

MUSIC THERAPY BASED ON INDIVIDUAL'S 'BIOLOGICAL HUMOR' – WITH REFERENCE TO MEDICAL ASTROLOGY: A REVIEW

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ABSTRACT

Ayurveda is an ancient science which mainly focuses on preventing and treating diseases based on the knowledge of the dosha or humour or constitution of the person. In Ayurveda, the constitution is known through questionnaires, Nadi Parisksha or pulse examination and physical examination. There is also a method of knowing the predominating dosha or humour by examining the birth chart which gives the planetary position and the constellation (Nakshatra) of an individual. This constitutes an important aspect of Medical Astrology which also gives disease propensity of a person. However, for healing purposes, we must also consider individual's habits, tendencies, influences and desires, which create the pattern of our lives down to the subconscious and instinctual levels. We must willfully change the way we live, breathe, see and think, altering our very ego or sense of self in a positive way. This may be done through various tools provided in our ancient scriptures such as Yoga, Music and Mantras. Music therapy is one of the complementary methods of healing as prescribed in Ayurveda, which works as Mind-Body Medicine. The Indian melodies or Ragas which brings out positive emotions, warding off the negative ones, helps to change one's thought patterns. In this paper, we have attempted to connect the three ancient systems of healing – Ayurveda, Medical Astrology and Music therapy. We have listed the Ragas based on Biorhythm theory depicting particular aesthetic mood or positive emotions as a part of music therapy. These Ragas are correlated with that of the constitution or Prakriti of an individual, based on constellation or Nakshatra.

Keywords: *Ayurveda, Medical Astrology, Doshas, Music therapy, Constellation or Nakshatra*

INTRODUCTION

Music and other sounds have a significant effect on the body and mind. Along with the other benefits of music nowadays it is used as a therapy also. It is an emerging field in health care system. The Greeks, Hebrews and Persians used music systematically as a therapy. In India, music ori-

ginated from *Ganaharva Veda*, thousands of years ago. Even today its basic

principles of depicting aesthetic mood, lead to the stunning creativity by its master musicians.¹

Music therapy is the use of music and musical elements in a process designed to facilitate and promote communication, relationships, learning, mobilization, expres-

sion and other relevant therapeutic objectives, in order to meet physical, emotional, mental, social and cognitive needs.²

In Indian Classical music, music therapy depends upon the correct intonation and right use of the basic elements such as *Nada, shruti, swara, raga, tala and laya*.³

Our ancient healing method like *Ayurveda* suggests music therapy as one of the healing methods. *Ayurveda* constitutes a whole complex approach to health that may include meditation, diets, purification techniques, *Yoga*, Music therapy, Aromatherapy and herbal remedies tailor made to body type and personality. In *Ayurvedic* medicine, health comes when the forces of the body and mind are in balance, and restoring balance begins with the knowledge of the patient's mind-body type.⁴

The human body according to *Ayurveda* is made up of physical *doshas* (*Vata, pitta* and *Kapha*) and psychic components (*satva, rajas and tamas*), body tissues (*dhatu*s), and waste products (*malas*). The three physical doshas *vata, pitta* and *kapha* corresponds to wind, fire and water respectively. The solid material substrate referred to as *kapha*; chemical activity (metabolic factor) referred as *pitta* and an energy pool of motion and movement referred to as *vata*. These three *doshas* coexist in a preset proportion and function in a balancing manner to overall function of the total organism in spite of their opposite properties and functions. The imbalance or vitiation of *vata, pitta*, or *kapha* is considered a major factor in the causation of a disease.⁵

The three psychological components are *satva guna, rajas guna*, and *tamas guna* which can be correlated to balance, dynamic and lethargic personality traits respectively. *Satva* is the quality of love and

light, it imparts faith, honesty, modesty and truthfulness which lead to purification of mind and body, including our emotions. *Rajas* give rise to change, disturbing equilibrium with passion and agitation giving rise to emotional conflicts. *Tamas* leads to dullness, inertia, heaviness and emotional clinging.⁶

A close interdependence among the physical and psychological components exists; if one component is out of balance, the others are also out of balance. Health care in *Ayurveda* is essentially aimed at balancing the *doshas* and *gunas*, bringing them into equilibrium.⁵

Medical astrology is concerned with healing body, mind and spirit using the tools of the entire universe, the foremost of which is the light of the stars and planets. Each individual is genetically different and has a unique constitution (*Prakriti*). Therefore our ancient Indian scriptures suggested casting a birth chart of the person. The astrological information has been used along with the knowledge of person's predominating *dosha* or humour.⁷ It shows by and large our disease susceptibility, indicating the types of health problems that we are most likely to be vulnerable to.⁸

Here in this article, we attempt to integrate the systems of Astrology, which forecasts body *dosha* or constitution of a person through his/her constellation and *Ayurveda* indicating the disease and the mindset most likely to be present for the particular *dosha* or constitution. The remedial music therapy used to treat *doshas* of mind and body thereby using the concept of *rasas* (aesthetic mood) and *ragas* (Indian melodies).

Music therapy: Music therapy can be used effectively as a preventive measure, and it can be used as a supplementary to the main treatment after the onset of pathological conditions. The appropriate type

of music, with specific tonal quality, played at suitable time, the helps to drive out negative feelings like dependency and loneliness. Music creates an atmosphere of harmony and well-being.³

Music is among those lifestyle choices that may reduce stress, protect against disease, and manage pain.⁹ Music-therapy during labor decreased sensation of pain.¹⁰ Music could also produce some physical effects by inducing the peripheral production and release of nitric oxide (NO). NO is well known to possess antibacterial, antiviral and immune-modulatory function.¹¹ Many studies in the recent years have shown that music listening may give rise to physiological reactions similar to those shown to other “emotional” stimuli, including changes in heart rate, skin temperature, electro-dermal response, respiration, and hormone secretion.¹²

We introduce first the basic structural elements of Indian Classical music which are – Nada (sound), Swara (note), Shruti a (musical interval), Rhythm and Drone. Indian classical texts on music have also given the effective use of these elements for therapeutic benefits.

Nada: The friction of air (Vayu) with heat (Agni) is the cause of sound or nada both musical and non-musical. The seven tones are the real basis of music of all nations of the world.¹³

Swara: The Indian musical scale is said to have evolved from 3 notes of singing Vedic hymns, to a scale of 7 primary notes, on the basis of 22 intervals. The scale is divided into 22 shrutis or intervals, and these are the basis of the musical notes. *Shruti* is conceived both as a "musical interval" which makeup the notes of the octave and as a pitch position. The seven notes of the scale or *saptak* are known as *Sa, Ri, Ga, Ma, Pa, Dha and Ni*.¹⁴

Each of the note or swara either lowered or raised in pitch, are known as *komal* or *teevra* respectively. In

fact *Komal* or *teevra* gives indication of the position of a note - either higher or lower than its original position. *Shadja (Sa) and Panchama (Pa)* are two steady notes having no distortion or displacement. *Rishabha (Ri), Gandhara (Ga), Madhyama(Ma), Dhai-vata (Dha) and Nishada (Ni)* are accepted as having two forms as stated above, namely, one high and one low. We have a total of 12 notes.¹⁴

Rhythm: Rhythm has three aspects: *Tala, Laya* and *Matra*. *Tala* is a complete cycle of Metrical phrase composed of a fixed number of beats. The *Laya* is the tempo, which keeps the uniformity of time span, and it has three divisions – *Vilambita* (slow), *Madhya* (Medium) and *Druta* (fast). The *Matra* is the smallest unit of the *Tala*.¹⁴

Tonic and the Drone: One distinguishing characteristic of Indian Music is the relationship of each swara (note) with the *Shadja* (tonic) which determines the placing of the swaras and the expression of each *swara* in the *saptak* (scale). Hence the constant playing of the drone is necessary. A singer is always accompanied by an instrument called *tanpura* which is tuned to suit his key note.¹⁴

Raga or Melody: *Raga* is the sequence of selected notes (*swaras*) that lend an appropriate mood or emotion in a selective combination. Depending upon its tonal quality, a *raga* could induce or intensify joy or sorrow, exuberance or peace, and it is this quality, which forms the basis for therapeutic application. By activating emotions and controlling brain wave patterns, *ragas* could be used as a powerful tool for alleviating the most common ailments of the modern society.¹⁵ Every raga has a fixed number of *komal* (soft) or *teevra* (sharp) notes, from which the *thaat* can be recognized. In other words, a certain arrangement of the 7 notes with change in *shuddha, komal and teevra* is called a *that*.¹⁴ According to *Vishnu Na-*

rayan Bhatkhande (1860-1936) – one of the most influential musicologists in the field of North Indian classical music in the twentieth century – each one of the several traditional ragas is based on, or is a variation of, ten basic *thats*. It is a system in which ten complete scales of seven notes each, in ascending order, are formulated to categorize maximum number of ragas within it. The ten *thats* are *Bilawal*, *Kalyan*, *Khamaj*, *Bhairav*, *Poorvi*, *Marwa*, *Kafi*, *Asavari*, *Bhairavi* and *Todi*.¹⁶

How does Music therapy work? : Music produces psychological responses within a person when it passes through the auditory cortex of the brain, which processes the music. This processing occurs in the limbic system, which is known as the centre of emotions, sensations and feelings. Human responses to music occur predominantly in the right hemisphere of the brain, which is involved in intuitive and creative methods of processing information. Through effective response and cognitive recognition, music is able to alter mood. Thus, a person's frame of mind, reaction to a given music, and musical preference play an important part in mood shift leading in its turn to various health outcomes.²

According to the *Natya shastra* (dramaturgy) of *Bharata* (second century BCE to second century CE), "*rasa* (flavor or relish) is the seed and fruit of the arts." The arts generate and consolidate moods, sentiments, and emotions (*rasa*) freed from the fluctuations of fleeting desires and impulses, focus and diffuse these in the

minds and hearts of the people. The concept of "*Rasa*" is the most important and significant contribution of the Indian mind to aesthetics. The consolidation and evocation of *rasa*, then, represent the function of all fine arts. This is the central conception in India since *Bharata Natayashastra* first expounded the doctrine of *rasa* with its eight categories, viz., love or happiness, gaiety or humor, compassion, fury, valor, awesomeness, loathsomeness, and wonder. From the third or fourth century onwards silence or tranquility was not only added as the ninth category but considered as the supreme *rasa*.¹⁷

This ninth *rasa* is the culmination of all other *rasas* and is one of transcendental quality. All Indian arts, including music, attempts at transcendence and thus are of unique quality; every *rasa* has a corresponding method and a path leading a person to experience reality as defined in Indian philosophies.¹⁸

Bhatkhande, keeping in view the ancient theory of *rasa*, has designated only four types of *rasa* – *Shringara*, *Shanta*, *Veerya* and *Karuna*, as the most important of all nine varieties of *rasas*. *Bhatkhande* classified the existing ragas according to the *shuddha* and *komal* *svaras* used and consequently the particular *rasas* or moods they were able to create. He has suggested a general rule of *rasas* and ragas which needs further research.¹⁹

Table 1 *Thaat* and the *Svaras* used and the aesthetic mood or *rasa* created.¹⁹

<i>That</i>	<i>Svaras used</i>	<i>Rasa created</i>
<i>Kalyan, Bilawal, Khamaj</i>	<i>Ri, Dha teevra</i>	<i>Shringara</i>
<i>Bhairav, Purvi, Marva</i>	<i>Ri, Dha Komal</i>	<i>Shanta and Karuna</i>
<i>Kafi, Asaveri, Bhairavi and Todi</i>	<i>Ga, Ni Komal</i>	<i>Veera rasa.</i>

In a broader sense, *Shringara* is the mood in which we will be able to bring out the

beauty and harmony that is present in everything. Calmness or *Shanta* is attained

when we focus on what we truly need, then the winds of unnecessary desire do not create any ripples on the surface of the pond. *Veerya* or courage is the *rasa* of fearlessness, self assurance, determination, heroism, valor, concentration, and perfect control of body and mind. *Karuna* or true compassion involves the recognition that the suffering of others (as well as their joy,) is also our own. True compassion is without discrimination and can be felt for humans as well as for animals, plants, or even for enemies. It makes us a kind person, extending loving kindness to every being we meet.¹⁸

Love, joy, courage, calmness, wonder are desirable *rasas* whereas anger, fear, sadness, disgust are not desirable. When a disagreeable *rasa* prevails for a long period, the imbalance in the biochemical environment created in our body is difficult to get rid off and may lead to disease. Maintaining an agreeable *rasa* over a long period will stabilize our body, keeping it healthy and facilitating in curing disease.¹⁸

Trait anger and anger suppression is more prevalent among people with hypertension than healthy individuals.²⁰

The theory of *Samanya Vishesha Siddhanta* is applicable irrespective of the system of medicine that is followed by a physician. This theory says factors which are having similar properties will lead to aug-

mentation of that particular factor. The dissimilar factors cause reduction. (Ch.Su.1/44.45.)²¹ The disagreeable *rasa* can be overcome by substituting with agreeable *rasa* created through the right type of music which depicts positive emotion.

Ayurveda and Music therapy

According to *Ayurveda*, we must understand our own nature or constitution or *dosha* and change our lifestyle, thinking and perception accordingly. The three major constitutional types – *Vata*, *Pitta* and *Kapha*, exist according the three biological humors that are the root forces of life. These corresponds to the three great elements air, fire and water respectively as they function in the mind-body complex. As long as these *doshas* are in balance a person remains healthy, and it produces a subtle energy essence for the proper functioning of the body. When they are disturbed, they create disagreeable *rasas* of fear, anger, sadness and disgust for *Vata*, *Pitta* and *Kapha* respectively which is psychological manifestation.¹⁸ We have listed below the physical aspects of these disturbed *doshas* which manifests as psychosomatic ailments.⁵ *Rasa* is considered a bio-energy that is partly physical and partly mental. It is a significant link between body and mind that affects our thoughts and emotions.¹⁸

Table 2 Correlating Imbalance in *Dosha* manifesting as psychological disagreeable *Rasa* and the diseases one is prone to:

Dosha	Balance creates ¹⁸	Imbalance creates ⁵	Diseases Prone to ¹⁸
<i>Vata</i> (Air)	Calmness	Fear and Anxiety	Rheumatism, nervous disorders, sciatica, insomnia, dry skin, constipation, receding gums, weak bones, infertility, impotence, colic, flatulence, stuttering, ringing in the ears, irregular menstruation with cramps, varicose veins, paralysis, blood clotting, anorexia, shivering fits, poor blood circulation
<i>Pitta</i>	Smartness	Anger	Stress-related diseases; high-blood pressure; coronary

(Bile)	and Ra- diance		diseases; thrombosis; ulcers; cancer of the stomach, intestine, and skin; psoriasis; inflammation of the lymph system; infectious diseases; inflammation of the spleen; hepatitis, urinary tract infection; heartburn
Kapha (Mucus)	Vigor	Sadness, Disgust	Nausea, colds, bronchitis, asthma, kidney stones, swollen lymph nodes, benign tumors, dropsy, goiter, lung and breast cancer, fungal infections, digestive system problems, obesity

When *Kapha* is in balance, it produces vigor otherwise called as *Ojas*, which is its essence. If *Pitta* is in balance, it makes us smart and radiant through its essence, which is known as *Tejas*. *Vata* is regarded as the most important of the three *doshas*. *Pitta* and *Kapha* need the *Vata* to move them to the required places throughout the body. When *Vata* is in perfect balance, it is converted to its essence, which is Prana and produces Calmness. Hence *Prana*, *Ojas*, *Tejas* are the subtle essences of *Vata*, *Kapha* and *Pitta* respectively- existing beyond physical level. There is a strong relationship between these subtle essences of the *doshas* and the development of the higher aspects of the *rasas*, such as universal love, true compassion, absolute fearlessness and calmness.¹⁸ Ayurveda recommends hearing of vocal and instrumental music pleasing to the ears, soft, sweet and agreeable for balancing *Pitta* (Ch.Vi6#17). In case of unconsciousness, one is advised to use consolation and musical sounds. (Su.I.6#85-87).²¹ Music is precisely calculated to have a positive effect on *dosha* balance. The *dosha* can be aggravated or balanced by varying melodies and rhythm. The disagreeable *rasa* of sadness and disgust in *Kapha dosha* can be substituted with agreeable *rasa* of love and compassion created by the particular raga. Similarly, anger of disturbed *Pitta dosha* can be overcome by peace or *shanta rasa*; fear of disturbed *Vata dosha* can be overcome by *veera rasa* or self assurance.

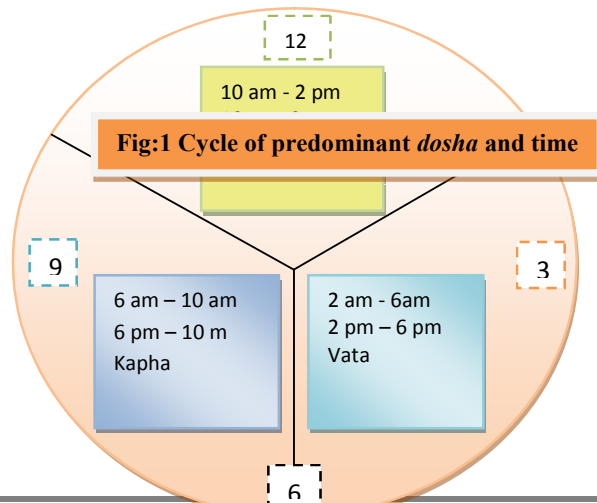
We have listed the ragas which balances the *dosha* accordingly in Table 3.

Biorhythm theory of Music and Ayurveda

Our ancient scholars and musician adhered strictly to bio rhythm or cyclical time theory while singing a particular raga. *Sangita Makaranda* by *Sri Narada*, says that raga sung at the proper time brings happiness; otherwise it disturbs the environment. The source of this concept dates back to Vedas, especially *Yajur Veda*, which deals with prescription of time and rules for the performance of *Yagnas*, or religious ceremonies.²²

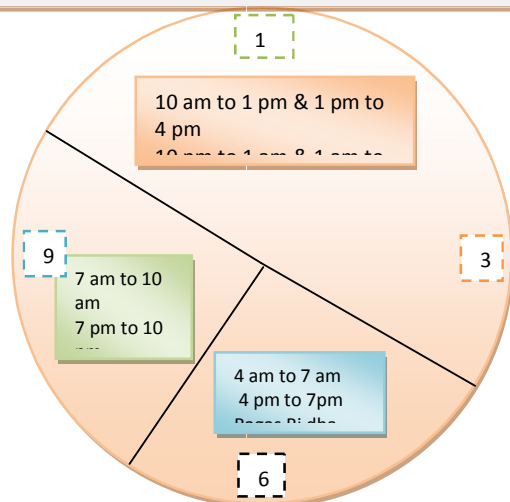
Ayurveda also emphasis the importance of these natural cycles of the day and season. Listening to the right raga at the right time is said to smooth the natural transitions and attune the body and mind to the circadian cycle. Also, specific ragas are prescribed to balance specific *doshas*.¹

It is of great importance for our study of music that *Ayurveda* also recognizes mul-



multiple cycles of time and distinguishes specific balance between the *doshas* existing in each section of each cycle. These factors are taken into account in diagnosis, healing as well as guidance for preventing disease. During the diurnal cycle, each *dosha* is found to predominate twice. The sequence is according to *Ashtanga Sangraha* #1/22 *Bhatkhande* has classified the *Ragas* based on the time of singing, which may be utilized during therapeutic

Fig-2 Ragas with specific tonal characteristics based on the time of singing¹⁹



applications. To establish the recital times

of each *raga*, he divided the day into eight *praharas* or watches, each of three hours' duration, using 4 a.m. as his starting point. He then allocated each *raga* to a specific *prahara* according to its basic

Table – 3 Disagreeable rasa treated with agreeable rasa the corresponding *that* and important ragas of the *that*²³

Disturbed Dosha	Disagreeable rasa created	Substitute Agreeable rasa	<i>Thaat</i>	Some Important Ragas of the <i>Thaat</i>	Time	Timings
<i>Vata</i>	Fear	<i>Veera Rasa</i>	<i>Kafi</i> ,	<i>Kafi</i>	Any time	
				<i>Peelu</i>	Any time	
				<i>Bhimpalsri</i>	Afternoon	1pm-4pm
				<i>Brindavani</i>	Afternoon	1pm-4pm

tonal characteristics. A simple way of categorizing *ragas* is to divide them into three categories:

There are many points of this nature that would have to be brought out in order to arrive at a complete explanation of time-related performance practices. Following points provide a outline of the cyclical time theory or biorhythm theory:

1. *Ragas* with the notes *Re* and *Dha Komal* coupled with sharp *Ga* and *Ni* are meant for the twilight time.
2. The *Shuddha Re*, *Ga* and *Dha* find a place in the melodies of the first part of the day or night.
3. *Ga* and *Ni Komal* play a significant role in the midday and midnight melodies.
4. The presence of *Teevra Ma* is a feature of an evening or night melody.
5. Mere change of *vadi swara* can change a raga and also the singing time. The ragas which are sung between noon and midnight have their *vadi swara* in lower tetrachord or *purvanaga* i.e., *sa ri ga ma pa*. The ragas sung from midnight to midday have their *vadi swara* placed in the upper tetrachord or *uttaranga* i.e. *sa ni dha pa ma*.¹⁹

Here, we have correlated the disagreeable *rasa*, which is the cause of disturbed *dosha*, with the Indian ragas which instills agreeable *rasa* within the listener.

				<i>Sarang</i>		
				<i>Shuddha Sarang</i>	Afternoon	1pm-4pm
			<i>Asaveri</i>	<i>Asaveri</i>	Morning	7am-10am
				<i>Adana</i>	Mid Night	10pm-1am
				<i>Jaunpuri</i>	Morning	10am-1pm
				<i>Darbari Kanada</i>	Midnight	10pm-1am
			<i>Bhairavi</i>	<i>Bhairavi</i>	Late Morning	10am-1pm
				<i>Malkauns</i>	Mid Night	10pm-1am
			<i>Todi</i>	<i>Bilakshani Todi</i>	Morning	7am-10am
				<i>Todi</i>	Morning	7am-10am
				<i>Multani</i>	Late Afternoon	1pm-4pm
				<i>Gurjari Todi</i>	Late Morning	10am-1pm
				<i>Madhuvanti</i>	Dusk	4pm-7pm
Pitta	Anger	<i>Shanta Rasa and Karuna</i>	<i>Bhairav</i>	<i>Bhairav</i>	Early Morning	4am-7am
				<i>Ahir Bhairav</i>	Morning	7am-10 am
				<i>Ramkali</i>	Early Morning	4am-7am
			<i>Purvi</i>	<i>Jogiya</i>	Early Morning	4am-7am
				<i>Purvi</i>	Dusk	4pm-7pm
				<i>Paraj</i>	Pre- Dawn	1 am-4am
			<i>Marva</i>	<i>Shri</i>	Dusk	4pm-7pm
				<i>Marva</i>	Late Evening	7pm-10pm
				<i>Puriya</i>	Late Evening	7pm-10pm
				<i>Bhatiyar</i>	Early Morning	4am-7am
				<i>Sohini</i>	Pre-Dawn	1 am-4am
Kapha	Sadness, Disgust	<i>Shringara</i>	<i>Kalyan,</i>	<i>Shuddha Kalyan</i>	Late Evening	7 pm – 10pm
				<i>Kedar</i>	Late Evening	7pm-10pm
				<i>Hameer</i>	Late Evening	7pm-10pm
				<i>Yaman</i>	Late Evening	7pm-10pm
			<i>Bilawal</i>	<i>Alahiya Bilawal</i>	Late morning	10am -1 pm

	<i>Bihag</i>	Night	10 pm -1am
	<i>Shankara</i>	Night	10 pm -1am
	<i>Durga</i>	Late evening	7pm-10pm
	<i>Khamaj</i>	Late evening	7pm-10pm
<i>Khamaj</i>	<i>Jinjoti</i>	Late evening	7pm-10pm
	<i>Kalavati</i>	Late evening	7pm-10pm
	<i>Desh</i>	Late evening	7pm-10pm

Connecting Astrology and Ayurveda

Linking natural healing of both body and mind through Ayurveda and medical astrology is one of the deepest and most lasting investigations of our species. Our ancient seers knew that each individual's genetic code is different and had a unique constitution and nature (*Prakriti*).⁸ Prasher B, Negi S(2008) have found that individuals from the three most contrasting constitutional types – *Vata, Pitta and Kapha*, show remarkable differences with respect to biochemical and hematological parameters as well at gene expression levels.²⁴

Astrology gives the genetic disposition or code of the body based on the planetary position through the birth chart. However, for healing purposes, we must also consider as the code of the mind or psychological traits. We can discover our mental code through our birth chart, as clearly as our genetic disposition. This is based upon the individual's habits, tendencies, influences and desires. These tendencies create the pattern of our lives down to the subconscious and instinctual levels.⁸

The zodiac is divided into twelve equal parts of 30 degree each called the signs or ascendant signs. There is another division of zodiac into twenty seven equal parts of 13 degrees: 20 each and these are known

as constellations or *Nakshatras*. Each sign occupies two and a quarter of constellations. As there are nine planets, a group of three constellations fall into the lordship of each planet. Because constellation is a part of the zodiac sign, hence, it is under the influence of two planets that is the sign lord and the constellation lord.²⁵

The ascendant signifies the physical stature, character and temperament, vitality, vigor, tendencies, struggle for life, initiative, perseverance, general well being, determination and courage, etc.²⁵

Each *Nakshatra* has its own *Prakriti* or individual nature represented by a symbol, animal sign, character traits, emotion and spiritual patterns; as well as color, vowel sound, and names. Each is made of many strands that include *Gunas* or psychological qualities, *Doshas* and aims in life.²⁶

The planets project the basic energies operating in the solar system. As such, our entire lives can be arranged to improve our planetary influences. Right diet, right herbs, right location to live, right livelihood, right relationships and the right spiritual practices can all be used to balance planetary forces.⁸

Astrological relation to three doshas

The *tridoshas* represent biological energy that represents the elemental forces existing in equilibrium in the human body, the

microcosm, and consequently in the universe, the macrocosm. Indeed, everything that exists in the vast external space is also present in the inner human core according to *Loka Purusha Saamya Siddhanta* of *Acharya Charaka*.²⁷

Vata, Pitta and Kapha correspond to the principles of energy, light and matter in the Universe. Homeostasis of these three forces maintains health and its imbalance lead to diseases. These three factors can be converted into one another. The three *doshas* are the modification of the five great elements of earth, water, fire, air and ether which represent the five levels of matter as solid, liquid, radiant, gaseous and ether. Each *dosha* projects the qualities of its respective element through the biological process. This is its basic force or force element. In addition to the primary elements as air, fire and water, each *dosha* relates to a secondary element that serves as its container or medium of expression. This is field of operation in which the *dosha* operates or its 'field element.' In as-

Table-4 showing Ascendant sign, its ruling planet, the nature of the planet and the corresponding dosha⁸

Ascendant Signs	Ruling Planets	Nature/ <i>Dosha</i>
Aries, Leo, Scorpio	Mars and Sun	Fiery/ <i>Pitta</i>
Taurus, Libra, Cancer, Sagittarius, Pisces	Venus, Moon and Jupiter	Watery/ <i>Kapha</i>
Gemini, Virgo, Capricorn and Aquarius	Mercury , Saturn	Airy/ <i>Vata</i>

Air signs in general correspond with *Vata dosha* relating to the mind, nervous system and communication and other *Vata* fields of activity. Fire signs correspond to *Pitta*, relating to the digestive system, circulatory system, perception and other *Pitta* fields. Water signs correspond to *Kapha* relating to the body fluids, emotions and other *Kapha* fields. Earth signs represent the body

trological parlance, the force elements of the *doshas* are like planets and the field elements of the *doshas* are like the ascendant signs ruled by the planet.⁸

The main correlation between Ayurveda and Astrology is that between the three *doshas* and the planets.

Vata Dosha - Saturn, Mercury, Rahu – Air signs

Pitta Dosha – Sun, Mars Ketu – Fire signs

Kapha Dosha – Moon, Venus, and Jupiter - Water signs

Mercury is a mutable and impressionable planet that takes upon itself the influence of airy planets it is associated with. Hence it is associated with all the three doshas. However mercury in and of itself is more of a *Vata* or airy planet.⁸

The twelve-zodiac signs from Aries to Pisces represent the fields in which the nine planets operate. They are an annex of the qualities of their ruling planets. Like the planets, the signs also correspond to the elements.

and its structure, mainly *Kapha* fields, but more as a field in which the other three elemental forces can operate.⁸

Regardless of the qualities of the signs themselves, we must remember the general rule that the nature of the planet is more important than that of the signs. The planets represent the force while the sign

represents the field in which the forces operate. The force always tends to dominate its field of activity. While the *doshas* of the planets and signs should be looked at together, greater weight is given to the nature of the planet. Another important method is to look at the qualities of the sign according to those of its ruling planet.

8

All three *doshas* are present in every person's body. But it is often one or two

that dominate. (Su. Sha. 4/63). The attributes of these dominant *dosha* dictate the body constitution and character of the person (Ch.Vim 8/95). If two *doshas* are in dominance, a combination of the qualities of both will determine the *Prakriti* of the person. There are thus seven types of *Prakritis* possible - *Vata Prakriti*, *Pitta Prakriti*, *kapha prakriti*, *Vata-Pitta prakriti*, *Pitta-Kapha Prakriti*, *Vata-Kapha Prakriti* (Su.Sha. 4/61).²⁸

Table – 5 List of 27 Constellations or *Nakshatras*, their ruling planet, the Primary and the Secondary *Doshas*, the ascendant sign, the Lord of the sign and the governing element.

Nakshatra	Ruling Planet	Primary Dosha/	Secondary Dosha	Ascendant Sign	Sign Lord	Governing Element
<i>Ashwini</i>	<i>Ketu</i>	<i>Pitta</i>	<i>Vata</i>	Aries (Mesha)	Mars	Fire
<i>Bharani</i>	<i>Venus</i>	<i>Kapha</i>	<i>Vata</i>	Aries (Mesha)	Mars	Fire
<i>Krittika</i>	<i>Sun</i>	<i>Pitta</i>	<i>Vata</i>	Aries (Mesha)	Mars	Fire
<i>Rohini</i>	<i>Moon</i>	<i>Kapha</i>	<i>Vata</i>	Taurus (Vrishabha)	Venus	Water
<i>Mrigashira</i>	<i>Mars</i>	<i>Pitta</i>	<i>Kapha</i>	Taurus (Rishabha)	Venus	Water
<i>Aridra</i>	<i>Rahu</i>	<i>Vata</i>	<i>Kapha</i>	Gemini (Mithunam)	Mercury	Air
<i>Punarvasu</i>	<i>Jupiter</i>	<i>Kapha</i>	<i>Pitta</i>	Gemini (Mithunam)	Mercury	Air
<i>Pushya</i>	<i>Saturn</i>	<i>Vata</i>	<i>Kapha</i>	Cancer (Kataka)	Moon	Water
<i>Ashlesha</i>	<i>Mercury</i>	<i>Vata</i>	<i>Kapha</i>	Cancer (Kataka)	Moon	Water
<i>Magha</i>	<i>Ketu</i>	<i>Pitta</i>	<i>Vata</i>	Leo (Simham)	Sun	Fire
<i>Purva Phalguni</i>	<i>Venus</i>	<i>Kapha</i>	<i>Vata</i>	Leo (Simham)	Sun	Fire
<i>Uttara Phalguni</i>	<i>Sun</i>	<i>Pitta</i>	<i>Vata</i>	Leo (Simham)	Sun	Fire
<i>Hasta</i>	<i>Moon</i>	<i>Kapha</i>	<i>Vata</i>	Virgo (Kanya)	Mercury	Air
<i>Chitra</i>	<i>Mars</i>	<i>Pitta</i>	<i>Kapha</i>	Virgo (Kanya)	Mercury	Air
<i>Swati</i>	<i>Rahu</i>	<i>Vata</i>	<i>Kapha</i>	Libra (Tula)	Venus	Water
<i>Vishaka</i>	<i>Jupiter</i>	<i>Kapha</i>	<i>Pitta</i>	Libra (Tula)	Venus	Water
<i>Anuradha</i>	<i>Saturn</i>	<i>Vata</i>	<i>Kapha</i>	Scorpio (Vrischika)	Mars	Fire

Jyeshtha	<i>Mercury</i>	<i>Vata</i>	<i>Kapha</i>	Scorpio (Vrischika)	Mars	Fire
Mula	<i>Ketu</i>	<i>Pitta</i>	<i>Vata</i>	Sagittarius(Dhanush)	Jupiter	Water
Purva Ashadha	<i>Venus</i>	<i>Kapha</i>	<i>Vata</i>	Sagittarius(Dhanush)	Jupiter	Water
Uttara Ashadha	<i>Sun</i>	<i>Pitta</i>	<i>Vata</i>	Sagittarius(Dhanush)	Jupiter	Water
Shravana	<i>Moon</i>	<i>Kapha</i>	<i>Vata</i>	Capricorn (Makara)	Saturn	Air
Dhanishtha	<i>Mars</i>	<i>Pitta</i>	<i>Kapha</i>	Capricorn (Makara)	Saturn	Air
Shatabhisha	<i>Rahu</i>	<i>Vata</i>	<i>Kapha</i>	Aquarius (Kumbha)	Saturn	Air
Purva Bhadra-pada	<i>Jupiter</i>	<i>Kapha</i>	<i>Pitta</i>	Aquarius (Kumbha)	Saturn	Air
Uttara Bhadra-pada	<i>Saturn</i>	<i>Vata</i>	<i>Kapha</i>	Pisces (Meena)	Jupiter	Water
Revati	<i>Mercury</i>	<i>Vata</i>	<i>Kapha</i>	Pisces (Meena)	Jupiter	Water

✧ The table is general and may require some modifications according to individual chart or horoscope.

While planets in general follow their dominant *dosha*, they often reflect more than one *dosha*.⁸ It is noteworthy that although balance of the *doshas* in an individual shows continuous change during the course of his or her life due to a range of internal and external factors, the basic *Prakriti* is never altered. This means that the dominating *doshas* of an individual can be easily aggravated. (Ch.iv 8/95)²⁸

Here in Table – 5, an attempt is made to list 27 Constellation or *Nakshatras*, their primary as well as the secondary *dosha*. We may mainly consider primary *dosha* and secondary *dosha* of the ruling planet related to the particular Constellation or *Nakshatra* for prescribing diet, lifestyle, diagnosis of disease and treatment of an individual. In addition, the knowledge of the ascendant sign, the governing element also supports the same. The birth chart is drawn based on the time, place and date of the birth of a person from which *Nakshatra* is determined.

In Table – 3 we have listed the music therapy based on the *dosha or prakriti* of

the person. This may be treated as an auxiliary treatment along with Ayurvedic herbal remedies and Yoga.

CONCLUSION

Music therapy is mainly using the time specific raga with a particular tonal quality to restore harmony in the physical and mental faculty and eliminate the imbalances responsible for diseases. It is a Mind Body Medicine useful to treat the body through mind.

The fundamental objective of Indian classical music is to instill rasa or aesthetic mood like love, compassion, self assurance and calmness, etc. within the listener. Thus, Music is a means for educating and healing people emotionally warding off the negative side of human nature as that of fear, anger, disgust, and insecurity, etc. The classical text lists precise times of the day for playing of different ragas or melodies. Listening to the time specific raga is said to smoothen the natural transitions and regulate the body and mind to the biorhythm cycle. It also helps to balance the biological humours or *Doshas*. The *ragas* which instill calmness or *Shanta rasa* in the listener may help to pacify disagreea-

ble rasa of anger caused by disturbed *Pitta dosha*. The *ragas* which depict the *Veera rasa* or Courage may pacify disagreeable rasa of fear anxiety caused by *Vata dosha*. The *ragas* which infuse love and compassion moods may appease sadness and dejection caused by *Kapha dosha*.

It is of great implication for our study of music that *Ayurveda* also identifies multiple cycles of time and distinguishes the specific balance between the *Doshas* existing in each segment of each cycle. Apart from proper diet, herbal remedies and cleansing techniques, *Ayurveda* also supports special method like mantras and music therapy to achieve higher awareness and alter the psychophysical environment.

Ayurveda provides an essential mind-body system of both diagnosis and healing. It treats the disease based on the individual constitution according to the three *Doshas* of *Vata* (air), *Pitta* (fire) and *Kapha* (water) as well as how this constitution is affected by everything from diet, medicines and habits but also of the environment, weather and the stars (astrology).

Astrology uses the language of *Ayurveda* to understand the effects of the planets on the body and mind relative to health, ailment and endurance. Astrology can be used as an aid to Ayurvedic analysis, diagnosis and treatment showing how planetary factors cause disease. Individual constitution can be determined by drawing the birth chart based on the planetary position and the light of stars (constellation) at the time of birth of an individual. It gives both the physical and psychological aspects of the person. This knowledge along with *Ayurveda* helps us rectify our physical and mental inclination that are out of harmony with our mind and body.

In this paper we have examined how the three systems of Music, *Ayurveda* and Astrology – can be correlated to provide us with an effective and comprehensive methodology of healing body, mind and Spirit. Individual constellation is known through the birth chart which is based on the time, place and date of birth. We have listed the 27 constellation with its primary *dosha* and the secondary *dosha* through medical astrology. We have also given the specific *ragas* as a part of music therapy for balancing the particular *dosha* type.

Most of the times, the root of a disease is in our mental state or the condition of our will than in the physical body. Diseases reflect negative planetary influences which are disruptive force in our astrophysical environment or the perceptual faculty. By changing the internal environment, we can alter our outer physical functioning as well. This needs a willingness to ‘let go’ the negative thought patterns followed by the willful submission to the notes of the music along with appropriate diet according to the *Doshas* and seasons, *Yoga*, *Pranayama* and meditation as prescribed by *Ayurveda* – our ancient healing system.

Acknowledgement

The authors gratefully acknowledge Dr Manjunath, Dr Kashinath for their guidance in Ayurveda; Dr Natesh Babu, Sri Subramanian.A and Sri. Sumanth Gowda for their support.

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