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Music, Vedic mantras, Yogic practices during preconception and Pregnancy for easy Birthing and good Progeny

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Abstract

Music can promote physical, emotional, and psychological well-being. It helps a woman in maintaining a pleasant, healthy, and positive state of mind, which is necessary for conceiving and nurturing a baby. Music during pregnancy has a great impact on the mental development of the unborn child. It also provides the ability to cope with stress during pregnancy, which is part of a broader concept of maternal health.

Ayurveda focuses on balancing not only the physical Dosha (Vata, Pitta, and Kapha) but also the psychological components. Music therapy based on the Prakriti or constitution of the woman can be employed as a supplement to Ayurveda and Yoga. Indian Ragas with a combination of specific tonal quality, depicting particular aesthetic mood helps in the transformation of negative aspects of human psychology by invoking positive ones. Here, we have developed a unique model of music that helps to balance the Dosha during pregnancy, integrating it with Yogic techniques like Asana and Pranayama, with Mantras from Rig Veda which promote relaxation and a positive inner environment.

This paper discusses the mechanism of Ragas based on the biorhythm principle which helps in balancing Dosha during the preconceptual period as well as in each trimester of pregnancy.

Keywords: Music therapy, Vedic Mantra, Yoga, Ayurveda, Pregnancy.

Introduction:

Pregnancy is the term to describe the period when a fetus grows within a woman's womb or uterus (Sirigere et al., 2021) and is followed by specific physical and psychological demands (Goran, 2020). It is not an illness (Sawhney et al., 2019) but instead the most beautiful and challenging phase of a woman's reproductive life (Jayalekshmi & Rajaraman, 2021) which requires special attention and care (Sirigere et al., 2021).

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The health of the mother is crucial for the procreation of good progeny (Bora & Goswami, 2021). The WHO (World Health Organization) defines health as "a state of overall physical, mental, and social well-being, not only the absence of disease or infirmity" (Bankowski, 1989). Pregnancy is a period of emotional changes, resulting from both social and psychological causes, as well as hormone imbalances, to varying degrees. Stress during pregnancy has been identified as a significant condition that must be treated, whether due to individual concerns, society issues, or specific pregnancy issues because it is linked to pregnancy complications both directly and indirectly. Preterm delivery, postpartum depression, anxiety, child neurodevelopment, and fetal distress are all linked to stress (Alves et al., 2021).

Garbha Dharana:

In *Ayurveda*, according to *Acharya Sushruta*, the union of *Shukra* (Sperm) and *Shonita* (Ova) implanted in the *Garbhashaya* (Uterus) combined with *Atma* (Soul), *Prakriti* (Basic essence), and *Vikar* (Traits) is known as *Garbha* (Embryo-Foetus). *Garbhotpatti* (Pregnancy) requires four components; *Ritu* (Age and mating time), *Ksetra* (healthy uterus), *Ambu* (uninterrupted nourishing fluid), and *Bija* (sperm and ova) (Srivastava et al., 2021). The pleasant and balanced physiological and psychological adoption in a woman's life is essential for the growth and development of a healthy progeny (Hajare & Dave, 2019).

In *Sushruta Samhita* health is defined as a condition consisting of balanced humor (*Tridosha*), balanced enzymes, and metabolites, balanced tissue system, state of excretory functions along with ecstasy, soul, sense organs, and mind functioning properly (Atrideva, 2007). The balanced *Tridosha* is the basic Siddhanta of *Ayurveda*. The *Tridosha* (*Vata*, *Pitta*, and *Kapha*) are three humours or principles that manifest as the five basic elements in the human body (aether, air, fire, water, and earth). *Doshas* have a significant role in the creation of *Garbha-Prakriti* (Suman, 2021). *Vata* is made up of space and air, *Pitta* of fire, and *Kapha* of water and earth (Venkatesh Balasubramanian et al., 2016). The goal of pregnancy is to have a balanced *Dosha* (Chande & Gholap, 2015). *Garbhini Avastha* (stages of pregnancy) begin on the woman's last menstrual period (LMP) each with its changes (Dipali Uddhav et al., 2020). It is divided into three monthly trimesters and lasts for about nine months (Goran, 2020).

Concept of pre-conceptual care through Music:

Pre-conception care gives couples the chance to enhance their health and prepare their bodies for pregnancy. It enhances the probability of getting pregnant and delivering healthy progeny (Raut & Raut, 2021). In *Ayurveda*, pre-conceptual and antenatal influences on the foetus are extensively discussed. The physical, psychological, and spiritual composition of the unborn child is influenced by the parents' health, age, consanguineous marriage (*gotra*), mindset while performing coitus, diet, rituals, and regime during pregnancy (Trikamji, 2001). It educates couples to lead a healthy diet, *Yoga*, positive thinking, Music therapy and even communicating with the unborn child are discussed (Jasmine & Ritesh, 2014).

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Ayurvedic healthcare system aims to balance not just the physical *Doshas* of *Vata*, *Pitta*, and *Kapha*, but also the psychological components, known as *Gunas*, which include *Sattva* (balanced), *Rajas* (dynamic), and *Tamas* (lethargy) (Amin & Vyas, 2016). There is a strong interaction between the physical and psychological components; if one component is out of balance, it will also affect the other (Dagenais, 2001). *Sattva Guna* or positive traits promote emotional equilibrium, and purity of body and mind (Karuna, 2021).

When *Kapha* is balanced, it creates vitality, also known as *Ojas*, which is the essence of the body. When *Pitta* is in balance, it uses its essence, known as *Tejas*, to make one clever and radiant. The *Vata Dosha* is considered to be the most significant of the three *Doshas*. *Pitta* and *Kapha* rely on *Vata* to move to their proper locations throughout the body. When *Vata* is in perfect equilibrium, it is turned to its essence, which is *Prana*, and produces calmness. As a result, the subtle essences of *Vata*, *Kapha*, and *Pitta*, respectively, are *Prana*, *Ojas*, and *Tejas*, which exist beyond the physical realm. As long as these *Doshas* are in harmony, a person will be healthy, and it will give a subtle energy essence for the body's ideal functioning (Peter Marchand, 2006). When *Vata* is disturbed it creates fear and anxiety; imbalance of *Pitta Dosha* causes anger; disequilibrium of *Kapha Dosha* causes sadness and disgust (Mishra, 2003). *Ayurveda* recommends listening to quiet, pleasant, and soothing vocal and instrumental music to help balance *Pitta Dosha* (Ch.Vi.6.17). In case of unconsciousness or coma, one is advised to use consolation and musical sounds (Ch.Si.6.85-87) (Loon, 1981).

The *Doshas* can be aggravated or balanced by varying musical melodies (Karuna et al., 2013). The negative emotions caused by the particular disturbed *Dosha* can be replaced with positive emotions created through the right type of music which brings emotional balance (Sreedharan et al., 2021).

Music:

Music is the science and art of arranging tones or sounds in sequence, combination, and sequential relationships to create a harmonious and consistent composition (Murrock & Higgins, 2009). It is believed to have originated in *Samaveda* (Chandrasekaran et al., 2005). According to *Sangita Ratnakara* music is “*Gitam Vadyam tada Nrityam trayam Sangitamucyate*” which translates to “The dance is directed by instrumental music, which is later accompanied by vocal music”(Sarngadeva, 2007). *Hindustani* and *Carnatic* music are two forms of Indian classical music that have developed over time. Both systems trace their origins to seven notes or *Samaveda's Saptaswara*, although they appear to be almost independent of one another (Chandrasekaran et al., 2005).

The seven ingredients of Indian classical music are *Nada* (sound), *Sruti* (musical interval), *Svara* (note), *Raga* (melody), *Tala* (beat), *Rasa* (aesthetic mood), and *Thaat* (mode) (Sarngadeva, 2007). A sound that has a constant character with a single frequency or a set of related frequencies is referred to as *Nada*. *Sruti* is an octave pitch point that corresponds to a certain frequency (Karuna, 2021). *Svara* is a musical composition made up of five or more

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ascending and descending notes. The rhythmic pattern is known as *Tala* (Rao, 2015). *Raga* is a collection of carefully picked tones (*Svaras*) that, when mixed, convey the desired mood or feeling (Kar & Ganguly, 2015). *Rasa* is the essence of our emotions, which exists in our body and mind and is capable of portraying fundamental emotions like love, joy, amazement, courage, tranquillity, anger, sadness, and fear (Karuna, 2021). *Thaat* serves as the basis for structuring and categorizing *Ragas* in classical Hindustani music. According to *Bhatkhande's Raga* categorization, the great majority of *Ragas* are divided into ten families or *thaats* (Valla et al., 2017) that induce good feelings or aesthetic moods (Chatterjee Samarpita & Mukherjee Roan, 2020). The combination of *Svaras Ri, Dha Komal* in the *Raga* produces *Shanta* and *Karuna Rasa*, whereas *Svaras Ri, Dha Tivra* creates *Sringara Rasa* and *Ga, Ni Komal* produces *Veera Rasa* (Sobhana Nayar, 1989).

Music therapy:

The music captures our attention and diverts our focus away from things that might lead to unpleasant emotions (worry, pain, anxiety, and so on) (Koelsch, 2009). This could explain how listening to music during medical operations reduces anxiety and discomfort. During delivery, music therapy reduced the perception of pain (Hosseini et al., 2013). In studies, music has been proven to control the activity of brain areas involved in the commencement, creation, maintenance, termination, and regulation of emotions (Koelsch, 2009). This can be correlated with the concept of *Rasa* in Indian music (Karuna, 2021).

The main therapeutic strategy in music therapy is the level of emotional healing. Emotional healing aims to replace negative feelings like criticism, anger, guilt, and resentment with good emotions like affection, compassion, pleasure, and peacefulness. For the proper experience of the *Rasa* of a *Raga* or a song in that *Raga*, the atmosphere of the venue should be filled with the *Sruti* notes of the *Tanpura*. Pitch, intensity, timbre, massiveness, form, grace, language, and *Rhythm* are all aspects that go into determining the *Rasa*. Nevertheless, the performer's intention to elicit a specific *Bhava* or feeling through the rendition is what ultimately defines the *Rasa* to be conveyed (Karuna et al., 2013).

Ayurveda insists that we must understand our nature or constitution or *Dosha* and change our lifestyle, thinking and perception accordingly. *Doshas* are the root cause in the initiation and development of *Prakriti* in any individual. Because no single individual is entire of one kind, we should expect a mix of one or two will dominate. The physical constitution and character of a person are determined by the traits of these dominant *Doshas* (Ch.Vi.8.95). If two *Doshas* are dominant, the *Prakriti* of the individual is determined by a mixture of their attributes. As a result, there are seven different forms of *Prakritis*- *Vata Prakriti*, *Pitta Prakriti*, *Kapha Prakriti*, *Vata-Pitta Prakriti*, *Pitta-Kapha Prakriti*, *Vata-Kapha Prakriti* (Ch.Vi.8.97) (Acharya Balakrishnan, 2007).

Emotional healing can be enhanced by understanding the primary *Dosha*. Changing melodies and rhythms can vitiate or balance *Doshas* (Karuna et al., 2013). The theory of *Samanya*

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Visheṣa Siddanta in *Āyurveda* is relevant regardless of the medical system that practitioners follow. According to this system, factors with similar features will lead to an increase in that factor's value. Dissimilar causes result to decline (Loon, 1981). An unfavorable *Rasa* (aesthetic mood) can be replaced with a pleasant *Rasa* created by a certain type of music that expresses a positive feeling (Sreedharan et al., 2021). Fear, which is an unpleasant *Rasa* in *Vata Dosha*, can be conquered by *Ragas* which uses *Ga* and *Ni Komal Svaras* to depict *Veera Rasa*, or self-assurance. Similarly, the anger of *Pitta Dosha* can be prevailed over by listening to the *Ragas* with *Ri* and *Dha Komal Svaras* which brings peace or *Shanta Rasa* while sadness and disgust in the *Kapha Dosha* can be overpowered with agreeable *Rasa* of love and compassion by listening to *Ragas* with *Ri* and *Dha Teevra Svaras* (Karuna, 2014).

Biorhythm theory of Music and Ayurveda:

When singing a certain *Raga*, our ancient scholars and musicians strictly adhered to biorhythm or cyclical time theory. According to *Sangeet Makranda*, *Narada* provides the concept of determining the best time of day to deliver specific *Ragas*. He says “*evam kalavidhim gyatva gayedhah sa sukhi bhavet/ ragavelapraganena raganam himsako bhavet/ yah ksrnoti sa daridri ayurnashyati sarvada*” It indicates that “singing the *Ragas* at their allotted period can bring peace and prosperity. If performed outside of their periods, the *Ragas* will become aggressive and lose their attraction. As a result, such (singers) become poor and die young” (Narada, 1920). *Ayurveda* also highlighted the relevance of these natural cycles of the day and season. Listening to the appropriate *Raga* at the right moment is claimed to help with natural transitions and synchronize the body and mind with the circadian cycle. Specific *Raga* is also advised to balance different *Doshas* (Karuna, 2021).

The fact that *Ayurveda* recognizes several cycles of time and differentiates the precise balance between the *Doshas* present in each portion of each cycle is critical for our study of music therapy. These aspects are included during diagnosis, healing, and advice for preventing disease. Every *Dosha* is observed to predominate twice during the diurnal cycle. The sequence is according to *Ashtanga Sangraha* (A.S.1.22). Table 1 shows the cycle of predominant *Dosha* and time (Murthy, 1998).

Table 1. The cycle of predominant *Dosha* and time

Dosha	Time	
	Vata	2 am - 6 am
Pitta	10 am - 2 pm	10 pm - 2 am
Kapha	6 am - 10 am	6 pm - 10 pm

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Bhatkhande has categorized the *Ragas* based on the time of singing, which might be useful in therapeutic applications. He split the day into eight *Praharas* or watches, each of three hours' duration, using 4 a.m. as his starting point to determine the recital times of each *Raga*. Following that, he assigned each *Raga* to a distinct *Prahara* based on its essential tonal properties. *Ragas* are divided into three groups, which is the most fundamental classification system. Table 2 shows the *Ragas* with specific tonal characteristics based on the time of singing (Sobhana Nayar, 1989). Table 3 shows music for balancing the Primary *Dosha* and Psychological components according to time theory (Karuna et al., 2014).

Table 2. *Ragas* with specific tonal characteristics based on the time of singing

Dosha	Svaras used	Time	
Vata	Ga, Ni Komal	10am - 1pm & 1pm - 4pm	10pm - 1am & 1am - 4am
Pitta	Ri, Dha Komal	4am – 7am	4pm - 7pm
Kapha	Ri, Dha Teevra	7am - 10am	7pm - 10pm

Table 3. Music for balancing the Primary *Dosha* and Psychological component according to time theory

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Primary Dosa	Imbalance Creates Disagreeable Rasa	Agreeable Rasa Created	Thaat	Prominent Raga	Timing	Carnatic Equivalent (Melas)	Popular Ragas	Western Mode
Vata Dosa	Fear and Anxiety	Veera Rasa	Kafi	Kafi Pilu Bhimpalsri Brindavani Shuddha	Any time Any time 1pm-4pm 1pm-4pm 1pm-4pm	Karaharapriya	Asaveri Sri Brindavana Abheri Huseni	Dorian
			Asaveri	Asaveri Adana Jaunpuri Darbari Kanada	7am-10am 10pm-1am 10am-1pm 10pm-1am	Natabhairavi	Anand Bhiravi Saramathi Jayantha Sri	Aeolian
			Bhairavi	Bhairavi Malkauns	10am-1pm 10pm-1am	Hanumatodi	Dhanyasi Janatodi	Phrygian
			Todi	Bilakshani Todi Todi Multani Gurjari Todi Madhuvanti	7am-10am 7am-10am 1pm-4pm 10am-1pm 4pm-7pm	Shubhapantuvarali	Shubhapantuvarali	
Pitta Dosa	Anger	Shanta and Karuna Rasa	Bhairav	Bhairav Ahir Bhairav Ramkali	4am-7am 7am-10am 4am-7am	Mayamalavagoula	Bovli Govla Saveri	Double harmonic
			Purvi	Jogiya Purvi Paraj	4am-7am 4pm-7pm 1am-4am	Gamanashrama	Nandi Purvi Sohini	
			Marva	Shri Marva Puriya Bhatiyar Sohini	4pm-7pm 7pm-10pm 7pm-10pm 4am-7am 1 am-4am	Kamavardhini	Puriya Dhanashree Deepakam	Lydian b2
Kapha Dosa	Sadness and Disgust	Shringara Rasa	Kalyan	Shuddha Kalyan Kedar Hamir Yaman	7pm-10pm 7pm-10pm 7pm-10pm 7pm-10pm	Kalyani	Mohana Kalyani Yamuna Kalyani	Lydian
			Bilawal	Alahiya Bilawal Bihag Shankara Durga Khamaj	10am -1 pm 10 pm -1am 10 pm -1am 7pm-10pm 7pm-10pm	Shankarabhrana	Arabhi Athana Begada	Ioanian
			Khamaj	Jinjoti Kalavati Desh	7pm-10pm 7pm-10pm 7pm-10pm	Harikambhoji	Bahudari Desh Kamboji	Mixolydian

UGC-CARE enlisted & Indexed in the EBSCO International Database of Journals**What is *Garbha Samskara*?**

Samskara done during the period of pregnancy is known as *Garbha Samskara*, where *Garbha* refers to the fetus and *Samskara* refers to the process of replacing negative attributes with positive (Kumar, 2017). It is an Indian traditional technique that translates to "education in the womb" (Sumathy & Parin, 2018) and helps the physiological, emotional, and spiritual development of the unborn child (Cornelius & Natvig, 2021). *Garbhadana* (planting the seed in the womb) is one of the *Garbha Samskaras*, which purifies and enhances the field (woman reproductive system) and seed (sperms), resulting in a child born with noble quality and intelligence (Ahuja, 2013). *Garbha Samskara* is a practice of preparing a mother's womb to produce a healthy child for future generations (Jasmine & Ritesh, 2014). It also provides a set of guidelines including the auspicious day and time for *Garbhadana* (Pandey, 2002).

The *Vedic* tradition emphasizes specific historical figures who demonstrate the significance of *Garbha Samskara* (Thomas et al., 2002). The developing fetus may respond to environmental stimuli and even learn while in the mother's womb (Cornelius & Natvig, 2021). The tales of *Ashtavakra* and *Abhimanyu* demonstrate the need of educating children long before they are born, starting on the day of conception and even before they are conceived. *Ashtavakra* within the womb corrected his grandfather for an error he (father) had made in his reasoning and *Abhimanyu's* incomplete knowledge of the *Chakravyuha* as *Subhadra* falls asleep in the middle of the narration (Baldha, 2019). It is observed that the children that undergo music therapy during pregnancy have a healthier life with reduced illness exposure, higher intelligence, and emotional quotient, improved stress management, and faster learning of knowledge (Hajare & Dave, 2019).

The fetus lives in a mother's womb for a long time, (Ram Kulkarni Scholar, 2018) and the *Garbha's* (fetus) growth is dependent on the mother's diet and behaviors (Datta et al., 2014). Antenatal care refers to the care provided to pregnant women throughout the nine months of pregnancy, which is critical for the mother's health and the fetus's balanced growth. From an *Ayurvedic* perspective, *Garbhini Paricharya* refers to antenatal care with prescriptions of *Ahara* (specific dietary regimen), *Vihara* (normal daily activities), and changes in psychological behavior (Manani et al., 2015). *Garbha Samskara* emphasizes that pregnant women should practice *Yoga* for their own and their child's physical and emotional health (Cornelius & Natvig, 2021). An ancient text *Sutrasthana in Ayurveda* says; "*Sumanaska Garbhadharanam*" mind in a pleasant, joyful, and positive condition is the most important factor for conceiving and nourishing a baby (Ram Kulkarni Scholar, 2018). It is also recommended that if the mother does not lead a healthy life, it may cause *Doshas* vitiation, which causes fetal deformities (*Garbhanga Vikriti*), altering the fetus' appearance, complexion, and *Indriyas* (sensory organ) (Ahuja, 2013).

Music for *Dosha* balancing in the first semester:

For a pregnant woman, the first trimester is extremely important. It is between the initial stage to thirteen weeks (Singh Dhapola et al., 2018) with rapid cell formation and the greatest physiological adaptations (Goran, 2020) such as amenorrhoea (complete cessation of menstruation) (Baird, 1997), morning sickness (Norheim et al., 2016) and fatigue (Reeves et al., 1991). Embryogenesis (the formation and development of an embryo) is the essential

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function in the first trimester. During embryogenesis, *Vata* is in charge of cell division. In the first trimester, *Vata Dosha* is disrupted in pregnant women, which may interfere with its normal function and cell division process (Dhanashri & Manish, 2013). The psychological component of *Rajas* causes change, disrupting equilibrium with passion and agitation, resulting in emotional conflicts (Karuna et al., 2014).

The mother provides a significant quantity of "hormonal bathing" to the foetus. As a result, the mother's lifestyle, including her sleep/wake cycles, eating patterns, and motions, have an impact on the baby's chronological rhythms (Hajare & Dave, 2019).

Music for *Dosha* balancing Second Semester:

The second trimester of pregnancy lasts from fourteen to twenty-eight weeks, during which the mother's belly begins to stretch as the baby grows (Singh Dhapola et al., 2018) resulting in a larger lower abdomen and breasts (Shamantakamani et al., 2008). Monthly development of fetus with expansion in uterus, muscular tissue, and *Rakta* (blood) there is a physiological dominance of *Pitta Dosha* that enhances *Dravabhava* (formation of abnormal liquidity) (Arankalle, 2014) with the psychological component of *Rajas*. The study recommends listening to quiet, pleasant, and soothing vocal and instrumental music that can help balance *Pitta Dosha* (Loon, 1981).

Music for *Dosha* balancing Third Semester:

The third trimester begins between twenty-nine to forty weeks (Singh Dhapola et al., 2018) during which fat accumulates beneath the fetus' skin and the fetus moves into position for birth with symptoms in the mother such as nausea, vomiting, and chloasma (pigmentation in forehead and cheeks), and ends with the birth itself (Goran, 2020). The third trimester is dominated by *Vata*, which represents the force of movement. It rises continuously throughout pregnancy, causing constipation as a result of the increased weight exerting pressure on the rectum, which not only lowers the quality of life but also affects the *Anulom gati* of *Vata* (downward), disrupting *Sukha-Prasav* (normal labor) (Chande & Gholap, 2015).

Yoga for pregnancy:**First Trimester -**

Standing postures such as *Utthita Trikonasana* (Extended Triangle Pose), *Virbhadrasana* (Warrior Pose) and *Garudasana* (Eagle Pose) (Singh Dhapola et al., 2018) *Ardhakati Chakrasana* (Lateral Arc Pose), and *Trikonasana* (Triangle Pose) can be introduced to create a sense of stability (Balayogi, 2019). *Pranayama* such as *Shital Pranayama* (Cooling *Pranayama*) *Nadi shodhana* (Balancing *Pranayama*) (Singh Dhapola et al., 2018), *Pranava Pranayama* (*Pranayama* with sound (Dinesh et al., 2015)) establish a harmonious inner environment that is beneficial to the development of fetus (Balayogi, 2019). Nitric oxide deficiency has a role in the development of pregnancy-induced hypertension in the mother. MMMM humming *Bhramari Pranayama* increases nitric oxide generation in the body (Hajare & Dave, 2019).

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Specific *Yoga* postures such as *Matsyasana* (Fish Pose), *Setubandasana* (Bridge Pose) (Goran, 2020), *Vrikshasana* (Tree Pose), *Parsvakonasana* (Extended Side Angle Pose), *Utkatasana* (Chair Pose) help in relieving digestive issues and *Pranayama* such as *Nadi Shodhana Pranayama* helps in releasing more oxygen to the body allowing more oxygen to be transmitted to the fetus (Thakur et al., 2015).

Third Trimester -

Postures that promote the loosening of hip joints allow for quick and smooth delivery. *Chakkichalanasana* (Churning mill pose), *Utthanasana* (Squat and Rise Pose) (Thakur et al., 2015), *Baddha Konasana* (Butterfly pose) (Singh Dhapola et al., 2018), and *Pranayama* such as *Nadi Shodhana Pranayama* and *Bhramari Pranayama* (Bee Breathing) improve focus and eliminate toxins from the body, as well as making delivery easier by regulating breathing during the process (Thakur et al., 2015).

Vedic mantra for childbirth:

The metrical element of *Vedic* literature is referred to as mantra (Devasthali, 1983). It is as basic as a sound, relating to India's *Yogic* and *Vedic* traditions, with Sanskrit phrases encapsulating higher ideas within the rhythm, vibration, and substance of the sound (Kaivalya, 2014). *Chandas* is the chanting style of mantra (Devasthali et al., 1997). It is concerned with the poetry meter's rhythmic syllable arrangements (Tilak et al., 2016). The *Vedic* tradition recommends a mantra for each stage of pregnancy (Ahuja, 2013). The following mantras are taken from the *Rg Veda* and are written in *Anushtup Chandas*. The verses are composed in 8 8 8 8 syllables as if the horses are galloping as *Anushtup* is the name of one of the horses of carrying the chariot of the Sun. In metrical compositions, a significant principle of vibration is entrainment, which is believed to be a portion of the resonance element. Resonance occurs when a system is compelled to oscillate with increased amplitude at a specified desirable frequency by another vibrating system or external force. Music or chanting can cause resonance when an entity or item vibrates at its natural frequency. One example of resonance is the practice of chanting continuously during healing sessions. Chanting produces a resonance pattern, which has a healing effect. Continuous chanting can activate the oscillators and cause the body to produce a standing wave, which appears to enhance the body's natural vibrational frequency due to the occurrence of the same set of vibrational frequencies as the chant (Karuna, 2021).

Rg Veda provides a mantra for childbirth.

1. (*Rg Veda* 5.78.7) - "As the wind ruffles the water on all sides, so may your womb be aroused and the months' conception come forth".
2. (*Rg Veda* 5.78.8) - "As the wind, the wood, and the water are disturbed, so are you, ten-month gestation, invested with uterine membranes, descend".
3. (*Rg Veda* 5.78.9) - "May the boy who has been in his mother's bosom for 10 months come forth alive, uninjured, and living, from a living being" (parent)".

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4. (*Rg Veda* 10. 184.1) - “May Vishnu build your womb, *Tvashta* builds your members, *Prajapati* sprinkle (the seed), and *Dhata* nurture your embryo”.

5. (*Rg Veda* 10.184.2) - “Showerers (of blessings), rejoice in (our) libations, make us pleased, and crush the niggard (withholder) of gifts; hear, leaders, with your ears, my praises sent to you in pure words, because you are seekers (of praise), retentive (of laudation)”.

6. (*Rg Veda* 10.184.3) - “We invoke your embryo, which the *Ashvins* churned with golden shards of touchwood, so that you may give birth in the ninth month” (Kashyap, 2013).

Ashtangahrudaya explains the formation of *Dosha* and the impact of chants and mantras on balancing the *Dosha* in *Garbhoptatti* (Sumathy & Parin, 2018). According to *Garbhadana Samskara*, the mantras depicted in this *Samskara* are essentially prayers addressed to God to assist the female in conceiving a healthy child (Ahuja, 2013).

Conclusion:

Garbha Samskara builds a child's physical, mental, and social character throughout pregnancy. Every expecting mother requires special attention both before and during her pregnancy to have a stress-free pregnancy and enjoy the nine-month journey. *Garbha Samskara* strengthens the mother-child relationship. It is a method of training the foetus while still in the womb. It is a specific effort made to gently excite a baby's senses from the outside to maximize the development of his or her physical and mental abilities. During pregnancy, pregnant mothers engage in activities such as *Ayurvedic* diet, music, *Yoga*, *Pranayama*, *Meditation*, chanting *Vedic* mantras, baby talk, expressing feelings (touch), and so on. *Acharya Charaka* mentioned the theory of "*Shreyasipraja*". As a result, *Garbha Samskara* is a comprehensive maternal care routine that covers everything from conception to delivery of a healthy baby. In this paper, we have attempted to combine the three ancient healing methods of Music, *Vedic* mantras, and *Yoga* for easing stress, maintaining good health before and during pregnancy, and begetting good progeny.

The primary goal of Indian classical music is to evoke *Rasa*, or aesthetic moods, in the listener, such as love, compassion, self-assurance, and calmness. Thus, music may be used to educate and cure a woman's emotional wounds such as fear, rage, disgust, insecurity, and so on. The classical text specifies timings of the day for the performance of various *Ragas* or melodies. Listening to the *Ragas* at a given moment is supposed to smooth out natural transitions and align the body and mind with the biorhythm cycle. It also aids in the equilibrium of the *Doshas* or biological humours. This helps to avoid pregnancy issues such as pregnancy-induced hypertension, postpartum haemorrhage, and so on. Similarly, *Yogic* activities aid in maintaining excellent health and preparing the woman for a peaceful birth. The sound vibration of positive *Vedic* mantras also promotes the overall development of a healthy, beautiful, sociable, and intelligent offspring with a long lifespan.

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(Ch.Vi.8.95)- *tatra prakṛtyādīn bhāvānanuvyākhyāsyāmah | tadyathā-śukraśōṇitaprakṛtīm, kālagarbhāśayaprakṛtīm, āturāhāravihāraprakṛtīm, mahābhūtavikāraprakṛtīm ca garbhaśarīramapēkṣatē|*

ētāni hi yēna yēna dōṣēṇādihikēnaikēnānēkēna vā samanubadhyantē, tēna tēna dōṣēṇa garbhō'nubadhyatē; tataḥ sā sā dōṣaparakṛtirucyatē manuṣyāṇām garbhādipravṛtīā| tasmācchlēśmalāḥ prakṛtyā kēcit, pittalāḥ kēcit, vātalāḥ kēcit, saṁsṛṣṭāḥ kēcit, samadhātavaḥ kēcidbhavanti| tēṣāṁ hi lakṣaṇāni vyākhyāsyāmah

(Ch.Vi.8.95)-*pittamuṣṇam tīkṣṇam dravaṁ visramamlam kaṭukañca| tasyauṣṇyāt pittalā bhavantuṣṇāsahā, uṣṇamukhāḥ, sukumārāvadātagātrāḥ , prabhūtavipluvyaṅgatilapiḍakāḥ, kṣutpipāsāvantaḥ, kṣipravalīpalitakhālitadōṣāḥ, prāyōmṛdvalpakapilaśmaśrulōmakēśāśca;*

taikṣṇyātīkṣṇaparākramāḥ, tīkṣṇāgnayaḥ, prabhūtāśanapānāḥ, klēśāsahiṣṇavō, dandaśūkāḥ;

dravatvācchithilamṛdusandhimāmsāḥ, prabhūtasṛṣṭasvēdamūtrapurīṣāśca; visratvāt prabhūtapūtīkakṣāsyāśiraḥśarīragandhāḥ;

kaṭvamlatvādalpaśukravyavāyāpatyāḥ;

ta ēvaṅguṇayōgāt pittalā madhyabalā madhyāyusō madhyajñānavijñānavittōpakaraṇavantaśca bhavanti||

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(Rig Veda.5.78.7)-

yathā vātaḥ puṣkariṇīm samīṅgayati sarvataḥ | evā te garbha ejatu niraitu daśamāsyah ||

(Rig Veda.5.78.8)-

yathā vāto yathā vanam yathā samudra ejati | evā tvaṁ daśamāsyā sahāvehi jarāyuṅā ||

(Rig Veda.5.78.9)-

daśa māsāñ chaśayānaḥ kumāro adhi mātari | niraitu jīvo akṣato jīvo jīvantyā adhi ||

(Rig Veda.10.184.1)-

viṣṇur yoniṁ kalpayatu tvaṣṭā rūpāṇi piṁśatu | ā siñcatu prajāpatir dhātā garbham dadhātu te ||

(Rig Veda.10.184.2)-

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garbham dhehi sinivāli garbham dhehi sarasvati | garbham te asvinau devāv ā dhattām puṣkarasrajā ||
(*Rig Veda.10.184.3*)-

hiraṇyayī araṇī yaṃ nirmanthato asvinā | taṃ te garbham havāmahe daśame māsi sūtave ||

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(*Ch.Vi.6.17*)-

kṣaṇēkṣaṇē'gryacandanapriyaṅgukālīyamṛṇālaśītavātavāribhirutpalakumudakōkanadasaugandhika padmānugataiśca vāribhirabhīprōkṣaṇām, śrutisukhamṛdumadhuramanō'nugānām ca gītavādītrāṇām śravaṇām

(*Ch.Si.6.85-87*)-

gudaṃ bhraṣṭaṃ kaṣāyaiśca stambhayitvā pravēśayēt | sāma gāndharvaśabdāmśca sañjñānāśē'sya kārayēt

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