6.1 Conclusion

The chief characteristic of the universe is the cosmic rhythm. Real rhythm in its entire perfect ness resides with god.

India is the heart of orient. Out from India have flowered down the great streams of philosophy and religion since ages and in their train great arts and their influences and culture and commerce. Streams primarily of races are the Aryans, the Persians, the Greeks and the Romans. The Aryans settled in this land of which the Dravidians were the original inhabitants, the invaders mentioned as above returned to their homelands. But the next invasion that of the Mohammedans, including the brilliant group of the Mogul rulers, not only merely came and remained but also flowed through India to the east Indies and part of the far east. Following them came the various European rivals in colonization later consolidated triumphs into British imperialism.

Between the Greek influence and the Mohammedan there had been a thousand years of Buddhism – in which the arts had reached sublime height. But in the following centuries there was general decline of national life. The clash of ideals religion, customs and styles between the Hindus and Mohammedans first bewildered and distracted national self-expression. England during the last two hundred years brought with it such glamour of science, successful materialism and force major and such contempt for “heathenism” and all its ways that India’s spirit (combined Hindu and Muhammad an) died down within itself and all that remained was seemingly a “slave mentality”.

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Later events have proved however that this has been but a temporary obscuration of the national genius. It has been but a period of dormancy and of gathering strength for a new era of its ancient spiritual leadership.

Since 1910 there has appeared every proof of a renaissance of the great Indian spirit. When the sap rises in a tree it gives fresh life to every branch and leaf. So now it is with the arts of India. It is difficult to say whether the new life first showed itself in the arts of India or in the political consciousness. Most likely they awoke together.

Thus we find that our national song “Vande Mataram” was sung at the still young Indian National Congress of 1906. But the turning point in musical history in India came in 1915 when the first All India Music conference was held in the Indian state of Baroda under the direct patronage of its ruler, Backward of Baroda. This premier royalty of India has throughout his region liberally patronized all aspects of Indian art. He has created a model Museum and Picture gallery, built very fine architecture in a palace, instituted the finest system of circulating libraries in India and founded a school of Indian music of a high grade. It was therefore fitting that through the ruler the new impetus was given to the advancement of the art of music, which had so lamentably fallen on evil days. All India music conference used to be held every year since that date in different cities and area of India. In 1917 an India wide movement arose for “National Education” and a National University was organized in Madras Presidency. This time it was pressed by the honourable members of its Senate and Board Of Studies to include music throughout the whole educational career of the students. At that time Mr. K. Ramachandran with the help of Mr. C. R. Srinivasa Iyengar of Madras and Mr. R. Srinivasan of Trivandrum called together a conference of
the musicians living in Tanjore, the city of south India famous in the past and the present for its patronage of music and for the skill of its musicians. The object was to secure their co-operation in drawing of a course of study in Karnataka and Indian music from the primary grades in schools right up to the university degree of Bachelor of Music.

As a result of the Tanjore conference a complete syllabus of musical studies was drawn up for yearly graded instructions and examination to cover the acquisition of skill in the art of singing in the lower schools and singing, playing on two instruments, composition and a working knowledge of western notation in the college course. This historic syllabus is to be found published in the calendar of the National University in 1919. It caught the attention of several people, influential personalities in University circles. Professor Seshadri used it as a model for the course in music for B.A. and after some years it was compiled and followed by the Banaras Hindu University. It was a stimulant to the serious consideration of the importance of this subject by the Universities of Mysore and Madras. (Madras university authorities appointed a committee to investigate the matter practicality to make music one of the subjects of Madras Universities calendar of studies). (Mr. K. Ramachandran was honored by giving two University extension lectures in Mysore in 1927 to prepare the ground for the introduction of music as an optional subject in the state’s educational program. At the same time Mr. Ramachandran was one of the members of the committee and felt it an honoured privilege as a Bachelor of music of the Royal University of Ireland, Ramachandran was to be the link between the academicals institution of music in the west and the attempts to place the art on honourable academic grounds in new India. Bombay presidency had been doing its share during the same years in the service of the music. Well-organized schools for the teaching
of music had been founded in Bombay and were functioning successfully and publishing their own textbooks and systems of instruction. The Indian Women’s University in Poona, founded by Professor Karve was actually the first university, which in 1926 had the historic honour of granting the degree of Music to the first student in India who had the opportunity of appearing for such a degree.

The result of this academic reform is that Indian Music now ranks in Madras presidency as equal with all other subjects of study, as an optional or specialized subject throughout the whole course of studies for all Government schools and colleges. So the new attitude of the Government to the music education turned the attention of the students from everywhere – towards the serious study of arts and music. A fine music school is a section of Annamalai University Summer Schools for training teachers how to teach music in school. Classes are being held annually with remarkably successful results, and in 1933 the Madras University passed its first graduate in music and honour Mrs. Kalyani Sundaram who is the first graduate in music from a government institution in India. When one remembers that music was taught orally and individually only until about two years ago it will be seen that this change to class teaching and the placing of Indian music within the preview of Standardized examination is in the nature of a revolution.

Side by side with this advance in government programs are the fine specialized academics of music in Bombay, Jalandhar, Amritsar, Lucknow, Baroda, Poona and Madras others side the Indian bands and orchestras upheld by the rulers of Mysore, Travancore, Baroda, Rampur, Dharampur, Banaras, Aundh and other Indian states.
The result of this increased interest in music was that status of the professional musician is being raised. The teacher is being paid according to rates set by the Government standard similar to those given for other subjects, similarly there is increased appreciation financial and otherwise, for virtuous entertainers.

A new field has been opened for their services through the commercial enterprise with which Indian firms have taken up the manufacture of Indian gramophone records and the demand that is rising in the provision of Indian music for the public by broadcasting in large cities. The local municipalities set up their own broadcasting systems and thus they are able to provide music to their citizens at a number of open spaces in their respective cities and remarkably small cost to the city once the original outlay has been met.

A few years ago it was the first attempt to provide Indian music for the masses. It was in a very small scale but was much appreciated. Before then the only free public performances were those which provided for the western and Anglo-Indian residents by military brass bands which played nothing but western music perhaps this is the reason why an Indian author writes “western music as it strikes the cultivated Indian ear is pre-eminently martial, its other aspects do not satisfy us very much”. Indian people never listened to these bands they cared nothing for them. But now a day it is inspiring the people from all communities, rich and poor, flocking to the parks, maidens, or mariners where these broadcasted concerts of Indian music are held several times a week.
Naturally all these new activities have brought about an amount of publication in the press and in book form about music and printed music itself that was inconceivable some years ago. There are many publishers and printers who have printed and published many valuable books, journals, magazines etc for the development and progress of Indian, (north & south) and western music. All these authentic documents are available in English and many other languages and these are also a great service to the spread of music. It is also available to the students of music through out the world and also for the interested music lovers.

The poetry of Ravindranath, Harindranth Chattopadhaya has broken now ground in subject matter and literary form because all poetry in Indian languages is composed in simultaneous melody conveying the rhythm, it has followed that these artists have created also original modes in music. 'Art being a living organism, is bound to expand, the urge of the age towards cinema productions and the enactment.

India's dramas which have always about three quarters of song into so-called talkies is also influencing the music of the classical drama. It is not always good but at least makes it move and it is better than stagnation and fossilization. All kinds of experiments are being tried out along the line of gaining increased volume of sound through the groupings Indian instruments into orchestras to meet the need for filling large halls with musical accompaniment to the voices.

To fill the need for a type of music proportionate to the very large halls now being used for the production of Indian dramas, an instrument has become popular namely the three octave harmonium. It was originally manufactured in a model, which was played by the right hand whilst its bellows was manipulated by
the player's left hand. It was imported into India from Austria where it is known as a beggar's instrument, but the glamour of being a western instrument gave it an entry into homes where indigenous music was forbidden because of the bad moral odour which had unfortunately attached itself to the professional musician. Its price was small, it took little room, it could be learnt by ear, it could be mastered in a far shorter time than any stringed instrument and much easier as its notes were already fixed. It contains no provision for the production of quarter tones, and also its turning is on the western method unneeded by India, and running the perfect pitch which has for millennia been one of the assets of Indian musicianship. This little instrument has played a two-fold part; it has been a boon and a curse. It is still exercising its baneful influence to increasing the quality of the ragas. Now the harmonium itself is being subjected to change to meet the needs of the times. It has now taken an upright stand into itself like a western church harmonium and it is blown by foot action leaving both hands free. The result is that the melody accompaniment is now played in octaves by the two hands. This increases the tone and also providing steps by which western harmony developed.

The pupils are now being taught in class with notations instead of one by one as in the old method. It is creating an interest in a type of Indian chamber music. Experiments are being made of great importance into orchestras where contrasts are being made not through harmonic effects but through tone and color combination.

It is remarkable how easily the classical art of Indian dancing occultry presided over by the hierarchy of Apsarasas, the genii of rhythm has caught the imagination and favor of western audiences. The Russian dancer Pavlova was
one of the first and the greatest to perceive through her genius riches of the aesthetic enjoyment, which India could give to the world through the oriental conception of emotion expressed in movement and gesture.

The cultural exchanges program may be the herald of an era of international harmony founded on mutual respect of peoples who appreciate soul values higher than tariffs, trade agreements or boundary treaties. The banner of world peace must fly from a standard fixed in the love of comrades, comrades on the quest for beauty, one of whose pathways is sound which has filled the earth, and whose ancient custodian India has so honourably been. Now India renews herself to bear fresh gifts to art and philosophy to humanity, out of her up surging spring of national self-consciousness, which have brought about a new era in music development but on the ancient root. Thus one of the writers Shree K. Ramachandran wrote that, “one can get to Moksha (spiritual liberations), salvation by singing in the proper way”. Every Hindu knows that a musician means a “Bhagavathar”, a man whose prime duty is to sing the praises of god to the lay people. The science of music is founded entirely on a spiritual basis. The chief characteristic of the universe is the Cosmic Rhythm.

As the spirit of a people shows itself most transparently in folk song India will find itself under a debt of gratitude to Dr. A. Bake of Denmark, who after a stay of a couple of years with Ravidranth Tagore and during extended tours in all parts of India has collected with infinite care and love over four hundred of the melodies of the fold and intended publishing them in western notation. It should be remembered how it was such a collection of the Russian folk songs which gives Gelinka, the Russian composer, his burning inspiration to the indigenous material of his country for his great national operas and that these
formed a turning point in the history of the music of that great people. One can already see signs of this in the *Gitams, Bhajans, National Songs*, which are being sung all over this vast country by the followers of Mahatma Gandhi.

Music is not only the means to get peace of mind but it is also instrumental to remove physical discomfort and disorders. Music therapy is an effective method for the prevention of disease. Sound waves have enormous strength and create impact on body cells too. This fact has got recognition by way of scientific experiments. Complete cure from diseases is possible with the help of recitation of mantras and ragas, which is now no more a dogma. The matter has been proved by all round survey.

Fabin Manan a French bio-energecist carried deep research on the impact of sound waves on body in collaboration with Helen Grimel the biologist of the French National Centre for scientific research, Paris, for a period of a year and half. He was astonished to learn that music could be instrumental strategy for the treatment against disease. Fabian and Helan conducted a study on the effect on the low volume sounds of 30 to 40 dbs on the human body cells. They focused a camera on the cancer cells of a woman’s uterus and which were placed on a slide. Continuously they were taking photographs of the changing conditions of the cells. Thereafter the sound waves of the duration of 20 minutes were emanated from the various stringed musical instruments as well as through vocal music. Then they observed that sound waves definitely influenced the cancer cells. Finding the positive result of their investigation, they went ahead in their experimentation.
Mamen produced from his own throat the notes of the series of different scales upon the cells, and a dramatic result was noticed. Nine musical notes (c-d-e-f-g-a-b and c and d from the next octave above) were sung. Which resulted in the gradual disintegration of these cells contaminated by cancer. Mamen and his colleague Helen observed that the vibrations produced from vocal music had quicker impact on the cells than those emanated from the instrumental music. The expected results derived from the lab. Experiments encouraged Helen and Mamen take their Research Work further, they experimented with the two women suffering from breast cancer. Both the women were given sound vibration treatment for a period of three hours everyday for a month. The result was very positive. Cancer Tumour of one women’s breast had entirely melted away (disappeared) and she had no need to get the Tumour removed by way of operation. The breast Tumour had as if disappeared after the musical therapy. The doctors of the medical institute where astonished on seeing this result. Because the Tumour was too big and hard too for the medicine or rays to produce any effect on it, and it was beyond their understanding that how it could be destroyed without surgical operation. The other woman had to be operated upon for the removal of Cancered Tumour of the breast, but the surgeon who was in charge of the operation stated that the Tumour had dwindled in size and had even dried up. She was completely cured after the operation and another fresh new Tumour had never been after that.

The experiments of Mamen and Helan proved that music is capable of removing the disease. After his experiments on breast cancer Mamen says, the repetitions of sound waves attack the sitomlazimic and nuclear membranes. Their thrust does not allow the nuclei to grow. The vibrations of music transform the structure entirely. The constant bombardment of sound waves makes the
vibrations so powerful that it does not allow the cancer cells to integrate and create the environment impossible for the diseased cells to survive. Thus in the presence of pure sound the Tumour cells destabilize, disorganize, disintegrate and break away.

Reports of the cure of the diseases through the medium of sound have been received, in this case the experiment undertaken by the sound therapist of Denver. She had successfully cured a woman of an incurable disease viz-mono nucleisis merely with the music therapy. Loral Caise says that sound is a link, which connects gross with subtle. It puts the matter into motion and its vibration could change the molecular structure. Sound effects colloidal structures and cause transformations in the forms of energy too. The chanting of mantras, their sound and ragas produce a positive change essential for the surface of our skin.

A researcher by name Hang Jene, a Swiss doctor wrote a book in Swedish language, as a result of his ten years research. It was later translated into English under the title “Cymatics- The structure and Dynamics of waves and vibrations”. He presented many new results of his research to the world and also gifted the world with an instrument called “Tonscope”. Which transforms sound into visible form without making the use of any electronic device. Tonscope enables any kinds of sound, mantra, or song to be visualized as a figure in its physical form. What is astonishing is when the sound OM is produced the same symbolic form takes shape as we put it. How could our seers and sages have realized thousands of years ago that the shape of the sound OM could be exactly likes this in the visible form. With his research work related to the Tonscope Jene noticed that whenever the words of the ancient languages like- Sanskrit and Hibrew are uttered, the fine sound particles acquire the shape of a certain symbol or a
mystical diagram, but when the words of our present living language are uttered
the same result is not produced. The question that confounds Jene is how is it so?
Whether our ancient Indian seers were aware of the mystery? What properties did
the language possess? Which would be these properties of the language and what
benefits would it make to acquire. Is there any possibility that the words of this
long use could be enabling themselves to transform the physical reality of an
individual through the inner energy? Those particular sound masses known, as
Mantras must be generating such a global energy as would remove the disorders
and imbalance entering into human body and disease (illness) getting cured. Hans
Jene indicates that just as the shape of pyramid generates global energy and
creates miracles the same way the verbal pious articulations of the Mantras
generate energy and create miracles.

In the course of his experiments one another tale took place. Once he
spread out some liquid on the plate vibrating due to sound waves and then blew
with his mouth over it. In spite of it, the gravitation had little effect on it and did
not spill, as if nothing had happened, it continued to form varying shapes, but
when the vibrations of the sound waves were suspended, the liquid began to spill
outside the plate. As soon as he resumed the vibrations the liquid began to draw
inward at the original place, and began to construct new structures. Hans Jene
asserts that this is the ant gravitational effect produced by the vibrations of the
sound waves. Sound waves are capable of giving out such a miraculous result.
This necessarily means that person can bring about the result quite opposite to
that of the ‘G’ force with the help of the power of Mantra or with the help of the
power of a raga. In other words the potential of the Mantras enables a person to
walk on water or he can keep himself suspended in the air. The question,
however, remains how to produce such potentiality hidden in Mantras. We are
already in the possession of the ancient Mantras, but we are lacking in sufficient knowledge as to where, when, and to what extent we should make use of them and also how much energy to generate and how to do so from them. If one acquires that particular knowledge he would be able to create anti gravitational condition by exercising those Mantras.

Recently many institutions have conducted experiments in music therapy. Dr Manas Chatergi belonging to Jibonian Research Centre and Neuro Physiologist Dr, A.K Maitee, has made a research that music can be used as a means of treatment against a disease. Music makes the non- arterial glands function more efficiently, and maintains the appropriate level of hormones. Classical music serves as a medicine against many diseases. This is an already proved document of a medical survey, which says that Raga Darbari Kanada makes miraculous cure over Asthma. Raga Todi and Purvi cures headache and brain diseases, Kafi and Khamaj are capable of captivating insomnia. As we saw earlier Febien Menen had melted (destroyed) the poisonous bulb (Tumour) of breast cancer only with the help of musical notes. A researcher named Stephen Hollpurn says that there is a close affinity amongst seven colours of the sun- beams, seven notes of music and seven chakras of the body. The disintegration (breaking up) of various chakras can be made possible using different colours and notes.

The western countries are recognizing diagnosis and cure of diseases through music as an alternative therapy today. In many of the hospitals, along with other treatments, music is also employed as a therapy and the results are astonishing. It is believed that music is such a blessing to which only man has access. The recent previous years literally justify this belief. As a result this
therapy is widely accepted in the western countries. The researchers and doctors of the west having realized the adverse effects of the several Allopathic medicines were busy searching for an alternative therapy. As a result of it, the people, as well as states and Government are recognizing Nature Cure treatment, cure without medicine and such other methods. Contemporary U.S.A has 500 such doctors, who are giving treatment under ‘National Association’ through music therapy, as they have asserted in the bulletin. There is a four years regular syllabus of music therapy. Following it the doctors undergo a six months internship, thereafter only they are considered eligible to give treatment and begin their medical services. Such patients become free from diseases quite surprisingly.

In reality we knew the impact of music since the beginning, but it was not developed scientifically and was replaced by the beliefs spread from mouth to mouth. The result was that the facts were only heard and ignored. Now when the West became aware of its impact and developed it into scientific manner, we began to state that this treatment was prevalent amongst us right from the beginning. There is a reference of the impact of music in the Vedas. The miracles of the music of Tansen will be justified probably by the study of this medical treatment. From 1950 onwards, music came to be used more on the mental diseases in western countries. Now even the physical diseases are being treated through music.

Considerable research has been done on the impact of music noticed on vegetations like plants and trees. In the year 1973 a book viz "sound of music and plants" had been published. Its writer was Miss Dorothy Retelak. She concluded her research works in the laboratory of the Women’s college of
Colorado. She kept the vegetations of the same species and same kind, each in three separate rooms. In one of these rooms, she arranged to play loud music constantly for eight hours. In the second room sweet soft music was played for three hours, and the third room was left out without any musical experimentation. At the end of fourteen days the vegetations had shriveled in the first room. In the second room the plants were in full bloom, and in the third room the plants certainly showed development but as compared to those of second room, the growth was limited and showed inferior status in appearance also. She conducted research about the Rock and the soft music too, which exhibited the similar result. Rock music had obstructed the growth of plants, but she had derived the conclusion that the soft music had helped much better growth. She had also arrived at a conclusion that the sounds of the Sitar and the Tabla have the same strength. Zagg music too is favourite with plants. When it was played before them, the twigs preferred to turn themselves towards it. Later on many researchers had supported these observations with their own investigation.

Tomkins and Bird in the year 1977 through their experiments with pure Rag- Sangeet found that with it the growth of plants rise higher by 20%. It was also observed that the Sitar recital by Pandit Ravisankarji and the choral music of John Sebestean, both produced quite good effect on the growth of herbs. Today the research is being conducted on how music can be appropriately brought into use for the growth of plants and to increase the yield of food- stuff.

In the year 1940 the Music Corporation conducted research on the impact of music on the workers of factories. It was found after the experiment that the listening to constant music creates amongst the workers inertia and sloth. But if soft and enlivening music is played intermittently, it results in greater efficiency
in work. Many such experiments conducted by a musicologist by name Julius Portnoy explicitly proved the advantages derived from music.

The investigation was undertaken to find out the impact of music on rats, it was found out that classical music promoted their positive and constructive activities. While Rock music enhanced violent tendencies in them. It has been proved by Richard Franklin, one of the Researchers at The Institute of Neurology that music appeals to the different components of the brain. This outcome was arrived after the experiment on sixteen healthy individuals by Mr Franklin. He observed that with the variation in the quality of sound, some part of 'Brekage' area of the brain was affected and if the magnitude of sound was changed, (increased and decreased) the part called pricknews was affected. Donial Alkon of the National Institute of Health has proved that peculiar types of music help the development of the portion related to memory. It is clear that the point of an individual choice or rejection in relation to man’s research work will be a matter worth of consideration. It means, it has been also made clear that according to a few, modifications brought about are sufficient, along with classical and sub-classical music. Western soft music too proves advantageous in this direction.

National Centre for Medicine and Complementary Medicine (NCCAN) belonging to National Institute of Health has pronounced music therapy much profitable towards the augmentation of learning. Research experiments of many researchers have recognized this fact. L.N.Henry in the year 1995 has stated that music was used successfully to reduce the sufferings of the patients of the IC unit. V.M.Durand and Mapstone have in the year 1998 substantiated with proof that treatment of music bears profitable results on the mental patients showing aggressive behaviour. One American researcher G.R.Watkins with various
examples exhibited that different experiment of music lead to many changes in the motion of Heart Beats. A.D Kumar and F.Stims have stated in 1999 that the rate of melatonin in the blood of Alzheimers patients shows improvement with the application of music. Besides this, it makes more or less improvement towards health too.

Experimental treatment through music therapy has been in practice since 1950 in western countries. In connection with the disease like Migraine, Cancer, Nausea, sickness-causing Depression etc. The extract of researchers with relation to the use of music in order to enhance resistance against diseases has been published in the year 1993. A substance called ‘Interceding’ which is the major part of the power of resistance gets strengthened with the listening of music.

Researches of Japan proved in 1998 that white blood cells multiply as a result of listening to music. It is learnt after the research work conducted at Stanford University that music increases the natural tolerance against the physical suffering. Texas Medical Centre has drawn a conclusion that to the women under jachgi, as they are made to listen to music, a comparatively smaller dose of anesthesia will suffice. The patients, who are suffering from insomnia, soft music as well as light music is proved useful for 80% of them.

An experiment for the patients of Alzheimer's in order to reduce high B.P (blood pressure) and establish control over their arms and legs (feet) is being conducted. At present music is also brought to use for the healthy growth of the babies born prematurely. If the treatment of music is employed with the other treatment, it makes improvement upon hunger, breathing etc. Researches have
also brought to light that music of Mozart has proved to raise I.Q also. Research is still in progress on this subject.

The experiment through the treatment of Rap music is also going on. Many people believe that Rap music is a kind of rape on music. Rap music means too much noise, strange sounds of musical instruments and music devoid of rhythm and laya. When music becomes an up-roar, the music disappears from it, and remains only sound waves. But the researchers have made an excellent use of Rap music, which produces sound waves of enormous magnitude. Many diseases are cured by music but some time before the doctors have achieved success in defeating cancer with the help of Rap music in the city of Hamburg in Germany. There is a belief that cancer means the cancellation from life. But a German doctor namely Dr Henrygay Luter says that several patients are totally cured with the help of Rap music. While intensity of cancer is reduced in some patients to such an extent that only with the help of Radio Active Rays it will be cured. He had given treatment of Rap music to sixty patients. He brought into use in this treatment the speakers emitting enormous sound or car stereos. The patients were made to listen to the Rap music after fitting in the ears some appliance to avoid bursting of ear- drums. It has been found that the speakers were placed quite close to the patient. The sound waves of the capacity of 120 to 180 db's were produced and their thrust destroyed the virus of cancer. Though this experiment appears to be astonishing to successfully fight cancer, yet it is effective. The researches still are in progress towards the treatment of the diseases with the help of light and sweet music. At the same time while the investigations for the cure of cancer with the help of Rap music is going on, it has created a lot of excitement in the world of medical practitioners. Now the
researchers are thinking of making use of Rap music in the treatment of other diseases caused by bacteria.

Music is consolidating its place to a considerable extent in the western countries. The number of patients wishing for a peaceful death, now desiring to be treated through music is increasing considerably and the western researchers have given recognition to this concept having its roots in the Vedas.

Application of music could be a successful aspect to control terrorism also. When the child is brought up he passes through a very sensitive growth process. During this period if the child is exposed to music or learns music several beneficial effects would be generated. Music induces peace of mind and peaceful attitude towards the outside world. Music and its sweetness are likely to produce certain balanced attitudes to life in general. Musical tunes would generate harmony in the personality of the child. Harmony within it is likely to led to harmony with the outside world. In fact music may led to well integrated balanced harmonious personality.

Greek philosophers like Plato realized the significant part that music can play in the development of human personality. Plato wrote at the gate of his Academy, “Let no one enter who does not know music and geometry”. This shows that knowledge of geometrical presentations and the harmonious effect of music always function together. A balanced personality would be a harmonious personality; such personalities would tend to be at peace with themselves and with others. Such personalities would also make ideal citizens and ultimately a peaceful harmonious society.
At present the world is facing a great danger of terrorism, most of them are young people highly dissatisfied, angry and desiring destruction of the world. These young people are so adamant that they prefer to die and are prepared to sacrifice themselves.

Two important reasons can be given for this situation. (a) Highly dissatisfying condition of their society. Most of them are unemployed and therefore open to various types of appeals. (b) Systematic propaganda to influence the mind toward violence and destruction.

The terrorists have no address. They have no purpose except to produce fear. They are the challenges to the society and the state. Use of violence against them may appear very attractive but it cannot stop terrorism. What is required is a long-term psychological and social policy to change their mindset.

Terrorism is a product of the culture of violence. We have to change them through the culture of peace. This requires changing the structure of society and a change in the psychology of young people through proper education. Study of music, melodies and harmonies could help in changing the society and the personality of young people.

Terrorists are also human beings but they are brought up in a wrong way and are subjected to damaging propaganda. Music could produce solace and peaceful dispositions in the minds of these young people.

For centuries India has seen various kinds of visitors. Some of them were like- Beatles, Goldie Hewn, Madona, Richard Gere, Steven Seagull. They have
come seeking it like- Mother Teresa, the Mother of Pondichery and Annie Bezant. According to Indian history Alexander the Great, the Mughals, and the British invaders came to plunder this land but settled down here and became rulers of this country. Japanese and Korean business houses came to capture our market but adapted their stringent policies instead. What magic attracts all these visitors? It is the places, the beaches of Goa and Kerala, the sand dunes of Rajasthan, the mighty Himalayas or the Taj? What makes visitors ignore the complete lack of infrastructure, the extremes of weather, chaotic law, and even political instability? The answer could be a mystery. Or it could be a potpourri of all this. What flavour would get through the blending of Ganga and Himalayas, the sculpture of deities of Hinduism and the Ahimsa or Buddhism, the time tested processes of music and yoga and in fashion vegetarianism? In one word it could be said that it is spirituality. People have regardless of their faith had a spiritual founding. This spirituality manifests itself in tangible forms of mountains, rivers, forests and deserts. This spirituality sustains the inner life of the multitudes belonging to multifarious faiths. This spirituality becomes a lifestyle as it becomes synonymous with music and yoga. Both of these are co-ordinating the breathing process with physical movements that leads to serenity of mind and health. Through this way India is rediscovering the benefits and joys of music and yoga. That is also how corporate west’s quest for anger management has found its salvation in India.

The great saint of Gujarat Murari Bapu according to Rajnish (Osho) says that Mira, Tulsi and Chaitanna Mahaprabhu might have realization of God but it is not substantialised by any proof but it is true that they accepted the path of music to reach God. In that respect they are lucky.
So, to conclude, colour therapy, music therapy, and yoga therapy are to be brought united. They can cure any type of diseases (illness) irrespective of any extent of incurability it may be possessed of, and there is no doubt about it. Music could improve the mental conditions of the people and could be able to develop the social conditions as a whole, which could bring peace in the society.

Let us hope peace comes on the earth through music to make the world prosperous and pleasant.