti (time force), which is its eternal and inner power. Therefore Nada Brahma has a two-fold aspect as transcendent beyond time in which it is above all predication in thought and language and as immanent in time in which it is the subject and predicate of all judgments. It is perfectly justified for many of our scriptures to define the absolute or integral Brahman in positive terms. Consequently even the Vedanta, which conceives the supreme reality as devoid of all qualities and distinctions, had to formulate the attributes of being consciousness and bliss Satcitanand as constitutive of its essence.

According to Maharshi Patanjali the eternal principle exists in all individuals as a self-identical principle uniform, unchanging and steadfast spiritual light and yet as associated with various powers, it is the source of the phenomenal world of plurality, subjective and objective alike. Bhartruhari says that the ultimate reality is reached through a process, which he calls communion through word (shabda or Nada yoga). According to the grammarian philosophers it is the knowledge of exaltation of word (shabdasamkara), which may be described as the attainment of the supreme soul. Dr. G.N. Shastri has described that the empirical self, which is the logical subject on this side of transcendental realization, attains enlightenment after undergoing a course of spiritual discipline, which dissolves the bond of ego and limitations. This enlightenment consists in the realization of identity of the individuated self with the absolute and this realization leads to the merger of the individuated self with the absolute self. The discipline, which leads to this consummation, consists of meditation upon the essence of word (Nada Brahma) the Eternal Verbum disentangled and liberated from the worldly impurities. The repeated course of meditation upon the pure form conducts the spiritual aspirant to a stage in which the intuition of the
supreme reality dawns upon him. It gives him the full vision of the Ultimate truth with the powers, which are generative causes of the world order. This vision ends in the union of the self with the absolute, which is the "sumnum bonum" of human existence. About the discipline strict adherence to chaste forms and self effacing yoga- saddhana leading to the purification of Shabda, Nada, Dhwani etc by discarding apabhramsa forms and all perversions. Unless shudha swara or pure tones and srutis (microtones) are properly harnessed in Nada yoga by discarding all impure swaras and srutis, the Goddess of music or Vak Devi is never pleased and remain far away of it.

Nada Brahma is the purest word consciousness, the highest goal of nature’s music and the mightiest Sound Energy pervading each and every level of creation and, at the same time, it is the transcendental reality far above and beyond the ‘Trigunatmaka’ (Sattva, Rajas and Tamas) Universe. It is Para vak, Para shabda, the eternal Spota, the fundamental stress or Purna Spanda. Para vak and Para shabda does not mean just word or sound vibration, as we understand in the ordinary sense. It actually means the fundamental causal stress of all cosmic vibrations. According to Swami Pratyagatmananda Sarasvati it is not only of physical order but also extra physical or metaphysical. It is neither matter nor energy as understood by modern scientists. On the other hand it may be called Divya Prakrit or the Divine root principle and the name for its fundamental stress or emotion is Mula Spanda while the Divine principle as absolute rest renders itself as Divine power as the prime causal movement it is prana vak therefore is the name for this fundamental prana awakening, emergence and dynamic action. Vak Devi Goddess Maha Saraswati has been worshiped from the Vedic ages as the Goddess of learning, vidya Devi and also the Goddess of music. Ida, Bharati and Saraswati were conceived as the three
blazing flames of fire (agni). Again Ida was connected with the earth, Bharati with the sun and Saraswati with the sky and they were considered as Vakdevi.

According to Swami Praganananand the conception of Goddess Saraswati is a beautiful one in the Hindu Literature. The seers of truth made her an embodiment of all existence, all intelligence and all bliss. She has been imagined as the fountainhead of Divine potential energy that dominates all beings and permeates all becoming of the world. The Sutapatha Brahman, from which we know that music, is itself Devi Saraswati or it can be said that music has originated from the Goddess of learning and wisdom. Afterwards the Devi was conceived as the presiding Deity of all arts, and the musicologists called her the unmanifested causal sound Nada. Shri Aurobindo described Mahasaraswati as the Goddess of skill, Endurance and perfection. She is the incarnation of Nada Brahma a direct emanation of the supreme creative knowledge. Vak Devi is omkara swarupini, Nada swarupa and Para vidya.

Matang muni said in Bruhadesi that without Nada it is impossible to arrange the welfare of the creatures. Further, he mentioned that the fine arts of vocal music, instrumental music and dancing which are included together and called ‘Sangeet’ would have been impossible without Nada. According sage Matanga the holy trinity of the Hindu patron Brahma (the creator), Vishnu (the preservator) and Meheswara (the destroyer) representing the various gunas like-sattva, rajas and tamas, and different aspects of the and even para Shakti mahamaya and personified in the form of Nada. There are five grades of evolution of the musical sound like-
(1) Subtle-suksma
(2) Subtest-atisuksma
(3) Manifested-purna
(4) Unmanifested-apurna and
(5) Mechanical- artificial.

There can be no music and musical activity at all without Nada as the base or the primal energy.

Nada is the determinate (saguna) form of the absolute Brahma and its real indeterminate (nirguna) aspect is the Atman, which is pure and absolute consciousness. In the book namely “A historical study of Indian music” it is written in one place, as follows- the world of appearance is the projection of the Nada, the shabda Brahma. It is quoted by Swamiji that absolute happiness is Brahman itself. At the same time, he has stated that music, being the highest art, confers upon man absolute bliss and happiness.

This is clearly suggestive of absolute Brahman, which is Ekamadvitiyam. Further it says that different Gods of Hindu pantheon Brahma, Vishnu and Maheshwara are automatically worshiped when Nada Brahma is worshiped. These Gods are “Nadatmakam” as in case of the cosmos itself. Sound is the eternal condition and companion of this Universe. Sound is deathless; it is preserved forever in the matrix. In the holy book Lord Shri Krishna as Aksaram i.e. imperishable or deathless and unchangeable or immutable has described Geeta Param Brahma. It can be held that Nada Brahma corresponds to this attributeless and featureless Para Vaka or Para shabda or the absolute Divinity. In fact Nada Brahma in our true conceptual vision is the one supreme being
inseparable and indivisible from the Ultimate Reality which is both “sagunatmaka” (determinate), “nirgunatmaka” (indeterminate) and “gunatita” (beyond all attributes) integral Brahman. This vital force of the science of music is Nada. The causal sound is the vitality or the psychic force center of music. When Pragnanand Swami says Nada the Atman is pure and absolute consciousness, which indicates the ‘nirguna’ aspect of the absolute Brahma, is also itself a transcendent sentiment.

According to grammarians sphota is sound and divine. It symbolizes the cosmos element or Citsakti. The sphota coincides with the Divine mystic word OM or Pranava where from all the forms or Vak are supposed to emanate. Negesa has compared sphota with the eternal phase of Pranava. He has also admitted that sphota alone is expressive of sense and the potentiality or infinite consciousness, which is known as Bindu, composed of three subtle qualities or Gunas. The Bindu is an inexhaustible and infinite source of energy or Saktitattva. The unconscious part of this energy is known as Vija, where the combination of the conscious and unconscious part is called Nada. The intelligent part of it is known as Bindu and it is the ultimate source of all forms of speech or Vak. The assumption of a spiritual phenomenon like sphota to which all sounds are reducible and from which all meanings follow furnishes a clue to the origin of sound. Sphota is indivisible and represents Caitanya in its purest form. Some writers divide the causal sound or sphota into Dhwani and Varna.

Through different descriptions it could be stated that the Nitya-shabda, para-shabda, para-vak correspond to Anahat-Nada which is the naturally identical with para-Brahma and Ahat-Nada with Apara-Brahma. Para-Brahma is nirgunatmaka while Apara-Brahma is sagunatmaka. Consequently Nada
Brahma stands for and signifies the integral Brahma like- the Purna, Advaita, Akhanda, Sanatana and Ineffable Brahma with both the determinate and indeterminate aspects as well as the Gunatita status described with it. Nada is produced by the conjunction of heat energy (agni) and vital air (pranvayu). NA-Kara stands for Prana, which is identical with Akasa, and DA-Kara stands for Agni or heat energy. Hence, Nada signifies the cosmic sound energy originating from the ether.

Chandogya Upanisad interprets OM as the basic or foundation of speech. All speech is held together by OM. In the Kathopanisad OM has been given the highest position. That word is the supreme symbol and it is the supreme support. This symbol thus stands for both the means and the end of spiritual life. It is even said to have a cosmic significance forever. The Sun God or Surya Narayana is supposed to be singing OM constantly ever since the creation began. The Chandogya Upanishad again says that by taking refuge in OM Gods become immortal and fearless. Swami Vivekananda explains OM as the expression of the external sphota, which is the creative power of the world. According to Swami Ranganathananand OM in its uttered form represents the whole process of speech. These uttered forms of OM finally merge into its unuttered state and all uttered sounds merge into the silence of the soundless. This soundless Amarta aspect of OM is the symbol of Brahman in its transcendent aspect, beyond time, space and causality. This Amarta aspect indicated by the Bindu or Dot in the crescent over the syllable OM is written in Sanskrit. In the beginning of Sangit Ratnakar Pandit Sarangadeva described about Nada, he adores reverentially Nada Brahma which assumes the body of sound, ‘Nadatantu’. Simhabhupala has said that ‘Nadatantu’ is an ether of shabda Brahma. Lord Nataraja the God of cosmic dance is also worshiped as ‘Nadeswara’. The static causal music is also
known as *Brahma-granthi*. He says that the *neval* base of human body *Muladhara* is the Divine base or the ground of the Brahma knowledge. There are numerous kinds of sound and each sound has a meaning, vibration and frequency. Sound is energy and the energy is both static and dynamic. There are numerous brain centers, which produce different kinds of amplitude and frequencies. From these combinations, particular patterns of energy are produced, which, when condensed take the form of gross matter. Thus the whole Mantra-sastra is based on this sound principle. If sound is analyzed it is somewhat like light, it is seen to consist of vibrations, which are frequencies of energy radiated or transmitted plus resonance effects. Vibration can play a crucial role in all biosystems, Seen at the music level of organisms. We have biorhythm and cycles and at the level of Alamos we see a pattern although this largely confirms to the probable theory.

According to Agama Sastra Lord Shiva symbolized the supreme consciousness. It is believed that he disclosed before his spiritual consort Parvati that there are thousands of Laya Yogas in this world, which begins liberation and bliss, but among them all *‘Nadanusandhana’* is the best.

According to Muslim saints the world evolved from sound into form. The Christians in holy Bible also says that in the beginning was the word and the words were with God and the word was God.

*Vaishnava* poets have described the story of the sacred Lila between Shri Krishna, Shri Radha and other Gopis of Vrindabana very beautifully. When lord Krishna played the Flute (*representing the supreme Nada*) the Gopis (*representing the ordinary sense*) forgot their husbands and homes (*the outer*
reality) and danced around the charming flute of the Divine flute player in unbounded ecstasy, devotion and celestial love. Due to their sincere devotion and burning aspiration to unite with the Prana Purusa the process of ‘Nadanusandhana’ of the spiritual aspirants was culminated and consummated in their holy communion with lord Shri Krishna. This could be stated as cosmic peace. About ‘Nadanusandhana’ Shri Aurobindo has expressed it as the eternal aspirations of the human soul.

5.4 Vedanta Philosophy

Vedanta means the end of the Vedas. The Vedas are the sacred Scriptures of the Hindus. They are believed to be eternal and emanating from God himself. The Vedas can be classified into two distinct sections. They are the Karmakanda or ritual portion and the Gayanakandra or knowledge portion. Each of the Vedas has four sections.

1) The first contains hymns,
2) Sacrificial formulas,
3) Prayers and
4) smite.

The second one known as Brahmanas, which comprises of prose passages explaining the significance of sacrificial rites and ceremonies. The third is arannyakas they are forest texts. The fourth section of Veda is known as the Upanishads and properly constitutes the essentials of the Vedanta philosophy.
The Vedas are very ancient books in the library of man. Those who state them as infinite source of knowledge consider them. The latter parts of these texts are called Upanishads or Smruti. The Upanishad comes from *upa* (near) *ni* (down) and *shat* (to sit) it means, "sitting near". The teachers made their students sit around them, usually under some forest tree and told them about the eternal truth contained in the Upanishads. Different experts have given the different interpretations of the word Upanishad. The Upanishads are the finest part of the Vedas and are called Vedanta because in them *Vedantic* wisdom reaches its culmination or end (*anta*). Vedanta shows the seeker the way to liberation and the Summum Bonum of life.

Vedas are all in all of Indian culture. According to the German scholar Max Muller "Veda is the oldest document of mankind and this Veda is a product of deep vision and experience from nature. There is a dictum given by anthropologist and sociologist, "No nature and no culture". Nature is a treasure house of culture and civilization. Culture and civilization should be cultivated. Culture deals with agriculture and civilization deals with city. Agriculture was the first step of culture. Culture was born in a peasant’s hut but it comes to flower only in the cities. Culture and civilization deal with human behaviour. Sociologist and Anthropologists believe that culture is a science of behaviour and behaviour plays an important role in building one’s character.

Philosophy is the mother of all Indian arts. The ultimate aim of Philosophy and art is to take human being towards self-realization. The word Philosophy itself is derived from these two words Latin philien and Sophia. The meaning of this word is "love for wisdom". Ancient Greeks and Romans have accepted the same meaning. Vedic Rishi says:
"Let noble thoughts come to my mind from all the corners of the world".

This is the reason that Indian culture has imbibed many cultures in her cultural web. Scholars say that unity in diversity is the dictum of Indian culture. There are 108 Upanishads but out of these, 11 are the principal Upanishads. These eleven Upanishads are as follows:

- Isha Upanishad
- Kena Upanishad
- Katha Upanishad
- Prashna Upanishad
- Mundak Upanishad
- Mandukya Upanishad
- Brhadaranyaka Upanishad
- Chhandogya Upanishad
- Aitraya Upanishad
- Taitriya Upanishad
- Swetaswatara Upanishad

Upanishads are the pioneer of all the Philosophical systems of India. All these Upanishads are the core part of Indian philosophy. In the whole world there are two countries, which are famous for their Philosophical traditions. One is Greece and the second is India. Greek Philosophy cradles the whole Europe and Indian Philosophy cradles the whole of Asia. The aim of Greek art and Indian art is to give eternal joy, and it is as good as self-realization.

The Upanishads are the gold mines but as in a gold mine one has to extract the precious metal from the ore. The reader has to dive deep into the Upanishadic Sea to get the pearls of wisdom. Fundamentally, the message of Upanishads that
is put across is clear and unmistakable viz 'Brahman is true, the world is false' and the soul is Brahman and nothing else.

Vedanta is expected to be based on the three foundations such as - Upanishads, Brahma- Sutras, and Bhgavad- Geeta. Upanishads are accepted as being ancient enough to carry Vedantic authority, though some Veda tine also ascribe Vedantic weight to some of the hundred old secondary Upanishads. It has already been noted that the term Vedanta means the end of Vedas. It had been realised in the Upanishadic insights, some of which arise out of meditation on the inner significance of Vedic sacrificial ritual.

The study of Vedanta is not for persons who care for the ordinary joys of living. It is only for one who aims to know about Brahman by the pursuit of knowledge. This knowledge does not mean disputation or vain argument, mere literary knowledge or knowledge based on sense data. The Mundaka Upanishad says 'Fools brag of their knowledge proud, ignorant afflicted with troubles, going about like blind man, led by the blind'. 'Into blinding darkness enter those who worship ignorance and enter into greater darkness those who are slave to knowledge' says the Isha Upanishad. In the same manner the Katha Upanishad says 'Fools dwelling in darkness, wise in their own conceit, and puffed up with vain knowledge, go round and round staggering to and fro like blind led by the blind. Shree Raman Maharishee, the renowned Indian saint, says, all the actions that the body is to perform are already decided upon at the time it comes into existence. The only freedom you have is to identify yourself with the body. The pursuit of wisdom really means the pursuit of the spirit. When one identifies himself with the body he per force has to do all these things, which are gratification of the body demands, like- acquiring wealth, possessions, power and
sensual satisfaction. But when one does identify himself with the body he has to do none of these things. Such a man wants to know about the soul, which as the Upanishads teach, is of the same nature as God.

The Vedanta says that for wisdom we have to go to the saints. The path of wisdom, which leads to salvation, is not easy. According to Shankara, spiritual knowledge can discriminate between the sprit and non-spirit. The realization that one should attain is Brahman and the emancipation from the bonds of matter only by the good karma (works) of hundreds of cores of incarnations (births).

According to the Vedanta the soul is not created. The Bhagavad Geeta says that soul is unmanifest, it is unthinkable and it is spoken of as immutable, that which is created is only the body and the mind, which acts as a kind of mansion for the soul. At death there is only a change of the physical body. The Bhagavad Geeta says, 'As a man discarding worn out clothes takes new ones, even so the soul casting off a worn out body enters into one that is new'. This subtle body however continues, embodying in itself the reflection of deed performed during life. The central teaching of the Upanishad is the identity in nature of Brahman and the soul. Enmeshed in the body the soul forgets its true nature and gets involved with the limiting factors of worldly existence, being of the nature of Brahman, joy and sorrow can never touch it.

In the Vedas Maya meant supernatural power, wondrous skill, magic and illusion. In the Upanishads the quality of illusion or delusion become more linked with it and there are many references to this aspect of it. People run after outward pleasures and fall into the snare of widespread greed. Wise man only knowing the nature of what is Immortal does not look for anything stable here among
things unstable. *Maya* is believed to be the energy (shakti) of Misheer and it has two properties— one is hiding the truth (viscera). It conceals the real Brahman and at the same time projects the world of name and form. Maya which prevents us from seeing things as they are, and one of the falsehoods that is projected that Brahman is other than the soul or that there is anything apart from it. The soul is ever pure. Shankara says that, it even appears impure, just as the same rope appears as a serpent to one who is ignorant and as a rope to the knowing man. When the illusion of the snake vanishes the rope is perceived. Even when the knowledge of Brahman dawns, the world illusion is no more.

Karma work (action) is the logical cause of rebirth. According to Hindu belief the soul keeps on taking rebirth in the world, acquiring body after body till, having achieved emancipation (moksha), it merges in Brahman. Almost all schools of Hindu philosophy accept the doctrines of karma and rebirth. The Bhagavad Geeta says, the death of man who is born is certain and inevitable is the rebirth of him who is dead. The shackles of karma bind man. Upanishads frequently emphasize that man reap the consequences of their own deeds. A man of good acts becomes good, and the man of bad acts becomes bad. A person consists of desires, as is his desire, so he will be, and as he wills is his deeds, and whatever deed he does, that he will reap. In the Ramayana, Tulsidas says, God has made works (karma) paramount in this world. As one does it accordingly he gets the fruit.

Karma is of two kinds, one that is performed in past lives and which has already begun to bear fruit. This is called *sanchita karma* (accumulated action). When the most potent of the various accumulated karma begins to bear fruit in the next birth, it is called the *prarabdha karma*. Thus the carrying out of work is
a continuous process. Shree Krishna tells his disciple Arjuna in the Geeta "you can not even maintain your body without doing action (karma). But there are two situations in which man is freed from this eternal cycle of action and its consequence. The attainment of knowledge of Brahman is said to free one of all past and future sins. But this only means the destruction of these karmas, which have not begun to bear fruit. All these are accumulated as sanchita karma and of course the ones, which the person is committing in his present life, which are to bear fruit later. The effect of prarabdha karma, which has already started, is showing results. However, it has to be borne even by the knower of Brahman. These karmas are like arrows, which have left the bow. This explains why even sages have to suffer. It is their Prarabdha karma, which causes their suffering. But since the effect of both the past accumulated karmas and those performed currently is annulled, the karma of Brahman gets rid finally of all karmas when he dies. Shree Ramkrishna said, 'no doubt a man experiences a little of the effect but much of it is cancelled by the power of God.' A man was born blind of an eye, this was the punishment for a certain misdeed he had committed in the past birth and the punishment was to remain with him for six more births. He however took a bath in the Ganges, which gives one liberation. This meritorious action could not cure his blindness but it saved him from his future births. In other circumstances works do not bind a person, when they are performed desirelessly. As Shree Raman Maharshi says, "give up the sense of desireness, karma will go automatically".

While the general view in the Vedanta is that one suffers the consequence of his deeds, it is by no means certain that this is the only factor in deciding the fate of souls. To whom he wishes to raise he makes him do good works and whomsoever he wishes cast down he makes him do evil works. Thus while
karma is the major factor in shaping human destiny, God’s favour is also essential.

(A) One soul everywhere

Vedanta says that there is only one God, He is in all beings and he is one in all Gods. All things on earth are his and he dwells in every man and every thing. He is the inmost self of all. In all the multiplicity of living beings there is one life. Kathopanishad says, one who feels the inner Atma. It is he who knows and understands. It is he who hears and sees. He feels pleasure and pain; he feels heat and cold. Yet Atma is aloof one and only without a second, Infinite, Absolute, Eternal, Changeless, all is that without attributes without qualities beyond name and form. That one is the individual soul having all these characteristics each one with all others. Not only A’s soul is equal to B’s soul but to explain in geometrically A’s soul is identically equal with B’s soul. When we say triangles are identically equal, we mean not only that all the sides of the other but all the angles of the one are respectively equal to the respective angles of the other triangle. Each to each and in addition to the area of the first is equal to the second, i.e. the two are equal in all respects. All individual souls are identically equal in this way.

God has created the world all of a sudden by a single act of volition with all its contents, i.e. Stars, Planets and Animals in the same forms in which all exist. The theory of creation may take two forms; one is absolute creation (creation out of nothing) and another one is conditional creation (creation out of pre-existing matter). God has created the world out of nothing by an act of Divine feat. There was a time when there was nothing except God. God is all perfect
being and as such had no need of the world. He thought of creating the world to communicate his blessedness to the finite beings and the world came into being.

The other theory says that God created the world out of pre-existing matter. He is like an architect who manufactured this world from the primitive matter. Matter and god are co-eternal; the primordial matter was in a chaotic state. God produced this Cosmos out of this chaos. He created the world at a particular point of time. After creating the world he left it to itself to be run by the forces put out into it by him. He interferes with it to set it into the right way when seeds of decay appear in it. Thus God is external to the world. All life comes out of life; it does not arise from lifeless matter. This is the theory of biogenesis or the origin of living beings from antecedent life. Life comes from life; it does not come from lifeless matter.

In the mode of creation in the Bible, it has given in its Old Testament the same process of creation, as it has been mentioned in the Hindu texts. God said, let there be light and there was light. So it was God's will that caused creation. So far there is unity in the conception of the root cause of the creation of the universe. There is absolutely no dispute among all the religions that God is the source of all living creatures; all things existing owe their existence to them. He alone sustains and preserves the world and He alone when the period of rest arrives calls home to himself the spirits that went forth from him, dissolving the worlds he formed. God's sankalpa is the cause of the creation and there is no doubt any difference as regards this in Hindu texts and the other religions respect the same.
The human self is an emergent aspect of the world process and not a substantial different in kind from the process itself. Persistence of pattern constitutes unity of a thing or a self. Though every one of the constitutes of the body is changing, the body system as an organized totality endures. It is the same with regard to the human self, which is the unity of diverse parts with an enduring structure.

In the history of thought the individual self has often been conceived on the analogy of a physical thing. It is said to possess as an ultimate core of reality, which remains unchanged throughout the changes of its qualities or states. It is viewed as a simple, self-identical somewhat distinct from its experiences, which are attached to it. Western Philosophy owes to Plato the idea of an indiscernible soul substance inherently immortal. Since the soul is not composite, it cannot be disintegrated.

Reality is everywhere complex. It is so even in the atom. Thoughts and emotions are constantly changing. There is nothing concrete in the individual, which is not produced, and which will not pass away, nothing from which there is any escape or change. The distinctiveness of selfhood does not lie in its simplicity but in the specific organization of its contents. The self is not a collection of mental states but is characterized by organization. It is an organization which is active as a whole through its activity the mind creates its own environment and is uncontrolled by external facts.

The self is not encased in a hard sheet. It is constantly interacting with the environment. The human self is able to save the part, bind it with the present and face the future. Plato tells that in the self of man are found three types of
functions appetites and desire, emotional reactions and intellectual ideals. The integral relationship between the organism and its environment, which is found to be true of the sub human grades of reality, is also true of the human world.

'I' is the soul, the Atma. There are five senses. The five jnanendryias, five karmendriyas, five pranas and the mind with the intellect from the sookshmasareera (subtle body) that is called 'My' type. We must notice that the karmendriya, the absolute and the visible outward organs like — hands, feet etc belong obviously to sthoolasareera (Physical body) but the centers which govern them, the true power centers or the motor centers are the sense centers inside. The eye, ear, nose, tongue and skin are only the outside instruments or vehicle. Each Indriya is essentially a subtle center in the sookshmasareera and has an organ in the sthoolasareera. The sense does not work by their own. The brain must issue orders. The intellect, buddhi to the various senses when they begin to work; there is also one intermediary who acts and holds a central and important position between the senses and the intellect. When one is absent minded, even though his or her ears are open but cannot hear. One may be talking all the while but the mind may be somewhere else he or she cannot hear. When one becomes absent-minded the senses do not function properly. Psychology and Physiology are connected with the Jivatma. He is the conscious being and has consciousness, seeking external experiences, fashions the senses and sense organs for contact with the outer world and a mind of a nature more akin to itself as a bridge between the outer and the inner world. Lord Krishna says, "a person of myself transformed in the world of life into an immortal Jiva, draws round himself the senses, with manas as the sixth, enshrined in the ear, the eye, touch, taste, smell and the mind. He enjoyed the objects of the senses."
The senses do not function when the mind is absent but the mind experiences all pleasures and pains even when the senses do not work as in dream creating new artificial senses and enjoying everything by means of them. One can enjoy in his or her dreaming state what he or she has experienced and other various things that he or she had never enjoyed. Thus the mind also functions quite independently and irrespective of the sense but the senses could not work without the mind’s co-operation. The senses get into touch with the outer world; they send information to the mind. The result of the contact giving the attributes or properties of the objects contacted the way in which the objects affect them. The mind receives these reports and groups them into mental images and presents these to its own master the understanding.

Life is the first property of the individual Soul, which is expressed in Vedanta as Atma. Secondly all people desire to know and understand. This is the most and unchecked desire of all human beings. All like pleasant things. All want to see pleasant. One’s tastes cannot be satisfied unless he or she gets pleasant things to taste. All want pleasant things to hear, if there is to hear unpleasant talk one feels pain. It is because every man and woman wants joy, everybody aspires for joy and not only remains satisfied by only aspiration but tries by all possible means within or without their power to get all those things which are considered as the objects of their joy. Life likes joy therefore it is inferred that joy is the nature of the soul. Atma is in search of Anand and this is the third characteristic of the soul.
(b) Oneness of the Universe

Light, the radiant energy of creation, started the ring-dance of atoms in a diminutive sky and also the dance of the stars in a vast lonely theatre of time and space. The planets came out of their bath of fire and basked in the sun for ages. The divine principle of unity is inner interrelationship in the evolution of multicellular life on this planet. Man in his own body has attained the most perfect and powerful inward expression. Man has also attained its realization in a more subtle body outside his physical system. He misses himself when isolated; he finds his own larger and truer self in his wide human relationship. The multicellular body is born and it dies but the multi personal humanity is immortal. In this ideal of unity the man realizes the Eternal in his life and the bondless love.

The unity becomes not a mere subjective idea but an energizing truth. Whatever name may be given to it and whatever form it symbolizes, the consciousness of this unity is spiritual and the man’s effort to be true to it becomes their religion. We have our eyes that are related to the vision of the physical Universe. We have also an inner faculty of our own which helps us to find our relationship with the supreme self. This faculty is our luminous imagination which is higher stage and special only to man. It offers us the vision of wholeness, which for the biological necessity of physical survival is superfluous; its purpose is to arouse in us the sense of perfection that is our true sense of immortality. For perfection dwells ideally in man, the eternal inspiring love for this ideal in the individual, urging him more and more to realize it.
The development of intelligence and physical power is equally necessary in animals and man for their purposes of living. But in man the development of his consciousness deepens and widens the realization of his immortal being, the perfect, and the eternal. It inspires his creation that reveals the divinity in him, which is his humanity in the varied manifestations of truth, goodness and beauty. The individual man must exist for man and must express himself in disinterested works, in science and philosophy, in literature and arts, in service and worship. This is his religion, which is working in the heart of all religions in various names and forms. The human beings could use this world where it is endless and thus attains greatness, realizes his own truth where it is perfect and thus finds his fulfillment.

In the scientific idea of the world there is no gap in the universal law of causality. Whatever happens could never have happened otherwise. This is a generalization, which has been made possible by quality of logic, which is possessed by human mind. Every day in most of our behaviour we acknowledge the truth, in fact our conduct finds its best value in its relation to its truth. The truth of man is in the heart of eternity and it is being evolved through endless ages. Relationship is the fundamental truth of this world of appearance. Creation has been made possible through the continual self-surrender of the unit to the universe. The spiritual universe of man is also ever claiming self-renunciation from the individual units.

It is said in the verse of the Upanishad that this world, which is all movement, is pervaded by one supreme unity and therefore true enjoyment can never be through the satisfaction of greed but only through the surrender of individual self to the universal self.
The most distant star whose faint message touches the threshold of the most powerful telescopic vision has its sympathy with the understanding mind of man and therefore we can never cease to believe that we shall probe further and further into the mystery of their nature. As we know the truth of the stars we know the great comprehensive mind of man. We must realize not only the reasoning mind but also the creative imagination, the love and wisdom that belong to the Supreme person, whose spirit is over us all. Love for whom comprehends love for all creatures and exceeds in depth and strength all other loves that have no other gain than the fulfillment of this love itself.

The Isha Upanishad says that the super soul which permeates all moving things is the God of this Universe whose mind we share in all our true knowledge, love and service, and whom to reveal in ourselves through renunciation of self is the highest end of life. Whatever names our logic may give to the truth of human unity, the fact can never be ignored that we have our greatest delight when we realize ourself in others and this is the definition of love. This love gives us the testimony of the great whole, which is complete and final truth of man. The spirit of love dwelling in the boundless realm of the surplus emancipates from our consciousness from the illusory bond of the separateness of self, it is ever trying to spread its illumination in the human world. This is the spirit of civilization, when in its entire best endeavour invokes our Supreme Being for the only bond of unity that leads us to truth.

When man's preoccupation with the means of livelihood becomes less insistent he has the leisure to come to the mystery of his own self and could not help feeling that the truth of his personality had both its relationship and its
perfection in an endless world of humanity. His religion, which in the beginning had its cosmic background of power, came to a higher stage when it found its background in the human truth of personality.

In the Hindu scripture the universe is described as an egg that is to say for the human mind it has its circular shell of limitation. The Hindu scripture further says that time also is not continuous and our world repeatedly comes to an end to begin its cycle once again. That is in the religion of time and space infinity consists of ever revolving finitude.

The positive aspect of the infinite is in *advaitam*, in an absolute unity in which comprehension of the multitude is not as in an outer receptacle but as in an inner perfection that permeates and exceeds its contents like the beauty in a lotus. It is not the magnitude of extension but an intense quality of harmony that evokes in us the positive sense of infinite in our joy in our love. Advaita itself is *ananda*, which is the infinity of love. The truth that is infinite dwells in the ideal of unity, which we find in the deeper relatedness. This truth of realization is not in space; it can only be realized in one’s own inner spirit-self. Our union with the spirit is not to be attained through the mind. In various occasions when the limits built up by mind are overcome our inner self is filled with joy, which indicates that through such freedom we come into touch with the reality that is an end itself and therefore is bliss.

"The infinite is love itself" – the eternal spirit of joy. Our Union is with a being whose activity is worldwide and who dwells in the heart of humanity. In order to unite with the humanity one cannot be a passive one. In order to unite with the humanity we have to divest our work of selfishness and become the
worker of the world *visvakarma*, we must work for all. It is said by Shree Rabindranath Tagore that, ‘All’ means each and every work that is good however small in extent is universal character. Such work makes for a realization of *visvakarma* ‘the world worker’, who works for all. In order to be one with this mahatma ‘the great soul’, one must cultivate the greatness of soul, which identifies itself with the soul of all peoples and not merely with that of one’s one. This helps us to understand what Buddha has said as “Brahmavihara” living in the infinite. He said, “do not deceive others, and do not despise anybody anywhere, never in anger wish anyone to suffer through our body, words or thoughts. Like a mother maintaining her only son with her own self, keep the immeasurable loving thought for all creatures.

Our great thinkers divert our consciousness to materials of the supreme value of truth, which is the quality of the universal being. In the creative activities the man realizes his surroundings as his larger self- instinct with his own life and love. The prophetic voice of Zarathustra reminds end to itself and that is peace, immortality and us that all human activities must have an ideal goal, which is an end to itself and that is peace and immortality. It is the house of songs, the realization of love, which comes through strenuous service of goodness.

The fundamental desire of life is the desire to exist. Reality in all its manifestations reveals itself in the emotional and imaginative background of our mind. We can make truth ours by actively modulating its inter relations. This is the work of art. Reality is not based in the substance of things but in the principle of relationship. Music is the most abstract of all the arts, producing harmony, cadence of inter relationship with the movement of universe. The rhythm of
harmony has been extracted from its usual concrete context and exhibited through the medium of sound. Thus the pure essence of expressiveness in existence is offered in music.

It is the magic of the rhythm, which is in the heart of all creation that moves in the atom and in its different measures fashions gold and lead, the rose and the thorn, the sun and the planets. These are the dance steps of numbers in the arena of time and space. It weaves the maya, the patterns of appearance, and the incessant flow of change that ever is and is not. This is maya, this is the art of creation and rhythm is the magic of all arts.

From the time when man became truly conscious of his own self he also became conscious of a mysterious spirit of unity, which found its manifestation through him in this society. It is a subtle medium of relationship between individuals, which is for its own ultimate truth, not a sum of arithmetic but a value of life. Let us keep our faith firm in the objectivity of the search of our spiritual ideal or unity through it could be proved by any mathematical logic. Let us proclaim in our conduct that it has already been given to us to be realized through arts (kala), which could only be welcome by raising the screens and opening the door.

The human soul confined to its limitation, has also dreamt of millennium and striven for a spiritual emancipation, it feels its reverence for some ever present source of inspiration in which all its experience of the true, the good and beautiful finds its reality. Therefore, it has been said by the Upanishad: "Thou must know that God pervades all things, that move and change in this moving world, find thy enjoyment in renunciation covet not what belongs to others". It
could say that, He who is one and who dispenses the inherent needs of all peoples and all times, Who is in the beginning and the end of all things, may He unite us with the bond of truth of common fellowship of righteousness.

(C) Universal Brotherhood:

The first principle of attitudinal healing is: The essence of our being is love. Love is the total absence of fear and the recognition of complete union with all life. One loves another when he or she feels that their interests are not separate. This is always a union of higher minds and not an alliance of egos. True love is a completely pure and unencumbered form of giving. It is extended freely to the love in others it is its own reward. When one is extending love, he or she is free and at peace. Attitudinal healing shows us how to allow ourselves to experience this kind of love - the only love that is eternal.

Movement of the limbs is for the necessity of various purposes of life and song is the first expression of the human mind, its joys and sorrows, hopes and despairs all human sentiments are experienced through music. All over the world folk music is the product of unsophisticated people living far away from the urban civilization and artificiality. In the folk music words are important with its melodic structure, which is simple and repetitive. It is rhythmic but there is hardly any variation in melody and it could be seen particularly in the tribal music.

Human being is by nature a lover of feasting and festivity and in all ages, all countries have devised a sort of calendar of festivals. Where there are more or
less regular intervals and they can make an escape from the hustle and bustle of daily life and dry routine. A study of these festivals will reveal that they are scheduled either to celebrate or to mark a change of seasons, to develop a sense of cooperation during the harvesting and other agricultural activities, also to celebrating rain invocation celebrations during monsoon. There are songs of the marriage and other social ceremonial events. There are also some music and songs in memory of some folk hero or religious leaders included in the calendar of festivals in its own way throughout the world.

India is a vast country with many languages and customs and dialects as also innumerable varieties of folk songs, dances and folk instruments, which reflect their cultural traditions. Therefore it is very gratifying to note that there is indeed “unity in diversity” all through.

When we are discussing and listening some folk music of different countries, it is interesting to come across a few bars of music as also some themes of the song, which sounded almost similar. That is probably because of the fact that human beings are likely to express their feelings more or less alike under similar circumstances, atmosphere and environment. There seems to be considerable resemblance in the folk and tribal music all over the world. It is also interesting that folk tune of watery regions of other part of the world, and folk music of the desert and mountainous regions resemble each other. Hence music is indeed universal.

As in Europe, folk music has been continuously influenced by classical music. In India too many ragas in our classical form have also been deeply influenced by the traditional folk music. It is not necessary to say that
some modern music including our film music have relied heavily on folk tunes. However there is a special development and feature in our country where the folk form of music has tended to become ‘spiritual’. The Baul songs of Bengal are about the quest of the ‘inner man’, likewise Bhajan, Kirtan Sufi sangit and several other similar forms in other parts of the country, which tell us of their philosophical and mystical background.

Indian classical music is expressed in terms of ‘ragas’. Each raga is a connected series of sweet sounds (musical notes) ascending and descending within the octave, which forms the basis of all Indian melodies. In Indian system of music these notes are – sa, re, ga, ma, pa dha, ni and in the western style it is equivalent of which are – do, re, ma, fa, so, la, and ti. It is believed that this system of swaras or notes are also known as Sargam, it was followed by the Persians and later introduced by them in Arabia, from where it found its way into European countries as well as in western music in 11th century A.D.

One of the oldest definitions of raga, found in the Sanskrit treaties is “Ranjayati iti Raga” which means that a raga is what pleases, excites, entertains and elevates. This definition is more or less valid for any kind of music in the world, because in essence, all music is the sound that entertains and elevates. It has often been asked whether words are necessary or not. The modern world tends to favour the adoption of a linguistic medium because it has been found that such a medium is easy to use and understand. However, to put it succinctly, what words are to a language or literature, swaras or notes are to music and mudras or gestures to dancing. Therefore music that includes Vocal, Instrumental music and Dance, can undoubtedly retain its individuality and appeal without
words. It is a universal language and universal fraternity or brotherhood could be created through it.

Now however, some educated musicians of the present generation have been more conscious about Indian music and its proper propagation and utilization in India and abroad also. Indian music has now become increasing by its own popularity all over the world. It may be mentioned that Yehudi Menuhin, the world famous Violinist after listening to a series of Indian recitals by some of our artists aptly remarked that “The Indian music seeks to release man from the baser emotions so that his or her mind and spirit are free to rise to the spheres of meditation and liberation”. Such a tribute by a celebrated western musician truly reflects the manifold genius and the enormous potential of Indian music. It is proved fact that our music can vividly express and convey its emotional content by means of the magical touches on the musical notes or swaras even without recourse of language and words. It is gratifying to note that Indian music has always a unifying force for harmony and peace, integrity and unity of the community as well as nation.

The traditions of every country and its people and also every tribe, however small they may be, are valuable assets to the world of culture. Therefore colossal responsibility rests with the Universities, Music Academies and their allied institutions, the national Archives, Broadcasting centers. Television systems and frequent cultural exchanges among the popular and educated artists of different countries of the world would go a long way in creating mutual understanding and strengthening human ties to foster world peace, universal fraternity and universal brotherhood.