



**SUNADA**

***MUSIC, MUSIC THERAPY & MORE...***

***The first ever Music/Music Therapy magazine in  
India***

***APRIL, 2019***



***From the Editor's Desk***

We are proud to say that Sunada is the first ever magazine on Music, Music Therapy and more. We are happy that we are making slow but steady progress with readers appreciating the content. In this issue we are concluding the Origin of Ragas series. While it is good to provide a technical background of music, it is also a good idea to make technology popular by giving it in capsules that are at once palatable and easy to appreciate. As a step in that direction we are now going to start a new

series of articles on various Ragas and introduce some popular songs as examples. Happy reading...

KS Vasantha Lakshmi, Founder & Editor, [www.sunadavinodini.com](http://www.sunadavinodini.com)

## IN THIS ISSUE

Nectar to the Mind.....	3
Raga Mayamalavagoula.....	4
<b>Music &amp; Ayurveda.....</b>	<b>6</b>
<b>What you Think.....</b>	<b>12</b>

**NECTAR TO THE MIND**  
**CHITTABODHAMRUTAM**

By

Late Bhavaraju Bapiraju

This book of poems written in chaste Telugu has been liked by the educated and erudite of Andhra Pradesh. Not only is the author my grandfather, but he also served in the British Government before India got independence. This is just a very humble attempt to translate this great work so that it reaches a larger audience.

Translated by Kalipatnam Sita Vasantha Lakshmi,  
(Nee Bhavaraju)

10

*O you the one worshipped by all saints*  
*Adored by Brahma the creator and many others*  
*Rama, Vedas sing in praise all the time,*  
*Oh my simple heart you too do the same!*

\*\*\*\*\*

# RAGA-MAYAMALAVAGOULA

By

Surmani KS Vasantha Lakshmi

The 72 Melakarta Ragas are divided into two parts. The first 36 Ragas are characterized by the presence of Shuddha Madhyama (F flat) and the second 36 have Prati Madhyama (F sharp) and respectively known as the Poorva Mela and Uttara Mela Ragas. Since it is the Madhyama which divides the first and second halves of the set of Melakarta Ragas, it is known as the “Bisecting Line”. Each of these 36 Ragas is again divided into six Chakras and each Chakra has 6 Melakarta Ragas in turn. Thus we have 72 Complete Modes or Melakarta Ragas.

Mayamalavagoula is the 15<sup>th</sup> Melakarta Raga, and third in the third Chakra named Agni. It is one of the most ancient Ragas. It is a connoisseur’s delight and touches the heart of the listener easily. It can be sung at any time of the day. The frequencies of the notes are distinctive and are easily discernible to young and old equally.

Each one of the notes can be used as a landing note making it possible to use vibrato or Gamaka (swaraswara

gamaka raga). It is pleasant to the ears. The equivalent of this in the Hindustani style of music is Rag Bhairav.

This is one of the Melakarta ragas which has the most number of derivative Ragas. Gandhara and Nishada swaras are the live notes and Gandhara and Panchama are also the resting notes. It is a Raga without any flaws and has been mentioned in the Epic Classic “Sangeeta Ratnakara”.

It is mixture of steady, vibrato, sharp and flat notes, can be easily sung in double, skipped variety.

It is worth mentioning here that this is the reason why the Carnatic Music students learn the fundamentals in this raga in the form of Sarali Swarams, Janta, Datu Varasa and Alamkararms etc.

Many compositions are available on the Youtube in this Raga.

\*\*\*\*\*

## MUSIC AND AYURVEDA

Ayurveda considers some defects or the excessive presence of certain elements as the cause for certain diseases. There are three basic elements into which even people are divide into based on these – Kapha (Phlegmatic; Pitta – Bile; and Vata – Gaseous) which work in the maintenance, change and creative aspects of the human body. Ayurveda works by assessing which of these elements is most active and imbalanced in the human body during various times in the day. Dr. Pundit Shashank Katti, who worked as an anaesthetist, Dr. Himalay Pant Vaiya and a practicing Ayurvedic doctor Dr. Sanjay Chajjad prepared a table about the activity of these elements. This table provides details of which of these elements are most active during different times in the day. It is a wonderful ready-reckoner.

Imbalance	Duration 1	Duration 2
Kapha	7 -11 AM	7-11 PM
Pitta	11 AM – 3 PM	11 PM – 3 AM
Vata	3 PM - 7 PM	3 – 7 AM

For example, the Kafa dosha is active between 7 to 11 am. Similarly Pitta is active between 11 am and 3 pm. From the above table it can be safely assumed that it is possible to choose Ragas suited to those particular times of the day and effectively deal with the various maladies associated to these imbalances. In patients who were made to listen to the Ragas selected thus, twice or three times a day for a period of three to four weeks, the expected changes were observed. While patients suffering from arthritis, depression, insomnia, joint pains and sciatica showed a considerable improvement, patients suffering from asthma, diabetes and high blood pressure took a little longer.

Dr. Shashank Katti claims that under-weight babies responded very well to Raga Treatment. He also feels that this treatment is very effective during child birth. A group of doctors working with Dr. Katti also formulated pain reducing analgesic music not only for arthritis, back pain, muscle pain and spondylitis but also for acidity, colitis, asthma, diabetes, easier childbirth, better health, hypertension, sleeplessness, liver problems, migraine. It is also discovered that post-surgery recovery is hastened too by listening to certain types of music. It is possible that the desire to get well soon also contributes to Music Therapy working in a positive manner. Dr. P. Bharati conducted experiments at the Ramchanra Medical College, Chennai, on some selected random groups

where in it was found that patients recovering post surgery responded very well.

Experiments using Indian Classical Music on 20 patients suffering from hypertension, 20 bronchial asthma patients and about 60 out patients suffering from mixed anxiety depression syndrome (MADS) were conducted by Dr. Neha Mehata. The patients were divided in two random groups consisting of 30 who were allotted into random groups of 10 each where they were put in sub-groups and controlled groups which were divided in the following manner:

Group A: 10 Hypertension patients – Raga Ahirbhairav

Group B: 10 Bronchial Asthma patients – Raga Darbari Kanada

Group C: 10 MADS patients-Raga Bageshree

They were all kept in isolation and in a relaxed atmosphere made to listen to Ragas for about 25 weeks. Their physiological parameters were tested every week and were asked to maintain a personal journal on the data. At the end of the experiment, based on a questionnaire, they were asked to self assess the improvement. The scientific proof and a statistical analysis showed that Raga Ahirbhairav showed reduced blood pressure, especially the diastolic pressure and morning headaches associated with it. The patients reported that it helped improve their general life style too.



Music Therapy session being conducted in Cologne Germany

## WHAT YOU THINK....



Thank You so much for the information ma'am

CCVA, Vijayawada

\*\*\*\*\*

I have been a regular reader of your magazine - SUNADA and have enjoyed reading through the 'Evolution of Ragas' as a 4 part series covered from December 2018 onwards. In the last part you mentioned three words -Nada, Pranava, Omkara. I recall these words were contextually used by the Trinity of Carnatic music in their Krithis. I request you to cover the linkages between these and any deeper meaning for these words in their Krithis in another article.

The Journey to Shantinikethan and the close association which the Bard had with Music and Veena instrument in particular is enlightening. I congratulate the author.

K V N Rao, Gurgaon

\*\*\*\*\*

Vasantha, you are lucky to have had a grandfather who instilled in you the penchant for music which on your own took it to different directions to heal the music lovers around you. Starting from the basic relation between length and frequency of sound in stringed instruments, designing the sound box to bring out the desired sound effects in all kinds of Eastern and western instruments, the effect always enhanced by vocal music that added meaning and fine tuning in the name of orchestra. I am sure that Sunada will take leaps and bounds in finding right direction to take roots as a standard music magazine.

Rammohan Eechampati USA

\*\*\*\*\*

## **For Online and Class room Lessons, Music Therapy & Standards for Music Therapy Practitioners (SMTP-INDIA)**

Contact: [singvasantha@gmail.com](mailto:singvasantha@gmail.com)

Read earlier editions of Sunada on: [www.sunadavinodini.com](http://www.sunadavinodini.com).  
Articles not exceeding 500 words along with a passport size photograph can be sent to: [singvasantha@gmail.com](mailto:singvasantha@gmail.com).

*© 2012 K.S. Vasantha Lakshmi, Sunada Vinodini Music Gurukulam, Gurgaon, Haryana, India. Please note that any reproduction of any or all of the content of this material for any reason, without the prior written approval of the Author/Sunada Vinodini Music Gurukulam, Gurgaon and without proper acknowledgement will amount to gross violation of the Copyright Law, inviting the proceedings under the law.*

SUNADA

SUNADA