

BODHMALA: Chikitsa

raaga meditation & therapy.

Healing properties of raaga's (melodic scales) and their therapeutic value as well as understanding.

The raagas I will take under consideration are as follows, also with them I will ascribe their emotional/healing expressions.

1. Natbhairav - (relaxation)
2. kalavathi - (creativity)
3. Desh - (grounding)
4. Bhairavi - (cleansing)
5. Hameer - (release)
6. Rageshree - (calmness)

1. Nat Bhairav – Aroh: S R G m P d N S Avroh: S N d P m G R S

All swaras are encompassed in this raga being of sampurna jati. Only dha swar is komal rest all notes are shuddha.

This rag promotes relaxation as the classical piece progresses onwards is in a great deal, work of the use of the dha komal note, that over time is usually successful in doing away dark characteristics of held up emotions, and hence, then on creating a mystic and relaxed effect.

This rag is also an expression of humour, as the word *nat* also means an act of comedy. Comedy usually denotes a light hearted sense of relief and can relate to the word nat. Such a relief promotes relaxation and dissolves feelings like anger, and other dark emotions.

This largely acts as an aid to preventive medicine, where one can observe actions of nefarious activity and deal with them before a situation gets out of control. For example, I have observed my self getting annoyed about certain situations, now I can diagnose my self using this particular raaga or musical piece. The musical aspect of the raaga will surely help act as an aid to dissolving held up or related emotions that are causing the annoyance.

2. Kalavathi – Aroh: S G P D n S Avroh: S n D P G S

As its name signifies, this rag is an expression of creativity. In diagnosis when one feels a lack of creativity this expressive raaga can be extremely valuable. Also, during therapy if one finds blockages in the mooladhar, swadhishtan chakra regions one can incorporate aspects of this raaga in order to diagnose as well as consider its use as a form of healing.

The lower regions of the human body, being downward from the torso level are considered as symbols of innate creativity. The Vadi swar or central note of the raaga is Pa(Pancham) that is an add on dimension to the creative expression of this raaga. The energy of creativity expands from this note, that helps in creating an artistic halo around the raaga.

Many root chakra related disorders possess a lack of artistic culture, therefore the use of the central note Pa(pancham) in a vocal(vakra) manner can help communion with the sound and can, in many ways deal with the resonance of the blockage that is causing an emotional hazard. For example, you find during diagnosis that at root levels the patient is experiencing a block, after therapy you can play a piece of this raga, if not at least on a musical level the raaga will surely ensure a deeper relief to the patient suffering from the emotional block at the lower chakra regions.

3. Desh – Aroh: S R m P N S Avroh: S n D P m G R S

Raag Desh is very connotative of grounding. Raag Desh also is a foundation of many folk genres of music. It's tribal ethnicity is very pure and the raaga is also very culturally rich. This goes a long way in symbolising its grounding aspect.

In diagnosis, one can use this raaga to study its grounding aspect, by relating and re-relating the raaga with grounding aspects observed in the environment. In many situations you will find this raaga successfully deals with ungrounded specimens, by which I mean hyperactive personas. Many highly energetic and volatile tensions find peace and relaxation after being exposed to the resonance of raag desh, therefore highlighting its grounding potential, at least on a musical level.

This raag is of the khamaj thaat. Raags of this that bear a specific tambre and tonal quality. Most raaga's of this thaat consist of powerful grounding features, this raag(desh) similarly due to its ethnicity is a strong tool of grounding persona.

4. Bhairavi – Aroh: S r g m P d n S Avroh: S n d P m g r S

Rag bhairavi is a mother raaga, which means that it is a thaat by itself that contains many other raaga permutations within itself.

All swaras of this raaga are komal(minor melodics) hence its origin being of dark nature/culture, but yet still it is symbolic of cleansing. As it's musical theme progresses one most often connects with dark inner aspects of the self, moving on, on most occasions the komal notes(minor melodics) find a niche, and then through meditation one can grasp its cleansing aspect. Usually, as the komal swaras(minor melodics) form a niche, the musical notes also progress towards shuddha(major) swaras, it is here that its cleansing nature gets more personified.

Patients dealing with tragic disorders, inability to cope with sociological as well cultural tragedies, loss of loved ones, depressions, partner issues find inner harmony by associating with cultural motifs of this raaga(bhairavi). Even through its dark nature this raaga provides healing, cleansing, meditation to many sound souls that are receptive to its energy.

5. Hameer – Aroh: S R G m D N D S Avroh: S N D P M P G m R S

Rag hameer, this rag is an expression of the truth of natural (human) existence. Deep rooted sorrows, grief, emotional clots are released when is exposed to the resonance of this raaga.

Dhaivat (Dha) holds a very special and important place, as I mentioned before while writing about raag nat bhairav, similar is the use of dhaivat (Dha) except that here it highlights its power in dealing with deep rooted grief and emotional blocks, where as in nat bhairav in providing relaxation.

This rag possess great healing power, as it expresses deep emotional energy. The emotional content of this raaga is very strong in relating to grief, sadness, incompatibility with nature/cosmic forces, helplessness of ones own existence.

Inner wounds find purification when exposed to this raaga. Wounds collected over lifetimes get released, and an individual is able to find/make peace with his or her circumstance. This raaga is a powerful stress buster that relives one of inner trauma and hence allows an individual to seek inward peace and solace.

Rag Hameer, as far as literature and music are concerned is a reflection of the helplessness of our own human struggle, that in most cases hums sorrow, grief, inward tragedies, inability to cope with each other/emotional instability, defeatism that generally over time form mental wounds, this rag is like a meditational remedy in relation to this.

6. Rageshree – Aroh: S G m D n S Avroh: S n D m G R S.

Rag Rageshree is a form of bitter melancholy. This is a very familiar way of looking at classical music. That resembles in many features everyday hustle, evening party life, fishing imagery, dull smokers, towners, villagers, village life etc, things that mainly a painter would relate to and also basically all that can summarize a work of art.

This rag is very useful in inducing melancholy, a good artist can through this raaga entrance the listener/patient. People suffering from depression can, once exposed to this raaga, relate to their mental conditions in a more calm and relaxed manner. Rag rageshree is extremely powerful when it comes to *art* therapy.

The use of komal nishad, is an additional aspect of melancholy, that adds sentiment to the bitterness and melancholy. As a student of art therapy one comes across many various sentiments of artists, each work/ meditation of an artist can be broadly summarized as a meditation of this raaga(rageshree).

Rag rageshree is also a study of the quality of sound. A musical practitioner will/ or would have derived a good quality of sound content through the practice of this raaga(rageshree). It is also a very important raaga when comes to the growth and broadening scope of our human, ecological development.

Therefore it is possible for one to say, that our outlook to life is more valuable than just the circumstance that we are being exposed to.

As a conclusion...

musical Raagas/ thaats/ scales hold many themes that are therapeutic in nature. We just have to attune our mental skills towards that.

And from the perspective of a patient, that *faith* is one of the greatest, if not the greatest healer. Because more the patient values the therapy the greater the potential of cure. Simply because the soundscape receives a greater room as a therapeutic medium.

The six raaga's being used here are Nat bhairav, kalavathi, Desh, Bhairavi, Hameer & Rageshree, all that is mentioned as characteristics of these raga's and their healing potential, grows as one delves deeper into their healing quality, there is greater room of differentiating one raaga from another.

Take for example, a large patch of greenery from a far it looks simply green, lush and vibrant as one comes closer, there are various many habitats of plants, birds, insects and a nomenclature that is thriving with variety in space and habitat. Therefore, it is possible for us to meditate on each raaga that contains it's own healing properties.

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