First Chapter  
INDIAN MUSIC AND IT’S PSYCHOLOGICAL BACKGROUND

1.1. INTRODUCTION OF INDIAN CLASSICAL MUSIC

“Gitam vadyam tatha nrityam trayam sangeethamuchyate”.

Sound, one of the five eternal elements of nature, termed as Nada, gave birth to Music (Sangeet). Vocal is prior to instrumental music and dance. Music (Sangeet), as combination of above three parts i.e., vocal, instrumental and dance pleases and soothes the minds of living being.

“Music is the mediator between the spiritual and the sensuous life”.

“Music is that thread of Life’s structure without which, though being a part of sat and chit (the true and sensitive) it seems dull boring and sans pleasure. Neither it’s an object of general education satisfaction of addiction not a mere recreation after hard labor”.

(संगीत जीवन के ताने बाने का वोह धारा है जिसके बिना जीवन सत और चित का अंश होकर भी आन्द्रहित रहता हैं तथा नीरस प्रतीत होता हैं | यह न तो सामान्य शिक्षण अथवा व्यसन पूर्ति की वास्तु हैं और नाही कठिन परिश्रम के परिहारार्थ साधारण सा मनोरंजन मात्र | )

Indian music has been considered eternal because, like the Vedas, it has been in use since times immemorial, whose description is untraceable. But what is available in writing about it, is all available in Vedas. The Indian thinkers have always accepted music as an effective source of expression of the inner sentiments and the best means of acquisition of the four objects of life viz.:

1. Dharm – Duty
2. Arth – Mundane Possession
3. Kama – Satisfaction of Desires
4. Moksh – Deliverance
‘Acharya Sharang Dev’ has described greatness of music as under –

Gitena prapytey devah sarvagyah parvatipatih |
Gopi pti ranantoapih vansadhvani vansh gatah ||
Samagitirato brahana vinasvta vinasavata Saraswati |
Kimanye yaksagandharva devadanava manavah ||

गीतेन प्राप्यते देव: सर्वज्ञ: पार्वतिपति: |
गोपि पति रान्तोअपि: वंशध्वनि वंश गत: ||
सामगीतिरतो ब्रह्मा वीणस्वता: वीणासवता सरस्वती |

किमन्ये यक्षगंधर्व देवदानव मानवा: ||

Here music is considered capable of acquisition of the four objects of life viz. Dharm, Arth, Kama and Moksh (Duty, mundane possession satisfaction of desires and deliverance). The Indian thinkers accept knowledge (Gyan) etc. six things as eternal. The Vedas being the epicenter of knowledge are also eternal. As music is related to the Vedas, it is therefore also eternal. It has neither beginning nor end. None can assert for certain when the music originated and when will it end.

‘Pandit Ramamatya’ has addressed music as Geet( song). He says –

Gandharva swar sandabho gitamityamidhiyate |
Gandharva ganabhityasya bhedadaveymudiritama ||

गान्धर्व स्वर संदभो गीतमित्यमिधियते |

गान्धर्व गानाभित्यस्य भेददवेयमुदीरितम् ||

That is, the group of ‘Gandharva’ swar or voices is ‘Geet’ (song). The geet has two kinds:

1. Gandharva
2. Gaan or Song
‘Pandit Ahobla’ has defined music as under –

Geet vadim nrtyanam tryam sangeet mucyate |

Gaan syaatra pradhanatvatta sangitamitiritam ||

गीत वादि नृत्यां में त्र्यं संगीत मुच्यते |

गान स्थाय्यत्र प्रधानत्वातः संगीतमितितितम् ||

That is, singing, playing instruments and dance, the three is called music.

Our predecessor writers have included Geet (song) playing of instruments and Dance, these three arts in music –

Geet vadim nrtyanam raktih sadharano gun

Ato rakti vihinam yav tatr sangeet muchyate

गीत वादि नृत्यां रक्ति: साधारणो गुण: |

अतो रक्ति विहीनं यव तत्र संगीत मुच्यते

Viz. Geet (song), Vadya (instrument) and Dance (nrity). The common element of these three is Rakti or the music which is devoid of these three elements cannot be called music. During the course of time only the recreative quality of music has been imparted importance.

‘Pandit Vishnu Narayan bhatkhande’ writes –

“In the limited sense, the word music denotes only throat music, even then in Hindu music (heart) throat music, instrumental music and dance have been so deeply intermingled with one another that the ancient writers have experimented music as one accompanied with these accompanying three arts”.

That which is sung, played properly along with swar (voice), taal, pure conduct, acting and pure posture etc. only is called music.

"Samyak prakaren yad giyate tatsangitam"
“सम्यक प्रकारण यद् गीयते तत्संगीतम्”

“The bases of the three viz. song playing on the instruments and dance are sound and rhythm. Sound and rhythm are the sophisticated forms of the Naad. That is why all the three arts are approved in music.”.

That heart touching sweet symphony or naad in which rhythm is presented or sweet symphony accompanied with rhythm which in itself is pleasing and at the same time pleasant to the people is called music. Generally music denotes singing – sangeet( music) – Saam (well) means good and geet stands for singing. That is to say that the song (singing) which is good or pleasing in itself and pleasant to others, is ‘sangeet or music’.

‘Mr. Earnest Hunt’ has written in his book “The Spirit of Music” –

“Music is not only common sound but it is a potent means of expression of inner tendencies”.

In the same way another western thinker while defining music has written –

“Art is the manifestation of the spiritual by means of the material”.

In Natya Shastra there is a vast vivid description of music and many chapters have been written on its various parts. Very keen and vast analysis of the form of music, can be traced in the Natya Shastra. According to music science the basis of music is Naad. It has been related to the heart-pulse. Pran-vayu (oxygen) is its main element.

Dehasyam vinhimahnti s prerayati marutam |
Nakarah praan syadhkaro havyavahanah ||

देहस्य विन्हिमाहिन्त स प्रेरयति मारुतं |

नकार: प्राण स्याध्कारो हव्यवहानः ||

Writers like Matang and Sharang Dev while defining music have accepted it a potential resources of gaining bliss –
“Music is a vast word. Song instruments and Dance all the three together forms music in which song (singing) occupies the pride of the place, instruments are accessories and dance is recreative viz. the instruments follow the song and dance the instruments”.

‘Ravindra Nath Tagore’ in his book “Sadhna” has defined music –

“Thus music is the present form of art and therefore the most direct expression of beauty--- therefore the true poets seek to express the universe in terms of music”.

Anything sung in rhythmic tune which is pleasant to hear attracts and recreates the mind which contains pleasure, is music.

**Geet vadin nrtyanam raktih sadharano gun**

**Ato rakti vihinam yav tatr sangeet muchyate**

गीत वादिन नृत्यां रक्तिः साधारणो गुणः:

अतो रक्ति विहीनम यव तत्र संगीत मुच्यते - *(Damodar Pandit – Sangeet Darpan)*

The learned have defined music separately. They agree the amalgamations of the three viz. singing, instruments and dance is music.

**Pandit Bhathkhande** has clarified that –

“Geet (song) being prime, it is music.”

According to **Kosha** –

“Music is that song (singing) which is sung along with instruments and dance”.

There are two parts of music (sangeet). These are

1. **Margi**
2. **Deshi**

The margi music is said to enable deliverance (moksha) while the deshi one is regarded as recreative to the people. The margi music is though capable of providing divine bliss (realization of the Brahma) while the deshi one is the means of worldly recreation.
According to *Pandit Somnath* music is of two kinds as mentioned above i.e. Margi and Deshi.

The music which Lord Brahma invented, that Bharat etc. seers presented before Lord Shambhu, is sacred. In different countries recreating music according to its satisfying different tastes is called *Deshi*.

According to the tastes of the people and being in corrupt form, it is called Deshi. It has no Alaap (vibrations of the voice) in practice too, it is called Deshi; as –

*Geetam dvedha maargah deshi maargh s do virincyadhaih |*  
*Anavisato bharatadyah sambhoragre prayuktoacyah ||*  
*Deshey deshey ruchya yajjanahadrajanam tu sa deshi |*  
*S tu lokarucivilkalitah prayo deshi tat ||*  

(गीतं द्वेधा मार्गं देशी मार्गः स दो विरिच्यायः |)  
(अनविष्टो भरताद्यः शम्भोरः प्रयूक्तोञ्चयः ||)  
(देशे देशे रूच्या यजजनाद्रजनं तू सा देशी |)  
(स तू लोकरूचिविकलितः प्रायो देशी तत् ||)  

(Song) singing, Playing on instruments and dance are complementary to one another. In the ‘*Arthashastra of Kautilya*’ –

“Playing on instruments dance and drama are referred to as co-arts”

In the ‘*Vishnu Dharmottar Puranaa*’ –

“Playing on instruments and dance are accepted as successive arts and for proper knowledge of dance art complete knowledge of song (singing) and playing on instruments has been directed as essential.”

Thus we can state briefly from the definitions of music in different sciences, that it is obvious that *music is that heart touching sweet sound which is soothing in its self at the same time recreative to people and reaching to the divine bliss.*
“Music is of all the arts, the most universally practiced the most complex and elaborate in its technique, the most direct in its emotional appeal, and at the same time the least understood.”

‘Aristotle’ examined music more directly and suggested that –

“It is an external manifestation of inward emotional and moral states”.

We have no solid proofs about the origin of music available. Several thinkers have expressed their views. Music is as ancient as the human race. There are different opinions about the origin of music.

Examined from religious angle the origin of music is related to the Gods. It is said that first of all Lord Brahma educated music to Narad and it is from him that it spread on this earth.

According to ‘VishnuPuran’ –

Pleased by the rigorous asceticism of Narad, Lord Shiva bestowed upon him the art of music. In accordance with the lying posture of Goddess Parvati, Lord Shiva invented veena and produced the five ragas from all his five mouths. Thereafter sixth raga originated from the mouth of Paravati.

The writer of “Sangeet Makarand : Narad”, has also confirmed the origin of music from Brahma but Acharya Sharang Dev the writer of Sangeet Ratnakar accepts origin of music from Lord SadaShiva.

Some scholar considered origin of music from the word ‘OM’. All the arts originated from the vast womb of ‘OM’. Those who can devote to ‘OM’ can only understand the real form and detail of music. ‘OM’ is the seed (बीज) mantra of the Vedas. All the three letters of ‘OM’ viz. A, U and M are the indicative of the three divine powers.

- A: is symbol to the power of Brahma.
- U: the power of Lord Vishnu
- M: is symbolic to the power of Mahesh.

The word ‘OM’ is formed with the 3 letters:
A+U+M= OM.

The word ‘OM’ is the originator of music.

None can say definitely about the beginning and the end of music. However, as Brahma is accepted as the originator of the Vedas, two original Gods are regarded as the originators of music.

1. Shankar the God of Gods
2. Lord Brahma the creator of the universe.

The writer of Natya Shastra, Maharishi Bharat has also assessed the original Natya (drama) from Brahma ji.

The Natya Shastra by Bharat Muni is only such a book in which preferred description of music, literature. Drama and dance etc is found originally. Every aspect of music has been discussed in it in details.

According to Bharatacharya –

“The last object of music is extreme bliss i.e. the music which does not bless the audience with perfect pleasing bliss cannot be so”.

In the Natyashastra the dramatic art is said to be ‘Brahmovat’ i.e. uttered by the Lord Brahma himself. Bharat has also accepted the contribution of music in the dance art as without original and eternal. The festival name the “Indra dhwaj” has been referred to in the Natyashastra, in which there is reference of Ghandharva Sangeet by Narad playing of instruments by such Acharyas as Swati and dance by the Angels and fairies (Apsaras).

Thus Bharat has called the planning of music, playing of instruments and dance as music. Bharat has also clarified that music is an essential element of Dharma but he has indicated its artistic beauty as under:

Suvadyta suganatvam supathyatva tathaivaca |
Shastr krm samayogah prayogah satu sanguitah ||
That is, in the experiment and practice of drama; well playing of instruments, good singing and good recitation all their three elements should be essentially well planned.

According to the writer of *Sangeet Darpand: Damodar Pandit* –

“Music has its origin from *Brahamaji*”

Druhineta yadnvistam prayuktam bhtey n ch

Maha devasya puratstanmargakhyo vimuktdama ”

“दृढ्यन्विष्ट यद्विष्ण भृतेय न च”

महा देवस्य पुर्तस्तनमार्गायं विमुक्तदम”

1.2. INTRODUCTION OF NAAD’S FACTUAL ASPECTS AND SCIENTIFIC PERSPECTIVE

The song is mingled with ‘Naad’; the importance of instruments is in expressing the Naad only. Dance is the supporter of instruments and song. Thus all these three are under the effect of Naad. The fundamental element of music is Naad or sound. Sound can be both sweet and bitter. Music is related to those sounds which are sweet to hear. In musical vocabulary ‘Naad’ is the synonym of sweet sound. Singing and
playing instruments are both the arts of the sound medium Dance is regarded as the supporter of singing and playing on the musical instruments.

The Naad (sound) is produced through friction and fusion is called ‘Ahaat Naad’. We can divide ‘Ahaat Naad’ into two parts:

1) The naad which is sweet to hear is ‘Musical Naad’.
2) The one which is bitter is ‘Ordinary Naad’.

The third sound produced from a book falling from the table is not sweet to hear, therefore cannot be categorized as ‘musical naad’ but the sound which is generated by friction of the finger on the wires of a Veena (sitar) becomes musical.

In accordance with the rules in the Maheshwar Sutra:

```plaintext
aiuN | R^iL^i k | eo-N | aiauch | hayavaraT | laN | -nama-NaNamam | jabha-n
| ghaDhadhaSh | jabagaDadash | khaphaChaThathachaTatav | kapay |
| shaShasar | hal |)
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are the pure vowels which are pronounced from the fine places in the mouth. E and O (ई-आ) are the compound forms of the ए+ई (A+I) and ऑ+ई (A+U) respectively.

Ai+Au (ई-अ) are the compound forms of A+Ai (ई+ई) and A+O (ई+ऑ) respectively.

The fundamental vowels A, I, U (ई, ई, उ) have also enlarged forms. Mixing them all up ए, आ, ई, उ, ए, ऑ, ए, ऑ, ए, ऑ, ए, ऑ; such 12 vowels are instructed.

The whole of the universe is beset with atoms and according to the scientists, every atom due to potent friction emanates sound, light, motion, attraction (magnetism) and heat, and thus sound (naad) pervading every atom is a process. Just as the living world is affected by light and heat etc, in the same way naad also has a definite effect. Naad or sound possesses lighting and heating energy which occupies an important place in the evolution of the beings.

The modern science explains the sound in the form of waves. The sound in the form of waves reacts on our ears and reaching the mind through sensory nerves indicates
to us its true form. The frequency of the waves from 20 per/sec to about 20,000 per/seconds is audible and experienceable and we call these, ‘sounds’. The frequency of those waves which is more or less than this limit is not audible to our ears, we call those waves as (sub-sonic waves) whose frequency is less than 20 hertz and (ultra-sonic) waves are those whose frequency is more than 20,000 hertz.

While on the one hand music is an art and on the other hand it is science too. The fundamental base of music is ‘naad’.

Twenty- two (22) shruties (शृण्टित) emerged from music. On the basis of this our predecessor Acharyas (scholars) constructed Grams (ग्राम). The construction of gram is very scientific. At a difference of 13 shruties, on the basis of shadj- pancham bhav (षड्ज-पंचम भाव) :Shadj-gram (षड्ज ग्राम), and on the base of Shadj-madhyam bhav (षड्ज मध्यम भाव) : Madhyam Gram (मध्यम ग्राम) was prepared. At a difference of 13 shruties of shadj- pancham bhav (षड्ज-पंचम भाव) and at the difference of 9 shruties in the of shadj- pancham bhav (षड्ज-पंचम भाव) the swar samvad (संवाद): dialogue of the sound is made available. Thus the previous scholars (पूर्वाचार्य) studying the position if the swaras scientifically prepared shaadj and madhyam gram (षड्ज तथा मध्यम ग्राम).

Fourteen moorchananayen were obtained from these gramas and swaras of different shrutiyantar (शृण्टियांतर) that are equal (smiliar) to our modern thats (धात). Scientific concept is even in the preparation of thaats. Pandit Vyankaatmakhi spoke of 72 thaats on the basis of mathematical calculations. The 10 thaats of modern music too have been prepared scientifically.

From Physics science Naad (sound) is regular vibration and time based tune (ध्वनि ). The naad may appear continuous and unbroken to hear, but actually it is a collection of sound waves.
Several sound waves emanate from the root-sound produced by the resounding through friction. The self-produced sounds respectively audible are called self-emanated sounds (स्वर). Chiefly the tanpura is fretted at the sounds of Pa, Sa, Sa, Sa (प सा सा सा) and Ma, Sa, Sa, Sa (म सा सा सा). Out of these four root sounds Pa, Dha, Ni, Re (प ध नी रे) from the pancham, Ma, Pa, Dha, Sa (म प ध सा) from the Madhyam and from Shadaj Sa, Re, Ga, Pa (सा रे ग प), self produced sounds are born. Observed from the scientific angle if mandr pancham (प) and mandr madhyam (म) and shadaj (स) friction numbers re multiplied by one to nine the resultant must be that of some root sound or the other.

The ‘Raag Tatva Vibodh’ the work of ‘Pandit Shri Nivas’ is very important. In it he has analyzed the pure and impure sounds on the basis of the length of the veena wire or strings. It is in consonance with scientific point of view. In the beginning there are two kinds of naadas:

1. **Ahaat Naad**
2. **Anahaat Naad**

22 shruties are said to be from Ahaat Naad, from Shruti Gram, from Gram its moorchana, from moorchana –jaati, and from jaati-gram raag and from graam raag- various raags are produced.

Through friction in any string instruments, produces regular vibrations.

*This vibration travels from its main point ‘A’ upto ‘B’ upward. Retreating from there and reaching point ‘C’ and again comes back to its original point ‘A’. Below is a figure of vibration.*
Thus naad is produced from the continuous frequency of this regular vibration. Naad is produced from the regular vibration of the matter but the motion of the naad producing matter is so fast that it is difficult to examine it with naked eyes. Therefore it can be analyzed through slow motion which presenting practical form of this regular vibration can be analyzed.

Chiefly there are three characteristics of Naad:

1. **Pitch (Tarta):** If the number of motion is more, the naad will be higher and if it is less the naad will be lower. The naad whose frequency is less than 16 or more than 38,000 will not be able to grasp by the sense organ ear. The musical songs sound is the least 40 and maximum of 4000 frequency.

2. **Intensity (Teevrata):** Is based on the expansion of the vibration of sound-producing object. Naad pronounced loud will be audible easily and if the same naad is pronounced lightly, it will be audible as such.

3. **The Quality of Naad (Goon):** The quality of naad is based upon the obliqueness of vibration of vibrations. The sounds of every musical instrument are different through which they have their own recognition.

Every naad has its own specialty. The effect of each naad is also different. Many experiments have been done in this regard and are being done as yet. Naad is universe pervading. There is naad all around us, inside and outside. The effect of naad
element is not confined to the animate; it is clear on the inanimate as well, so much so that it has been proved on the vegetation through scientific research.

Naad is a terrific power. We exchange our thoughts with one another through this medium. God has expressed himself in the form of the universe with the help of naad. Therefore the root naad ‘OM-kar’ (ॐकार) is called Brahm (ब्रह्म). It is referred to the Geeta:

“ॐ Iti Akakshrn Brahman”

“ॐ इति एकाक्षरं ब्रह्म”

The whole of the universe is beset with atoms, just as light heat etc. leave their effect on the being, in the same way sound also casts its effect which is definite. The sound possesses the energy of light and heat which plays an important role in the lives of the beings. Music is also a process of sound that affords the beings instant relief and peace and it is like a precious medicine in the modern tense life because it is capable of affording and making the man experience peace and comforts reducing his mental tensions. There is a peculiar style of sound audible in which are swar (tune) and taal and which is sweet to hear, it is called music.

Through the medium of music, the mind either becomes sluggishly stable or through the vibrations of taal, crossing the maximum limit of unease being satisfied, turns towards lethargies permanent pleasure. Sensitivity (चैतन्य), stability and pleasure are the eternal characteristics of self (आत्मन) and therefore music leads us before the self element (आत्मतत्त्व) and then we can assert in common language “Today I enjoyed myself most”. But this term ‘enjoyment’ does not mean that it came from somewhere outside. The complete stay of joy is always present in the self (आत्मा). In the same way sensitivity and stability is also present in the soul in their completeness always. Complete stability means which does not at all change. We call it ‘Saat’ (eternal) (सत)
and the state of sensitivity is ‘chit (चित)’ which is complete. In the soul (self) (आत्मतत्त्व), sat (सत) (stability), chit (चित) (sensitivity) and joy bliss (आनंद) are in their complete stage, but being covered by ‘tamas’ (तमस) (oblivion) we are in capable of experiencing this. The sat (सत) and chit (चित) have to be acquired by same means or the other and thereafter complete joy is achieved.

We have to seek some means or other to reach complete stability and sensitivity. Some adopt practice of ‘yog’, some adopt literature, music and arts lead the mind and soul towards the sensitive stability.

Who obtains joy? Viz. where is the place of joy in ourselves? To realize its complete knowledge of the inner body (soul) present in our bodies is of paramount importance. Our complete personality consists of body, mind and soul. Body is the organ of inanimate world while mind and soul belong to the animate world.

The inner body (सूक्त्म शरीर) we can divide it into 4 parts:

1. **Aatma (आत्मा)**

2. **Bhavparmanu (भाव परमाणु)**

3. **Manasumala (मनासुमाला)**

4. **Mananupunj (मनानुपुंज)**

Though the inner body (soul) is different from physical body, our physical activities influence it (the inner body or soul). Acquisition of knowledge develops the mind and this influences the upper layer of the soul. Thus body mind and soul are interconnected to one another. Acquisitions of the knowledge of music, its daily practice are both physical and mental activities. But having gained practice when the same person presents devotional songs, the singer himself or herself becomes overwhelmed with devotion and the audiences are also submerged in devotional joy. Thus the soul is also influenced with this physical and mental activity.
When there is stir in the thin dust of the inanimate atoms of the inner physique (सूक्ष्म शरीर) the person experiences the feelings or the other. There are two types of feelings of attachment and detachment. ‘The feeling which emanates to achieve something is that of attachment and the opposite of it, is the feeling of detachment when we try to eschew something or escape it somehow or the other’. On the basis of intensity both these feelings can be divided into many other sub-parts, both these feelings whether of attachment or detachment, are detrimental to the soul. Devotion, separation, selfless love, over the plight of society, is certain such feelings through which soul continues to be freer. That literature or music which animates these feelings proves a boon for the soul because without means, it is not possible for the soul to submerge in the higher feelings. The person drowned in the tunes of music deserves deliverance (मोक्ष).

These are also such styles of music as produce sexual feelings. The Indian music even then produces pure thoughts. Devotion, separations and selfless love in the feet of the God etc. are the pure thoughts. In these the higher thought atoms slide slowly downward and disappear in the outer atmosphere for good and thus there is a lessening in the thought atoms. As the quantity of the thought atoms lessens, self experience increases and the light of the soul spreads outside. Gradually a stage may arrive when the whole country or world gets attracted towards that great soul and the people adopt the path indicated by him/her.

Musical sound ( naad) may be presented by any singer or played upon any musical instrument, first of all creates consonance going through the ear to the mind, along with the sound atoms beset with the atoms of ‘manadu punj’ (मनाणपुंज) It guides a person towards sensitive stability which itself becomes another cause for joy.

The cultural taste in different countries is formed differently. The foreign music will be capable of creating vibrations in the people of those countries because psychologically they tend to it but the same music will not be capable to impart the same enjoyment in India. This also applies to the classical music in India. Hearing the
classical music repeatedly and enjoying it, a taste will be created in a person and than just hear the classical music, soft vibrations will be created in his inner self and e receives the state of sensitive stability. The very sluggish sensitive stability is called indescribable joy (अवर्णनीय आनंद).

Just as all the chief colors are present in white light of the sun as well as the five mixed colors, in the same way as a consequence of friction of the inanimate atoms all the seven sounds pure and all the five mixed sounds are present in the Manadus (मनाणु) and Atmaduns (आत्माणु). All the musical sounds of the world are presented through these 12 sounds. Therefore every musical sound used in music becomes consonant with the inner body. Even then a person will enjoy himself in the way in which he/she has developed his musical taste.

Swar and taal (sound and rhythm) are the two chief parts of music. The Indian music is sound based while the western music is rhythm based. If the physical state and the facial expression of a singer while presenting Alaap (अलाप) are studied keenly, it may be possible that Indian classical music possesses peculiar capacity of mental stability and spiritual joy. While practicing alaap (अलाप) the singer’s physique becomes completely stable and the eyes assume half closed state. Sometimes a singer reaches such a high stage that if effort is made to attract him for some business, it will take some time because he will naturally take some time to descend to the mundane world.

“Sir H.J. Kyal Reuters”, has classified that Indian classical music is based on melody (स्वर प्रस्तार) and the western music beset with and developed with harmony (स्वर सम्बन्ध).

Dr. Hardwari lal Sharma writes about the Indian music:

“This music is produced with the effect of naad. If naad (sound) is sweet bewitching, it is enjoyed with the closed eyes. The naad (sound) flow is like the current of time or life.
Therefore to be drowned in it, that taster, leaving behind the optical and physical world, reaches the audible, inner and rhythm world”.

Drowning in music is the essence of enjoyment but being observed by some structure or picture rather than in flowing rhythm of naad (sound) is easier. Completely being submerged in it is natural. The music lover gets so much impressed by the flow, taal and rhythm of music as if he returns to the original state of life. The original state of life is that where there are no bondages, physically, mentally and emotionally, where there is divine light of invisible eternal sensitiveness, where even the permanent feelings are in the oblivious state, where the duals of life and death, profit and loss, sin and sincerity, truth and falsehood diminish and where there is only the eternal flow of truth (sat) (सत्), sensitivity (chit) (चित्) and unflattering joy (आनंद). The emergence of such state is the bliss of music. This joy we can also term as ‘submersion’. Extreme submersion is possible in the state of meditation or deliverance. In music this state of submersion with the influence of sound (tunes). Therefore the music lovers to experience this stage repeatedly takes recourse to pre-submersion, in the state of submersion, he experiences the joy of meditation and deliverance.

Expression of love and separation is easier through the medium of music, than by any other means. When there is intense love with the beloved, it is expressed by the medium of music only.

“Daulat mili hain ishq ki aab aur kya mile
Who cheez mil gya hain jissey khuda miley”

“दोलत मिली है इश्क की आब और क्या मिले ।
वह चीज़ मिल गयी है जिससे खुदा मिले” ॥

For the realization of God, has the highest resource of music. In this connection R.N Tagore says: “I cannot reach him even by offering life and mind but I touch his feet through the medium of music”.

18
According to Mr. Ghulam Ali, the famous ghazal singer of Pakistan:

“People ask me what I want to say (do) through music. I understand every art is a message from God Almighty, which he bestows upon the artists so that they may reach it to them majorly of the people”.

The effect of naad (music) is not confined to man only; it passes on to the animate and inanimate as well. It is only due to this fact that a poisonous snake falls in the clutches of the charmer. This naad has two forms –

1. Ahaat
2. Anahaat Naad.

The Ahaat naad is the explicit form of the implicit and the form od Anahat Naad is implicit. This is experienced by the higher echelons of the yogins only. Our scholars say that the Anahaat naad is so sweet to hear that having heard ones a person gets submerged into an indescribable joy. The famous poet says about this 'Anahaat naad':

“The heard melodies are sweet but those unheard are sweeter still”.

It is proved from the above statements that music casts a charismatic effect on our inner world. How this effect is cast and what changes takes place in our inner world, have been detailed in this chapter.

1.3. INTRODUCTION OF PSYCHOLOGY

Psychology is the science of the mind and behavior. The word “psychology” comes from the Greek word psyche meaning “breather, spirit, soul”, and the Greek word “logia” meaning the study of something. Psychology is a scientific discipline -- the study of human behavior.

Psychologists study the biological, physiological and genetic causes of behavior, as well as the emotional, social and developmental factors involved.

According to ‘Medilexicon’s medical dictionary”, psychology is:
‘The profession (clinical psychology), scholarly discipline (academic psychology), and science (research psychology) concerned with the behavior of humans and animals, and related to mental and physiologic processes’.

Although psychology may also include the study of the mind and behavior of animals, but here it has been referred mainly to human.

In general, psychology is concerned with how people perceive the world around them and how they react to it, how they grow and how they learn, and how they relate to others and function in groups.

In other words, psychology is about how people think, feel and behave.

1.3.1 Evolution of Psychology -

The approaches that psychologists have used to assess the issues that interest them have changed dramatically over the history of psychology. Perhaps most importantly, the field has moved steadily from speculation about behavior towards more objective and scientific approach as the technology available to study human behavior has improved (Benjamin & Baker, 2004).

Although most of the earliest psychologists were men, women are increasingly contributing to psychology. The first female president of the American Psychological Association was Mary Whiton Calkins (1861–1930). Calkins made significant contributions to the study of memory and the self-concept. Mahzarin Banaji, Marilynn Brewer, and Linda Bartoshuk all have been recent presidents of the American Psychological Society.
Most Important Psychologists

<table>
<thead>
<tr>
<th>Date</th>
<th>Psychologist(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>428–347 BC</td>
<td>Plato</td>
<td>Greek philosopher who argued for the role of nature in psychological development.</td>
</tr>
<tr>
<td>384–322 BC</td>
<td>Aristotle</td>
<td>Greek philosopher who argued for the role of nurture in psychological development.</td>
</tr>
<tr>
<td>1588–1679</td>
<td>Thomas Hobbes</td>
<td>English philosopher.</td>
</tr>
<tr>
<td>1596–1650</td>
<td>René Descartes</td>
<td>French philosopher.</td>
</tr>
<tr>
<td>1632–1704</td>
<td>John Locke</td>
<td>English philosopher.</td>
</tr>
<tr>
<td>1801–1887</td>
<td>Gustav Fechner</td>
<td>German experimental psychologist who developed the idea of the just noticeable difference (JND), which is considered to be the first empirical psychological measurement.</td>
</tr>
<tr>
<td>1809–1882</td>
<td>Charles Darwin</td>
<td>British naturalist whose theory of natural selection influenced the functionalist school and the field of evolutionary psychology.</td>
</tr>
<tr>
<td>1832–1920</td>
<td>Wilhelm Wundt</td>
<td>German psychologist who opened one of the first psychology laboratories and helped develop the field of structuralism.</td>
</tr>
<tr>
<td>1842–1910</td>
<td>William James</td>
<td>American psychologist who opened one of the first psychology laboratories and helped develop the field of functionalism.</td>
</tr>
<tr>
<td>1849–1926</td>
<td>Ivan Pavlov</td>
<td>Russian physiologist whose experiments on learning led to the principles of classical conditioning.</td>
</tr>
<tr>
<td>1850–1909</td>
<td>Hermann Ebbinghaus</td>
<td>German psychologist who studied the ability of people to remember lists of nonsense syllables under different conditions.</td>
</tr>
<tr>
<td>1856–1939</td>
<td>Sigmund Freud</td>
<td>Austrian psychologist who founded the field of psychodynamic psychology.</td>
</tr>
<tr>
<td>1867–1927</td>
<td>Edward Bradford Titchener</td>
<td>American psychologist who contributed to the field of structuralism.</td>
</tr>
<tr>
<td>1886–1969</td>
<td>Sir Frederic Bartlett</td>
<td>British psychologist who studied the cognitive and social processes of remembering.</td>
</tr>
<tr>
<td>1896–1980</td>
<td>Jean Piaget</td>
<td>Swiss psychologist who developed an important theory of cognitive development in children.</td>
</tr>
<tr>
<td>1925–1993</td>
<td>Donald Broadbent</td>
<td>British cognitive psychologist who was a pioneer in the study of attention.</td>
</tr>
<tr>
<td>20th and 21st centuries</td>
<td>Linda Bartoshuk; Daniela Kahneman; Elizabeth Loftus; George Miller</td>
<td>American psychologists who contributed to the cognitive school of psychology by studying learning, memory, and judgment. An important contribution is the advancement of the field of neuroscience. Daniel Kahneman won the Nobel Prize in Economics for his work on psychological decision making.</td>
</tr>
<tr>
<td>20th and 21st centuries</td>
<td>Mahzarin Banaji; Marilyn Brewer; Susan Fiske; Fritz Heider; Kurt Lewin; Stanley Schachter; Claude Steele; Harry Trandts</td>
<td>American psychologists who contributed to the social-cultural school of psychology. Their contributions have included an understanding of how people develop and are influenced by social norms.</td>
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</table>

1.3.1.1 Psychodynamic Psychology

The school of psychology that is most familiar to the general public is the psychodynamic approach to understanding behavior, which was championed by **Sigmund Freud (1856–1939)** and his followers. Psychodynamic psychology is an
approach to understanding human behavior that focuses on the role of unconscious thoughts, feelings, and memories. Freud developed his theories about behavior through extensive analysis of the patients that he treated in his private clinical practice. Freud believed that many of the problems that his patients experienced, including anxiety, depression, and sexual dysfunction, were the result of the effects of painful childhood experiences that the person could no longer remember.

Freud’s ideas were extended by other psychologists whom he influenced, including Carl Jung (1875–1961), Alfred Adler (1870–1937), Karen Horney (1855–1952), and Erik Erikson (1902–1994). These and others who follow the psychodynamic approach believe that it is possible to help the patient if the unconscious drives can be remembered, particularly through a deep and thorough exploration of the person’s early sexual experiences and current sexual desires. These explorations are revealed through talk therapy and dream analysis, in a process called psychoanalysis.

The founders of the school of psychodynamics were primarily practitioners who worked with individuals to help them understand and confront their psychological symptoms. Although they did not conduct much research on their ideas, and although later, more sophisticated tests of their theories have not always supported their proposals, psychodynamics has nevertheless had substantial impact on the field of psychology, and indeed on thinking about human behavior more generally (Moore & Fine, 1995). The importance of the unconscious in human behavior, the idea that early childhood experiences are critical, and the concept of therapy as a way of improving human lives are all ideas that are derived from the psychodynamic approach and that remain central to psychology.

1.3.1.2 Early Psychology

Psychology evolved out of both philosophy and biology. Discussions of these two subjects date as far back as early Greek thinkers including Aristotle and Socrates. The word psychology is derived from the Greek word psyche, meaning ‘soul’ or ‘mind’.
The emergence of psychology as a separate and independent field of study was truly born when Wilhelm Wundt established the first experimental psychology lab in Leipzig, Germany in 1879.

1.3.1.3 Psychology Today

Today, psychologists prefer to use more objectives scientific methods to understand, explain and predict human behavior. Psychological studies are highly structured, beginning with a hypothesis that is then empirically tested. The discipline has two major areas of focus:

• **Academic psychology**: Focuses on the study of different sub-topics within psychology including personality, social behavior, and human behavior. These psychologists conduct basic research that seeks to expand our theoretical knowledge, while other researchers conduct applied research that seeks to solve everyday problems.

• **Applied Psychology**: Focuses on the use of different psychological principles to solve real world problems. Examples of applied areas of psychology include forensic psychology, ergonomics and industrial-organizational psychology. Many other psychologists work as therapists, helping people overcome mental, behavioral and emotional disorders.

1.3.2 Research methods: As psychology moved away from its philosophical roots, psychologists began to employ more and more scientific methods to study human behavior. Contemporary researchers employ a variety of scientific techniques including experiments, co relational studies longitudinal research and others to test, explain and predict behavior.

• **Abnormal Psychology**: Is the study of abnormal behavior and psychopathology. This specialty area is focused on research and treatment of a variety of mental disorders and is linked to psychotherapy and clinical psychology.
• **Biological Psychology**: Also known as biopsychology, studies how biological processes influence the mind and behavior. This area is closely linked to neuroscience and utilizes tools such as MRI and PET scans to look at brain injury or brain abnormalities.

• **Clinical Psychology**: Is focused on the assessment, diagnosis and treatment of mental disorders.

• **Cognitive Psychology**: Is the study of human thought processes and cognition. Cognitive psychologists study topics such as attention, memory, perception, decision-making, problem-solving and language acquisition.

• **Comparative Psychology**: Is the branch of psychology concerned with the study of animal behavior. This type of research can lead to a deeper and broader understanding of human psychology.

• **Developmental psychology**: Is an area that looks at human growth and development over the life span, theory of focus on the development of cognitive abilities, morality, social functioning, identity and other life areas.

• **Forensic Psychology**: is an applied field focused on using psychological research and principles in the legal and criminal justice system.

### 1.3.3 The Cognitive Approach and Cognitive Neuroscience

Science is always influenced by the technology that surrounds it, and psychology is no exception. Thus it is no surprise that beginning in the 1960s, growing numbers of psychologists began to think about the brain and about human behavior in terms of the computer, which was being developed and becoming publicly available at that time. The analogy between the brain and the computer, although by no means perfect, provided part of the impetus for a new school of psychology called cognitive psychology. Cognitive psychology is a field of psychology that studies mental processes, including perception, thinking, memory, and judgment. These actions correspond well to the processes that computers perform.
Although cognitive psychology began in earnest in the 1960s, earlier psychologists had also taken a cognitive orientation. Some of the important contributors to cognitive psychology include the German psychologist ‘Hermann Ebbinghaus (1850–1909)’, who studied the ability of people to remember lists of words under different conditions, and the English psychologist Sir Frederic Bartlett (1886–1969), who studied the cognitive and social processes of remembering. Bartlett created short stories that were in some ways logical but also contained some very unusual and unexpected events. Bartlett discovered that people found it very difficult to recall the stories exactly, even after being allowed to study them repeatedly, and he hypothesized that the stories were difficult to remember because they did not fit the participants’ expectations about how stories should go. The idea that our memory is influenced by what we already know was also a major idea behind the cognitive-developmental stage model of ‘Swiss psychologist Jean Piaget (1896–1980)’. Other important cognitive psychologists include ‘Donald E. Broadbent (1926–1993)’, ‘Daniel Kahneman (1934)’, ‘George Miller (1920)’, ‘Eleanor Rosch (1938)’, and ‘Amos Tversky (1937–1996)’.

In its argument that our thinking has a powerful influence on behavior, the cognitive approach provided a distinct alternative to behaviorism. According to cognitive psychologists, ignoring the mind itself will never be sufficient because people interpret the stimuli that they experience. For instance, ‘when a boy turns to a girl on a date and says, “You are so beautiful,” a behaviorist would probably see that as a reinforcing (positive) stimulus. And yet the girl might not be so easily fooled. She might try to understand why the boy is making this particular statement at this particular time and wonder if he might be attempting to influence her through the comment’. Cognitive psychologists maintain that when we take into consideration how stimuli are evaluated and interpreted, we understand behavior more deeply.

Cognitive psychology remains enormously influential today, and it has guided research in such varied fields as language, problem solving, memory, intelligence,
education, human development, social psychology, and psychotherapy. The cognitive revolution has been given even more life over the past decade as the result of recent advances in our ability to see the brain in action using **neuroimaging techniques**. Neuroimaging is *the use of various techniques to provide pictures of the structure and function of the living brain* (Ilardi & Feldman, 2001). These images are used to diagnose brain disease and injury, but they also allow researchers to view information processing as it occurs in the brain, because the processing causes the involved area of the brain to increase metabolism and show up on the scan.

### 1.3.4 Social-Cultural Psychology

A final school, which takes a higher level of analysis and which had substantial impact on psychology, can be broadly referred to as the **social-cultural approach**. The field of social-cultural psychology is *the study of how the social situations and the cultures in which people find themselves, influence thinking and behavior*. Social-cultural psychologists are particularly concerned with how people perceive themselves and others, and how people influence each other’s behavior. For instance, social psychologists have found that we are attracted to others who are similar to us in terms of attitudes and interests (*Byrne, 1969*), that we develop our own beliefs and attitudes by comparing our opinions to those of others (*Festinger, 1954*), and that we frequently change our beliefs and behaviors to be similar to those of the people we care about—a process known as **conformity**.

An important aspect of social-cultural psychology are **social norms**—the ways of *thinking, feeling, or behaving that are shared by group members and perceived by them as appropriate* (*Asch, 1952; Cialdini, 1993*). Norms include customs, traditions, standards, and rules, as well as the general values of the group. Many of the most important social norms are determined by the *culture* in which we live, and these cultures are studied by **cross-cultural psychologists**. A culture represents **the common set of social norms, including religious and family values and other moral beliefs, shared by the people who live in a geographical region** (*Fiske, Kitayama, Markus, &*
Nisbett, 1998; Markus, Kitayama, & Heiman, 1996; Matsumoto, 2001). Cultures influence every aspect of our lives, and it is not inappropriate to say that our culture defines our lives just as much as does our evolutionary experience (Mesoudi, 2009).

Psychologists have found that there is a fundamental difference in social norms between Western cultures (including those in the United States, Canada, Western Europe, Australia, and New Zealand) and East Asian cultures (including those in China, Japan, Taiwan, Korea, India, and Southeast Asia). Norms in Western cultures are primarily oriented toward individualism, which is about valuing the self and one’s independence from others. Children in Western cultures are taught to develop and to value a sense of their personal self, and to see themselves in large part as separate from the other people around them. Children in Western cultures feel special about themselves; they enjoy getting gold stars on their projects and the best grade in the class. Adults in Western cultures are oriented toward promoting their own individual success, frequently in comparison to (or even at the expense of) others. Norms in the East Asian culture, on the other hand, are oriented toward interdependence or collectivism. In these cultures children are taught to focus on developing harmonious social relationships with others. The predominant norms relate to group togetherness and connectedness, and duty and responsibility to one’s family and other groups. When asked to describe themselves, the members of East Asian cultures are more likely than those from Western cultures to indicate that they are particularly concerned about the interests of others, including their close friends and their colleagues.

Another important cultural difference is the extent to which people in different cultures are bound by social norms and customs, rather than being free to express their own individuality without considering social norms (Chan, Gelfand, Triandis, & Tzeng, 1996). Cultures also differ in terms of personal space, such as how closely individuals stand to each other when talking, as well as the communication styles they employ.
It is important to be aware of cultures and cultural differences because people with different cultural backgrounds increasingly come into contact with each other as a result of increased travel and immigration and the development of the Internet and other forms of communication. In the United States, for instance, there are many different ethnic groups, and the proportion of the population that comes from minority (non-White) groups is increasing from year to year. The social-cultural approach to understanding behavior reminds us again of the difficulty of making broad generalizations about human nature. Different people experience things differently, and they experience them differently in different cultures.

1.4. PSYCHOLOGICAL BASIS OF RAGA CLASSIFICATION

The initial mention of music is found in the Natyashastra of Bharata in which the term ‘Raga’ is derived from pleasure. But these days we call it ‘creation of special emotional world by developing the definite sounds within special regulations’. The time of Bharat was the epoch of former form of folk songs and raga which we call it today was first of all used in the Brihadeshi of Matang.

*Matang* has classified ‘Raga especially into two categories:

- *The Grama Raga*
- *Deshi Raga*

*Matang* has classified his ‘Ragas’ into seven ‘Geeties’, as:

1. *Shudha*
2. *Bhinna*
3. *Gaudi*
4. *Besara*
5. *Sadharani*
6. *Vibhasha*
7. *Raaga*
After *Matang, Sharang Dev* too in his *Sangeet Ratnakar* has classified *Graam Raga* according to his predecessors *Acharya Durg Shakti* into five geeties as:

1. *Shudha*
2. *Bhinna*
3. *Gaudi*
4. *Besara*
5. *Sadharani*

*Sharang Dev* has classified *Deshi raga* into:

1. *Ragang*
2. *Bhashang*
3. *Upang*
4. *Kriyang*

After *Ratnakar* in the middle age instead of classifying the Ragas into Gram raag and Deshi Raag, The system of classifying these into Raga-Ragni, Patni Putr Paarivaar etc, and the male system.

The ancient music scholars have classified their Ragas into 10 parts:

1. *Graam Raag*
2. *Up Raag*
3. *Raag*
4. *Bhasha*
5. *Vibhasha*
6. *Antar Bhasha*
7. *Ragang*
8. *Bhashang*
9. *Kriyang*
10. *Upang*

1) **Graam Raga**: The folk originated from the villages and the graam raga originated from them. In the ancient times folk music was in vogue instead of
Raga Music. Therefore the kind or the classification of the ragas was called Graam Raaga.

2) **Uup Raga**: With the transformation of the various sounds in the graam raga, the up raga came into being.

3) **Raga**: These also originated with the medium of graam ragas

4) **Bhasha**: It was called the method or style of singing. The singing of that style expressed in the ragas was called the Bhasha Raag.

5) **Vibhasha**: Another method of singing was called Vibhasha.

6) **Anatr Bhasha**: This was the third style of singing which was used in various ragas.

7) **Raagang**: All such classic ragas as contained all the scientific methods were called Ragang.

8) **Bhashang**: Such Ragas which were not based on classic rules but were used on the basis of various styles of languages.

9) **Kriyang**: Those ragas were called kriyang in which the classical music rules were followed; some singers using certain controversial sounds (swars) created some specialty.

10) **Upang**: In this the original sound (swar) is replaced by the new one.

We get clear account of ragas in *Matang’s book Brahd Deshi* in modern works. According to *Matang* that special sound is called Raga, which is studded with special sound – words and which pleases the hearts of all the people.

**Yua sau dhvniviseshshu swar varn vibhushtah**

**Rnjko jinchittanam s ch raag udaht** || “Matang”

यौँ सौ ध्वनिविशेषस्तु स्वर वर्ण विभूषितः ||

रंजको जनविचित्रां स च राग उदाहः ||"मतंग"||
In the medieval period another current of classification of Raga came into vogue which called Melakarta – Method which has been working in South India. Somnath has accounted 23 while Vyankat Makhi has 72 melakartas. On the structure of the melakarta – method of South India, Pt. Vinshnu Narayan Bhathkhande has classified the raga under ten thaats which is prevalent in whole India today.

According to Shri H.P Rao – The raga is such an arrangement of the sounds of ‘Swarashtaka’ which is created to express certain moods.

According to Swami Pragyanand –

Raga is a psychophysical thing because it is practical expression of self-experiences.

The Indian Classical music is based on the Raagas. The classification of the ragas is the peculiar specialty of the Indian classical music which is not available in any other music of the world. There is a definite form of every raga and different effect of every raga. The sounds used in the raga and the adherence of sounds casts its effect.

- The Malkaus, Jaijaiwanti Darbari Kandhana etc. Raagas are based on the Shant Raasa (The Serene Emotions).
- Hindol, Shankara etc. are Veer Rasa (The Brave Emotions).
- The Yaman, Bihag, Bageyshree and Bhairav etc ragas are based on the Shringar rasaas (Affectionate or Love Emotion).
- The main emotion of the Bhairavi Raga is Karuna (Sympathy Emotion).
- The emotion of Puria raga is indifference that of Bhairav (Sympathy, Frustration).
- The Peelu, Khamboj etc ragas are based on enthusiasm.

Many ragas are assigned different perspectives in the medieval period. Several pictures like lightening of the lamp in the Deepak Raga, casting of clouds in the Malhar raga, the separated beloved in Bihag raga, the swing in the Hindol raag and the maturely devoted pictures of Radha and Krishna absorbed in playing Holi the requesting lover in Jaaiawanti, the music observed deer in Todi have been drawn by our music scholars and determined.
The psychological basis of classification of ragas is not proved, the effect of every raga is also not proved, the reason? It is not clear why the Darbari Raga be serious or why the Peelu and Khamaj ragas of mediocre nature or Malkauns has been regarded as that of serene nature but songs like ‘mukh mor- mor muskaat jaat’ etc have been successfully affected by the singers as depicting the shringar raas, the love emotion.

In *Raga Ratnakar* the apostle of Bhairava raag Lord Shiva has been depicted in such a way that seriousness panic of the raga becomes imminent.

*Bhairon shiv chavi sheer jtaa, shwet vsanshrey naina I
Mundan ki mala garey, siddhroop such sadan II

भैरों शिव छवि शिर जटा, श्वेत वसन भ्रम नैन I
मुंडन की माला गरे, सिद्ध रूप सुख देन II

The musicians have depicted three kinds of Raga:

1. *Shampuran*
2. *Shadav*
3. *Audhav*

*Ye ye raag sapt swarey kanye gayan I
Sampur kahye tare geet vigyan
Ye ye rāg sapt śvārē kāhē gāyēn I
Sampūrṇa kahē tārē gīt viṭājgaṇa II

The ragas that are sung with the use of all the seven swaras are called *Sampuranas* by the wise musicians.

*Saapt swarey sampurn ae poorn raag kaayē I
Shri raag, Naat, Karnat aani bhu haye II*
That is, the Sampurana ragas are of seven swaras and such ragas are Shri Raag, Naat Raag, and Karnat etc.

*Kohal* says:

“By singing the puran raga age religion fame intelligence comforts wealth and kingdom all progress constantly”.

Ayu dhammo yash kirtih budhi sawkhy dhnani ch |

Rajyabhivridhi santanah poorn ragesu jayante ||

आयु धम्मो यशः कीर्तिः बुद्धि सावध्य धनानि च |

राज्याभिविधि संतानः पूर्ण रागेषु जायन्ते ||

The ragas that are made of six swaras are called Shadava Raga. There is a reference of the six ragas as Shree Kanth bhaul, Taara Paalg Gaud Shudha Bhiri, Madhukari chaya, Neeloutplaa etc in Sangeet Saar.

The early scholars have suggested bravery in war and beauty and other qualities by singing shadhava raga.

Sangrame veerta rooplavany gunkirtinam |

Gaaney shadav raganam gaditam poorn ||

संग्रामे वीरता स्पलावणय गुणकिर्तिन्म |

गाने शादव रागाणं गदितं पूर्ण ||

The ragas that are constructed with five swaras (sounds) are called Audhava ragas:

Tey khyata audhava ye he jaynte Pracbhih Swrayh |

ते क्षयता ओधवा ये हि जायते पञ्चभ्रि: स्वरे: ||
In the Sangeet Saar in the counting of Audhav Raaga turask, gaud, gandhar pulind etc have been told.

**Kohal** tells about its effects –

Vyadhinase satrunase bhayasoka vinashney |
Audavastu pragatavya grahasantyartha kamabhrani ||

त्याधिनाशे शनुनाशे भयशोक विनाशने ।

औडवास्तु प्रगातव्या ग्रहशान्त्यार्थं कमंश्रणं ॥

That is the audhava ragas are sung for dispelling disease destroying the enemy avoiding fear frustration and the ill effect of the grahas (planets).

The ragas that are produced by amalgamation of various ragas mutually are called **sankeerna raga**. They are sweet to the ear.

Kahilo ye raag a nnyodny Snsgete |
Sankeern khye vigyan, shruti shobha yaate ||

कहिलो ये राग ए अन्योदन्य संस्गेते ।

संकीर्ण कहये विज्ञ, श्रुति शोभा याते ॥

In the fourth step of **Sangeetaadhyay** in the **Sangeet Makarand, Narad** has said that:

“The poorn (full) raga should be sung to increase age religion fame intellect wealth grains fruits profit and off spring. Similarly for victory in battle beauty, sophistication separation and chanting of praise the shadava ragas should be chanted. In order to do away with some disease to destroy the enemy, fear and annihilation, the sorrow of poverty to ward off effect of bad graham (planet) physical ill health and for general welfare. The audhav ragas should be sung which is also used for the peace of the village”.

There are different types of adding swaras to every raga.
The ragas of pure swaras more often produce serious thoughts like Bilawal and Bhopali.

Two madhyam swara raga like Chaya naat, Bihag, Shyam kalyan etc. are based on the shringar rasa (love emotion).

The ragas of soft swaras like ‘Re-gha’ (bhairav – jogia) are chiefly based on devotion emotions.

The ragas of soft swaras ‘Gaa, dha, ni, again like malkosh, Adaana etc. are chiefly linked with the bravery emotions (Veer rasa pradhan).

But sometimes exceptions to these are also available because in Adaana and Malkosh raga the emotions of shringar rasa are found more than those of the veer rasa.

In our system of Indian music the ragas are divided into three categories on the basis of the swaras. The effect of these ragas on the personality is also different.

1. **Re – Ga – Soft waves ragas (komal): Sandhi Prakash Raga chiefly peace and sympathy generating ragas.**

2. **Re – Ga – Severe frequency (Tivr) Ragas: Love emotion based.**

3. **Ga – Ni – soft waves ragas (komal) : Veer raas Pradhan Raga.**

In respect of Raas (emotion) generation, the time has its own importance. Different emotions and thoughts arise in a man at various times. In the morning in the calm atmosphere the human mind is full of peace and devotion, therefore Bhairav and Jogia Raagas are sung. Those are full of peace and tranquility and devotion. Even from psychological point of view the fact that we should sing and play right ragas at the proper time is obvious. At the time of sunset a man is generally tired and exhausted and feels frustration indifference and internal exhaustion therefore such ragas as purvi and marva etc. that are instructive and full of renunciation are sung. At the night time in the first and the second part of it, love emotions are aroused in a person and hence Jaijaiwanti and Bihag etc. ragas are sung. Therefore the times of the singing and playing of ragas have been determined on the very psychological basis.
Propriety of time is desired for the ragas and ragnaies to be more effective. There are eight praharas in both day and night i.e 24 hours in 4 praharas in the day and 4 in the night and every prahara is of 3 hours duration. In the same way there are 6 seasons in a year and every season is of two months duration.

<table>
<thead>
<tr>
<th>Greeshma</th>
<th>Hot</th>
<th>Jyesth</th>
<th>Asaadh</th>
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<tbody>
<tr>
<td>Varsha</td>
<td>Rainy</td>
<td>Shravan</td>
<td>Bhadrapad</td>
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<td>Sharad</td>
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<td>Hemant</td>
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<td>Shishir</td>
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<tr>
<td>Basant</td>
<td>Spring</td>
<td>Chaitra</td>
<td>Vaishakha</td>
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</tbody>
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The Megh, Miyan Malhar, Sur malhar ragas are more appropriate in the rainy season because the base of creation of their ragas is the rainy season. In the same way Basant Bahar etc ragas are more appropriate in the spring season.

The singing timings of the ragas are determined and there operation is more effective during their periods Praharas.

**Day First Period (6Am – 9am)** – Malkaush, Vibhas, Bilawal, Naat Bilawal, Kukubh, Sindh

**Day Second Period (9am – 12 pm)** – Deep Sarang, Badhans, Madhumadhvi, Kafi, Jhinjhoti, Gaudsarang

**Day Third Period (12pm – 3 pm)** – Bhiplasi, Jait, Pradeepika

**Day Fourth Period (3pm – 6pm)** – Shri, Dhanashri, Maal shri, Jaitsri, Triveyni, Gauri, Hameer, Bhupali

**Night First Period (6pm – 9pm)** – Yaman Kalyan, Hameer Kalyan, Kamod, Kedar, Naat, Tilak Kamod
Night, Second Period (9pm – 12am) – Jaijaiwanti, bihag, Tilang, Shankra, Desh Sourath, Khymbhawati, Bhageyshree, Hindol

Night Third Period (12am – 3am) – Paraj, Kalingda, Sohni, Darbari Kandhna, Adaana, Ramkali

Night Fourth Period (3am – 6am) – Bhairav, Bhairavi, Todi, Bilaskhani, Ahir Bhairav

It is thus clear that the classification of the singing of the ragas-times is based on the psychological principles. There is a close relationship between the Ragas and the Emotions (rasas). Every Swar (sound) has its own nature and effect. The soft Re Dha is helpful in the Karuna (sympathy) and pre Re-Dha in the expression of Devotion (emotion). Soft Ga, Ni is helpful in the Shringar. Thus the relationship between the swaras and human mind is clear. The condition of the mind is not the same always. In the morning after waking up from the sleep, the human posture is serious. During the day his nature changes and in the evening and at the night the nature assumes the different postures. The swaras too are different for their changing moods and the proper swaras give an intermingled form which becomes the raga.

According to Patli, the raga structure of Indian music is such an attempt of an art loving nation, in which the songs sung on the lips of the people is well managed and organized . We can divide the ragas made of swaras according to time into three categories.

1. Soft (Komal) Re- Ga Ragas
2. Pure(Shudh) Re – Ga Ragas
3. Soft (Komal) Ga- Ni Ragas

The Ragas of the first category can be used in the morning and evening from 4- 7 am, they are also called Sandhi Prakash Ragas. These ragas can express our emotions rather easily all the time of dusk; (The Ragas of Bhairava and Purvi Marwa). Therefore the ragas that are sung at the time of sun rise and sun set are called the Sandhi Prakash ragas, because day and night meet at this juncture.
The ragas of the second category can be used between 7am- 10am during the day and night. The soft (komal) Re in half waking state and pure Re are indicative of full awakening (the Bilawal Yaman and Khamaj that ragas).

The Raga of the 3rd category are sung between 10 – 4 both during day and night (Bhairavi, Kafi, Asavari Todi thaat ragas).

The madhyam swar (middle sound) too has its own importance in determining the time of ragas. In the morning ragas pure madhyam (middle sound) is used. As the day progresses severe middle swar gains importance.

In the determination of time of the ragas, their wadi swar (chief sound) is also very important. The wadi swar (chief swar) of the ragas to be sung (played) from 12am – 12pm is the purwadh of the saptak. [The first half of the 7th swar] and that of the ragas to be sung from 12 pm to 12 am is in the uttarardha (the latter half of the 7th swar. On account of the wadi swar, the time of the ragas can also be ascertained easily.