PREFACE
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The researcher is the student of music in both its performing and theoretical aspects from her childhood. As she developed a keen interest in Indian classical music, she took up her higher studies in this line and completed her M.F.A in (Hindustani classical vocal). While through journey of her higher studies she was very much attracted towards the new trends of music therapy prevailing in India and in the western countries, but she could not exactly locate the main points of how music could therapeutically heal?

She also found that there was no proper documentation available about the music therapy and thus this inquisitiveness made her think to take up a research study that could help document the therapeutic potentiality of Indian classical music. She also thought that a small step of hers towards this scientific documentation could be a big help for putting up music therapy in the main stream of orthodox medicine.

To understand the basic contents of the music which helps healing of illness, she also had to give a deep thought over the root of music itself. In the process it took her to the root of the beginning of the world. With the reference to the divine literature of our sages it could be said that the ‘NAAD’ is the almighty itself, so this almighty was named as “NAADBRAHMA”. She found that it is being logically assumed that the rise of musical science was through the ‘NAAD’ of ‘OM’, the first word in the universe. Singing, dancing and instrumentals are the three mediums which manifests this
‘NAAD. ‘NAAD’ being the basic sound for all languages, through all the times it means, “the essence of all sounds through which the infinite can be experienced”. This is very well explained by Matang Muni in the Granth ‘Brihaddeshi’ in sanskrit verse as below:

“Na Nadena veena geetam Na Nadena veena swar,
Na Naadena veena nrityam tasmannadatmakam jagat ”

(There is no song or music without the Naad, there are no musical notes without the Naad. There is no dance without the Naad, Indeed the whole world is filled with the essence of the Naad.)

On this vast and beautiful Universe, the treasure of knowledge is available through 14 ‘Vidyas (lore)’, 18 ‘Puranas (sacred granthas)’ and 64 ‘Kala (Art techniques)’. This lustrous knowledge is dwelt out in this world through five fine arts i.e. Dance, Drama, Sculpture, Paintings and Music. When we say that the human life is coated with music then it is the workmanship of the music itself. Classical music, Gazal, Bhajan, Loknatya, Cinema, Pop music are the different formats of the music. The heart beats and the rhythm of the music are of the same category; rather music has taken shape from the beats of the heart itself.

To analyze the flow of sound is not an ordinary thing. Sound (NAAD) has a tremendous power as it is believed that the vibrations are created through the exhalation
of the ‘Brahma’ and these vibrations shine forth in the form of ‘OM’, the origin of primordial music.

The Indians as a nation are intensely musical people. An Indian is born to the tune of music, goes through all the rites and stages of worldly existence from childhood to old age to the tune of music and is carried to the grave with the religious hymns sung in melody. In fact hardly a day passes in the life of an Indian, be he a king, be he a mere beggar, without musical recitals of some kind or the other. In all the phases of his life, domestic, social, and religious there are rites and festivals resounding with music. As such the music is bidden to the smallest tissue of the human body and to the farthest corner of the mind.

If you go to the past, music is an age-old part of Ayurveda, the holistic Indian science that promotes a happy and healthy life style. In Vedas too, music has an important place and the samveda is full of music. As referred above, music of the raga has emerged from a mythological past, a past that was before recorded history. In this past Gods and Goddesses were the makers of our music. The concept of “Naadbrahma” belongs to this past. The concepts describes as a vibration that filled the uncreated void, featureless and undifferentiated from which music emerged, embodied as “RAGA”. “OM” the pranav as it is called, is believed to belong to this category, a mysterious vibratory presence, the embodied creative power of the “Soul”. The Indian culture considers a musical tone correctly expressed on its pitch and proper quality which can affect the consciousness of human body, mind and life. As such the researcher thought
that it would be utter injustice on us to look at Indian music through the eyes of ‘entertainment’ only.

As all the knowledge in the past was imparted orally, the Vedas, the puranas, the shastras were all composed in hymns and verses and all these were taught and memorized in the musical chants and in rhythmic patterns. Indian music evolved out of these chants. The hymns of the ‘Rig-Veda’ were set to musical tones. These when recited in musical chants were known as the ‘Samveda’. The musical settings of these Vedic hymns were later developed into musical modes and thus ‘Gramas’, modes and the melodies were developed which was the base of the ancient system of music in India. Melodies were further developed into what we know today as ‘Ragas’.

It is perhaps just as well that the Indian music has a legendary past, a past that lies beyond physical verification. For a while we all agree that the legends are not the facts, we also know that this does not mean that they cannot be true at some other level. They can be still true to inner experience and truth towards which inner experience points are always the same. The mystics and the saints from Ancient to modern times have shown how music can kindle higher centers of the mind and enhance the quality of life. Thus this treasure in Indian music has to be explored with a deep leap in this divine ocean.

A treatise on this quality of Indian music is a desideratum which has not been yet supplied. Endeavors are absolutely necessary to penetrate this elegant branch of
Indian science, scarcely any part of it has been elucidated to the Indian people and to the world in general. The contents of the Vedas and the references to the use of music for the treatment of various illnesses there in, enhanced my enthusiasm for the research in this line and I started studying the developments of the western countries in the field of music therapy.

**The need for the present study of the therapeutic potentiality of Indian classical music:**

At present in the west music therapy is at its advance state and is being employed successfully in the orthodox medical profession. This idea of music as a healing influence which could affect the health and behavior is as least as old as the writings of Aristotle and Plato. The first music therapy degree programme in the world was founded at the Michigan state University in 1944. Since 1994, music therapy has been identified as a reimbursable service under the benefits for ‘Partial hospitalizations programmes (PHP)’. Now qualified music therapists (MT-BC) work in the main stream of medicine in the west.

On the observations of the present developments and activities on this subject, the need of the present hour is that more collective efforts in the way of research have to be put in the use of music as a curative therapy in the field of medicine and it
should be scientifically documented so as to help establish music therapy in the main stream of medicine.

The present study is a very sincere effort of the researcher towards the scientific use of music as a therapy.