



SUNADA

Music, Therapy and More...

Volume XIII, January, 2018



*"WRITE IT ON YHOUR HEART THAT EVERY DAY
IS THE BEST IN THE YEAR"*

– RALPH WALDO EMERSON

***HAPPY, HEALTHY NEW YEAR TO OUR
DEAR READERS ...***

From the Editor's Desk...

Baby Sunada completes one year. Despite some teething problems, we have learned a lot of things about running a magazine, the pains, pleasures and everything else. Taking the suggestions offered by our valued readers, we are changing the format of the magazine so that it becomes easier to turn the pages and makes it a more pleasurable experience to read. We hope the readers welcome the new Avatar.. We welcome your continued patronage and readership and valuable suggestions. And, baby Sunada needs all of your best wishes and blessings. We assure our readers that we will keep up our efforts to make this a magazine of high standards.

KSVasanthaLakshmi

Founder & Editor

www.sunadavinodini.com

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Effect of listening to favourite music.



GENRES OF MUSIC – THE BHAJAN EFFECT

By

K.S. Vasantha Lakshmi

Bhajan means prayer or singing in praise of God generally. As is known to one and all, Bhajans, Keertans and chants are used to evoke and awaken the divine spirit hidden in the human mind and heart. There are many ways in which Bhajans are used, in a personal capacity as a one-to-one dialogue or as group prayers. To talk about Bhajan Effect and not mention great saint poets is blasphemous. However, the attempt is not to sing in praise of the saint poets, but to analyse the effect it has on the listeners and those who participate in the act of singing the Bhajans. In the Indian context, the Bhajan or Keertan or chants singing has a great therapeutic value. Whenever there is a religious congregation the devotional rite inevitably ends in an “Arti” which everyone seem knows and sing together without any hesitation or inhibition. In the west these repetitive Kirtans/Bhajans are known as “Sticky Tunes”. These are not necessarily too rich in lyrical value but are enough to create a trans-like effect that temporarily stalls all other mental activity, including forgetting all the bad and sad experiences. The recall value of these tunes adds to their popularity.

Bhajan singing usually starts in a lower tempo and reaches a crescendo in a while taking the people into a trans-like effect, due to the pumping of adrenalin to high levels leaving them with a good feeling. The singers clap to the time and rhythm and the increase only adds to a deeper involvement. Finally when it stops, exhausting as it is, it also acts as a mesmeric, hypnotic and forget-the-surroundings kind of effect taking the participant into a world that is far away from the worldly. One can almost equate it to a state of metaphysical activity of the brain when it stops registering the actuality. Sometimes it is so deep, that you see people swinging and dancing in great abandon like the Mathra Brindavan devotees. In the villages, it sometimes takes a weird and strange expression by some who let their hair loose, dance wildly until somehow they are brought under control. This is sometimes interpreted by those who are superstitious, as God/Goddess making that particular person an oracle or a medium to express his/her wishes. But this is almost never seen in urban areas.

This temporary ascent into the other world, or forgetting the existence of this world, helps in unwinding, de-stressing and relaxing the mind. This is very therapeutic as for the time that the person is engaged in this activity, the mind is devoid of worries and after the event, almost always refreshed. It also fills the mind and heart with courage and patience to the person giving the necessary strength to face the world. We can

safely term it as the “Bhajan Effect”, the contribution of Indian Music to Music Therapy.

Eg. <https://mp3mad.site/download-190560/He-Ram-He-Ram-Jagjit-Singh.html>



FACE TO FACE

with



Prof. Padma Lakkaraju

Q: You and I went to college together and later parted ways to pursue our individual goals. What were you doing all these years?

Padma: I opted for voluntary retirement from JNTU Hyderabad after 30 years of service as an Associate professor in 1997. By then my children left the home and settled in their chosen careers. Having a lot of time on my hands, I wanted to learn working on the computer as a hobby.

Q: I know your love for music. But how did you start this unique work in the area of Telugu songs?

Padma: Initially, I spent a lot of time playing games on the computer and the internet. You can say I wasted a lot of time. Then came a time when communications were through chats and mails. I learnt how I can communicate with my children, first getting acquainted with sending mails, pictures and chats. That's when, I developed an interest in collecting and scanning all the old family pictures and save them in a digital form. Later, I started to save them as PowerPoint files and convert them into a movie format where I started adding audio to it.

Q: That's wonderful. Whend did you actually start making them into movies with songs in them.?

Padma: Originally it was having only my voice like a commentary, expressing my feelings and memories about the pictures, which eventually led to adding suitable songs for the various situations. This initial activity transformed itself into making an autobiography with the help of pictures and the stories of my children with songs that I used to sing for them.

Q: What sort of films did you make?

Padma: Initially, I was making several presentations about me, my life before marriage, married life, children, places we visited with relevant details under the title of "Jeevana Tarangalu". I moved on to make the family trees of our and the extended families.

Q: When did you start working on Telugu songs?

Padma: My pursuits perhaps reached a take off stage when we moved to Gurgaon to be with my son and family who came back from US. My son is interested in Telugu dialogues, poems and asked me to explain the meanings of complicated words and we started discussing few poems by Vemana, Bhartruhari, Potana and the like in addition to the comedy scenes in Telugu movies like Tenali Rama Krishna, Mayabazar etc. Most importantly we were talking about the scenes from Maha Bharata, the Telugu Fil. That's when he suggested one day that I should write the meanings of some of these great poems.

Q: When did you make "Kanchanamaya Vedika"?

Padma: His interest in Telugu poetry s made me attempt in a small way to make a small clip about the poem "Kanchanamaya vedik" from the movie Nartanasala when Arjuna describes the warriors in the Kaurava army to Uttara Kumara at the time of Uttaragograham. Till then I was making them only for my children and grandchildren feeling that they should know it from me as I knew it. However I felt one day that there are many children like mine, who are interested in knowing the meaning of these poems, songs, and dialogues, especially those who might be knowing Telugu and can understand a bit but the real "Ananda" (joy) can be felt only when they understand it better.

I started thinking about how I can make them enjoy the whole story of Maha Bharata, and appreciate Telugu language, the way it is used in films, enacted and exhibited through a number of old Telugu movies. In fact there is no dearth of

movies having the epics as their theme. The attempt aimed at making them enjoy the beauty of the Telugu language requires that they must first be told in English. Well, I thought that I can make an attempt at trying to edit the story of Maha Bharata as picturised in Telugu movies by giving captions in English in a small way and make sure that they are not lengthy to sustain the interest. I made 18 movies by editing Telugu movies representing the 18 Chapters starting with Bhishma to the end of Kurukshetra war.

Q: How did you feel after completing such a unique and wonderful task?

Padma: After finishing my Mahabharata project, I felt I had accomplished what I set out to do and so in 2015 I edited the old entire Telugu picture Deepavali and posted it on the Facebook. This continued for one half years.

Q: What was the driving force that made you take up this unusual work?

Padma: All these days I had been writing captions for the songs that I like to enable those who find it difficult to understand the meanings. I always felt that a song can be enjoyed only when the full meaning of it is felt by the listener. The songs for which I wrote captions are there on my timeline on Facebook. Mahabharata movie for which I wrote captions are not posted anywhere so far, as I am a little apprehensive about it.

WHAT YOU THINK



This edition about Mozart effect was interesting. The idea of usage of music therapy at work is unknown to me. Usually listen to chants or hymns at home and office with a routine pattern. And these sometimes can be oring. Please to enlighten more about the western music as well Indian music and about the kind of music to listen at work.

Y. Praveena
Lawyer,
Vishakhapatnam

Happy to read about Mozart effect...have been reading about it recently...btw: am a great western music listener.

Neelima Mathur
Spot Films, Naukuchiatal

I must congratulate you for the twelfth edition of Sunada which has created interest and inspiration amongst readers for music and music therapy. Please continue the good work you are doing for the betterment of society which is beset with problems of the modern civilization.

I find that the pages are split into two parts and one has to go back to the second part after the first part is read. I suggest the layout may be changed so that it offers a continuous reading of the articles published.

I welcome the idea of bringing to the readers different genres of music and their impact on the recipients and look forward with interest as SUNADA steps into its second year.

Dr. K V N Rao
Gurgaon

I read the musical remedies from December issue. The topics are very knowledgeable. It will encourage the music therapists to heal many diseases. Thanks and have a great day.

Dr. Rekha Malhotra

Gurgaon

Articles not exceeding 500 words can be sent to: singvasantha@gmail.com along with a photograph.

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