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Impacts Of Music Including Raga & Rasa On Human Life

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ABSTRACT

This project report explores the interplay between ragas (melodic patterns in Indian classical music) and rasas (aesthetic feelings or emotions). The focus should be on understanding how Indian classical music (raga) can evoke specific emotional state (rasa) . Ragas , with their unique melodic structures, are designed to evoke specific rasas, creating an emotional experience for the listener. The project report examines the relationship between musical elements within ragas and the rasas they evoke, highlighting the potential for raga music to influence emotional states.

Music impacts peoples and society, music influences emotions, behavior, and cognitive functions. Music helps individuals to feel positivity, reduce stress, and enhance memory, music can also influence social interactions and cultural practices. Music is a emotion, everyone feels connected through music. Hence it is very important to choose right music to feel better and more connected.

Music can better our mood if we listen to right music,otherwise it can worsen our mood.

Good quality music is better for individuals to listen.

Keywords : Music, Raga, Rasa, Bhaav, Impacts.

Music / संगीत :

गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते ॥

-संगीत रत्नाकर

Songs ,instruments and dance these three together are called 'music'. In fact these three arts (singing, playing and dancing) are independent from each other ,but despite being independent, playing is under singing and dancing is under playing. In ancient times , these three arts were mostly used together ..

The words 'music' is formed by adding the prefix 'sam' to the word 'geet ' . ' sam ' means ' including' and 'geet' means 'song'. The work done 'with singing' i.e. with physical activities (dance) and playing is called 'music' .

नृत्यं वाद्यानुगं प्रोक्तं वाद्यं गीतानुवर्ति च ।

अतो गीतं प्रधानतवाद्वादावभिधीयते ॥

-संगीतरत्नाकर

Meaning – Under singing comes playing and under playing comes dancing , hence singing has been given priority in these three arts.

Raga :

Raga give us another one like this in which rules there is such a tune , such a swara, such a composition, which is made up of different understandings, a group of swaras, a definite aaroh and avroh, and on the basis of this, we can make gayan, bandish, songs, then we call this raga .

योयं ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रंजको जनचित्तानां स रागः कथितो बुधैः । II

- अभिनव रागमंजरी

This means , that special composition of sound /swar , which has beauty due to the notes and sounds/swars which entertains the mind of a person, i.e. which gives pleasure to the listeners, people call it "raga".

The following things are necessary in a raga-

- 1) Raga should be born from some specific style or thaath.
- 2) There should be a special composition of sound/swar.
- 3) It should have notes and letters.
- 4) There should be colour, i.e. beauty.
- 5) There should be at least five notes in a raga.
- 6) The Shastra writers have prohibited taking two forms of a note side by side in a raga : like ग़ , ग़ or ग़ , ग़'.
- 7) It is necessary to have aaroh and avroh in a raga; because without them the form of the raga cannot be identified.
- 8) Shadaj (Sa) swara is not varjit in any raga.
- 9) Madhyam and pancham, these two swaras are never varjit together and at the same time.
- 10) Vaadi and Samvaadi swaras are definitely present in a raga. Special emphasis is given on these swaras.

Rasa / रसः

In ancient India , the philosophy of fine arts have been studied mainly in the content of Dramatic presentation . Bharat Muni has made a special study of Natya (drama or play) in his Natya Shastra . He considers Natya Kala to be the greatest of all arts, because all the kalas come under “Rasa”.

According to him , ‘Rasa’ is a state of feeling or emotion which is aroused by Natya among people seeing it .

In other words , what he means is that the raw materials in the form of refinement to produce a ready product that can be enjoyed by a spectator , who is tuned to experience Rasa.

Bharat Muni in his ‘Natya Shastra’ elaborated eight Rasa with one addition as follows-

शृंगार हास्य करुण रौद्र वीर भयानकः ।

बीभत्साद्भुत इत्यष्टौ रस शान्तस्तथा मतः ॥

1. शृंगार (Erotic)
2. हास्य (Comic)
3. करुण (Tragic)
4. रौद्र (Furious)
5. वीर (Heroic)
6. भयानक (Terror)
7. बीभत्स (Grotesque or Nausea)
8. अद्भुत (Wonder)
9. शान्त (Compassion)

Relation between Raga and Rasa :

Before discussing Raga and Rasa, it is necessary to know the characteristics of raga and rasa . ‘Ranjayati iti raagah’ (‘रंजयति इति रागः’) means that which entertains the mind is called Raga. The ripe state of permanent Bhaav through Sanchari Bhaav and Vibhaav is called Rasa. In the heart of a human being , these nine rasas are always present- Shringar, Hasya, Karun ,Veer ,Raudra, Vibhatsa, Bhayanak, Adbhut and Shant. When any one of these rasas emerges,the remaining eight rasas disappear. By seeing or remembering a particular incident, the related rasa emerges. The word rasa means happiness which is considered to be the form of Brahma or soul.

There is a close relationship between raga and rasa. Raga stimulates Rasa. Just as the external instruments of nature work as stimuli, in the same way the notes of different ragas also create different rasas.

Saptaswara :

The allocation of the swaras of Geeta etc. in the context of rasas is called the Saptswara quality of the text. These saptaswara are – Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat and Nishaad. In these Madhyam and Pancham swaras are prescribed in the combination of Hasya and Shringar rasas, Gandhar and Nishaad swaras in the combination of Karun rasas and Dhaivat swara in the combination of Bhayanak and Vibhatsa rasas.

- Ragas which have all shuddha swaras along within the use of Shuddha or Teevra Ma evoke Shringar rasa : They include ragas of Bilawal and Kalyan Thaaths such as Alhaiya Bilawal, Yamani Bilawal, Maru bihag etc..
- Ragas with komal Ni as an addition to the set of shuddha swaras mentioned above, also evoke Shringar rasa and include ragas of Khamaj thaath, e.g. Khamaj, Bageshri etc..
- Ragas with both Ga and Ni being komal can evoke both Shringar and Veer rasa. Such ragas belong to the Kafi thaath and can be categorized in to two groups-
 - The first group comprises ragas like Kafi, Jog, Bageshri etc. and evokes Shringar rasa.
 - The second group comprising the Malharanga ragas, evoke veer rasa, e.g. Miyan Ki Malhar, Soor Malhar etc..
- Ragas with only Komal Ga (and no other komal swar) such as Patdeep, Shivaranjani, Madhuvanti, etc. do not belong to any specific thaath as such and evoke Karun rasa.
- Ragas with Re and Dha being komal generally evoke either Shant or Karun rasa and include ragas of Bhairav, Bhairavi, Purvi, Marwa, Todi and Asavari thaaths, e.g. the ashray ragas of these thaaths and other like Ahir Bhairav, Malkauns, Puria, Jaunpur etc..

Thus we see that a raga plays a very important role in imparting a positive impact on the mind of the listener, which then absorbs the psychological effect of the therapeutic power of ragas through the rasa evoked by the swaras of that raga.

IMPACTS OF MUSIC ON HUMAN LIFE :

Music impacts individuals and also society in different aspects like physical, mental, social and cultural domains .

Music affects physical health by influencing heart rate, stress levels and even the immune system .

Mentally , music can enhance mood , reduce anxiety and stress and improve cognitive functions .

Socially , music helps to improve connections and bonding through sharing experiences like singing , playing and dancing .

Culturally , music shapes identity , reflects values and it can play a powerful role for social change and to build understanding ..

SELECTION OF RIGHT MUSIC :

Music can distract us from negative feelings, provide social support , create a relaxing environment and encourage us to identify and think about our emotions .

The right music can energize and motivate listeners . It's important to be aware that certain types of music can also negatively affect moods ..

Some research shows that listening to sad music and songs can actually worsen your mood rather than improving . Studies have also found a relation between violent song lyrics and an increase in aggressive thoughts and feelings of hostility .

Lyrics that are especially destructive and violent influence the listener's perspective, attitudes and acceptance of violence and misogyny .

We have to encourage kids to be selective about what they listen to so that it can support their desire to feel better .

Music can be a critical part of the solution . Good music can improve sleep and helps to sleep peacefully and stress free .

CONCLUSION :

The relationship between raga and rasa in Indian classical music has explored the connection between music and emotion, and its potential use in theory.

The theory of raga – rasa is that ragas can be correlated with specific emotional states.

Music is to feel , it is an emotion. Emotions in music is related to emotional intelligence. Listening to music, singing, playing, either individually or in a group are common activities for the vast majority of people.

Engaging in music support a positive sense. Music is a therapy for most of the peoples. It can change moods within seconds. But it is very important to select right music so that we can feel better .

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