



ISSN: 2456-4419

Impact Factor: (RJIF): 5.18

Yoga 2018; 4(1): 168-171

© 2018 Yoga

www.theyogicjournal.com

Received: 28-11-2018

Accepted: 30-12-2018

**Gurpreet Kaur**

Professor, Department of Music,  
Guru Nanak Dev University,  
Amritsar, Punjab, India

**Manpreet Kaur**

Research Scholars, Department  
of Music, Guru Nanak Dev  
University, Amritsar, Punjab,  
India

## Systematic review and meta-analysis on interrelationship study of music and yoga in Guru Nanak Dev University, Amritsar, Punjab

**Gurpreet Kaur and Manpreet Kaur**

### Abstract

Nowadays there has been an increasing interest in the therapeutic potential of music and yoga. Music therapy has a long history dating back to ancient Orphic school in Greece. Pythagorus, Plato and Aristotle, all were aware of the prophylactic and therapeutic powers of music. India has been known for its rich cultural heritage and traditions and many Indian traditional healing systems like Yoga and Ayurveda have been welcomed globally and have been given scientific endorsements for their therapeutic values. The present study are expected to offer a wide semantic scope for the researches under the umbrella thematic, "Systematic Review and Meta-Analysis on Interrelationship Study of Music and Yoga in Guru Nanak Dev University, Amritsar, Punjab", thereby chiseling novel inter and intra-disciplinary knowledge exchange/applications leading to intellectual enrichment of the knowledge discipline and theory that forms the underpinning of our knowledge of behaviour.

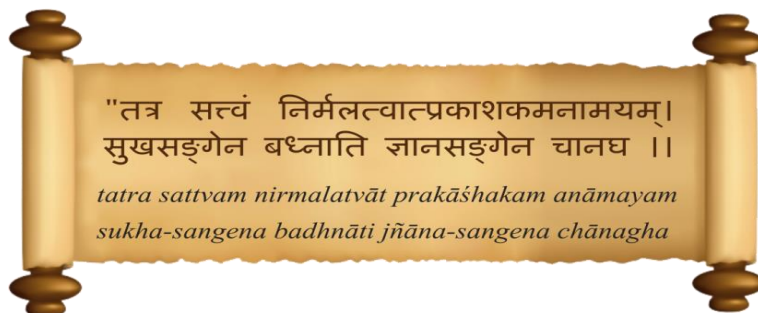
**Keywords:** Yoga, music, Sattvik guna, Rajasik guna, therapy

### 1. Introduction

The Sanskrit term *guna* names something fundamental in Hindu thinking. Yet it has no strict English equivalent. It is often translated as "quality", partly because this term is also used to denote qualities and partly because it is itself highly ambiguous. The three gunas are qualities as distinguished from substance, and yet each has a substantial nature of its own in addition to the natures of various substances of which they are qualities.

There are precisely three such gunas because three and only three universal tendencies are believed to exist. These tendencies are, briefly, the tendencies in the things to arise, continue and decline. These attributes are responsible to propel & shape all kinds of human actions, behaviour & emotions.

#### ▪ Sattvik Guna



Nikunja Vihari Banerjee. (1984) <sup>[10]</sup>

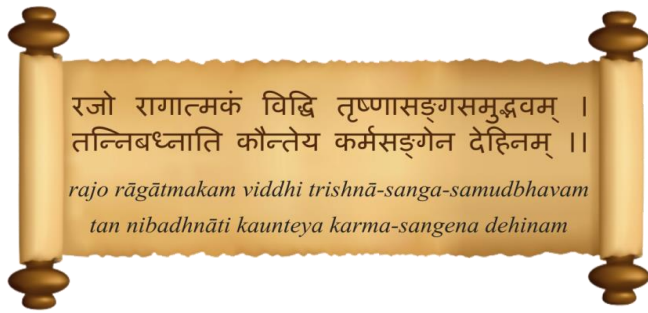
The Sattva guna is free from evil on account of its luminosity, consequent upon its stainlessness. And, O sinless one (Arjuna), it binds the embodied self by attachment to happiness as well as knowledge (Archie J. Bahm, 1970) <sup>[11]</sup>.

**Correspondence**

**Gurpreet Kaur**

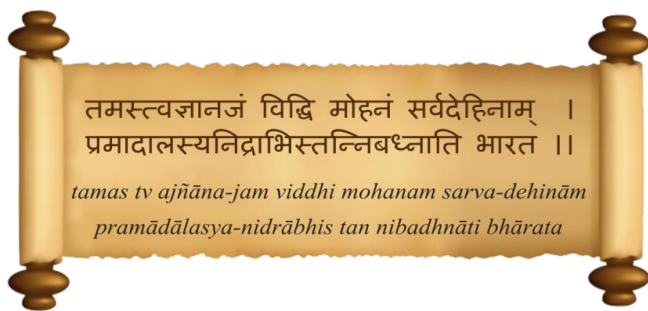
Professor, Department of Music,  
Guru Nanak Dev University,  
Amritsar, Punjab, India

▪ **Rajasik Guna**



Nikunja Vihari Banerjee. (1984) [10]  
 The Rajas should be known as being of the nature of passion; and, as such, it is the source of desire and attachment. O son of Kunti (Arjuna), it binds the embodied self by attachment to action (Archie J. Bahm, 1970) [1].

▪ **Tamsik Guna**



Nikunja Vihari Banerjee. (1984) [10]  
 The Tamas, on the other hand, is known to be born of ignorance, and as such, it deludes all embodied beings. O descendant of Bharata (Arjuna), it binds the embodied self

through negligence, laziness and sleep (Archie J. Bahm, 1970) [1].

**2. The Eight Fold Path to Liberation (Ashtanga)**

Over two thousand years before, Patanjali, a prodigious Indian sage, set out the moralities and practices of yoga which he termed the “eight fold path to liberation.” This is acknowledged as Raja yoga, the imperial path, or the path to liberation. A brief summary of the eight paths follows:

1. Yama: (Abstinences) Not doing any physical, verbal or mental violence against yourself or others. Moral restraint and control in thought, word and deed. Social conduct and examples we set for the harmonious functioning of society.
2. Niyama: (Observances) Things to do, such as personal cleanliness or studying. Having purity in thought and deed, contentment, surrender of the ego and directing your life toward truth.
3. Asanas: (Postures) Steady poses for a healthy, functioning body that rid ourselves of physical and psychosomatic tensions, so we may experience stillness; within and without.
4. Pranayama: (Expansion of the breath) Control of vital energy.
5. Pratyahara: (Withdrawal of the sense) Taking as away from the body images. Looking within. Being centered and calm.
6. Dharana: (Concentration of the mind) being focus. The ability to control over energy and harness our imagination.
7. Dhyana: (Meditation) Finding peace in everything we do. The mind is still and no longer wanders. Being at peace.
8. Samadhi: (Enlightenment. Self-realization) Being at one with the universe. Enjoying a concentration to all life.

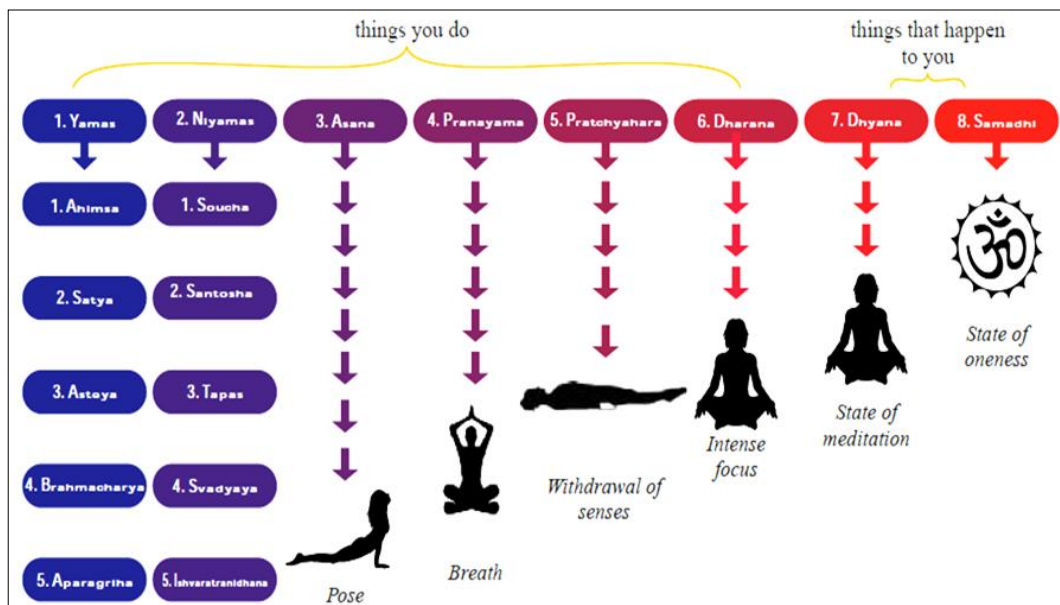
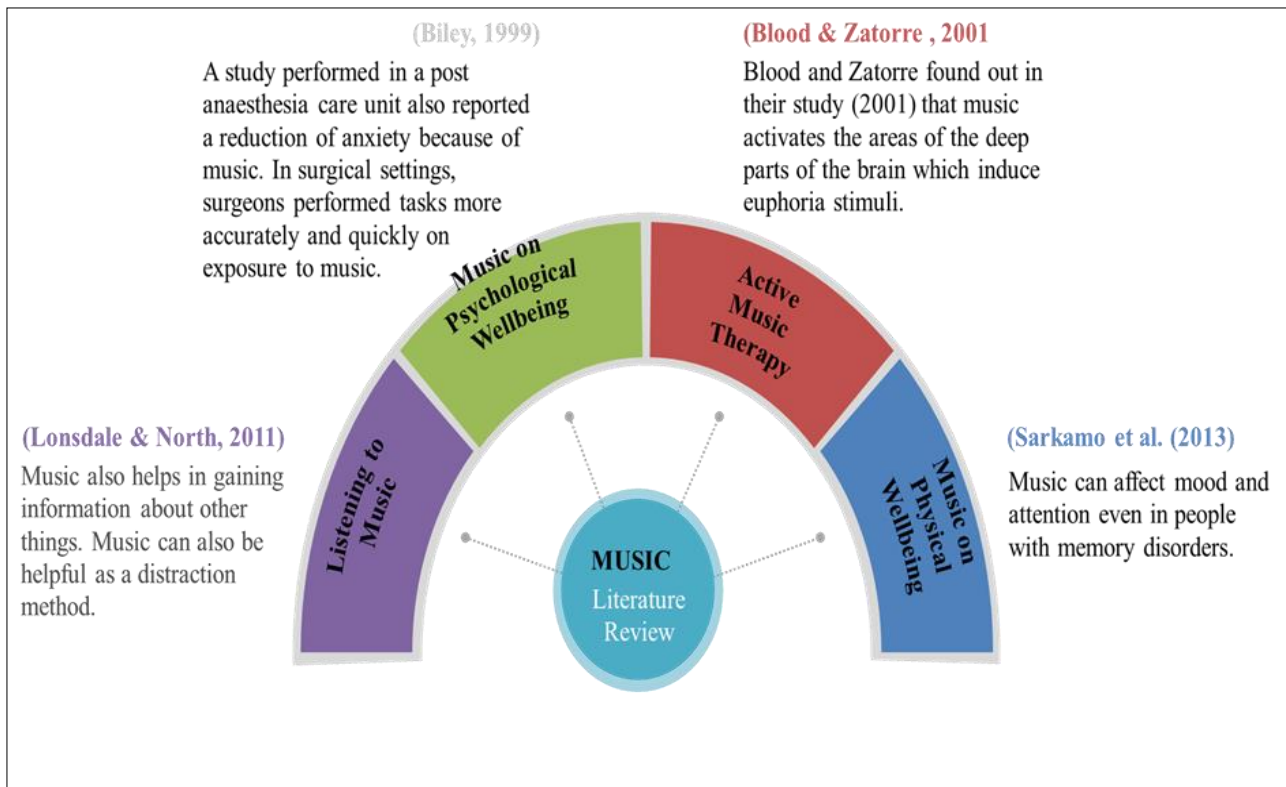


Fig 1: The Eight Limbs of Yoga.

**3. Therapeutic Use of Hindustani Music**

Nowadays there has been an increasing interest in the therapeutic potential of music. The therapeutic use of music goes back to the antiquity and there is evidence that

demonstrates the existence of music 10,000 BC. In that time, people attributed magical powers to sounds, which were perceived to be able to control the spirit and to create and sustain life.



**Fig 2:** Music Therapy and Historical Perspective.

Music pervades all nature. There is nothing in nature that arouses our attention or affects our feelings so quickly as a sound.

### 3.1 Music and Yoga: Interrelationship Study

A study was conducted at Department of music, Guru Nanak Dev University, "Effects of Music and Yoga on Insomnia Patient" investigated how a music and yoga practice might affect sleep for people with insomnia and found broad improvements to measurements of sleep quality and quantity. (Gagandeep Kaur, 2012).

Furthermore a study was conducted, "Effects of Music and Yoga on Hypertension" investigated that music and yoga is a mind-body therapy and may reduce hypertension (Gurjit Kaur, 2013).

Researchers have postulated that yogic relaxation and music techniques may reduce Blood Pressure (BP) by inducing slow rhythmic proprioceptive and exteroceptive impulses, reducing peripheral adrenergic activity (Datey KK. *et al.*) and facilitating autonomic balance, (Davis RE. *et al.*) Which reduces chemoreceptor responses and enhances baroreflex sensitivity (Bernardi L *et al.*).

### 3.2 Hindu Period

With the Hindus, music is of divine origin. In fact, it is considered as divinity itself. Before the creation of the world, an all-pervading sound ragas through space. Brahma, the creator, Vishnu, the preserver and Mahadeva, the Destroyer, who comprise the Hindu Traid, were not only fond of music but were practical musicians themselves.

### 3.3 The Punjab

Delhi was at one time the emporium of music. Even in the present day, some eminent musicians are found there. A Lahore music is cultivated to a great extent. In the Golden Temple at Amritsar, where the sacred Granth is deposited, singing and chanting take place all through the day.

Mahamahopadhyaya Sirdar Sir Attar Singh, K.C.I.E., Chief of Bhadour in Ludhiana is a great patron of music and successfully cultivates the theory and practice of the art (Raja Sir Sourindro Mohun Tagore, 1999) <sup>[11]</sup>.

Guru Nanak Dev University was established at Amritsar on November 24, 1969 to mark the 500th birth anniversary of Sri Guru Nanak Dev Ji. Gurmat Sangeet is a tradition of Sikh religion's sacred music which was developed by Sikh Gurus right from the founder of the Sikhism, Guru Nanak Dev ji. This tradition of music is completely based on the musicology of Sri Guru Granth Sahib. The divine message is conveyed and communicated by the Sikh Gurus and the saints of other religions in this holy Granth. In Sikh religion Sri Guru Granth Sahib is not only a sacred book as the Bible for Christians and the Quran for Muslims but it is Guru Eternal'. The Sikh Gurus chose music as medium to spread and shower divine message through their divine poetry known as Bani in common parlance.

### 4. Music Versus Yoga Therapy

From time immemorial, music has been a part of Indian culture. In the Vedas too, music has an important place. The 'Samveda' is full of music. Music therapy has a long history dating back to ancient Orphic school in Greece. Pythagorus, Plato and Aristotle, all were aware of the prophylactic and therapeutic powers of music. India has been known for its rich cultural heritage and traditions and many Indian traditional healing systems like Yoga and Ayurveda have been welcomed globally and have been given scientific endorsements for their therapeutic values.

A study conducted at Department of music, Guru Nanak Dev University, "Role of Music and Yoga Therapy in the Treatment of Physical and Mental Disorders: Survey & Experiment" revealed that both music and yoga address physical, emotional, cognitive and social needs for individuals of all ages. (Sarabjit Kaur, 2018).

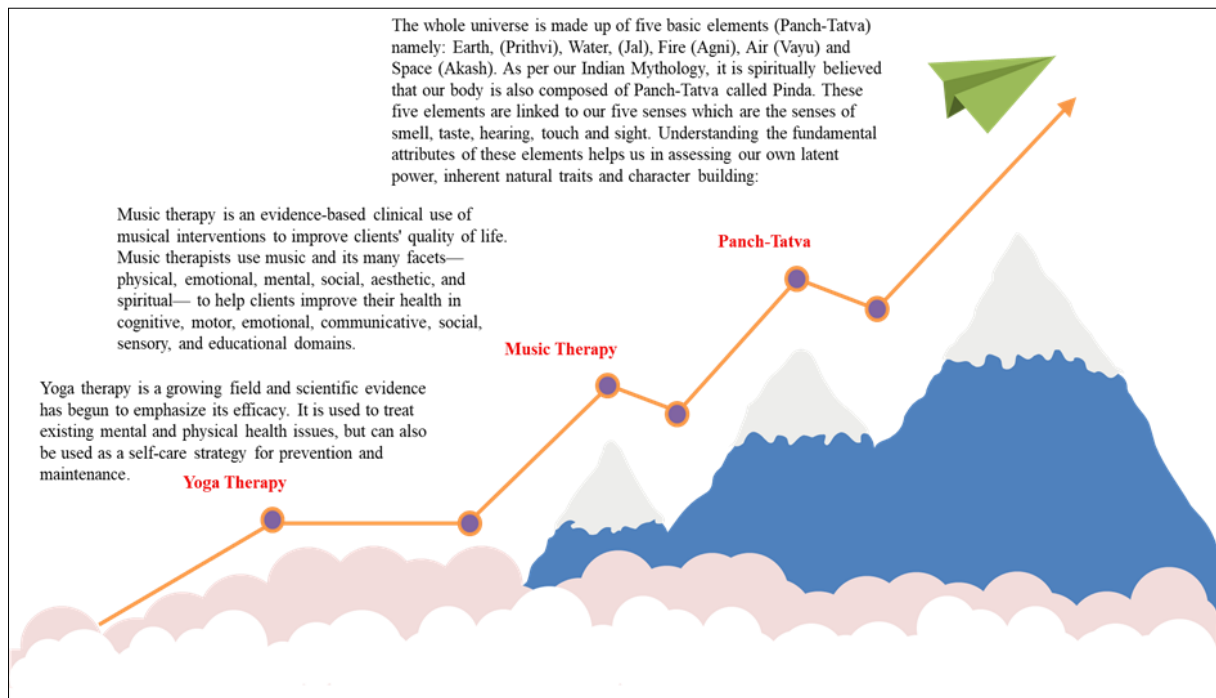


Fig 3: Music Versus Yoga Therapy.

### 5. Conclusions and Expected Outcomes

The practice of yoga uncovers the pearls of wisdom and moments of joy within each kosha: annamaya (physical), pranamaya (breath), manomaya (thoughts/feelings), vijñanamaya (intuition/wisdom) and anandamaya (bliss/soul). Similarly to yoga, music has the power to at once root us to the earth and set us free to glide through the skies.

The findings shall offer a wide semantic scope for the researches under the umbrella thematic, "Systematic Review and Meta-Analysis on Interrelationship Study of Music and Yoga in Guru Nanak Dev University, Amritsar, Punjab", thereby chiseling novel inter and intra-disciplinary knowledge exchange/applications leading to intellectual enrichment of the knowledge discipline and theory that forms the underpinning of our knowledge of behaviour.

### 6. References

1. Archie Bahm J. The Bhagwad Gita or the Wisdom of Krishna. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd, 1970, 166.
2. Bernardi L, Sleight P, Bandinelli G, Cencetti S, Fattorini L, Wdowczyk-Szulc J. Effect of rosary prayer and yoga mantras on autonomic cardiovascular rhythms: comparative study. *BMJ*. 2001; 323(7327):1446-9.
3. Biley FC. The effects on patient well-being of music listening as a nursing intervention: a review of the literature. *Journal of Clinical Nursing*. 1999; 9(5):668-77.
4. Blood A, Zatorre R. Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion. *PNAS*. 2001; 98(20):11818-11823.
5. Calvin Hall S, Gardner Lindzey, John B. Campbell. *Theories of Personality*. New Delhi: Wiley & Sons, Inc., 2013, 513-514.
6. Datey KK, Deshmukh SN, Dalvi CP, Vinekar SL. Shavasana: A yogic exercise in the management of hypertension. *Angiology*. 1969; 20(6):325-33.
7. Davis RE. *A master guide to meditation & spiritual growth*. Lakemont, Ga.: CSA Press, 2002.

8. James Fadiman, Robert Frager. *Personality and Personal Growth*. New York: Harper and Row Publishers, 1976, 203.
9. Lonsdale A, North A. Why do we listen to music? A uses and gratifications analyses. *British Journal of Psychology*. 2011; (102):108-134.
10. Nikunja Vihari Banerjee. *Srimad Bhagavadgita*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd, 1984, pp. 101.
11. Raja Sir Sourindro Mohun Tagore. *Universal History of Music*. Low Price Publications, D K Fine Art Press Pvt. Ltd., 1999, pp. 73.
12. Sarkamo T, Tervaniemi M, Laitinen S, Numminen A, Kurki M, Johnson J *et al*. Cognitive, Emotional, and Social Benefits of Regular Musical Activities in Early Dementia: Randomized Controlled Study. *The Gerontologist*. 2013; 54(4):634-650.