

Traditions of Indian Culture and Music Therapy Shushardzhan S.V., Pushkina O.V.

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India is a country of one of the most ancient and distinctive cultures, which has left the modern civilization with priceless examples of human thought in various branches of medicine, philosophy, religion and art.

All the knowledge of ancient India is concentrated in the sacred Indian scriptures, the Vedas, according to which the creation of the world began with the primordial sound "Om" that appeared at the moment of separation of the Garden of Shiva - the almighty god - and his creative, creative energy.

At the beginning of the creation of mankind, the language that we have now did not exist, but only music. Indian musicologists also believe that at first a person expressed his thoughts and feelings in low or high, short or long sounds. The depth of his timbre spoke of strength and power, and the pitch expressed love and wisdom.

A person conveyed his inner state: sincerity or insincerity, pleasure or displeasure with the help of a variety of musical intonations. Touching various points in the mouth with the tongue, opening and closing the lips produced a sufficient variety of sounds. By grouping, the sounds created words that convey a variety of semantic expressions.

This gradually turned intonation into language, but language can never free itself from musical intonation. A word spoken in one tone indicates subordination, but the same word spoken in a different tone may express a command; a word spoken with a certain pitch can speak of kindness, but the same word spoken with a different pitch and intonation can express coldness.

Indian philosophy believes that even the simplest language cannot exist without music in it, which makes it expressive.

India has retained a kind of mysticism of timbre and tonality, discovered by the ancients. The gods and goddesses of those distant times were actually images of various aspects of life, and in order to teach the worship of the immanence of God in nature and honor the Divine in every aspect of His manifestation, these images were placed in temples.

A study of ancient traditions reveals that the first divine messages were given in songs such as the Psalms of David, the Song of Songs of Solomon, the Gita of Zoroaster and the Gita of Krishna.

Like human life, music is closely related to nature. The outstanding Indian philosopher and musician Hazrat Inayat Khan figuratively speaks about this: "The trees happily wave their branches in rhythm with the wind; the sound of the sea, the muttering of the breeze, the whistle of the wind in the rocks, among the hills and mountains; a flash of lightning and a thunderclap, the harmony of the sun and the moon, the movement of stars and planets, the flowering of plants, the fall of a leaf, the regular change of morning and evening, day and night - all this opens up to the one who sees the music of nature. "

The infant responds to music before learning to speak; he moves his arms and legs to the beat and expresses joy and pain in different colors.

One of the 4 main Vedas, Sama Veda, is entirely devoted to music. The sound "Om", which became the foundation of the entire universe, was the first musical sound, from which all Indian music subsequently originated.

In the tradition of Hinduism, "aum" - the written equivalent of the primordial sound "Om" - has a tremendous resonance. Its three elements (a-y-m) denote three basic states of consciousness: awakening, dreams and deep sleep. In general, "aum" symbolizes the cosmic consciousness that encompasses the entire universe.

As the Indian poet Rabindranath Tagor put it, "aum" is a symbol of infinity, perfection, eternity".

Another important Vedic doctrine, the provisions of which had a strong influence and were closely intertwined with ancient Indian medicine, religion and music, was the doctrine of chakras, energy centers.

According to the Vedas, the 7 main chakras and 3 channels control the mental, emotional and physical life of a person. The chakras are located along the central axis of the body, from the coccyx to the crown of the head, and are not defined anatomically.

The lower chakras regulate the lower bodily functions and respond to primitive, gross vibrations

The higher the chakra, the more subtle and lofty functions it is responsible for, the more complex and beautiful ratios of frequencies it feeds from the environment. Depending on the complexity of the organization and the level of consciousness of organisms (not only people), the corresponding chakras are open to varying degrees.

In the minds of some modern scientists, chakras do not consist of molecules or cells, representing an oscillatory circuit, a complex frequency complex that resonates with external sources of oscillations. The chakra, like an antenna, perceives a certain range of waves. And if a person has only the lower antennae open, then his interests are food and sexual, if higher - then scientific, family and party, if even higher - there is a poetic perception of reality, an understanding of the rightness of dissidents and a sublime love for women, art, nature, life, people in general; if it is even higher, then subtle movements of the soul and mind appear, accessible only to a few.

Enlightened Hindus have always known about the connection of sounds with energy centers, claiming that the 7 chakras of the human subtle body, rotating at a certain frequency, form an octave of 7 tones of the corresponding pitch. The intervals between them are intended to represent the intervals between the chakras. These tones were called musical sounds - notes (swars). They are pronounced sa, re, ga, ma, pa, dha, ni and correspond to the chakras from mooladhara to sahasrara. 5 out of 7 notes can change (decrease or increase), forming 5 more additional sounds (left and right aspects of the chakras). Thus, these notes are built into the subtle body and represent an ideal "carrier" of information, or, one might say, the carrier of those feelings, emotions, desires and thoughts that the composer or performer experienced.

The impact of music depends not only on skill, but also on the level of the performer's personal evolution. In turn, the effect of exposure depends

from the knowledge and intelligence of the listener; for this reason, the meaning of music is different for every person.

While enthusiastically listening to music, a person receives this or that influence on a subtle level, and then it manifests itself on the physical plane. The same notes can be destructive or good, depending on the inner state of a person.

For example, anger, aggression, drug intoxication, etc., possessing the consciousness of a performer or composer, will be reflected in his music. This is how styles and forms of music are created that are suitable for expressing just such qualities. Deep, pure, spiritual people will never create this kind of music. They created folk music, great in its diversity, and classics on its basis.

Indian classical music is the clearest example of this equally spiritual and scientifically developed music, which is based on three sources: mathematics, astrology and philosophy. This can also be found in the music of the West, since the whole science of harmony and counterpoint is based on mathematical principles. In Sanskrit, the science of Indian music is called "prestara", which means "mathematical arrangement of rhythms and modes", of which there are a great many in the Indian system.

In Indian music, five aspects of art are distinguished: popular - what causes body movements; technical - that which satisfies the intellect; artistic - that which has beauty and grace; crying - that which pricks the heart; uplifting - that in which the soul hears the music of the spheres.

Vocal music is considered the ultimate art because it is natural; the effect produced by the instrument cannot be compared to the human voice. As perfect as the strings are, they cannot make the same impression on the listener as the voice, which comes directly from the soul, like breath, and is brought to the surface through the mind and vocal apparatus.

When a soul wants to express itself in a voice, it first activates the mind, which, with the help of thought, projects subtle vibrations in the mental plane. These vibrations are properly developed and passed in the form of breathing through the areas of the abdomen, lungs, mouth, throat and nose, causing the air to vibrate all the time until it manifests on the surface as a voice. Therefore, the voice naturally expresses the attitude of the mind, true or false, sincere or insincere.

The voice has that magnetism, which the instrument does not possess, because the voice is an ideal natural instrument, in the image of which all the instruments of the world are modeled. The effect of singing depends on the depth of the singer's feeling.

No matter how artificially the voice is developed, it will never convey feeling, grace and beauty until the heart is also developed. Singing has a dual source of Inspiration: the grace of music and the beauty of poetry. The effect on the listener is proportional to how the singer feels the words he is singing, or, in other words, how his heart accompanies the song.

Although the sound produced by the instrument cannot be reproduced by the voice, the instrument is completely dependent on the person. This clearly explains how the soul uses the mind and how the mind controls the body; although it seems

as if the body is working, not the mind, and the soul is not taken into account at all.

The main achievement and the main form of Indian classical music is considered to be raga, the literal meaning of which is to paint, color the minds and souls of listeners with manifestations of divine love and pleasure.

It is believed that the source of the raga is the vibrations that form its musical composition. Further, the selected notes are lined up in an unchanged order up and down (aroha and auroha), indicating the path for the movement of the Kundalini. The melody is built, according to aroha and auroch, in one of the many rhythms, creating the divine dance of the Kundalini within us. If we change even one note of a raga, its spiritual component will change, and it will be a different raga. The meditative mood of raga is recognized as fundamental by all specialists in this field. It seems to us that such music could have been created only by subtle, realized souls, inspired by the divinity awakened in them.

Each raga has its own image, different from others. This speaks of the highest flight of imagination. The poets have described raga music in the same way that depicting every aspect of life clearly arises in the mind of an intellectual.

When we pay attention to the music of nature, we find that every thing on earth contributes to its harmony. Ragas are obtained from various sources: the mathematical law of diversity, inspiration.

If this reasoning is translated into a technical plane, then the structure of the raga can be represented as a combination of certain notes (at least - 5, maximum - 7). There are strict canons for composing and performing ragas, within which there is a certain hierarchy of notes. Each raga has a key note - "leader" (mukhya); the main note is "king" (vodi); subordinate note of the "minister" (samvadi); a consonant note - "servant" (anuvadi); dissonant note - "enemy" (vivadi).

Raga is considered a masculine theme due to its creative and positive nature. There is also a feminine theme - ragini, which corresponds to sensitivity and subtle qualities. Putras are themes that have been derived from a mixture of ragas and raginis. There are six ragas and thirty-six raginis, six belonging to each raga, and all constitute one family.

The entire mechanism of the universe is subject to the law of rhythm. The ancient Indian sages, creating ragas, also took into account human biorhythms, which change depending on the time of day or year. Therefore there are morning, afternoon, evening, night and seasonal ragas. The strongest effect of the raga is observed precisely at the appointed time. This contributes to the coordination of human energy with the cosmic music of the spheres.

The planets and their mutual arrangement create the so-called "music of the spheres" in the Cosmos. Only this music is delivered not by a sound wave, but by the ratio of various fields (gravitational, electromagnetic, etc.) that affect the chakras of humans and animals. In addition, the entire oscillatory circuit of the organism as a whole, as well as the totality of all organisms as a single system, being immersed in cosmic music, constantly experience its influence. Almost all chakras work at the same time in all animals and people, but to varying degrees and with different hindrances and distortions. Therefore, different personalities and different organisms react differently to the same cosmic environment, albeit within certain general limits.

According to Indian experts, properly selected music can have a significant effect on the energy centers of the body, providing a healing effect on a person.

In Indian legends, Thyagaraja, a famous South Indian saint musician, resurrected a deceased person with his singing.

Indian guru Sri Swamiji views music healing as a yoga practice. Yoga teaches that the astral body contains 72,000 nerve channels and 14 major nadis or nerves. Each nadi vibrates at its own frequency. Music helps your nerves vibrate at the right pace.

Music begins to heal, he says, when the healer, musicians, and listeners focus deeply on sound. Sri Swamiji emphasizes concentration in musicians and listeners, arguing that physical health comes from mental health. He attaches great importance to listening to music, which requires a special technique for controlling the senses (Indriya Nigraha). Sri Swamiji claims that ragas are the unspoiled sounds of eternal nature, the soul of man and Paramatman, and the right music helps to achieve relaxation, calming the nerves, and through this comes mental peace and tranquility. In the hands of a specialist with perfect technique, they become a great power.

Sri Swamiji uses a synthesizer as this instrument can reproduce the sounds of one or a combination of more than 1100 instruments. This allows him to expand the range of treatment through music. Not all diseases can be cured by the music of Sri Swamiji, especially those ailments that have already reached their final stage.

Music healing requires more skill than just intense meditation on sound. It is believed that this experienced master understands the changing vibrational characteristics of the various ragas, and knows which raga can help in the treatment of a particular disease. Some ragas only need to be performed at certain times to achieve a healing effect.

The famous Indian musician Maharajapuram Santanam says: "Each raga has healing properties. Sri Swamiji has done a lot of research in this direction, and I heard about the first one healed through his music therapy. There is divinity in his music, which essentially distinguishes his works from others. "

The sounds of ragas (nada) are specific vibrations that move in space and reach the human body, having a certain calming effect on both the mind and the body.

The chakras, nerves and muscles affected by the music are accordingly activated during the impulses and relaxed during the intermediate intervals. This allows energy from the universal field of force to flow into the human energy field and affect the central nervous system.

Ragas can heal overwork, mental stress, imbalance in blood pressure, heart disease, insomnia, and other disorders. At the same time, it is recommended that such treatment be carried out either in the early morning, or in the evening or late at night; and long sessions should never be done on an empty stomach. It is best to take regular short breaks between sessions.

Indian experts believe that rhythm in music has a close relationship with

heart rate - music with a rhythm less often than a pulse calms and relaxes the body, and music with a rhythm more often than a pulse excites and fills with the desire for activity.

Concluding this most interesting section, I would like to note that the above provisions of ancient Indian musical art and medicine are a true intellectual treasury, but from modern positions they are far from indisputable.

In one, the opinion of the Indian sages should be completely shared - no other art inspires a person as much as high-level music, with the help of which one can find calmness and peace, and the one who gradually moves forward along the path of learning music, in the end attains the highest perfection.

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