Hinduism is the most ancient among all the religions of the world. The concept of Bhakthi or devotion to God can be traced to the Upanishads according to which he pervades the entire Universe. Bhakthi is the keynote of Hinduism. It destroys self arrogance and elevates the mind to monumental heights.

The raga system forms the foundation of Indian Music. Every writer of note from Bharatha downwards has paid attention to the clear elucidation of the subject.

Jati was the term that was used in early times to denote raga. In the Ramayana the word Jati is used and not the word Raga. The word raga came to be used in the musical sense only in the Post Bharatha period.

Graha, Amsa, Tara, Mantra, Nyasa, Apanyasa, alpatva, bahutva, Shadava and oudava were the ten Lakshanas of Jati in the ancient period.

There is no historical evidence to show how the time theory in Music came into being, a feature probably found no where in the world. It is the association of time, emotion and passion with music. But the convention is that certain melodies are ascribed only to certain hours of the day or night for exposition. Similarly it is also observed that certain melodies like Megh - Malhar or Vasant, and Amritha Varshini which have been ascribed to the rainy and spring seasons respectively, do have a greater and favourable impact on listeners itself, when sung in the proper seasons than at any other time.

A point worthy of study is the association of time with each grama raga whereas there is no association of time in the case of Jatis. This again is another proof that grama ragas belonged to a different period according to musical tradition.

Matanga, the great musicologist, defines Grama as a group of samvadi swaras wherein there is a definite arrangement or order of Sruthis and which is sustained by Murchana, Tana, Vana, Krama, Alankara etc. just as the different members of a village live together amicably and in harmony.
Matanga mentions Grama raga as being sung in different gatis (styles of rendering) namely Sudha Binni, Goudi, Vesara and Sadarini etc. There were 7 sudha swaras in a Grama Raga of which 3 belonged to Shadja Grama and 4 to Madyama grama. The Swara figuring in Shadja Grama raga are Sadarita, Kaisika and Madyama in Madhya Grama raga. Panchama, (Sudha Panchama) and Koushiki Shadava are the swaras.

Let us first take all the ragas of the Madhyama Grama. The first raga is Madhyama Grama raga. This is defined by Narada in which he states that in this raga there is predominance of Gandhara and Nishada is also respectively taken and Dhaivatha is weak. Madhyama is the Amsa Swara and Gandhara is predominant.

The Swaras in Shadja grama are same as in the Samagana (Sarvakalika raga), (Kharaharpriya). So the raga Kharaharpriya came to be known as Adi Melam or primordial scale. The Shadjagramas are mostly equivalent to Kharaharpriya. The Rishaba Murchana of Shankarabharana is Shadagma.

Studying all the above Jatis, one gets the impression that excepting Madhyama Jati, the other two Jatis have hardly made any contributions. Kasyapa, Mokshadeva, Nanya Deva and others have attempted to show that Grama ragas were all born of Jatis. Bharata whenever he used the word Raga, did not use it in the technical sense as it was used later but mainly in the sense of rejakatva or in its capacity to create delight.

Narada refers to Grama ragas neither as Janaka nor janya ragas. As there were only 7 Sudha ragas, he describes their structure and essential characteristics.

The 3rd raga in madhyama Grama is Sudhakaisika. The last raga in Madyama grama is Shadava.

Ancient Music is based purely on nature. Hymns were the first type of Music sung by vedic men. The ancient Music lovers were very much attracted by the bright and beautiful, grand and the terrible aspects of nature. They called the different powers of Nature as Varuna, Surya Indra, Vayu and sometimes by Agni and the Prithvi etc. They worshipped these powers of nature as Gods and offered prayers. Varuna and Indra were their chief deities whom they worshipped with great love and devotion.
Varuna, the sky god par excellence is the sovereign of the universe. He has knowledge of everything and nothing is concealed from him. Indra the God of rain, thunder and lightening, protects people from enemies and bestows on them wealth and prosperity.

In ancient times the study of Music and Veda was under the Gurukula system. The student remained under the care of a Guru and regarded him as his Spiritual Father. The ancient period and the later vedic period saw a glorious development and culture of music both in North India and South India. In those days the study of Raga in Music followed a regular timetable. A raga is learned from the Guru only during the appropriate time.

It was the task of the Suras namely dieties to introduce Music into the world. Therefore, the melodies of the songs that the Devas introduced were called Suras. Later ten personalities of whom two are deities and eight others are their followers were the main composers and preachers of Music. They were

1. Brahma - The creator of earth and the composer of Sangit veda.
2. Siva - Mahadeva
3. Nandi - Nandikeswara, the composer of Bharatarna
6. narada - Great Muni of Purana.
8. Dasasya - Ravana of Ramayana.
9. Vayu - Anjeneya or Hanuman through whom the idea of Raga developed.
10. Rambha - Gandharva Singer

The chief script of the ancient Music is Bagawat Geetha. Attraction of human mind to God is Bhakthi to a superior power. Raga is a melodic environment created by a design of musical notes to express the inner sentiment of the singer.
In Hindustani Music the III chapter of Rag Darpan deals with the description of different seasons which are associated with various ragas, the description of Gramas and inauspicious words which are prohibited in different styles of singing. According to the author the Scholars (17th century by Faqeerullah) of earlier times have divided the year into six seasons. For each seasons, they have determined a Rag, Ragine and their putras. For each Grama, also a season has been specified. Faqueerullah is of the opinion that these rule were framed by some of the ancient scholar and Medieval Nayaks like BaijuGopal.

1. Shadja Gram - Hemant Ritu - Mroning
2. Madayam Gram - Greeshma Ritu - Noon
3. Gandhar Gram - Pawas Ritu - Evening

A detailed description about seasonal ragas and Raga, Ragine and its timings is given in below:

**The ancient forms of Grama rags**

1) Soubiri:

It is derived from Shadja Madyama Jati. it is very dear to Maheswara, the universal creator and is normally used to express heroic. Shantha and strongrasas. it isto be sung during the last part of the day. The raga is set in Madhyama Grama - Ma Ga Re Sa Ni Dha Pa.

2) Takka:

This is to be sung during the last part of the day in the rainy season. S R G M D N S - S D M R M G S.

3) Binnashadja

It is to be sung during the late autumn during the first part of the day in the Royal festival to express terrible and famous sentiments S G M D N S - S N D M G S.
4) Binnapanchama:

It is derived from Madhyama and Panchama Jati. It is to be sung in summer during the first part of the day to express terror and ugly situations.

5) Botta:

It is derived from panchama and Shadjamadyama Jati. It is to be sung during the last part of the day to express erotic and humorous sentiments.

6) Malawa Kaisikai:

It is derived from kaisika Jati. It is to be sung during the winter in the last part of the day. S G R M P S N S - S D N P M G R S.

It is believed that Grama ragas gradually developed from the Jatis. The introduction of Raga system established a relation between Music and time (suryamsa). Here time means the different parts of the day, which is now an important criteria for singing Ragas. Different seasons of the year have been the points of consideration in singing ragas. Normally the Purvanga Vadi Ragas are to be sung during the last part of the day and the first part of the night while uttaranga Vadi Ragas are to be sung during the last part of night and the first part of day. This element of time cycle came into Music through the introduction of the Raga system. Different seasons of the year have been the points of criteria in Musical programmings.

It is interesting to note the name of some ragas and its religious significance. Rag Bhairava and Nata Narayana have been named after Siva and Narayana, two main Hindu male deities, Sree signifies Laxmi, who is the Goddess of wealth. It is observed that religious faiths predominated the scheme.

According to the opinion of the sages like Bharata, Music that can attract the minds of the people of the entire world is termed as Ragas.

As referred to earlier, ragas are fundamentally based on Pancha Buthas of Nature, which dominate the universe all together. It has the supreme power and control over all things.
The original 5 ragas bear the significance of Pancha Butha. According to the wise view of Swami Prajinananda, they are,

1. Sree for Kshithi (Earth)
2. Vasantha for Apa (Water)
3. Bhairaba for Teja (Light)
4. Panchama for Marut (Breeze)
5. Megha for Byoma or Vyoma (Space)

It is clear how the divine and celestial raga specimens came on earth with the help of Pancha Buthas.

The ancient theory bases the origin of raga in the basis of Hanuman Music.

There are other views regarding the origin of Raga which are the views of Hanuman Mutt. Hanuman is the famous devotee of Rama. He is somewhere mentioned as anjaneya, somewhere as Vayu, somewhere as Pawana - Nandan. narada who wrote sangita Makaranta mentioned in his work, the names of the Music maestros of the past.

The credit of introducing Ragas in the earth may also go to Hanuman. Earlier works state that Hanuman had a musical publication on Music in the name ‘Anjaneya Samhita’.

The notes used in the ancient period and Modern age are noted below.

<table>
<thead>
<tr>
<th>Name of Ancient notes</th>
<th>Name of Modern notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prathama</td>
<td>Madhyama M</td>
</tr>
<tr>
<td>2. Dvitiya</td>
<td>Gandharva G</td>
</tr>
<tr>
<td>3. Tritiya</td>
<td>Rekhab R</td>
</tr>
<tr>
<td>4. Chaturtha</td>
<td>Sadaja S</td>
</tr>
<tr>
<td>5. Aṭiswara</td>
<td>Nishada N</td>
</tr>
<tr>
<td>6. Mandra</td>
<td>Dhaivata D</td>
</tr>
<tr>
<td>7. Krustab</td>
<td>Panchama P</td>
</tr>
</tbody>
</table>
By the time of the Muslim rulers, Muslims evolved a new style in realm of music, Kabir Das and Tulsi das distinguished themselves by introducing a new style of singing called Sadana Sangeet generally known as prayer songs in the provinces of Bengal.

In the ancient North Indian States, music and raga were framed according to some seasons. It was particular in the Gurukul System of education to follow the strict rules of the Guru. So the disciples carefully studied and practiced Ragas according to the time of season of the year. They were,

<table>
<thead>
<tr>
<th>SEASON</th>
<th>MONTH</th>
<th>RAG</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Basant Ritu</td>
<td>Chaitra vaishakh</td>
<td>Raga Hindol its Raginis and putras</td>
</tr>
<tr>
<td>2. Greeshma Ritu</td>
<td>Jaisth-Ashad</td>
<td>Rag Deepak its Raginis and putras</td>
</tr>
<tr>
<td>3. Pawas Ritu</td>
<td>Sawan Bhadon</td>
<td>Megh its Raginis and putras</td>
</tr>
<tr>
<td>4. Sheet Ritu</td>
<td>Kuarkortile</td>
<td>Shree its Raginis and putras</td>
</tr>
<tr>
<td>5. Hemant Ritu</td>
<td>Aghan-poos</td>
<td>Malkhauns its Raginis and putras</td>
</tr>
<tr>
<td>6. Shishir Ritu</td>
<td>Magh Falgun</td>
<td>Bhairav its Raginis and putras</td>
</tr>
</tbody>
</table>

The North Indians of the older generation followed Ragas of Four Matas namely Kallinath Mat, Someshwara Mat, Hanuman Mat and Bharat Mat. According to them, Varna mean colour; the seven swaras were derived from the heavenly bodies in the universe and each had taken the Varna (colour) of that particular heavenly body.
Swara | Colour of Seven Heavenly bodies | Heavenly body
---|---|---
1. Shadja | White, Red, Green, Black, Yellow | Moon
2. Rishabh | Blue | Mercury
3. Ghandhar | White | Venus
4. Madhyam | Orange | Sun
5. Pancham | Black | Mars
6. Dhaivat | White and Yellow | Jupiter
7. Nishad | Black | Varuna

In the music of ancient India, the basic scale is termed as Grama. There were three gramas, Shadja grama, Madhyama grama and the Gandhara grama. Gandhara grama was not very perfect. This seems to be the reason for its disappearance from the musical field. In the Madhyama grama, the consonance of the fourth swara was more prominent while in the Shadja grama the fifth note was prominent.
MODERN CONCEPT OF RAGAVELA

The Music of India has become more mature, after passing through many changes at different periods of time. Still it requires additions and alterations.

Music of any kind of a country should not be burdened with mere mechanical techniques and textures, but should be of deep significance. The artists engaged in Music should know that Music is the common property of mankind and all have a claim and right to a share and enjoy its beauty and to consider it as the means of solace and everlasting peace. It should be properly handled and propagated with a keen sense of beauty, together with proportion and balance. The artists of Music should keep always in mind the receiving capacity and the sense of appreciation of the listeners. They should bear in mind the fact that Music should always be sweet and suitable to the taste of both the special and general classes of listeners. Music, classical or folk, urban or rural must not be set apart for a selected community of chosen class of people, but its appeal should be made universal, bearing in mind the beautiful motto that Music is a universal language that speaks to all classes of listeners, irrespective of caste, creed or denominations.

Divine beauty and solemnity lie within the core of Music but as they naturally remain lateral and unmanifested. They shall be made potent and manifest, by efficient and intelligent handling. The vibrations of tones and tunes create impressions in men and animals, and colour the mind in the form of sensation and feeling. Artists should know how to vitalize the Music and to apply it for the well being of society at large. Music should therefore be looked upon as an applied art and science and be altered
with the purpose of creating a novelty in presentation. It must not be bound by the
chain of rigid rules and restrictions, but should be made flexible with scope for additions
and alterations when and where necessary. The taste and temperament of the modern
society should not be ignored or overlooked. The soul of Indian should be invoked
to infuse new light and new spirit in to the body of the present system of Indian Music.

Barriers of narrowness of age-old petrified ideas and prejudices should be removed
and rectified. All the talents of India and abroad should put their heads together with
a spirit of amity and love for a comparative study and a proper development of Music.

Music of India whether Northern or Southern, is a divine art. It constitutes the
object of a psycho-material principle and creates an objective beauty of the subjective
divinity that inspires the artists to attain a vision of the transcendental beauty. The
idea of Music is therefore to get the highest and sweetest means to man’s ultimate
end. It promises to rescue the people at large from darkness and confers upon them
the blessings of permanent peace and eternal happiness, in a world of trouble and
turmoil.

Indian Music recognizes the importance of philosophical, religious, and spiritual
disciplines. It recognizes both the yoga system of Patanjali and the majestic practices
of the Tantra philosophy.

Its principal objective is to dissociate the mind from the worries and anxieties
and sordid selfish interests of this transient world, and to help the artists and audiences
to concentrate their minds and thereby attain spiritual consciousness.
The use of Music

Music influences the lower and higher cerebral centers, which comprise the seat of all sensations, emotions, and aesthetic feelings. Hence the emotional impact of Music and its importance as therapeutic aid are being explored.

The use of Music as a therapy helps to search a person’s personal harmony or song of the soul. Musical therapeutics has today become an important tool in the treatment of both physiological and psychosomatic disorders. The aim of the treatment is to find out the underlying cause of pain, to find out how and when the suffering started and to help to cure it by using Music.

Basically Indian classical Music is a combination of 7 swaras and these 7 notes with different nuances of pitch and the consequent creation of ragas or tunes impart uniqueness, to Indian Music.

Classical Music and the ragas have a super magical power. But scientific study and research in this area is yet to gain momentum in our country. Only limited studies have so far been made.

There are two types of music therapeutics, active mode and passive mode. In the passive mode of Music therapy participants in the sessions have to listen to the given Music with keen attention. It does not require any formal knowledge of Music. Active therapy will be of much use to nuro patients, hyperactive children and children with abnormal behaviour.

Individuals / persons who work continuously without rest may be fed up with the work oriented tension. They can be benefitted by proper and regular Music therapy.
Every human body has not the strength to put up with overwork. This may lead to overtiredness and mind upsets. When pressure of work increases, creativity is affected. Music therapy will be beneficial to these particular situations. Music can be one of the major instruments for cure of diseases. For that it should coincide with body vibrations of the participants.

As in Ayurvedic treatment, Music therapy also treats ailments on an individual basis. For example, if classical Music is used for therapy, one need to undergo two or three sessions of twenty minutes duration each day. Music does not have side effects. If at all the listener does not like Music he or she can simply switch off the system or walkman through which he listens. Since Music therapy does not have any side effects, this can be cultivated as a healthy habit as well.

In the modern world, film Music attracts many. Playback singing concerts and Music albums have become the common avenues for singers of all categories. A sweeping change has taken place in the presentation of Music. If the audio aspect of Music was its only appeal till some years back, the advent of satellite televisions and Music channels has made Music an audio visual form of entertainment.

To reach at the root of any knowledge one should have a deep urge for the study of vedas. In the modern age this is all the more necessary for gaining physical power. The vedic hymns are called mantras because they are directly related to mental power, and the power of language. We should study this aspect of the vedas afresh. There are hymns relating to medicine, war and patriotic songs. There is mention of it in Sangam Literature. Kanchipenn, a kind of poetry was sung by woman to the wounded in the battlefield for pain relief.
Specific ragas in Indian classical Music like Neelambari, are believed to calm nerves and act as an aid to sleep. Research is being done to see if Music can help to ease pain in cancer patients.

Stringed instruments or instrumental Music can cure diseases more easily, because it produces natural sounds. Instruments like veena, the instrument of Goddesses Saraswathy, have a special effect on account of their structure, and the production of tone.

Doctors and scientists have proved that the veena is the most suitable instrument for therapy. It is built to resemble our body. The therapeutic effects of Indian Classical Music can be experienced even by the most untrained ear. But many take this therapy to a more sophisticated level saying that specific ragas can have beneficial effects on specific types of illness. There are some ragas which most practitioners of Music therapy agree to have therapeutic effects on specific ailments.

A list of ragas and the ailments on which they have an effect is given below. There are many film songs composed using these ragas.

<table>
<thead>
<tr>
<th>Hindustani Rag</th>
<th>Carnatic Rag</th>
<th>Symptoms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ahir Bhairav</td>
<td>Chakravakam</td>
<td>Indigestion, Rheumatic arthritis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hypertension</td>
</tr>
<tr>
<td>2. Bhairavi</td>
<td>SinduBairavi</td>
<td>Rheumatic arthritis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sinusitis</td>
</tr>
<tr>
<td>3. Bagesri</td>
<td>Bagesri, Sudhasaveri</td>
<td>Anaemia</td>
</tr>
<tr>
<td>4. Darbari Kanada</td>
<td>Darbari Kanada</td>
<td>Headache, Asthma</td>
</tr>
<tr>
<td>5. Deepak</td>
<td></td>
<td>Indigestion, Hyper acidity</td>
</tr>
<tr>
<td>6. Gunakali</td>
<td></td>
<td>Rheumatic arthritis, Constipation, Piles</td>
</tr>
</tbody>
</table>
Curing of Mental Diseases

Sahana raga is said to cure mental diseases. This raga has the power to influence the mind of human beings and can thus create wonderful results.

For good appetite and fresh energy

An elaborate alapana of keeravani results in energy, peace of mind and good appetite. It should be sung around 2.30 P.M.

When one experiences good Music, it brings positive vibrations in the nerves of the listener. The vibrations created are picked up by the sensory nerves going into the brain and redistributed throughout the nervous network to other parts of the brain. Scientific studies reveal that Music is useful in relieving confused minds and distressed personalities.

Sarang especially Vrindavan sarang suggests drizzling and sometimes even scorching midday Yaman is considered as an evening raga because its vadi belongs to the purvang. Such ragas are sung before midnight.
Bhupali raga is meant to be performed in the first quarter of the night. It is frequently seen used in evening concerts. It is a dignified and serious raga to be performed in the night. Often the Shantha Rasa is emphasized.

Malkhouns is an important raga derived from the ‘Bhairavi’. That and usually it is performed in the late night hours.

<table>
<thead>
<tr>
<th>Raga</th>
<th>Performance Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Darbari kanada</td>
<td>dignified and majestic raga - late night performance</td>
</tr>
<tr>
<td>Bhairavi</td>
<td>during hours of the dawn</td>
</tr>
<tr>
<td>Bhairav</td>
<td>early morning before sunrise and is named after one of the incarnations of Shiva</td>
</tr>
<tr>
<td>Jaunpuri</td>
<td>late morning</td>
</tr>
<tr>
<td>Marwa</td>
<td>sunset</td>
</tr>
</tbody>
</table>

Mystical Ragas

Amritha Varshini and Sivaranjini, are categorized as mystical. They are actually sober ragas. Amrithavarshini has been so categorized because of the special powers attributed to it.

When this raga is sounded there is always a mystical and superstitious element attached to it. Hence it is regarded as a mystical raga.

Mystical ragas certainly contain R or D or both. Eg. Revathi - Karnataka sudhasaveri. There is a melodious krithi of Muthuswami Dikshithar “Ekambresanayike” in Karnataka Sudhasaveri Raga which brings out in detail. Revathi is a very beautiful raga. Many recent songs have been composed in this raga.
Bright Ragas

Mohanam

Hamsadhwani

Brindavani Saranga

Madyamavathi

Mystical Ragas with 5 Notes

Revathi

Bhoopalam

Karnataka Sudhasavari

Amrithavarshini

Sivaranjani

Sober ragas

Abogi, Sudhadanyasi, Hindolam

Sivaranjini

Sivaranjini contains the bright variants, R2 and D2. Yet it makes you cry, why? It could be due to the dominating effect of G. There is something very interesting
about Sivaranjini. Some film professionals mention that at one stage there was a very strong belief in film circles that if at least one song in a film is tuned in Sivaranjini, it would prove lucky. We have heard of lucky colours, lucky pens, lucky clothes etc. but lucky raga is quite an interesting idea. There is a flash of G2 used in sivaranjini which contributes to its peculiar mood. This addition, makes Sivaranjini sound brighter.

Is sivaranjini really lucky? Can Amrithavarshini really produce rain? We cannot answer this question based on scientific analysis. Faith is the underlying factor.

If Hamsadwani can be compared to the effect created by many sparks, Mohanam can be compared to the lasting brightness created by daylight.

Mohanam is so suited for slow songs that it also brings out the mood of precision, different shades of love, joy of union, pangs of separation etc. while joyfully recollecting past moments of togetherness etc.

In Madhyamavathy - only for R2 which is an obviously bright note. Yet due to their particular structure, other notes also bring out a very bright mood. Madhyamavathy is generally used to conclude a program, ie to mark the finale. Though this is not a raga used for detailed elaboration, it is a favourite raga of Music lovers. It holds a special place due to its utility as a finale of a concert.

Brindavana Saranga - This raga also looks good as a finale, but it is very rarely used for this purpose. It is included in the light classical members.

In Hindustani Music festivals mostly held in the evening or the night only a limited number of ragas is performed. Ragas like Yaman, Poorya Kalyan, Pooryadhanashri and the various types of Kalyan ragas for the evening or ragas like Malkouns, Chandrakouns,
Bageshri and ragas that belong to the Kouns and Kanada family are suited for the night. In similar festivals of the South, we can hear a much wider variety of ragas.

During the last few decades, artists of one system have adopted ragas from the other system and started playing and incorporating them in their respective styles.

As an example, one can hear Hindustani Music concert, in which ragas like Hamsadhwani, Simhendramadyam etc. are sung or played. Conversely one can hear Kamatic musicians performing ragas of the North like Bihag, Desh, Sindu Bairavi or Tilang. There are also ragas which are commonly used in both systems, but under different names.
The Psychological aspects related to Samay Ragas

Indian Music is a very ancient art and has an interesting history behind it. As in the evolution of the other arts, feeling, fancy and inspiration played a great part in its early development. Science, came to the scene much later. A growing art is bound to undergo many changes in the course of its development.

Music, in general, forms a most necessary link in the great family of arts and every student of it ought to know the nature and limitation of its function.

Music is the finest of fine arts and has a much greater and more absolute freedom in shaping its material in its own way than others. As a science, it has to follow the fundamental laws of Musical sound, which are the result of purely physical causes and observation and so are universally true.

It is noticeable that various singers, when performing the same raga differ considerably in producing microtonal alteration of certain intervals. Some artists perform the same raga on different occasions with differences in intonation. Besides the musical characteristics of ragas, there are several extra musical features such as rasa personification, pictorial representation, magic properties and fixed performance times. Rasa represents the psychological reaction, bhava or state of mind or way of feeling.
In Music, Rasa is assumed to represent both primary and responsive emotions. There are many ragas which have become personified and as certain divine beings are revered at certain seasons or days, ragas have also become associated with certain seasons and even with certain periods of the day and night. Furthermore ragas are believed to possess magic properties. Some of the uncommon ragas of Tyagaraja are derived from the Maharashtrian sources through the various Mutts of Tanjore.

Time theory of Ragas is very much related to the theory of Rasa. Rasa is the psychological aspect of Raga. Theory of Rasa is based on psychology. The word is generally used to mean emotion, relish etc.

**Psychological relationship**

The following factors may be noted in this connection.

1. The general inclination of the singer to sing and of the hearer to hear is dependent on situation.

2. The general mental condition of the singer and hearer i.e., whether he is happy or worried.

3. The particular emotion that has to be expressed by the singer or desired to be rendered for the audience.

4. The practising of yoga in the early morning with the background of morning ragas is more effective and more spiritual.
Sentiment is the soul of Music. Even a single note is credited with a particular rasa (mood). Different moods are attributed to various ragas. Thus Bhairavi is serene and meditative. Bhairavi evokes sublime devotion. Hindol excludes sweetness and joy. Melodies like Jogiya, Kalingda, Lalith and Todi create pathos (karuna) or tenderness. Sohini, Jaijaivanti, Bagesri etc. are romantic (Shringara). Bhoop and Kalyan have devotional appeal, while Purvi, Marwa, Bihag, Shri etc. create an atmosphere of calm (shanta) and a mood of renunciation Malkauns, Adana etc. have a dignified effect (vira).

Poetry of songs in the drupad style of singing is suitable to create moods of vira, albutha, roudra and bhakthi because of its austere structure and spiritual and majestic style of presentation. The poetry in Khayal is full of delicate embellishments. Hence its style is best suited for Shringara, Shantha, and Karuna rasas. Tarana and Tappa with their extreme speed and picturesque style of presentation are capable of producing hasya, bibatsa, bayanak and roudra rasas. It is a common experience that a melody sung or played out of the scheduled hour does not create the desired impact as when it is sung at the time appointed for it according to musical theory and tradition.

Ragas are grouped according to the rasas and emotions produced by them. In raga alapana rasa forms an important aspect. Generally there are 9 rasas. They are Sringara, Hasya, Karuna, Roudra, Vira, Bhayanaka, Bhibalsa, Albutha and Santha rasa. Each rasa has its own ‘Sthayi Bhava’. They are Hasya, Soka, Krodha, Utsaha, Bhaya, Jugupsa, Vismaya, Santha and Sringara. Of the nava rasas Sringara rasa is considered as the rasa raja. Sringara and Bhakthi are the feelings experienced frequently by human beings.
The opening phrase of a raga itself must be able to create the particular rasa. It is a commonly accepted convention that a concert should begin with ragas like the Natta raga and should be concluded with Suruti, Madhyamavathi etc. The concept of concluding a concert with Suruti, Sourashtra, Madyamavati etc. is based on the principle that all these ragas are auspicious and highly suitable for concluding a concert. It is believed that alapana of this raga is a request of the performer seeking forgiveness of the Goddess of Music for the errors he has committed while performing. According to the psychology of rasa, Ragas are sometimes classified in the basis of Rasas like soka, veera, sringara, albutha etc. Generally musicians use common ragas like Hamsadwani, Natta, Sankarabharanam, Chenchuruti, Gambiranatta, Goula, Arabhi etc. for singing prayer songs in praise of deities. Mukhari Saveri Kedaragaula, Sahana, Nadanamakriya, Subhapantuvarali belongs to the category of ragas evoking Shokarasa. Atana raga very clearly reveals Veera rasa. Its swarasthanas also bring out the veera effect very prominently. For good sleep, ragas like Neelambari, Kurunji, Anandabhairavi and Navaroj are sung.

In today’s Music, one must take into consideration the fact that Music has been associated with social ceremonies and rituals. In the 19th century the limit between Music and theatrical production in operas was also an important factor.

A festive mood is invoked by the raga Vasantha. The vigorous raga Gambiranatta is associated with ‘Mallari’ an instrumental piece of Music played as Nagaswaram and tavil ensemble during temple processions.

Saint Tyagaraja also proved that the emotive power of a musician effectively conveys the feelings that have been inspired by the lyrics of a piece. This factor has contributed to the emergence of advanced Music today.
Music is the language of emotions. The system of Music was developed by genius of man himself. It has a humanizing influence and is a powerful factor in moulding one's character. It knows no barrier of religion, race or nationality. It helps us to realize the supreme within.

It has been shown that gentle music played to a resting subject increases the ALPHA content of the electroencephalogram (brain waves) which indicates increasing tranquillity of the brain. Music brings peace to the nervous system and thus results in quicker recovery in persons who are ill, and better health and efficiency in normal persons.

The psychology of Music, Melody and Harmony

Indian Music is mainly based upon melody or raga whereas Western Music is principally founded on harmony. Melody unites or repels the hearts while harmony unites human beings with nature.

From time immemorial, music has been used to bring about emotional and mental effects. From the earliest times fishermen, harvestors and other workers have sung together in order to inspire themselves to work at optimum capacity. Scientific researches have proved that melodious and cheery Music on factory floors boosts productivity considerably.
Psychological aspects

Musicology is the subject in which only the musical aspects are dealt with. The psychological aspects of music are the outcome of the interaction of a number of psycho-social, psycho-physical, natural and environmental elements which undergo changes with the passage of time. The composer in this case is guided by the psychological demand of the listeners. Music is a performing art, and it requires physical activities for its performance. Nobody can sing without using his voice, nor can one play musical instrument like Veena, Sitar, Vasi or Tabala without the use of his palm. Physical involvement of the performer has elevated instruments music to a high level.

David Genston, a great Musicologist observed that there is a growing belief among Psychiatrists and doctors that there is a sound psychological basis for Music’s soothing power as well as for the cures and recuperations music seems to have achieved. The nerve centre is the root of all sensations, emotions and feelings. Music has a special and unique power to reach the innermost recesses of our brains at once where it produces a balm like effect. It has a positive brain washing effect. This means that the mind will be cleaned of tensions, fears, frustrations and depressions and the tangled brains are restored to harmony. Dr. Emnett Dent, a noted American psychologist, with numerous experiences of music therapy, in dealing with mental cases over a period of several years states categorically that Music is useful for cures among insane people and cures patients in a seemingly hopeless condition. Music has an equally healthy effect on children and on pregnant women. One teacher declared that a child, who found the Music period in his classroom interesting and stimulating, is easier to work with for the rest of the day.
According to ancient writers, Rasa Bhava or Rasothpathi influences the Ragabhava to a great extent. The concept of Rasabhava is there in a dormant state in every human being and when a suitable raga is heard according to the emotion, time, occasion, mood etc., it begins to work up the rasas.

The history of rasa may be traced back to Rigveda itself. Valmiki, who is the father of Sanskrit classical poetry, stands as the originator of the theory of rasa. The word rasa in Sanskrit is used in a variety of meaning usually it denotes the 4 tastes: sweet, sour, saltish, bitter and so on. Another important work which describes Rasa is the early work Bhramanda. The work also mentions the classification of ragas and raganis. In Narad’s sangeetha Makaranda, we can find the earliest treatment of ragas and rasas. He gives a list of ragas of his time and the rasas they portray. He places ragas under 3 heads namely pulling, stri and napumsaka ragas. According to him pullinga raga portrays roudra, albutha and veera rasas. They are relatively vigorous ragas. The rasas brought out by stri ragas are softer and more delicate. They depict karuna and hasya rasa. Napumsaka ragas are neither too vigorous nor too soft, and they create rasas like Bayanak, bibatsa. In a raga in which all the swaras are jeevaswaras the raga produce multiple rasas. Ragas like Bairavi, Kalyani, Todi, Kamboji can express many rasas by the emphasis of various notes. Most of the ragas are capable of creating only one particular rasa. But it is important to note that when compositions are being set to music, appropriate ragas should be chosen so that the Bhava aspects of the tune may promote the effect of the raga and then the raga enriches the meaning of the sahithya. For instance, sahithya on mournful theme should be set in ragas depicting karuna or rasa such as Mukhari, Punnagavarali or Ahiri. On the other hand, if it is set to ragas like Bilahari or Shankarabharana, the sentiment expressed by the words
will be completely changed. So it is very essential that suitable ragas with suitable sahithya should be selected for portraying the various rasas.

One who has attained a high degree of proficiency in Music would be conscious of the technicalities and necessities in the delineation of the raga.

In Indian Music, rasas play a vital role. Ragas express rasas. A raga is a successful combination of notes which are rendered beautifully by delicate usage of groups of notes. When the raga expresses the correct rasa, then the soul of Music is revealed in all its beauty. A unique feature of the raga is its capability to present various visages in different songs under different circumstances. This infinite potentiality is the most wonderful feature in the evolution of raga.

The emotional appeal of ragas may be studied from the subjective as well as objective points of view. The first is the reaction of the singer himself when he sings certain ragas and also the ragas he will choose when he is in different moods like joy, sorrow, fear and so on. The objective aspect relates to the reaction of the listener to various ragas. The way in which a single raga would appeal to different people presents a very interesting study.

Music can fulfil its divine purpose only when it is full of rasabhava. Occasionally the rules of performances, hour and season of the raga etc. provide a clue to the rasa. Ragas of the early morning often have songs about the separation from the lover after the night’s union. Lalitha and Todi are therefore regularly used in Vipralambha Sringara and Karuna rasa. Bahar and Basantha are spring ragas in which the erotic sentiment is evoked. In the north it is strongly believed that music must produce santha rasa. It is generally accepted that South Indian Music is dominated by BHAKTHI. The other
sentiments can only be successful when they are used as background music either in drama or film or at a wedding party.

The allocation of the different hours of the day and of the seasons to the singing of the different ragas seems to be primarily based upon the emotional significance of the particular raga. For instance, if the raga is sung at the specified hour, its significance and effect is best brought out. The raga Bhupala produces a very pathetic effect if it is sung before sunrise and it is not so well suited to any other hour of the day. The fact has been recognised by even Sri Tyagaraja, who has composed a song in this raga evoking the Diety to wake up from sleep. But it must be understood that a raga cannot be labelled as expressing one particular rasa alone. The power of a raga to express different complex emotions is brought out in the compositions of Thyagaraja and other great musicians. In the Rama Nataka of Arunachalakaviraya, Madhyamavathi is employed to express anger, joy and also the narration of the rent of Ravana’s forces. To express grief through lamentation such different ragas as Anandabhairavi, Kamboji, Ahiri and Bhupala are used. The nature of emotional experience should be correctly understood inorder to appreciate its expression through a rag. It is wrong to say that a raga possesses only psychological effect. An infinite variation in the expressive power of raga can be effected by the use of suitable gamakas, adequate intonation emphasis and rhythm.

Music and Rasothpathi

Music is rightly styled the language of emotions. It is the powerful media for the portrayal of rasa or feeling. There are permanent aesthetic moods called Stayi
Pandit Bhathkande classified Hindustani Music primarily on the basis of swaras which promote Rasabhava according to Ragas.

R and D -- Renjaka ragas or Sandhi Prakash ragas evoke shantha and karuna rasas.

R and D -- Sharp notes produces sringara rasas.

G and N -- Komal swara - evokes veera rasa

S and R -- Produces veera, Roudra and Albutha

D -- Bibatsa

G and N -- Karuna rasa

M and P -- Hasya or Sringara

Music is the constant companion of mankind from birth to death since there is no ceremony or occasion in society when the charming Goddess of Music is not invoked to adorn those precious moments. Music is an essentially spiritual art and has always been associated with religious feelings. It denotes the existence of an inner life. Indian Mythology is replete with the glorification of Gods and Goddesses who have been associated with one form of Music or other. Science and technology have added a new dimension to Music. Music is now an instrument for serving both the healthy and affected. Music not only delights the mind, but also cures the affected mind. Now the proven truth is that Music acts and reacts on the human system and contributes to the gradual cure of diseases. New experiments in Music Therapy are being conducted all over the world. The therapeutic value of music has won world
wide recognition as an intangible and effective supplement to Medicine and as a mental tonic. Hearing certain ragas refreshes the nerves and strengthens the heartbeat. Apart from this, there have been some successful experiments regarding the power or impact of Music, to increase the rate of productivity in agricultural farms and dairy farms etc.