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REVIEW OF MUSIC AND ITS THERAPEUTICS W.S.R. AYURVEDIC CLASSICS (BRIHATRAYEE)

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Abstract: Ayurveda is the science of living being. With the aim of health and procurement of disease it almost covers all facets of life. It includes health of an individual at physical, mental, spiritual, social level. Ayurvedic classics includes brihatrayee samhita like Charak, Sushruta and Ashtanga Hridaya. A review based study of music (geet, sangeet) was done in these classics to explore whether these classics includes any form of music as therapy or not. Based on review of these classics it was found that music in form of geet (vocal or instrument) has been given in contexts like vajikara (aphrodisiac), vata/pitta prakriti (basic constitutional make up), gandharva sattva, madyapana (intake of alcohol), therapy for rajyakshma (immune deficiency diseases), sanyasa (syncope/coma), jivadan (haemetemesis) etc. various swara have been correlated with their pacifying power of three sharirikadoshas viz. vata, pitta and kapha. Also a relationship between various raga of indian classical music have been said to be based on time of its singing which may be used as a therapy to pacify the dearrangement of prevalent doshas. several articles have shown music as therapy in sleep disorder, psychiatric disorders, schizophrenia, cardiovascular, cancer etc. with this paper a perspective of Ayurveda have been explored in music therapeutics.

Keywords: Unmada, geet, gandharva, rajyakshma, madyapana, swarabheda etc.

Introduction: For accomplishment of treatment four pods have been described with their qualities by acharya Charak. These are physician (bhishak), drugs (dravya), attendant (upasthata) and patient (rogi). Among some qualities of attendant it has also been mentioned in upakalpaniya adhyaya of Charak (requirements of a physician) he has given that there should be arrangement for attendants who are endowed with good conduct, cleanliness, character devotion dexterity and sympathy etc. along with that people well versed with vocal and instrumental music, recites verses, mythological stories etc. are said to be good attendants for a diseased person ^[1]. Charak differs in his characteristics of prakriti. Unlike vagbhatta charak has considered pittala prakriti to be fond of hearing of songs and music which are pleasing to ears, mild, sweet and agreeable ^[2]. Among the seven types of sattvika type of mental faculties gandharva sattva is said to be fond of dancing, singing, music and praise, expertness in poetry, stories, historical narrations, and epics ^[3]. In

jatisutriya adhyaya of charak it has been given for the protection of new born, the whole house should be kept crowded with people who are pious, affectionate, and happy and the environment must be full with songs etc. ^[4]. Among useful regimen for patients suffering with rajyakshma it has been quoted that hearing of vocal and instrumental music is useful ^[5]. Among insanity caused by gandharva, liking of mukhavadya (vocal or instrumental) has been said to be a characteristics ^[6]. Time for affliction of unmada given as twelfth or fourteenth day of a paksha is said to be most opportune moment for its occurrence in gandharvas i.e. a class of celestial musicians which possess persons fond of hymns, songs, musical instruments, perfumes, garlands, purity and good conduct. Among various stages of alcoholic intoxication first stage is characterized by person singing, humorous, storytelling ^[7]. Various kinds of nutritious and palatable food and liquid items, smoothening speech, desirable touch, full moon, dulcet songs that charms the soul and captivate the mind,

pleasant smell etc. have been considered as means of vajikarana (aphrodisiac effect) ^[8]. In reference of jivadana due to excessive vomiting (vomiting) there develops complication of faintness. Under this circumstance along with other measures sweet sound of flute or a lyre has been advised

^[9]. In swarabheda (horseness of voice) a disease described in uttar tantra of sushruta samhita, etiological factors includes extremely loud speaking, poisoning, reading at top of voice, external injury, exposure to cold. These factors affect the voice ^[10].

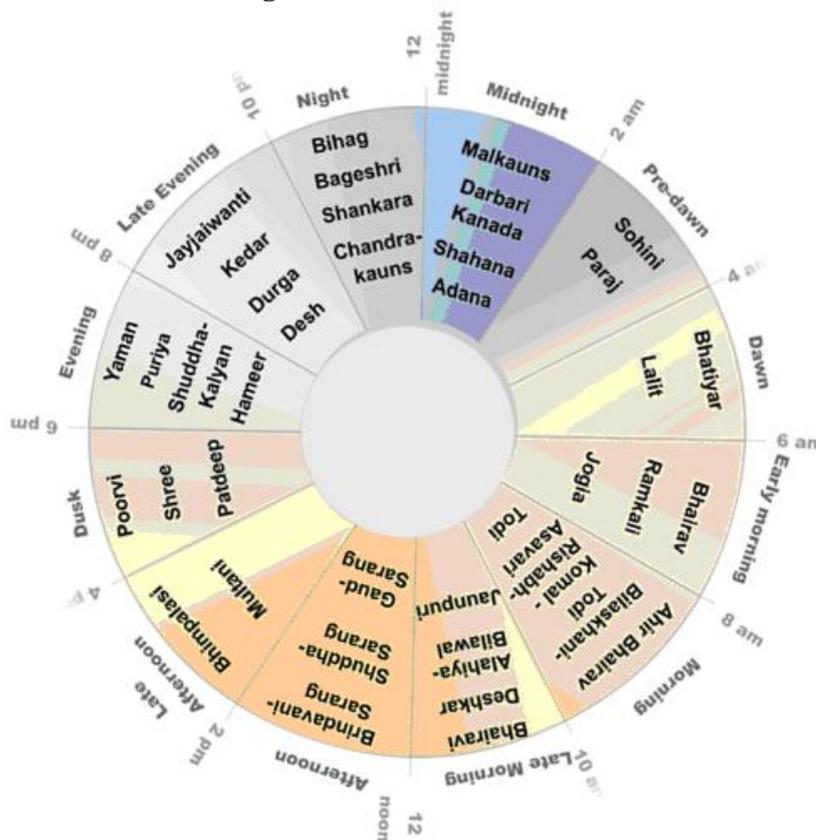
Table 1: Describing Different Types of Swarabheda, Voice Quality and its Treatment

S.N.	Type of Swarabheda	Characteristics of sound	Treatment
1	Vataja	Rough, hoarse, stops intermittently (gadagadavtaswara)	After meal ghrita mixed with swaras of kasamarda, vartaka, markava, artagala (arjuna), Ghrita prepared from goats milk and duly cooked with yavakshara, ajamoda, chitraka, amalaka, deva daru with honey, boiled rice with ghrita.
2	Pittaja	Sunken voice (paridahasamvritena)	Ghrita with milk, milk with yashtimadhu, kakolyadi group with honey, shatavari, bala with ghrita.
3	Kaphaja	Slow and soft voice (Mandashanairvardati)	Katudravya with cow urine or taila, honey.
4	Sannipataja	Indistinctness of speech (avyaktata chavachasastam)	Milk duly with cooked with madhura group.
5	Kshayaja	Voice becomes lower and lower and gradually disappears. (vageshahatavaka)	Milk duly cooked with madhura group of drugs.
6	Medoja	Indistinct voice and voice as if remains inside throat (antargalamswaram)	Same as kaphaja

In reference of anupana it has been described that drink (anupana) is to be prohibited in diseased conditions like supraclavicular disorders, cough, injury to chest, nasal catarrh and also for those who are in singing profession, speaking, and are suffering from hoarseness of voice ^[11]. According to Acharya Vagbhatta music has been enlisted along with other factors like chandana (*santalum album*), karpura, ushira lepa for pacification of pitta ^[12]. According to Ayurveda, prakriti has been classified according to predominance of doshas. There are three physiological doshas viz vata, pitta, kapha. Human with vata prakriti are desirous of music ^[13]. In symptoms of sannipataj jwara improper response to singing or dancing was observed and encrypted ^[14]. In rajyakshma chikitsa, therapy in form of decoration of body with garlands, scents, ornaments is done for dispelling in auspiciousness, along with it hearing of music, playing of musical instruments are practiced ^[15]. In madyapana vidhi (intake of alcohol) acharya vagbhatta has advocated musical songs, dances, musical instruments to be played ^[16]. In sanyasa

chikitsa one has said to be treated by distraction of mind, recalling past incidents and things, hearing of pleasant sound of singing and musical instruments, practice of physical exercises etc. are practiced ^[17]. The person engaged in good, benevolent activities, emitting good odour, joyous, engaged in singing and dancing, desirous of bathing, fond of gardens, red cloth, red flowers and anointing with perfumes and always engaged in mirthful activities is said to be possessed with gandharva graha ^[18]. Another reference of yaksha garaha it has been described that those persons are fond of dance, songs etc. ^[19] In unmad (insanity) produced by increased vata, the body is emaciated the person weeps becomes angry, laughs, smiles, dances, sings, plays musical notes, speaks, does movements of different parts of the body, makes louds sound, imitates the sound of flute ^[20]. According to Sangeet Makrand quoting relationship with various raag and time to be practiced these raag, it has been said that if these raag are not sung on proper time, it may lead to loss of Ayu ^[21].

2. Relationship between Various Ragas and Time



Courtesy: internet source [22]

Table 3: Relationship between Seven Swara with its Dosha Pacifying Nature [23]

S.N.	Swara	Pacification of dosha
1	Sa (sadaja)	Pittaja disorder
2	Re (Rishabh)	Pitta-kaphaja
3	Ga (gandhar)	Pittaja disorders
4	Ma (madhyam)	Vata- kaphaja
5	Pa(pancham)	Kaphaja
6	Dha(dhaivata)	Vata-kaphaja
7	Ni (Nishad)	Kapha-pittaja

Music provides a tranquil effect if it was played as background in health care of cancer patients. Music provides an opportunity to pursue an interest from pre-cancer days when fatigue and other symptoms. Music aids relaxation. It calms the mind; helps stop invasive thoughts for the period the music is playing [24].

While in Australia music therapists draw upon the physiological, emotional and aesthetic properties of music to enhance a person’s well-being, the Sudanese use music as a vehicle for communication with the spiritual world, to divine diagnoses and cures. They also use improvised song to effect social change, prevent more physical occupations [25].

Music may recruit neural mechanisms similar to those previously associated with pleasant/unpleasant emotional states, but different from those underlying other

components of music perception, and other emotions such as fear [26]. Music therapy helped clients achieve a state of deep relaxation, develop self-awareness and creativity, improve learning, clarify personal values and cope with a variety of psychophysiological dysfunctions [27].

Adding music therapy to standard care improves symptoms compared with standard care alone in people hospitalized with schizophrenia. Adding music therapy to standard care did not have a significant impact on overall patient satisfaction with care and global function [28].

Persons with CHD, especially those with a myocardial infarction listening to music may have a beneficial effect on anxiety. Anxiety-reducing effects appear to be greatest when people are given a choice of which music to listen to listening to music may have a beneficial effect on systolic blood pressure, heart rate, respiratory rate, quality of sleep and pain in persons with CHD [29]. The effects of r ga Desi-Todi played on a flute by a renowned Indian musician, Hari Prasad Chaurasia, were examined on three physiological (alpha EEG frequency, systolic and diastolic blood pressure and heart rate) and three psychological (depression, state and trait anxiety, and four components of

anxiety: somatic, cognitive, behavioral and affective) assessments. The postgraduate male university students served as subjects. The subjects listened to instrumental music (without lyrics) for 30 minutes a day for 20 days. A pre- and post-treatment procedure was adopted for recording physiological and psychological assessments. The results showed that the instrumental music led to a significant increase in the alpha EEG frequency and a significant decrease in the scores on depression, state and trait anxiety, and the four components of anxiety; the systolic and diastolic blood pressure and heart rate, however, remained unaffected^[30].

Discussion: Ayurvedic classics have not very exclusively described Music as therapeutics but it has used geet (vocal), vadya (instrumental form of music) in different contexts. For assessment of prakriti music can be used as a criteria as charaka andvagbhata have considered paittika and vaatikaprakriti respectively to be fond of music. Rajyakshma is said to be ojkshyaya (immunodeficiency disorder) in which state of manas is durmana i.e psychological state of mind is weak and is unable to concentrate in any sensual objects. Thus to reestablish psychic strength soulful music might have been used as per liking of the patient. Among various types of manas prakriti sattvika prakriti includes gandharva as one of the prakriti which is identified with its liking of art, literature, dance, music etc. Almost all three Acharya of Brihatrayee have included Gandharva sattvaas likers of music. In condition of sanyasa (coma) where all sensual stimuli have minimal/no effect, over those places Acharya charak has advised to play music (song and instrument). It might be to reestablish the sensorium. Vajikara which is one of the eight branches in Ayurveda has given role of music as a vajikara like effect. Vajikarana therapy not only leads to increased sexual capability but it is by these that one attains varna (lustre), swara (sweet voice), bala (strength) and psychic strength. Saumanasya (peaceful and positive thinking) of mind leads to garbhadharana (conceiving of child), thus a soulful music may help as vajikarana dravya. A form of Unmada (Insanity) vatika unmada i.e. one having neuropsychological reasons have manifestations of singing, dancing as its features. Acharya vagbhata has given music as one of the therapeutic measures to pacify pitta along with other shita dravyas like chandana (santalum album), ushira. It may be supposed that music

has some shita (cool) effect which pacifies ushnata of Pitta. It is not justified as seven swara which is root of music has different dosha pacifying capacity^[23]. Different indian classical ragas have been told to be sung on fixed duration of time of day and night^[21]. It may be correlated with Ayurvedic study of predominance of Doshas (vata, pitta and kapha) in different time of purvahna, madhyahn, aparahan) as various doshas are said to be predominant during different stages of day and night but it needs scientific evaluation based on qualities and effect. Graharoga like yaksha, gandharvagraha have been given in which patient has symptoms of singing and daneng which is pathological. Specially for musicians (vocal) intake of water after meal is contraindicated. Etiological factors of swarabheda (hoarseness of voice) commonly seen in music professionals have cause of loud or continuous singing. Various types of swarabheda (horseness) may be a result in music professionals. Its etiology and its treatment have been discussed. Works done applying music therapy have shown results in various diseases like schizophrenia, cancer, psychological dysfunction, anxiety, fear. On the basis of these, it can be said that music can be developed as a tool in treatment as palliative care, psychosomatic diseases, for relaxation, decreasing anxiety.

Conclusion: Music has been described in Brihatrayee in Ayurveda and may be used as therapeutics in rajyakshma, aphrodisiac, anxiety, psychic disorders.

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