

Review of: "Power of musical sound and its impact on the psyche: an Indic perspective"

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The authors offer basics of "Indic" music theory (using the authors' term) with regard to its psychological (or emotional) impact. They offer insight into Sanskrit terminology, refer to relevant bibliography, and describe characteristics of mainly two types of musical character (or ethos), that of "sweetness" and that of "bliss," along with an attempt for the Western reader to illustrate at least the first with an example from the European musical tradition.

While one is able to gain a general idea of the theory and nature behind the classical Indic tradition, it remains difficult to distinguish what exact musical parameters are thought to be responsible for the "power" or impact of Indic music, especially since the authors concede that "personality, social and behavioural factors" in addition to stylistic taste play a role here as well. The link between musical features and psychological response are more stated than proven. The paper would gain from providing more detail about these questions and from a clearer explanation of the inner workings of Indic musical ethos to the non-Indic reader.

My strongest suggestion to the authors, however, is to ask a native English professional who is also familiar with Indic musical terminology revise the paper, because it is very difficult to read and evaluate the paper due to many shortcomings in basic English Grammar and vocabulary. Furthermore, a nuanced appreciation of the paper's statements is almost impossible as it is hard to be sure about what the authors exactly mean.

The paper is closely related to my own research on musical ethos in antiquity and modern music psychology and philosophy (see <https://www.peterlang.com/document/1051826>) and for that reason awoke my interest. On the other hand, I am not very familiar with the traditional Indic musical system, wherefore I am not competent to comment on any of the authors' statements in this matter. I hope to be able to read a revised version of this paper in order to appreciate better the nature of Indic musical ethos and its similarities and differences in comparison to European music.