

## Indian Classical Music and Aayurveda

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### Abstract

*Aayurveda considers the mental as well as physical health of an individual to be a consequence of tridosha-s, mala and dhaatu-s. One of the tridosha-s is the vaayu tattva which is the root cause of all bodily sounds. Each and every cell rather each pore of the body has a very special sound. Some of these sounds are audible to humans, whether with or without scientific instruments while the other ones remain inaudible in the absence of any worldly scientific instrument capable of catching them but yogic practices could testify them. All these sounds are very rhythmic and Indian Classical Music calls them as 'Naada'. The word 'Naada' is a conjunction of 'Nakaara' means Praana and 'Dakaara' means Agni. Praana is a form of vaayu tattva while agni is of pitta tattva so naada becomes a byproduct of tridosha of Aayurveda. The relationships of sapta-dhaatu-s with seven musical notes give an approximate logical reasoning for raaga-timings mentioned in ancient Indian musical texts. It may also give clues to the music therapists to choose raga-s for cure of various diseases.*

**Keywords:** *Aayurveda, svara, raaga, vaata, pitta, kapha, mala, tridosha, sapta-dhaatu.*

**Introduction:** In most of the available texts of Indian Classical Music, the *Naada* (musical sound), *Shruti* (microtones) and *Svara* (musical notes), all are considered to be originated due to air-circulation in the body. The ancient music scholars like *Shardaatanaya* and *Shaarangdeva*, who were physician as well, elaborated *Pindotpatti* (formation of human body from conception till birth) before discussing any concept of musicology (*Sangeeta-Shastra*) in their texts. This compels one to think 'Does the classical music bears some special relation with human-body constitution?' Though apparently these two topics seem quite unrelated but in reality the two have so much interdependence that they are actually inseparable. The present paper is an endeavor in this direction, the main tool being the *Aayurveda*.

Note - In the font Times New Roman, it is impossible to put diacritical marks for correct pronunciation of Sanskrit words. So the following key is necessary before proceeding further:

- 'consonant'+ 'a' represents small syllable while 'consonant'+ 'aa' is the long syllable e.g. 'P'+ 'a' is 'प' while 'P'+ 'aa' is 'पा'
- All words of Hindi/ Sanskrit have been italicized while plurals have been written with a small hyphen for clarity.

**What is Aayurveda?** The word *Aayurveda* is composed of two words ‘*aayuh*’ and ‘*veda*’. According to *Charaka Samhita* [13]:

*Shreerendriyasattvaatmasanyogo dhaari jeevitam /  
nityagshchanubandhashcha paryaayairaayuchyate //*

*Hitaahitam sukham dukkhamaayustasya hitahitam /  
maanam cha tachcha yatroktamaayurvedah sa uchyate //*

i.e. the one which is combination of five elements (*panchamahaabhoota* i.e. physical body), sense organs (*gyaanendriya*), mind (*satva*) and soul (*aatmaa*) is the ‘*aayuh*’. In that sense the word ‘*aayuh*’ is a synonym of ‘the life’. The life which is alive (due to presence of *praana*), prevents the physical body from decaying and migrating from one body to another is *aayuh*. Such *aayuh* (i.e. life) can be *hita* (beneficial), *ahita* (non-beneficial), *sukha* (happy) and *dukkha* (unhappy).

The word ‘*veda*’ is used for sacred knowledge. So the holy knowledge which takes care of *aayuh* is the ‘*Aayurveda*’.

In simpler words: *Aayurnen vetti ityaayurvedah* i.e. *Aayurveda* is the science of life or knowledge of life. The referred word ‘life’ can be the life of a human being, of society, of animals, of plants or of any living being. In other words *Aayurveda* aims to guide the living beings to lead a healthy and long life i.e. a life fit at all levels. These levels may be physical, mental, social or spiritual.

The five elements cited above are: ether (*aakaasha*), air (*vaayu*), water (*ap*), fire (*tejas*) and earth (*prithvee*). Here ether and earth act as the base of the body so seem to be dormant while the other three prominently control all activities of the body. These three elements give rise to three special types of functional units or biological energies in living beings, called *tridosha-s* in *Aayurveda*. These are *Vaata* (i.e. wind due to *vaayu*), *Pitta* (i.e. bile due to *tejas*), and *Kapha* (i.e. phlegm due to water). Interestingly, the Sanskrit word ‘*dosha*’ is generally used for the faults or impurities but here in the context of *Aayurveda*, since the imbalance of these three makes a body diseased i.e. ‘*dooshita shareera*’, hence is the use of this word. In other words, disease in the body is a consequence of imbalance of *tridosha-s*.

Actually *Vaata*, *Pitta* and *Kapha* govern the individuality i.e. they create an individualistic arrangement or organization in the body which is considered as the ‘*prakriti*’ (constitution/nature) of an individual. It gets fixed at the time of conception only. At the moment of conjugation of sperm and ovum whatever is the position of *tridosha* in the body of the parents accordingly the *prakriti* of the child gets fixed. The planet positions (*graha-dasha*) at that moment also affect the conception and hence the constitution of the child. Since then till death, each individual lives with this owned constitution only. His/her individuality, in terms of physical, mental, spiritual, social i.e. all types of health levels become the byproduct of this pre-determined constitution.

Tridosha may give rise to seven main possible imbalances in the body. Three due to imbalance of three dosha-s individually, three due to dosha-s taken two at a time and one in which all three dosha-s co-exist. *Sushruta-Samhitaa* [quoted in [13]] considers not only *dosha* but *dhaatu* (tissues) and *mala* also of equal importance in human body:

*doshadhaatumalam moolam hi shareeram*

The seven *dhaatus* are *rasa* (plasma), *rakta* (blood), *maamsa* (flesh), *medo* (fat or adipose), *asthi* (bones), *majjaa* (marrow) and *shukra* (semen/retas) which originate from the balanced position of *Vaata*, *Pitta* and *Kapha* i.e. from *tridosha-s*. The equilibrium of these *dhaatu-s* maintains and nurtures the body while the imbalance of these generate *dosha* (called *tridosha*) and *mala* (excreta). The three *mala* of *shareera* are mainly urine, sweat and feces. Hence the *dhaatu*, *tridosha* and *mala* create a cyclic chain of *panchamahaabhoota* i.e. of five basic elements.

*Sapta dhaatvaatmaka purushah /  
rasaasrinmaasamedo asthi majjaa shukraanidhaatavh /  
Sapta dooshyaah malaa mootrashkritisvedaadayo api cha // [15]*

Each one of *vaata*, *pitta* and *kapha* takes care of the body in its own way. The *vaata* i.e. *vaayu* is responsible for all movements in the body, may it be physical or subtle. The *pitta* generated heat activates metabolism which nurtures the body and maintains its temperature. *Kapha* gives strength, protection and stability to the body by maintaining the lubricant and moisture of the body. The imbalance in any one of the three *dosha-s* affects the other two or gets conjoined with other two due to the movement of *vaayu*. That is why the *vaata tattva* is considered to be dominating factor for all diseases. Human body has ten different types of *vaayu*. All these collectively regulate and maintain the equilibrium in the body. Out of the ten, *Apaana*, *vyaana*, *praana*, *udaana* and *samaan* are the important five. Even in these five the *praana vaayu*, the vital energy of the body is the most prominent one because the moment it leaves the body the person becomes dead despite the presence of almost all other attributes of the body.

*Vaata*, *pitta* and *kapha* have dominion of one over the other in different parts of the body. The imbalance of these may be age-related, time-related or season-related. Digestion of food may also get affected by their presence [13]. *Tridosha-s* are assumed to be related to *nava-graha* (nine planets) which is the fundamental principle of Medical Astrology. Table I summarizes all these.

**Table I: Dominance, placement and relation of *tridosha***

	<i>Vaata</i>	<i>Pitta</i>	<i>Kapha</i>
Age	Old age	Middle age	Childhood
Body area	Heart region and below Naval region	Between heart and naval region	Above heart region.

Day	Evening hours	Mid-day	Morning hours
Night	Ending hours of the night	Mid-night	Starting of night hours
Diet	End of digestion	During the process of digestion	Beginning of the digestion
Planets	Moon, Mercury, Jupiter, Venus, Saturn, Rahu	Sun, Mars, Ketu	Moon, Mercury, Jupiter, Venus

It is thus imperative that the imbalance of *tridosha* vary from person to person and season to season e.g. with the onset of spring, the *kapha dosha* starts dominating the body which may result in low metabolism, sleepiness, interrupted breathing etc. The summer season disturbs *vaata* and so increases the possibility of convulsions, constipation. The imbalance in *pitta* is usually during winters which may give increased hunger i.e. accelerated metabolism, acidity, insomnia. But these symptoms may get altered by the inborn nature (*prakriti*) of individuals. A *pitta* dominating person may get easily trapped in bilious diseases during winters as compared to a person with dominion of *kapha*. *Kapha* dominating individuals may feel more uncomfortable due to chills of winter but usually don't get trapped in the diseases originated due to *pitta* variation.

The influence of planetary positions and zodiac signs are also the contributory factors in *tridosha* problems. The position of malefic and non-malefic planets in the horoscope may aggravate or reduce the *tridosha* problems. There are noticeable cases where despite the correct diagnoses and treatment of diseases, the planetary positions impacted the problem considerable. The apparent reason might be some adverse reactions of heavy medication or at times the patients' *mati-vibhrama* (illusion of the mind) due to which they just start disobeying the correct line of treatment and put them in danger. The Medical Astrology can explain such cases more arguably.

**Svara and Praana:** The Indian Musical notes are called 'Svara'. Etymologically *Svara* means 'the sounds of one's own breathe' [7]. This breath is nothing but the air inhaled/exhaled through nostrils [1]. As per Grammmarian *Patanjali* '*svayameva raajate iti svarah*' means those who are delighted by themselves are *svara-s*. These *svara-s* are originated in the human body only due to *praana vaayu* [10].

The word '*praana*' is used both in general sense of *praana-shakti* i.e. life-force or subtle energy and in the biological sense as a bodily function. While breathing we take oxygen from the atmosphere which refreshes our blood. It circulates in the body to maintain a certain level of oxygen to keep one healthy. So by inhaling sufficient amount of oxygen the general health of a person improves and hence it is the life-force. But at the time of death, the same oxygen, though present in the surroundings as well as in the body in the form of *dhananjaya-vaayu*, could not help. This confers that *praana* is not only the air breathed but bears some individuality also which a person loses at the time of death. This signifies that the *praana-shakti* cannot be simply a physical part of the body but has some subtlety. It is believed that

the *praana* as subtle energy is a link between the physical body and the mental body i.e. mind. The turbulent mental state creates disturbances in the body which are transmitted to the nerves and plexuses via *praana* and vice-versa. The deep breath and *praanaayaama*, the minimum basic recommendations of yoga, strengthen the *praana-shakti* which in turn nurtures the mental, physical, emotional and psychic health of an individual. Thus the vital-energy or bio-plasma of the human body is nothing but the *praana* only and hence the living beings are called *praanee*.

Spiritual health of individuals, which *Ayurveda* aims for, could also be catered by breathing itself. While inhaling and exhaling, unknowingly, the sounds of 'ham' and 'sah' respectively get originated. This involuntary enchantment, called *ajapaajapa* of 'Hamsah/ Soham' [14] i.e. *aham sah* or *sah aham* i.e. 'I am He (*Shiva*) or He (*Shiva*) is I' keeps reminding the individual that *jeeva* is nothing but the microcosm of the macrocosm i.e. *jeeva* is a manifestation of *Shiva* only and due to illusion (*Maayaa*) these two appear to be different. This *ajapaajapa* a person enchants 21600 times a day without being aware of it. Any change in this number, except in case of yogis, is considered to be an indication of disease. Yogis practice a lot to make their breath as long and deep as possible by means of *Kumbhaka* and *Rechaka Praanaayaam* and so the variation in this number is obvious for them.

Human body has three *svaras* - one flow through the left nostril, one from the right nostril and the third one through both nostrils. These three correspond to three major systems – *chitta* (mind), *praana* (life force) and *aatmaa* (spirit or soul). The sensory nerves: eyes, nose, tongue, ears and skin are controlled by *Chitta*; *Praana* controls the five organs of action: speech, hands, foot, reproductive and urinary/excretory organs while *Aatmaa* is the overall controller [7].

In Astrology, the physical and mental strengths are governed by the position of the planet moon. at the time of birth. The lunar position in birth chart of an individual is sufficient to predict the time of flow of left, right and both nostrils *svara* which helps in diagnosing the diseases in naturopathy. The success or failure of any *karma* (action) could also be well predicted following the flow of nostrils at the time of action [7]. In other words, by just observing the movements of *svara* i.e. breathe the diseased body and its diagnoses could be identified. In practice also a person is considered as alive or dead if his/her breathe is in order. The investigations regarding heart-beat, pulse and functions of other vitals come after that. Heart cannot beat if there is no breathe and similar is the case with pulse. In fact the human body could remain alive only when breathe is on.

The *vaayu tattva* moves in the body in the form of subtle channels called *Naadee*. The modern science is yet to identify these channels but the yogic sciences are sure about their existence, placement and functions in the body. These channels are believed to be in lakhs and crores. But most of the references agree with the main 72000 *naadee-s* which may further be sub-divided to count to lakhs and crores. The word *naadee*, etymologically, signifies the movement (of air/water) in the body. Wind in the form of *praan-vaayu*, while circulating

through these channels, strikes various pathway organs and due to its friction waves and vibrations in the body-fluids are originated. These disturbances culminate to heart-beats of heart, pulsation of pulse; breathe in lungs, flatulence in stomach, burps and so on. These vibrations when remain aligned with the pulsation of Universe, humans remain healthy but even a fraction of disorientation / non-alignment leads to uneasiness i.e. dis-ease i.e. diseases [2]. *Tridosha* of human body is actually this non-alignment only. Since too many channels are flowing at the same time so their crossing, jumping, joining, diverting is inadvertent and hence different shapes and sounds are produced. The shapes formed are called *sandhi-sthana*, *marma-sthana* and *yogic chakra-s* while the sounds produced are the seed syllables (*beej mantra*) or alphabets of Sanskrit [10] meaningfully called *Devanaagree Lipi*. The approximate locations of these letters have also been identified in the human body. These channels, though not visible by naked eyes, could be well experienced by deep meditation and yoga. Motoyama [6] claims that these *naadee-s* are the energy channels which, in modern science, are called cardio-vascular, lymphatic and acupuncture meridian systems in the physical body while the *yogic chakras* are the centers of interchange between the physical body and the subtle body. A thorough study shows that the major fourteen *naadee-s* of yogic system could approximately be found to be coinciding with the major fourteen meridians of Chinese Medicine System.

**Musical notes and human body:** *Shaarngadeva* and *Shaaradaatanaya* [quoted in [12]] relate 22 *shruti-s* used in Indian music with 22 *naadee-s* branching off from the central *naadee* called *sushumnaa naadee*. The *shruti-sthaan* 4, 3, 2, 4, 4, 3, 2 of seven musical notes are believed to be determined by the number of *naadee-s* attached to the place of pronunciation of that particular note. Out of these, the fourteen major *naadees* have a close relation with the fourteen Indian musical notes [11]. Seventy two *melakarta raaga-s* of North Indian Classical Music are believed to be related to seventy-two of these thousands of *naadee-s*. *Prapanchasaara Tantra* [8] identifies places for all fifty-one alphabets of Sanskrit language in the human body. The positions for the Indian musical notes are given in Table II. *Shabda* (sound) being the quality of ether is inherited by all of us. Consequently all *svara-s*, in the form of *paraa vaanee*, correctly termed as *anahada naada*, already exist in the body since the inception of an individual. This *anahada naada* could be sensed or felt during meditation when all sense organs have been fully introverted. This *paraa-vaanee* shapes to *pashyantee* and *madhyamaa* to get converted to *Vaikharee*, the final stage of *vaanee* (voice) which is the audible communicative language [9].

**Table II: Placement of the Indian musical notes in the body**

Svara	Placement in the body
Sa (ऌ)	From Heart till the right foot sole
Ra (ऍ)	Right Shoulder
Ga (ऎ)	Right wrist
Ma (ए)	Stomach

A careful	Pa (प)	Right side of the back
	Dha (ध)	Finger-roots of the left foot
	Na (न)	Finger-tips of the left foot
	Aa (आ)	The whole face Eyes
	i/ee (इ/ई)	Lips

observation concludes that the major meridians are approximating to the places where Indian musical notes are situated. One hundred seven *marma-sthaana* described in *Ayurveda* also have a close proximity to the places of musical notes. It is well known that acupuncture/acupressure points affect the bodily functions greatly so there is no exaggeration in claiming that the recital of *raaga-s*, the very special permutations-combinations of these musical notes, also impacts the bodily functions and is an effective non-invasive method of healing/cure. The specialized style of enchantment of *OM (Aum)* is so that its recital vibrates all seven yogic chakras and enriches the physical as well as mental health. Playing the instruments like *tabla*, *sitar*, violin, *mridung* etc., following specified body postures and excess use of finger tips, ignite many of the acupuncture/acupressure points and thereby impact the bodily-functions. The classical dance moves and yogic postures also rejuvenate the body because of the same reason.

**Music, Sapta-dhaatu-s and Tridosha-s:** *Matanga* [5] and *Shaarangdeva* [12], two well-known old timer musicologists, believe that the internal heat i.e. *dakaar (da)* when conjoined with *praana* i.e. *nakaar (na)* creates the *Naada* and hence the seven musical notes are originated. *Shaardaatanaya* relates seven musical notes with *Ayurvedic sapta-dhaatu-s* (humors) [quoted in [12]]. In an individual these seven humors are impacted by the planetary positions. As discussed earlier the *dhaatu-s*, *tridosha-s* and *mala* form a cyclic chain in the body so the seven musical notes, due to their relationship with *sapta-dhaatu-s*, also become part of this chain which means that the *dhaatu-s*, *tridosha-s*, planets and the musical notes all are related. An approximate relation has been compiled in Table III.

**Table III: Svара-s, dhaatu-s and tridosha-s**

<i>Svara</i>	<i>Related dhaatu-s</i>	<i>Related planets</i>	<i>Related tridosha</i>
<i>Shadja (Sa)</i>	Semen ( <i>shukra</i> )	Venus, Moon	<i>Kapha</i>
<i>Rishabha (Re)</i>	Marrow ( <i>majjaa</i> )	Mercury, Mars, Saturn, Rahu	<i>Vaata, Kapha</i>
<i>Gaandhaara (Ga)</i>	Bones ( <i>asthi</i> )	Saturn, Sun	<i>Vaata, Pitta</i>
<i>Madhyama (Ma)</i>	Fats/adipose ( <i>meda</i> )	Jupiter, Moon	<i>Kapha</i>
<i>Panchama (Pa)</i>	Flesh ( <i>maansa</i> )	Mars, Saturn	<i>Pitta, Vaata</i>
<i>Dhaivata (Dha)</i>	Blood ( <i>rakta</i> )	Sun, Moon, Mars	<i>Pitta, Kapha</i>
<i>Nishaada (Ni)</i>	Plasma ( <i>rasa</i> )/ Skin ( <i>tvak</i> )	Moon, Mercury	<i>Kapha, Vaata</i>

Indian classical music divides the 24 hours of a day-night into eight equal beats (*prahara-s*). *Raaga-s* cannot be performed at any time of the day/night. The effective performance requires suitable time and season whose justification could be looked into the principles of *Aayurveda*. A relationship of *tridosha* and *prahara* described in Indian music may be as in table IV. To some extent this relationship justifies the timings of *raaga* performances mentioned in music literature.

**Table IV: Relationship of *prahara* and *tridosha***

Day/Night	<i>Prahara</i> (beats)	Beat time	Dominating <i>dosha-s</i>
Day	First beat of the day	04 a.m. to 07 a.m. .	<i>Kapha</i>
	Second beat of the day	07 a.m. to 10 a.m.	<i>Kapha</i> and <i>Pitta</i>
	Third beat of the day	10 a.m. to 01 p.m.	<i>Pitta</i> and <i>Vaata</i>
	Fourth beat of the day	01 p.m. to 04 p.m. .	<i>Vaata</i>
Night	First beat of the night	04 p.m. to 07 p.m.	<i>Kapha</i>
	Second beat of the night	07 p.m. to 10 p.m.	<i>Kapha</i> and <i>Pitta</i>
	Third beat of the night	10 p.m. to 01 a.m.	<i>Pitta</i> and <i>Vaata</i>
	Fourth beat of the night	01 a.m. to 04 a.m.	<i>Vaata</i>

Vocal quality of singers has also been categorized on the basis of dominance of *dosha-s* in human body [5]. *Kapha*, *pitta* and *vaata* dominating sounds respectively are called *Kaahula*, *Naarata* and *Bombaaka*. Taking combinations of two at a time of the *dosha-s* and considering all three together create four more types of sounds. These seven are further subdivided on the basis of voice-qualities like softness, depth-ness, rudeness etc. *Naarata-Bombaaka-Kaahula* voice i.e. the one with balanced *tridosha-s* is the best singing voice. *Naarata-Kaahula* (i.e. *kaph-pittaja*) is a good voice, *Kaahula -Bombaaka* (i.e. *kaph-vaataja*) is fairly good while *Bombaaka-Naarata* (i.e. *pitta-vaataja*) is considered as the worst one [4].

**Therapeutic aspect of Music:** When we talk about music therapy, do we mean only the sound effects? If it is so, then why the same seven notes affect us differently in different situations? At times the musical sounds make us calm and composed but on the other time they make us happy or sad. The background music of theatre/films could create horrific atmosphere without being actual horror present. The musical sounds added to a death-scene could convincingly generate an emotion of sadness to the extent that sentimental individuals get carried away with the moment and become teary-eyed. One may say the reason lies in the chosen permutation or combination of the notes but again there is a question then why the same *raaga* performed by musician ‘A’ has more magical effect as compared to the musician ‘B’? The *Megha Malhaara* sung by *Taansena* could originate the rain but nowadays no one has that magical ability!

In the author’s opinion, the music is not only the sound rather it is the transmission of thoughts and emotions of the performer. The purity of mind of the performer enhances this

transmission. Lullabies sung by mothers and by nannies have different impact though both use them to make children sleep. Many a times, equal magical affect could be imparted on a child by just humming some wordless tunes or rhythmic meaningless words. Rhythmic movements of the swings of a cot (*paalana*) may distract child even in the most distressed state. Such is the power of music!

Actually the word '*raaga*' in Sanskrit is defined as 'the act of coloring or dyeing'. In the present context it could be considered as coloring the mind of the listener with mood/emotions. So literally the word '*raaga*' could be used for any feeling or passion, may be of love, affection, sympathy, desire, motivation, joy, sadness or enlightenment. According to *Matanga*, the *svara* itself is an expression: 'the sound that generates an expression is a *svara* (a note)' [5]. Danielou believes that the perception of sound of music at first is like relative pitches or intervals but when it lasts for some time it conveys to mind an idea or an expression [3]. Thus a composition in any *raaga* is a special combination of notes chosen to depict certain mood/emotion which the performer transmits during performance. The aura created by performer may get understood by listeners as per their own mental state. In *Aayurveda* the mental state is considered to be dependent on the physical health of an individual and vice versa. The physical health is a byproduct of *tridosha-s*. The musical sound waves touch the skin to create vibrations in the bodily fluids. The ears-drums also receive the sounds. All these waves disturb the physical as well as subtle energy channels which in turn affect the mind as well as physique of an individual.

As discussed earlier no disease could be originated only due to one *dosha* but may have dominion of one of the three to be combined with the other two. Accordingly *raaga-s* may be chosen to cure. *Bhairava/ Bhairavee thaata raga-s* like *Ahiara Bhairava, Ananda Bhairava, Jogiya, Bhairava, Bhairavee etc.* are best suited for morning hours which is *kapha* dominated time having *kapha* dominated notes *Madhyama and Shadja* as their *vaadi-samvaadi* (most frequent and second most frequent note respectively). *Raaga-s* like *Hameera, Hansdhwani, Durgaa, Bihaaga of Bilawala thaata and Kalyaana, Kedaara, Chandrakaanta, Bhoopali of Kalyaana thaata with Tilak-Kaamoda, Desa of Khamaaja thaata* are considered to be best performed during first beat of the night which are again *kapha* dominating hours but the *vaadi-samvaadi* being not necessarily *kapha* dominated. So the diseases with imbalance of combined *dosha-s* may get treated with such *raaga-s* while the *kaphaja* (originated due to imbalance of *kapha* only) diseases could be looked into using the previously stated morning *raaga-s*. Similar interpretations could be considered for other *raaga-s* and related *dosha-s*. In fact Indian music cannot be considered as an exact science as it is more of emotion-centric (*bhava-pradhaana*). In addition it has lot of subjectivity in every concept which the author has already considered in her previous article [11]. Hence no particular disease could be claimed to be decisively cured with a universally accepted one particular *raaga*. Every one conjectures only on the basis of own understanding.

**Open problems for further research:** In most of the cases, due to unavailability of appropriate labs, there are only theoretical claims available regarding cure of diseases using

Indian musical *raaga-s*. There is a desperate need to get these claims verified practically. Consequently futuristic researches could be:

In a given frame of reference i.e. when the pitch of tonic has been fixed at certain level, using the concept of *tridosha-s* of *Ayurveda*,

- Is it possible to identify *raaga-s* for the cure of a particular disease?
- Is it possible to find a Universal *raaga* for the cure of that disease irrespective of the stated subjectivity?
- To verify practically the relation of *tridosha-s* and timings of performance of *raaga-s*, though many theoretical claims have been established.
- Does *beej-mantra-s* corresponding to musical notes impact the bodily functions? Do they could alone be the cure? Then could the elaborate structure of *raaga* be avoided in music therapy?

**Conclusively:** There are many other problems which need to be answered in the context of music therapy with reference to *Ayurveda*. But those who are good in Indian music may have either no suitable labs for experiments or have no scientific bent while the ones who have access to facilities are still ignorant about intricacies of highly-rich traditions of Indian Music and *Ayurveda*. The requirement is to establish a multi-talent group to explore the usefulness of Indian music in the context of *Ayurveda*.

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