

DESCRIPTION OF MUSIC THERAPY IN AYURVED

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ABSTRACT

Raga chikitsa is a part of ancient Indian medicine. Different *ragas* are effective in different diseases. *Doshas* are concerned with time and seasons. *Ragas* are also concerned with time and seasons. Some research centers are working on music therapy. There is need of present era to develop this healing system.

Keywords: *Rag Chikitsa, Doshas*, time and season, *Rag* Research

INTRODUCTION

Music is well recognized for its entertainment value throughout the world. But Indian rishis discovered the *rag chikitsa* (music therapy), the therapeutic value of music. *Samveda*, one of four *Vedas* deals with music. *Rag chikitsa* has been explained in *Ayurved* also. The *sharirik doshas* i.e. *vata, pitta & kaph* and *mansik doshas* i.e. *raja & tama* are balanced by *rag chikitsa*. *Ragchikitsa* is based on the principle that a *naad* (sound) generates some vibrations that tend to move in space and this process produces healing effects in the environment. Dr. T. V. Sairam of New Delhi has discovered many dimensions of *Ragchikitsa*. The *Rag* research center in Chennai, India is doing a comprehensive study of Indian *ragas* and evaluating their therapeutic potential with the col-

laboration of musicians and doctors. The regular experiments are required to obtain the knowledge that which therapy is suitable for which type of diseases.

REVIEW

There are seven *chakras* in our body. There are seven main notes (*S, R, G, M, P, D, N*) and 22 microtones in ancient Indian music. Each seven *chakras* are believed to be associated with specific one of the seven main notes. The balance in all seven *chakras* is necessary for complete physical, mental and spiritual well-being of an individual. The role of *raga chikitsa* in balancing *chakras* has been deeply explained in ancient Indian literatures.

Some modern researchers including C.G.Jung have explored the concept of *chakra* system and energy (*kundalini*). The subtle energy level in human being can be measured by a Kirlian camera, using gas discharged visualization (GDV). Coordination among thermosensors, thermoeffectors and thermoregulatory system is required to maintain body temperature in healthy and diseased conditions. Spinal cord plays an important role in thermoregulation and all *chakras* are also located along the spinal cord. It is believed that music stimulates the pituitary gland whose secretions affect the nervous system and the flow of blood. Music helps one in relaxation and refreshment. Music improves the efficacy during working. Music also controls the negative aspects of the personality like anger, worry and bias. It helps to

cure headache, abdominal pain, hypertension, autism, schizophrenia and epilepsy, etc. Music induces the peripheral production and release of nitric oxide (NO) which is an antibiotic and immunomodulator. Music produces psychological responses within a person after passing through the auditory cortex of the brain which processes the music. This processing occurs in the limbic system which is the center of emotions and feelings. Responses to the music occur predominantly in the right hemisphere of the human brain which involves in creative methods of processing information.

Raga and Diseases

There are *specific ragas* which are effective in specific diseases (table 1)¹.

Table 1: Raga and Diseases

S. No.	RAGA	DISEASES
1.	<i>AhirBhairav</i>	Indigestion, Rheumatic Arthritis, Hypertension
2.	<i>Bageshri</i>	Insomania
3.	<i>BasantBahar</i>	Gall Stones
4.	<i>Bhairavi</i>	Rheumatic Arthritis, Sinusitis
5.	<i>Darbari</i>	Sedative
6.	<i>Deepak</i>	Indigestion, Hyperacidity, Gall Stones
7.	<i>Jaunpuri</i>	Diarrhoea, Constipation
8.	<i>Kedar</i>	Headache, Asthma
9.	<i>Malhar</i>	Asthma
10.	<i>Ramkali</i>	Colitis, Piles

Apart from these *ragas*, there are so many another *ragas* which are effective in different diseases.

RAGA AND TIME

One of the unique characteristics of Indian classical music is the assignment of definite times for performing *ragas*. It is believed that in the specific period only, the *ragas* appear to be at the height of its melodic beauty and ma-

jestic splendor. It has been mentioned in *Ayurved* that specific *doshas* aggravate in specific time of *ahoratri* (day and night). *Acharya Vagbhat* has explained that *vata*, *pitta* and *kaph* are increased respectively in the end of the day, in the middle of the day and in the

beginning of the day and again in the end of the night, in the middle of the night and in the beginning of the night². Therefore, specific ra-

gas should be performed or listened in the specific times which are concerned with specific *doshas* (table 2)³.

Table 2: Raga and Time

S. No.	RAGA	TIME
1.	<i>AhirBhairav</i>	Morning
2.	<i>Basant</i>	
3.	<i>Bhairav</i>	
4.	<i>Desi</i>	
5.	<i>SudhSarang</i>	Afternoon
6.	<i>Purvi</i>	
7.	<i>Multani</i>	
8.	<i>Desh</i>	Evening
9.	<i>Yaman</i>	
10.	<i>Bageshri</i>	Night
11.	<i>Malhar</i>	
12.	<i>Malkauns</i>	
13.	<i>Kedar</i>	
14.	<i>Dhani</i>	Anytime
15.	<i>Bhairavi</i>	

Apart from these *ragas*, there are so many another *ragas* which should be performed in specific times.

Raga and Seasons

Like time, different *ragas* should be performed or listened in specific seasons for their specific therapeutic effect (table 3)⁴. It has been mentioned in *Ayurved* also that specific

doshas are aggravated in specific seasons. *Acharya Vagbhat* has depicted that *vata*, *pitta* and *kaph* are aggravated respectively in *varsha*, *sharad* and *vasant*⁵.

Table 3: Raga and Seasons

S. No.	RAGA	SEASONS
1.	<i>Bhairav</i>	<i>Shishir</i>
2.	<i>Hindol</i>	<i>Vasant</i>
3.	<i>Deepak</i>	<i>Grishma</i>
4.	<i>Megh</i>	<i>Varsha</i>
5.	<i>Malkauns</i>	<i>Sharad</i>
6.	<i>Shree</i>	<i>Hemant</i>

Raga and Doshas

Different ragas pacify specific doshas of the body when they are performed or listened on their times (table 4)⁶.

Table 4: Raga and Doshas

S. No.	RAGA	DOSHAS
1.	<i>Brindavani, Sarang, Jaunpuri, Darbari, Malkauns, Bhairavi</i>	<i>Vata</i>
2.	<i>Bhairav, Purvi</i>	<i>Pitta</i>
3.	<i>Kedar, Yaman, Kalavati, Desh</i>	<i>Kaph</i>

Music removes negative mental aspects also. Music removes fear which pacifies *vata dosh*. It removes anger which pacifies *pitta dosh* and it removes sadness and disgust which pacify *kaphdosh*. Thus, music removing the negative mental aspects pacifies *sharirik doshas* which ultimately provides physical health also. The body- mind relation has been mentioned in *Ayurved*. *Acharya Charak* has depicted that *vata* is aggravated due to *kaam* (extreme sexual desire) and *shok* (sadness) and *pitta* is aggravated due to *krodh* (anger)⁷. *Acharya Charak* has again mention that sometimes physical problems like *jwar* (fever) etc. and mental problems like *kaam* (extreme sexual desire) are cause of each other mutually⁸. *Acharya Chakrapani* has elaborated this verse that physical problems create mental problems and mental problems create physical problems mutually. *Acharya Charak* has mentioned that hearing of vocal and instrumental music pleasing to the ears, pacify *pitta*⁹. *Acharya Charak* has explained that *mantras* (*AhirasiAyurasi.....* and *BramhaBrihaspati.....*) should be chanted before copulation for the conception of a healthy child¹⁰. He has explained for chanting “*Vishnuryoni*” mantra in *putreshti yagya*¹¹. He has again explained that the *man-*

tra (*Kshitirjalam.....*) should be chanted in the ear of the lady during delivery for easy parturition¹². These mantras have their effects when these are purely chanted in music. *Acharya Vagbhat* has mentioned that sweet vocal and instrumental sounds which are pleasing to the mind pacify the *pitta*¹³. Thus, music has efficacy for balancing *tridosh*.

CONCLUSION

In Ayurveda, etiology and management of diseases are based on *tridosh* theory. *Tridosh* is affected by *kaal* (time) and *ritu* (season). *Raga* is also concerned with time and season. Medicine is selected to pacify *doshas* involved in the disease. Similarly, *raga* is selected to pacify *doshas* involved in the disease. Like medicine, *ragas* have also *dosh-shamak* property. Therefore, various *ragas* are used as medicine in various diseases. Medicine act primarily on *sharirik doshas* and then, *mansik doshas* are also pacified. But music act primarily on *mansik doshas* and then, *sharirik doshas* are also pacified. Thus, music is an effective treatment in various physical and mental problems. Regular experiments are required to find out further therapeutic dimensions of music.

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