INTRODUCTION:

Now-a-days stress, anxiety and tension have become pervasive in our society among both adults and children. Tension takes its toll on our lives by making us feel difficult both physically and mentally. It also reduces our capacity for enjoying life and adapting to it properly. Children with special needs are more plagued by these problems because of the frustrations they experience in schools.

The scientific literature gives enough evidence that individuals may learn to reduce the level of tension through a procedure called relaxation. The relaxation procedures are helpful in the prevention of and recuperation from organic illness, and in reducing spasticity, insomnia and tics etc.

The impact of music on the mind acts as a form of relaxation and in turn, it naturally pacifies the roughness of the man and refines the edge of the behavior neatly.

Music helps to enjoy the situations and adapt to the circumstances effectively. It gives us a clear mind to tackle problems and helps us to solve it efficiently. The snag in our mind is being cleared while relaxing through music.

Effects of Music:

Music differs from mere noise in that it consists of vibrations in the air or combinations of vibrations, which remain constant, long enough for the ear to be able to distinguish them as entities or units of the notes. Noises may well contain exactly the same vibrations but these are sustained for so short a time that the ear does not have the opportunity to characterize them as notes. To state the obvious, another quality of music is that there must be variations in the notes used. A monotone is not music. As the notes alter there are consequent relationships set up between them, relationships of pitch, dynamics, duration and so on. In Indian music, these aspects give a special aesthetic shape to the music/raga, a particular and definite pattern.
According to Carl. Seashore, (1941), music creates a well-being in our organism, it is built from materials which are beautiful objects in themselves, it carries us through the realms of creative imagination, thought actions and feelings in limitless art forms, it is self-propelling through natural impulses, such as rhythm, it is the language of emotion, a generator of social fellowship; it takes us out of the humdrum of life and makes us live to play with the ideal; it satisfies our craving for intellectual conquest for isolation in the artistic attitude of emotion and for the joy of expression. To attain this greatness, great importance have been given to both training and individual learning in the building up of tastes. Apart from this the natural aptitude of an individual plays a vital role in developing the taste. Music has been a controlling factor in stirring men to action, in overcoming abulla or lack of will, in building up morale and leads to new heights of effort and achievement.

According to Diserns (1926) the effectiveness of music in influencing the behavior of children and adults were magical. The overt effects are greater in children than in adults. Records of the influence of music on human behavior consisted primarily of observations of emotional, physical and spiritual reactions of individuals.

There is a transforming and regenerating power in music that takes us away from what is petty and amazing and silly and vulgar into a higher range of living.

The use of music for the sick and children are known since history began. The medicine men of well-known Indian-Tribes sang while administering herbs to their patients; this helped them to make the herbs more effective. The mothers of the active and impulsive children sang, songs to quieten their wards. The world war informative brochure reveals that reputed physicians knew and believed in the effects of music to help, restore disordered organism in the wounded jawans.

The more scientific experimental studies reveal that music is useful in relieving confused minds and distressed personalities. Musical therapeutics has a definite place in Psycho-Medical Therapy for patients. Music should be selected carefully to suit the nature of the illness and the patients as well. The
patients' personality, temperament, habits, characteristics, passions, general reactions to music, favourable and unfavourable attitude may also be considered before trying the musical therapy.

According to Hyde (1924) if science attempted to employ the power exerted by music for specific purposes such as to lessen the nervous tension, reduce the over activity or arouse the motions, it was necessary not only to know the listener's preference for certain music or instruments but also the psychological and concomitant physiological reactions produced by music. The extensive practical use of music to enhance the mood and emotional effects of particular subject are very encouraging. Certain instruments upon which selected music is played are known to have a soothing and quieting effect, such as the violin or a pipe organ, the music form which proves to be a sedative for many individuals.

Music is the medium through which we express our feelings of joy and sorrow, love and patriotism, pentience and praise. It is the charm of the soul, it is the instrument that lifts mind to higher regions, the gateway into the realms of imagination. It makes the eye to sparkle the pulse to beat more quickly. It causes emotions to pass over our being like waves over the far reaching sea. In the clinical area music may have marked therapeutic value. Clinical psychology of music draws upon psychiatry, sociology, criminology and education for scientific principles of Music Therapy.

In a recent study in Indian classical music, the classical raga Anandhabhairavi with seven notes on both the scales reduces hypertension on individuals. (Balamuralikrishna 1988) Musicality and intelligence, along with musical background is associated with social status.

**Components of Music**

The components of music has certain effects on individuals. It influences the mood and other personality factors, mainly due to the various components of music. A brief knowledge about these components will enlighten to a certain extent with research point of view.
The Psychological attributes of sound; pitch, loudness, time and timbre depend upon physical characteristics of sound wave; frequency, amplitude duration and form (i) the sense of tone quality (ii) the sense of consonance. (iii) the sense of volume and (iv) the sense of rhythm, these four complex forms of capacity may be evaluated by themselves. Rhythm depends upon the sense of time and the sense of intensity. Music is conveyed through the medium of sound waves.

Pitch:

It is that qualitative attribute of auditory sensation which denotes highness or lowness in the musical scale continuum. It is conditioned primarily on the frequency of sound waves. It is the mental and musical correlate of the frequency. The ability to differentiate in pitch is called “sense of pitch”. The physiological limit for “sense of pitch” as general capacity does not have any significance with intelligence. Children and adult will express according to their ability only, not to the level of IQ. Moreover the sense of pitch, may not be possible to develop with training, physiological limit is elemental only. Training does not seem to modify the capacity of sense organ. It is relatively independent of intelligence, age and training. Training however does maintain the effectiveness of the organ.

Variation in pitch normally affects the moods of individuals. However the impact of such variation depends upon familiarity, exposure, training, personal dispositions, situation etc.

The lower limit of pitch is that frequency which gives us the lowest sensation of tone. The lowest audible tone 16^- The strength or intensity of sound wave plays a vital role, to determine the lower limit of pitch, it varies with individuals, according to the capacity. There are very large individual differences in the upper limits.

There is good evidence available to show that a musical ear - meaning primarily an ear with good sense of pitch is inherited to a considerable extent. This inheritance leads to perceive variability in the tonal capacities such as tonal memory, the sense of timbre, the sense of consonance and auditory imagery etc.
Loudness:

Like pitch, variation in loudness also influence our mood. People differ in their reaction to loudness and feeble or soft music. The difference is all the more evident when considered with respect to various wind, string and percussion instruments and vocal voice.

There are four fundamental aspects of all music. The tonal, the dynamic, the temporal, and qualitative. Tonal aspects are basically developed from pitch and timbre. The dynamic are usually reduced to intensity. The temporal, profile differ basically upon time and greatly are modified by intensity. In general, we are less conscious about intensity when compared to other three attributes of music.

In Indian music, temporal factors play an important role. Such as the knowledge in music, preference for music, training in music, musical background, interests of music in the family, early childhood exposure, the antecedents and precedents in the compositions relating to the compositions produced by the great composers. Associations of ragas with certain time and specified 'rasa' also been established. The subjective mood of the listener and the time of listening etc., all these factors will determine the impact of music on individuals.

Duration: Time

The nature of the perception of time is based on two aspects of the sense of time.

(i) That concerned with fine distinctions of short intervals of time,

(ii) That concerned with judging the flow of time in longer periods.

Individuals may differ extraordinarily in their abilities and habit for judging sustained intervals of time. Sensitivity to time differs from sensitivity to pitch, intensity and timbre. There are very great individual differences in the capacity for hearing time. Feeling for time plays an extraordinary role in the enjoyment of Music. It is also helpful in producing the same. A person with a fine sense of time tends to feel the musical value. Music is a form of "serial action", that is, the time value of a note depends upon its integration in the melodic and harmonic progressions.
Timbre:

Tones may occur in all degrees of complexity from a pure tone. In musical tones there is a definite relationship among the various groups of vibrations which give richness to the tone and this can be illustrated in the case of the violin string. Timbre is that characteristic of a tone which depends upon its harmonic structure which is modified by absolute pitch and tonal intensity. It is one of the four cornerstones of the psychology of musical aesthetics.

Consonance:

The sense of consonance is the natural capacity for hearing differences in consonance and dissonance. The theories of melody and harmony represent the most highly developed fields in the history of musical literature. It also attracted the serious attention of mathematicians, anthropologists and psychologists in the scientific laboratories.

According to historian, Euler, "The degree of consonance is in direct ratio to the magnitude of the common divisor of vibration frequency"

Wundt (1902) recognised four criteria of consonance from the psychological point of view.

(i) purity, (ii) uniformity, (iii) The discrimination of consonance by the recognition of the tonal elements, (iv) the fusion of tones.

The Criteria of consonance developed over the years The conception of consonance is known by such characteristics as blending, smoothness and purity and dissonance is characterized by disagreement, roughness and richness.

In addition to the above criteria, restfulness, a feeling of completeness, finality, satisfaction with its opposite, quietitude, a feeling of needing to be resolved has been thought to be a fourth criterion. For example, Minor third and Minor second are basically independent (minor third is smoother than Minor second).
Generally concordant intervals are more liked by school children discordants seems to be the favourite of middle school students, but as the years pass by, in the latest age group, children expressed definite dislike of the same discordant intervals. Age of the individual influences the children in expressing their choice toward concordant intervals (Kalanidhi, 1970)

The impact of fast tempo and slow tempo on individuals differs with time. The properties of fast music, elates and stimulates the individual but it does not elicit desirable changes in children. The properties of slow music are always relaxing. No one can escape the influence of slow phasing of music in an occasion. In Indian Music the tempting melodies of certain ragas really induces an individual to its effect. The same music will really induce different level of experiences in an individual in different exposures on many occasions.

**Volume:**

The musical characteristic of tone is a complex experience resting upon the frequency, the intensity, the duration and the harmonic constitution of the physical stimulus.

It is also largely influenced by associational affective and motor factors in perception. In addition, factors such as extensity, location, intensity, number of tones, reverbration, timbre and temporal play an important part in the effects of music.

Duration, sequence, and subjective factors such as thought process, emotional tone fear or desire and vividness of the imagination expectation, knowledge of the source of the sound, fear or desire, vividness of music etc, play important roles.

**Rhythm:**

There are two fundamental factors in the perception of rhythm.

(i) An instinctive tendency to group impressions in hearing, and (ii) A capacity for doing this with precision in time and stress.
It is so deeply ingrained, because of its biological service, grouping uniform succession of
round (ea) tick of the clock.

Rhythm may be defined as an instinctive disposition of group recurrent sense impressions
vividly and with precision, mainly by time or intensity, or both in such a way as to derive pleasure and
efficiency through grouping.

Rhythm favours perception by grouping, adjusts the strain of attention, gives us a feeling of
balance, and it is built on symmetry.

Sense of rhythm gives us a feeling of freedom, luxury and expanse. It gives us a feeling of
achievement. It gives us feeling of power. It is like a dream of flying. It is so easy to soar. It stimulates
and lulls. Pronounced rhythm brings on a feeling of elation. Rhythmic periodicity is instinctive, finds
resonance in the whole organism. Rhythm arouses sustained and enriching association. It reaches
out in extraordinary detail and complexity with progressive mastery. It makes use of novelty. The sense
of rhythm is like the instinct of curiosity; it takes one into the wonderland. The instinctive craving for
the experience of rhythm results in play which is the freest expression for the sake of pleasure.

There are three basic factors in perceiving the rhythm in music.

(i) Rhythmic impulse to action. (ii) the cognitive capacity. (iii) the motor capacity.

It is a dominant element in all phases of our daily life. Rhythm is a conspicuous feature in
music. It depends upon the subjective grouping of the listener to experience (e.g.) tick of the clock.
Mere periodicity would never make dancing beautiful. The rhythm in dancing must represent grace,
versatility, surprise, balance organisation. The psychology of rhythm develops, organized grouping
of perception or action. Organized patterns may be adapted to the individual capacities.
Music in Therapy and the use of Ragas

The first efforts to apply some resemblance of modern scientific approach to western music centred around 19th Century. Psychoacoustical and physiological experiments conducted in Berlin, Germany, by such luminaries as Helmholtz, Horn Bostel and Sachs. In Russia Pavlov was conducting his animal experiments involving sound and physiological reflexes.

In many cases music proved to be a useful tool in supporting the work of psychiatrists, physicians, physiotherapists, occupational therapists, and others. Since music unlike other treatment is itself pleasant and rewarding, it succeeded markedly in some cases which had been unmoved by other approaches.

Music Therapy treatments can be in a passive mode (i.e. listening to a recording or to the therapist performing), or the enactive mode (i.e. the client himself performs the music). The treatment may be conducted in large groups, small groups or individual sessions.

Since in this research classical music has been introduced as one of the independent variables, the qualitative aspects of music and its influence upon human behavior has been elaborated briefly. The combination of swaras or tones in such a way, that gives pleasantness to the mind and ear has been termed as 'Raga'; the essay of ragas are the speciality of Kārnatīc classical Music.

Through the essays of ragas we can perceive the purest forms of classical music. It is the improvised music. This speciality of music lies in the use of Quarter tones. In the history of world music, Indian classical music is one of the earliest to use quarter tones. It is the use of quarter tones and micro tones that imparts a peculiar charm and flavour to the Indian Music.

In India, unmeasured music came into practise, when the raga concept had its birth, that is the very concept of portraying the swaroopa of a Raga.
Essaying the raga extempore is unique to Indian origin. Extemporization has been in existence in European countries for some centuries, but now has dwindled into insignificance. Countries like Arabia and Persia which possess some kind of extempore music are indebted to India for this branch of their art. At present, India stands as the one country in the world, with extemporization as a regular feature of her musical system. (Sambamoorthy 1954).

It is possible to essay the ragas positively and effectively either through an instrument or vocal. The crisp and charming combinations of swaras and its unique placements in a phrase, elaborates the swaroopa of the raga in such a way as to bringout its several points of supreme excellence. Even though a 'Raga' is being elaborately narrated with utmost swift and charm, it is only equivalent to the level of an iceberg visible above the water level. The raga may have the other side of its own, like the submerged portion of the iceberg.

The swaroopa of the raga has a magnetic charm, which gives room to get its elaborated everytime anew and has its own appeal to the listener. The aesthetic joy derived from listening a well essayed raga is unmatched. In the realm of essay of the raga, the performer either through an instrument or through vocal has to speak the language of the chosen Raga extempore by presenting the melodic beauties with all its rich and superfine colours. The characteristic image of the raga can be perceived by progressively developing the same.

A brief account of Melakrtha and Classification of Ragas:

The historical classification of ragas has been given with a view, to give a structural background of music, especially the concepts of ragas. Without the preliminary knowledge of the basic structure of ragas it is not possible to understand the impact of ragas on individual listeners from the research point of view.
The structure of the Melakartha lustrues as a crown for the classical music. The details of this 72 melakartha were available in the literature on music "Chatumdandi Prakasike" by Venkatamakhi and Sangraha Choodamani by Govindacharya (17th century).

In one Octave, there are 12 placings. This 12 places are common for music of all countries in the world. The 72 Melakartha Ragas are developed on the basis of 12 placings in each Octave. The 72 Melakartha Ragas structure was divided equally in 2 parts, as Sudha madhyama and Prathi madhyama each part consists of 36 ragas. In this structure, the ragas with serial numbers 1, 6, 31, 36, 37, 42, 67 and 72 are called Vivadhi Melakartha Ragas. The swaras such as Sug, Shat Ri, Su ni, Shat Di, are known as Vivadhi Swaras. A raga which has any one or two swaras of the above category is known as vivadhi ragas. In a vivadhi raga, it may not be possible to have more than two swaras of this nature.

The classification of ragas are innumerable. Apart from general classification and other essential and distinguished classification of ragas it also depends on the the mood effects, time of presentation, etc. Ragas have been classified with regard to its specified time of presentation in a day like, at dawn, afternoon, morning, Evening, at dusk, night and midnight. A raga can be described as an expression or a series of developed expressions converted by a certain sequence of particular notes. A single note or a series of notes arrouses a certain mental responses or feelings. This can be compared with regard to single color or a series of colors.

A raga is an artistic and pleasing combination of notes and is basically an incipient melodic idea. Music like all gregarious actions is a form of communication. It is motivated by an urge to express and communicate on the part of the individual.

The melakartha ragas are known as Janaka ragas. The ragas which inherit swaras from the Janaka ragas are mentioned as Janya ragas. For the above 72 melakartha ragas, with possible permutations and combinations and with mathematical calculations for our use. From these ragas
with shift in swaras we may have innumerable number of ragas (34772) in the field. For our study two 'Janaka' ragas and eleven Janya ragas selected. It is the supreme, spiritual dynamism of Indian Classical Music.

In a humanistic view point of art as a mean of communication (Kalanidhi 1974) it has been observed that music has a greater purpose than that of mere entertainment. Music is an aid in effecting a change of consciousness, sharpening intellect, educating the emotion and improving the efficiency of work. The study also emphasizes that as a collective aid music serves to unite mankind and take it a step forward toward peace, prosperity and progress. In this study, music and its therapeutic values are also mentioned elaborately.

A raga consists in some combinations of particular musical notes having movements, arranged systematically, inspecific ascending and decending orders, and having melody, rhythm and a capacity to create a pleasing effect, when presented vocally or through musical instruments. It represents mood and sentiment which may be a mixed mood and mixed sentiments according to its nature, having an inner significance within its aesthetic gap.

Indian raga system is a "Composite whole of many balanced constituents possessing measurability of contents and definite scope to contribute to the totality of its ultimate meaningfulness".

The mood effects and other psychological impact which ragas create upon individuals may be observed with a well trained investigator who has a strong ground on Music. The impact of ragas may not be expressed in terms of predisposed ideas. Subjecting individuals to an experimental setting may not yield a desired result. Individuals differ in their level of expression in respect to a particular raga, and the same individual will experience different levels of impact with regard to the same raga at different times.
In addition to the relaxation, it produces, music has got tremendous healing properties of its own. It has its own language, which could easily readout to individuals, troubled in body and mind and acts as a communicative medium for indepth feelings, which cannot otherwise be explicitly expressed. The melody of music not only soothes the sick mind, but consoles, counsels and cures the pains of the sick.

Music has its own sublements and transformative powers. Besides it could educate, teach values, initiate good behavior, and good faith, the basic essentials for art and matured individual. It integrates, uplifts, moulds, builds up and develop harmonious individual in an otherwise, competetive and conflict driven society. It enforces a source of strict control and discipline and good citizenship. The melody of music softens the uneasiness, soothes and relaxes the body and mind, rejuvenates the restless, tense and troubled minds. The rhythm and structure of music infuses a source of orderliness, discipline, a frame of reference, leading to a gradual decrease in agitation, affecting the cognition, conative and affective functions of the child.

Music has its advantages of being combined with Behavioural Relaxation Training. BRT prepares the ground for better receptivity toward music and its influence, by creating a conducive environment within the individual. Behavioral Relaxation Training is expected to create a physical and mental set an initial body-mind synchronization a state ideal for the exposure to musical influence.

The choice of music in the therapeutic procedure for children is justifiable for the following reasons. Children are particularly attracted to music and its charm. The classical music of the ragas may not have a conditioning effect on them, as they are only children, not conditioned by the musical knowledge, experience, repertoire of composition, in the raga and the composers and the Incidental relations to the compositions and composers.
A raga has been considered ideal for presentation rather than a piece. On account of its conditioning influences of such pieces. Since the same raga has been played by different musicians and the variations, thus introduced, not only reduces the monotony of presentation but also appeals to the aesthetic taste of the listening of children, without any change in the relaxing tenure of the music.

Combined with relaxation training, they are bound to improve cognitive behavior, social and emotional development in children in a class. It helps to make effective adjustments and aid academic performance.

The efficacy of an intervention program, strongly relies on the outcome of its results. Basically it lies on its (i) Easy applicability, (ii) Feasibility for followup action, (iii) Should fit in easily into the routine frame of work.

Classical music with all its healing properties, soothens the mind and body. Music is not merely to be viewed as an aesthetic phenomena but a cathartic process, which produce a sense of relaxation and quietude, harmony, insight, emotional control, improved cognition and effective human relation. Hence the program involving music and relaxation training have been termed as therapeutic. The outcome of this therapeutical program is restricted to cater to only set of selected behaviors in view of the limited hours of study. Music and relaxation training are rather complementary to one another.

Music in Schools:

During the first quarter of this century, musical education has been viewed from an aesthetic point of view alone. This has been regarded as a necessity because the highest achievements in music are often gained at the expense of sacrifice of other education.

Now, the situation is being redeemed by the modern recognition of music as a legitimate part in the academic curriculum.
In our country music was in the school curriculum from ancient periods. In those days music was imparted to children for personal development and educational improvement.

Learning through music makes the child to retain the learned material for a longer period. The rate of forgetting was less, for a material learned through musical medium, than a material learned through ordinary medium. As music helps to recite the part of the learned material thoroughly, in turn it leads to register perfectly. Learning through music may be rated at par with visual.

In children with learning impairment the effects of action songs on the development of body images and body part identifications, are playing a vital role in learning. Music instruction may also be instituted as behavior modification. Research studies reveal that music lessons versus free play in relationship to academic improvement was established in school children.

Music was also applied in elementary school classes to develop concepts with regard to articles, environment etc., In schools music was also used as projective technique and as a means of teaching individual children to understand the environment/natural settings and other important concepts.

The effects of musical development of the child depends on the parent. Whether parent sings, plays instrument, or has instruments at home, it influences the child to develop a liking for them.

Music as a powerful medium helps to gain access to the non-dominant hemisphere of the brain and convey the messages to that area effectively. It is powerful as a therapeutic communication.

Music as Guidance:

Modern organized efforts in the direction of occupational guidance of the young take three forms— (i) Education for general culture, (ii) Vocational training, and (iii) Avocational training.

Now a days avocational guidance is coming to be recognized for two strong reasons.
(i) In the modern world with problem of educating for leisure, - how to use the spare time effectively.

(ii) Because, we find the most marked exhibitions of talent in pursuit of arts, in and should be far more of an avocational nature than vocational. This is true of Music especially.

Music is the most universal art. The problem of guidance in public schools, primarily is one of striving towards appreciation of music and self expression in music. Educational guidance in music should be based on measurement, the measurement, of specific musical talents. The guidance should, under the best circumstances be a progressive one. Organizing the musical education from time to time based on one’s musical aptitude.

Mental development tends to move in cycles with successive and passing periods of dominant interests, urges and exhibition of resources. Making the guidance progressive to remove all danger, leads to achievement in the field. The negative aspect of musical guidance should not be initiated in children. The social tendencies, tradition, and other essential aspects have to be considered before guiding in music field. The guide in music will have to recognize the countless types of outlets possible in music and the countless possibilities for finding the equivalents of music as an artistic outlet in other fields. Educational guidance in music must help to determine into which of the various musical hierarchies the individual will best fit in and the aim of the guidance must be qualitative rather than quantitative.

Thought precedes automatism in music. Reflection is necessary to understand the psychology of tones and other minute intricacies of music. Music is an impressionistic art; it cannot be reasoned out. Music is felt and allowed to flow spontaneously from the fountain of aesthetic impression.

Music as an educational means gives grace, suppleness and vigour to the body; refines the intellect; it enhances the personal charm in social value; it invests moral ideas with an aesthetic glow; constitutes the content of one art and an aesthetic attitude for all art.
Musical Therapeutics:

The curative value of classical music, especially with the essays of ragas has been practised widely from pre-historic period. Music for the environmental calmness and societal harmony has been practised since the vedic period. Sāma Veda, one of the four vedas, has the information of music for environmental and societal harmony. History has started to register these valuable information only from 400 BC onwards. The curative value of music and its implementation has been developed, through stages of history and established as a special technique to ease out the imbalance in moods.

Research studies are available in relation to the feasible adaptation of music to be applied to a number of areas in unique ways with systematic approach, wherever man can influence the environment with his behavior.

Modern science is showing that music has definite powers to affect natural phenomena - (eg) plants growth, animal behavior (eg) milk production of cows, and human responses (eg) work output and psychological adjustments. Certain physiological responses such as modulation of heart beat, and respiration rates, galvanic skin response that is perspiration, change in brain activity (amount location and organization) and involuntary activity may be scientifically measured. These are common to all cultures.

Pertaining to our area of interest it may be mentioned that music is applicable to many fields like

(i) Educational settings, especially in schools,  (ii) Industrial development, with regard to workers efficiency;  (iii) Medical field with the regard to improvement in patients' ailments  (iv) Botanical field, with regard to development of saplings  (v) Animal welfare: regarding the health of animal and improvement in the field.

Music played regularly in a given, time to cows, with periodic intervals, increases the milk production of the cows significantly \( \text{(Herrman 1965)} \)
Music stimulates the growth spurt in some varieties of saplings. Music played in a paddy field stimulates the growth, helps to mature the crops easily and increases the total produce considerably (1982 Aduthurai Research Centre).

In an industrial setting, music plays a vital and dominant role in reducing the fatigue of the workers. The industrial climate is refreshed by the application of music during working hours. Music reduces the uneasiness felt because of overwork, it enhances the work efficiency. (Baron 1981).

In the medical field, there are research studies with regard to the efficacy of music on patients. The chronic illnesses such as Arthritis, cancer, etc., may be cured with the therapeutic use of music. The pain may be reduced considerably by becoming an active listener of the essays of some specified raga.

The fetus in the mother’s womb responds to sounds, is a proved fact. The fetus listens, to music actively and shows inclination towards the kind of music which the fetus listened, in the womb, to listen to the same music after the birth (4th month 1984 S. Rochin.) Instance of fetus response to sound during the course of counselling, was available as early as in the classic of Mahabharath.

Fransworth (1926) summarized some applications of music therapy, like effects of music on physiological changes, music in physical therapy, music in mental therapy, effects of music on achievements in industry etc., According to him music increases bodily metabolism, accelerates respiration, influences the internal secretions etc.,

Boring and tiresome bodily exercises if set to music, with tempos and rhythm the exercises become, if not actually enjoyable, at least considerably more endurable.

In mental therapy Music has been used to quiet the apprehensive, to calm hyperactive, to stimulate the depressed, even to reduce accidents in hospitals, or to distract those about to undergo dental work or surgery.
In industry it has been observed that music tends to reduce or delay fatigue, it speeds up such voluntary activity such as typewriting, has proved very useful for repetitve work.

**Relaxation Training:**

In many fields, Relaxation training is a major component in the behavioral treatment of most anxiety, stress and other disorder. The effectiveness of relaxation training was attested by innumerable number of clinical case reports and many multifactorial controlled group designs. The treatment packages containing relaxation training in the treatment of behavioral disorders were emphasized by many published research articles. There is evidence accumulating in the scientific literature that people can learn to reduce their stress levels through relaxation training.

**Theories of Relaxation:**

Most theories of relaxation appeal to physiologic mechanisms. Some of the theories have empirical foundations, while others merely speculate about physiologic processes. Some theories propose that relaxation is a single state or condition while others propose that there are two or more types or components of relaxation. These theories can be discussed on three levels such as Unitary, Dualistic and Multimodel.

1. **Unitary Theories:**

   (i) **Muscular Theory:** Jacobsan (1938) defined relaxation as the quiescence of skeletal muscle activity, measured by electromyographic method. At the neurologic level, according to him, a diminished motor neuron output and a reduced proprioceptive input, and increased latency of spinal reflexes, can be experienced while a person is relaxed. He further proposed, that reduced afferent and efferent activity in the skeletal motor system, also influence a decrease in anatomic and cortical arousal.

   (ii) **The Autonomic Theory:** This theory is of the view that autonomically innervated visceral structures in emotional and stress disorder, the reciprocal relationship between parasympathetic and sympathetic branches of the autonomic nervous system, have provided an easily understood
"mechanism" of relaxation and its action. Among unitary theories, Jacobson advocated a muscular basis for relaxation while others have emphasized parasympathetic activity (Joseph Wolpe 1958).

II. Dualistic Theories:

Dualistic theories give prominence to 'cognitive' and 'somatic' aspects of relaxation. Cognitive and Somatic Relaxation: According to this view, somatic relaxation consists of the muscular, visceral or neurologic processes described by unitary theories. Cognitive relaxation consists of a subjective experience of calmness. It is usually measured in negative terms, as low ratings of anxiety, worry, or other undesirable mental states, on various self-report scales.

Dualistic theories propose that just as anxiety may be more or less mental or physical, relaxation behavior and the various training methods are similarly divided. Cognitive and somatic relaxation methods have greater effects on the same category of anxieties (Davidson and Schwartz 1976).

III. Multimodel Theories:

Multimodel theories propose that there are three or more categories of relaxation. Some can be viewed as expansions of the dualistic model, adding new dimensions or unfolding existing ones.

A twelve category theory by Davidson and Schwartz (1976) embellished third mode of behavior, 'attentional' apart from 'cognitive and somatic' in the relaxation level. This three basic cognitive and somatic and attentional by two, left and right brain activation and by two active and passive system leads to twelve possible categories of relaxation. The primary purpose of a categorization scheme is to clarify, but this theory is not clear in the mode of relaxation attained by individuals.

A Tripartite Theory by Schilling and Poppen (1983) involving three types of measurement corresponding to three response systems, such as behavioral, verbal and physiological. In essence, this modifies the dualistic approach, restricting 'cognition' to verbal behavior and splitting the 'somatic' components into parts observed with, and without electronic equipment. This approach
does suggest that various ‘states’ such as emotions and relaxation, can be thought of as complex behaviors.

A behavioral taxonomy by Poppen (press), adheres to the level of observable behavior and does not propose explanations in mental, chemical or neurological realms.

According to this theory, relaxation involves responding in four behavioral domains such as motoric, verbal, visceral and observational. The behavioral taxonomy method was widely used by many modern researchers.

**Distinctive features of Relaxation Training Method:**

Various relaxation training methods differ in that they emphasize particular response modalities and ignore or downplay other methods. Each method treats relaxation as response class, in which strengthening one member also strengthens the others.

(I) Progressive Relaxation Training:

This method emphasizes motoric behavior. Jacobson’s (1938) original procedure consisted of instructions to systematically tense and relax dozens of muscle groups throughout the body, and to observe the corest sensations of tension and relaxation. Wolpe (1958) adopted and abbreviated from of Jacobson’s length procedure. Bernstein and Borkorec’s (1973) manual has provided standardized instructions and exercises, thereby facilitating research on this procedure.

(II) EMG Biofeedback Training:

This procedure also targets motoric behavior (Budzynski of Stoyva, 1969). In this case, the trainee alters corest muscle activity and observes the changes in a public stimulus which parallels the private event. An attempt to ‘wean’ the trainee from control by the external signal is sometimes made by incorporating feed back free trials and instructing the trainee to continue whatever the client was doing.
(iii) Thermal Biofeed back training:

This procedure focuses on visual behavior, namely the dilation of peripheral visual (Sangent, Green and Walters, 1973). The trainee is provided with a public signal, that reflects minute changes in peripheral temperature. The client is instructed to find some way to control the signal and thereby control the vascular behavior. Although the occurrence of peripheral temperature control is well documented, disagreement remains as to whether the trainee engages behavior in another modality which mediates the vascular change.

(iv) Meditation:

This method targets verbal, visceral (breathing) and observational behavior (Benson, 1975). The trainer provides a sonorous syllable, 'the mantra' which may be alleged to have special properties or be as mundane as the word 'one'. The trainee is instructed to covertly repeat the syllable with each exhalation and to observe the verbal and breathing activity. Meditation may simply be a means of providing people with the social contingencies to take systematically a rest break.

(v) Autogenic Training:

This procedure involves verbal and observational behavior (Schultz and Luthe, 1969). The trainer provides a series of statements concerning heaviness, warmth and calmness in various parts of the body. The trainee covertly repeats the phrase and observes the described sensation. The statements refer to motoric and visceral activity. (E.g) My righthand is heavy, 'my heart beat is calm and regular'). Like meditation autogenic training may only provide a rationale for systematic rest.

(vi) Hypnosis:

This procedure has been used to effect a wide variety of behaviors, including relaxation (Barber and Hahn, 1963; Paul, 1969). The trainer provides verbal descriptions of motoric and observational behavior (E.g imagine you are holding something heavy in your hand. Now the hand
and arm feel heavy as if the weight were pressing down'). The degree to which the trainee can be so engaged determines the success of the procedure.

(vii) Guided Imagery:

This is another verbal and observational procedure where by the trainer describes scenes and actions in which the trainee imagines himself engaging (Sheilkh, 1983). It is similar to autogenic training and hypnosis in that trainees are instructed to attend to the 'response propositions' (Lang, 1977) that is their own motoric and visceral behavior. Such as feeling relaxed and heavy with slow and regular pulse and breathing. As with other procedures it is assumed that verbal and observational procedures will directly affect behavior in the visceral and motoric modalities.

TM Technique as Relaxation:

The Transcendental Meditation technique is a procedure to gain information about self. TM as a technique, is a simple mental procedure that ensures any individual can gain the state of enlightenment. During the TM technique the awareness experience progressively quicker or lesser excited states of the thinking process, until the finest or quickest level of thought is experienced. This level helps an individual to learn the source of consciousness of the mind. During this understanding of the source of consciousness the mind is in a state of extreme clarity and in maximum alertness.

The Transcendental Technique is practised for 20 minutes each in the morning and in the evening. The regular experience of quietest level of thought, enlightens the individual to improve the (self) behavior. This state of enlightenment enables an individual to develop the mind fully and show improvement in all aspects of psychological life.

During the TM technique the entire physiology gains rest. Oxygen consumption, breathe rate, heart rate decrease - equivalent or deeper than a sound sleep. Simultaneously skin resistance measurements indicate a stable and profound level of relaxation.
Behavioral Relaxation Training:

This procedure emphasizes motoric behavior (Schilling and Poppen, 1983) which is overt and allowing observation by both the trainer and trainee. This avoids the problem of “privacy”. The trainee is instructed to observe his or her overt postures, as well as the covert proprioceptive sensations and other feelings of relaxation. Verbal definitions and labels of relaxed postures are provided. Visceral behavior is included as slowed breathing, and diaphragmatic breathing are employed.

Behavioral Relaxation Training in Clinical Settings:

Behavioral Relaxation Training shares many features which are effective in treating the disorder of behavior. Traditionally there were other forms of Relaxation methods employed for treating the same disorders.

BRT In the treatment of phobic disorder, and in the treatment of migraine headaches have given encouraging results about the effectiveness of the relaxation training in the clinical settings.

Systematic Desensitization has a long history in the treatment of phobia. It was one of the first behavioral techniques for the treatment of adult anxiety disorders. (Wolpe 1958). This procedure involves training the phobic client in relaxation. In 1984 Sharonlyne Helfer, under took the treatment of a phobic client using BRT in a standard systematic desensitization frame work.

Relaxation training has been extensively employed in the treatment of migraine headache by Blanchard and his associates (1985). Eight weeks of progressive relaxation training - in this treatment, relaxation serves as a prophylactic, preventive or reversing the initial vasoconstrictive reaction. The effects of this relaxation were possible in motoric, verbal and observational, modalities, in addition visceral clamness also experienced.

BRT teaches breathing control directly counter-acting the rapid shallow breathing which is part of some anxiety responses.
Chronic pain problems may also be treated with Behavioral Relaxation Training. According to Wilbur Fordyce (1976) though it is related to neurologic response to tissue damage, behavior may strongly be influenced by social contingencies. These lend themselves to treatment by BRT.

Migraine, like many disorders, is episodic, in nature. The inter episodic behaviors cumulates during the course and predispose a person to an attack. Treatments are aimed at modifying these behaviors, thereby reducing the frequency of episodes. Only at secondary stage treatment is concerned with, what to do when an attack occurs. Regular practice of relaxed behaviors restores equilibrium to an imbalanced system.

Behavioral treatment of stress related disorders has greatly increased over the past decade (Stoyva 1976). Stress responses are considered to be physiologic, psychologic - analogous to somatic, and cognitive anxiety. Dualistic mind-body formulations are particularly prevalent.

Relaxation training is an integral part of the behavioral treatment of many disorders.

Techniques of Relaxation: BRS

Among the theoretical as well as practical part of relaxation, Jacobson (1938) initiated muscular basis for relaxation, Wolpe. Benson and others have emphasized parasympathetic activities. Further, relaxation training procedures comprises the same basic ingredients.

BRS consists of description of ten postures, and activities characteristic of a fully relaxed person.

(1) **Head:** The head is motion less and supported by recliner with the midline of the body.

Body midline can usually be determined by feature such as shirt buttons or apex of V neckline.

(2) **Eyes:** The eyelids are tightly closed with a smooth appearance and no movement of the eyeballs beneath the eyelids.
(3) Mouth: The tips are parted at the centre of the mouth from one quarter of an inch with front teeth also parted. 4) Throat - absence of motion must be shown.

(5) Shoulders: Both shoulders appear rounded and transect the same horizontal plane. Rest and no motion other than respiration.

(6) Body: The body is relaxed when torso, hips and legs are symmetrical around midline. Resting against chair with no movement.

(7) Hands: Both hands are resting on the arm rest or on the lap, with palms down and the fingers curled in a clear like fashion. The fingers are curled sufficiently if a pencil can pass freely.

(8) Feet: The feet are pointed away from each other at an angel between 60° and 90°

(9) Quiet: No vocalization or loud respiratory sounds.

(10) Breathing: Breath frequency is less than that observed during baseline, with no breathing interruptions. One breath equals one inhale and one exhale cycle.

**Similarities in the Relaxation of Music and BRT:**

Music helps to ease our uneasiness and makes us to feel a sense of joy and peace. Persuasive listening to music helps children and adult alike to appreciate the same. Listening helps an individual to gain knowledge.

Active music or sedative music influences the child and adult to express accordingly. Music helps us to feel exertion or rest. Music enhances physical and mental energy. Music provides a balance in life. Music has a transforming and regenerating power in it.

Music in the Initial stages of exposure releases the uneasiness of the individual, first in the cerebral cortex, where abstract thought takes place and gradually leads to other physical areas. The level of relaxation depends entirely upon the individual with involvement in the music presented.
A number of environmental behaviors, such as, care for the environment, emergencies, lunchroom behavior and interpersonal skills such as accepting authority, coping with conflict, gaining attention, greeting and helping others, making conversation, are basic necessities for children's effective classroom participation. Apart from these behaviors, self-related behaviors such as, accepting the consequences of the exhibited behavior and expressing the feelings play a dominant part in the effective adjustment for a better classroom behavior. In the context of a classroom, the task related behaviors such as answering questions, attending classroom discussion, completing the given task within the specified time, following directions, doing independent work are the important behaviors to be adapted by children for a better image in the class. These above mentioned social skill in the classroom context are common for both normal and learning disabled children. The effective adaptation of these behaviors facilitate to improve their academic achievement.

For a normal child as well as learning disabled child, the undesirable classroom behavior can disrupt the learning situation not only for the individual child, but also for the entire class. Usually some undesirable behaviors are exhibited by all classmates.

An intervention program should aim to decrease the occurrences of specific problem behaviors in the classroom. The therapeutic program or intervention procedure requires planned application to remove or to decrease the frequency of occurring such undesirable behaviors in the classroom.

When children were reinforced for better academic achievement, their levels of disruption decreased to acceptable levels without direct intervention (Ayllon 1972). Improved academic performance decrease undesirable behavior reciprocally (Allyond 1974).

There are many factors contributing to the better academic performances in children. The factors such as
(i) The level of intellectual capacities   (ii) Curiosity to learn new materials,  (iii) Better adaptive behaviors   (iv) Attentiveness,  (v) Appropriate activities,  (vi) Independent in selecting the subject to study in the specified time of reading,  (vii) Improved interpersonal relationships,  (viii) Completing the required work within the allotted period,  (ix) Not disrupting other children,  (x) Following the commands without any regret, and  (xi) Dependable to all the classmates are a few to mention in this context of study/investigation.

When a deliberate attempt is made to apply certain principles derived from experimental research to enhance human functioning, the procedure is called behavior modification. Behavior modification techniques are designed to better an individual's self-control by improving skills, abilities, and independence. Behavior therapy and behavior modification are often used synonymously, but behavior modification is the more general term. Behavior therapy should apply, client therapist relationship. So technically behavior therapy is only one aspect of behavior modification. A behavior in its approach if it is deviant or deficient in expression in a given situation, that behavior needs modification.

Classroom situations are anchored in objects or locations. With regard to class room atmosphere and pupils importance teachers shared a cognitive map on the part of children such as attentiveness and orderliness, academic performance, socioeconomic status, shyness activeness and tardiness. Teachers actively work toward improving children's behavior on all dimensions (1975 stebbins) children as school are often under tension, occasionally in distress. They are undergoing a process of immediate socialization into the social systems of the school and as well as the community. The demands of schooling quite regularly restrict the expression of the urges felt by individuals and thereby produce interpersonal tensions. The objects of the class- room and the behavior to which they are related together to make up the psychological habitat of class room situations.
Life at school is particularly difficult for children who respond to new stimuli negatively, or by withdrawal, who are slow in adapting to changes in their classroom. School environment, who show frequent negative moods, and react with great intensity. The temperament of the child is not in itself a problem. The social system of the school, gives persistent pressures on children. Teachers understand that their role is one of influence on the child, often find such children interesting, predictable, dependable, independent in their opinions and zestful in their responses to the learning demands of schools but the type of environmental demands at school. But the type of environmental demands is not same for all children. The moderate, positive, adaptable children should a lower in evidence of behavior problems.

The intellectual level, interpersonal skills, self-esteem and pattern of adaptations determine the behavior problems of children in the classroom. Personality and children’s adjustment problems with regard to classroom achievement, the school mark tends to separate teacher from learner and learner from learner. The high mark may be related to under subservience to teachers’ requirements or to exaggerated feelings of superiority over his peers. The low mark may lead to feelings of inferiority and evasive excuses employing the mechanisms of psychic maladjustments. Even the average mark may not be a guarantee of security or healthy attitudes towards classmates and teachers. The teacher anxiety is another obstacle to learner security. The teacher is free from worry, and is free to think clearly planning the daily program of learning and to adjust to the vicissitudes that occur each day. Misbehavior of a few girls or boys in the class is often a major source of teacher anxiety. In school situations the right of each learner to an education must be protected from disruption by one or two unruly class members. The teacher should bring the performance of the child up to the level of the rest of the class. In addition to the realistic academic goal, much may be gained from an honest interpretation of the child’s abilities to his parents. Behaviors characteristics of anxiety are readily discernible in the class room. Children troubled by anxiety frequently appear lazy or indifferent and dislike school. They prefer to be absent frequently. They may have nervous
habits such as nailbitting, deep and frequent sighing. They are frequently unhappy, violent, jealous or over competitive. These children are often isolated by other children. Discipline in the class room is the basic requirement for the healthy atmosphere. Many types of maladjusted children are found in the class room. Some of the symptoms exhibit by children are shyness, suspiciousness, untruthfulness, startled, cruelty, bullying, cheating, truancy, impertinence, tardiness, stealing, profanity, boisterousness, hyperactivity and all sorts of class-rooms disorderliness. Hyperactivity rests with two fundamental symptoms- (i) undirected, ceaseless motor activity and (ii) abbreviated attention span. (1968).

Decreased concentration:

These students have a great deal of difficulty of concentration with the details of written work, and auditory directions, which make, tasks like cut lining, book reports and note taking difficult and Children with attention deficit disorder (ADD) focus on unimportant details and are unable to select the relevant information from written and auditory instructions. Often these children are described by teachers as disorganized and forgetful. These children often suffer from what is known as "sleep arousal imbalance" and are not fully awake during the day and fully asleep or night.

Distractibility:

These children are distracted by subtle background noise or visual stimuli and are unable to consistently and effectively sort out background and foreground information. They may jump from one topic to other during the conversation and their own thoughts may carry them far away from present. Socially, they may be distracted by the peer interactions of others but are often unable to establish long term stable relationship with friends.
Impulsivity:

Symptoms range from impulsive acting out and verbal impulsivity to more subtle impulsivity characterized by quickly doing a task. Just to get finished but without concern for accuracy socially, these students, may not be accepted easily by peers as they are often out spoken and do not temper their comments or thinks of others feelings. Until after the fact some forms of impulsivity may be more difficult to detect if it does not consist of overt acting out behavior but involves the quality of work completed. (Ex., careless errors, sloppy hand writing).

Difficulty with selfmonitoring:

Proofing their own work, re-checking for organizational errors, and checking for grammatical or computational errors are very difficult for these children. Socially these children are unable to understand, why and when peers and family are unhappy with their behavior or performance.

Inappropriate behavior:

The excessive level of motor activity many times leads these children to exhibit behaviors which are inappropriate to the situation. The inappropriate behavior differs with regard to the situation. Apart from behavior problems there are some other social problem in the context of the class room and school also affects the academic success of children. Children’s social environments influence aspects of their development to which education is particularly relevant. Academic success might be defined in terms of the acquisition of different kinds of knowledge and cognitive skills. The children’s home environment play a vital part in influencing the academic success of them.

(i) Parental attitudes to education, (ii) The level of education at home, (iii) Size of the family, (iv) Quality of maternal care, (v) Material prosperity of the home, (vi) Social disorganization, (vii) Abnormal family background are some of the aspects of home environment which have been consistently found to be related to the attainment and success in school.
Cognitive, affective and behavioral events in the social context of the classroom as being constituted of both formal and informal processes. The impact of the classroom peer group is especially significant for upper elementary students who spends 4 to 8 hours together every day also influence academic success.

In the present study, the therapeutic program works with children, to establish desirable behavior in the classroom, to eliminate through improved performance in the academic activities by enhancing the learning aspects improving concentration and attention in the classroom work. These are applicable for a learning disabled as well as normal child in the classroom settings.

**Music in class room atmosphere:**

The teaching music lessons to large classes of students trains them in co-operation, it inculcates discipline. It increases scientific and international racial knowledge, it develops national pride, it refines the nature and adds happiness to the whole of life. Music has been called the language of emotion and certainly is the universal medium for the expression of people's feelings. Children who have different diversified contents in their thoughts music helps them to harmonize and unify these varied minds so quickly.

Relaxation training in the classroom atmosphere helps children to experience a calm and conducive mind to learn the subjects and develop better receptivity towards study materials are easily attainable after the relaxation sessions, children who have different level of bodily activities and unorganized breathing tendencies reduce their frequency of inappropriate behavior in the specific period, and also attain the normal controlled breathing to channelize the thought processes.

**Scope of the study:**

Relaxation training together with classical music helps to improve classroom behavior of children and their academic performance. Relaxation training helps children to reduce physical activities considerably. Music quiets the behavior of individuals irrespective of their knowledge in
music. There are individuals who will start to enjoy music as soon as it is played. Only a very small number of people may be ignorant of the music and its effects. Music helps to enjoy and also soothes the troubled mind.

Music overcomes the barriers like language, religion, continent etc. It is being accepted worldwide as a source to soothe the mind. Music may be utilized for the betterment of social welfare and harmony. Music is considered as a medium of relaxation. If a mind is clear with the aid of music it is the appropriate time to learn new things of interest. The learned materials may also likely to be retained and implemented in accordance with the situation. The materials learned through music, as an aid, will be in an evergreen stature in the mind, to retrieve the same at the time of necessity with ease.

The healing properties of music are a known fact. There will not be any second opinion about the qualities of music to quieten the behavior of children and adults alike. The unchannelized behavior and inability to understand the consequences of the incidents makes children to exhibit ruffled behavior. Constant listening to music, help children to channelize their behavior and improve their concentration toward studies. Music helps to control the mind and look toward education as a whole to avail results, and to test and ascertain the same empirically, every aesthetic art has to be subjected to the turmoil of experimental research. Experimental psychology has very little to offer in the way of objective rating or measures of experience of feeling, its emotion etc. It is possible to record the effect of music upon the respiration, circulation, many forms of internal secretion, reflexes attitudes etc., the impact music can be assessed.

From the above mentioned problematic behaviors, some selected behaviors have been taken in to consideration for this investigation. Since it is not possible to check all the above codified behaviors for all the children of the class within the stipulated period, certain behaviors which can be observed overtly have been selected. The selected behaviors for the study in the class room are,
(I) Inappropriate behavior  (II) Socially Disruptive behavior.  (iii) Impulsive behavior.  (iv) Poor attentive behavior,  (v) Poor class room work and  (vi) Poor interpersonal relations.

Definitions of Key Concepts

a) Therapeutic Program with Music and Relaxation Training:

Therapeutic program used in the present study consists of music and relaxation training, which are complementary to one another. It has been conceived in such a way that there is a therapeutic change in the class room behavior of the students under going the intervention program and improvement in their academic performance and relaxation at physical level also.

As an integral compact program, music and relaxation training aim at relaxation of body and mind simultaneously and one is considered as complementary to the other. The term music therapy refers to the use of music and music-related activities to bring about positive changes among children in the classroom.

In the present study, the term Music Therapy has been conceived and used in order to bring about relaxation among children in the classroom behavior. This relaxation by music is considered as an important aid in improving the classroom behavior and performance of children.

b) Essays of Ragas:

It refers to brief exposition of classical carnatic ragas played for 4 minutes. Mohana, Kalyani, Sahana, Surati, Bilahari, Madhyamavathi, Suddhasaveri, Sama, Hindolam, Sankarabharanam, Anandha Bhairavi, Natakurinji, Reethigoulai, the essays of these ragas have been specifically selected and recorded for this research in an audio cassette and presented to children.

c) Relaxation Training:

It is defined as a therapeutic technique wherein the individual is trained to relax the various parts of the body. Head, neck, shoulder, lips, fingers, Hands, legs, feet, quiet, Eyes and controlled Breath. The present study used BRT as developed by Poppen (1985).
(d) Inappropriate Behavior:

It refers to the incorrect and unrefined way of behavior expressed by children in the classroom.

(e) Disruptive Behavior:

It refers to the behavior exhibited by children such as domineering, disobeying, quarrelling, interfering, and distracting the normal routine of the class.

(f) Impulsivity:

It refers to the outburst of emotional behavior such as impatience, irritable sensitivity to comments, restless etc., and doing things unaware of the consequence in the class.

(g) Attentive Behavior:

It refers to such activities as concentration, active participation, follow instruction, answers questions actively, easy remembrance of things etc., in the classroom.

(h) Classroom Performance:

It refers to the academic achievements of children such as completion of assignments in time, achievements in tests and examinations and other related academic activities as called for by the concerned teacher in the class.

(i) Interpersonal Relations:

It refers to the social involvement with regard to classroom and interacting with other classmates. The behaviors such as helping voluntarily, sharing things, leading others in the classroom activities.

(j) Musical Projection Test:

It has been defined as a free flow of thoughts, feelings and the mental experiences of the children, while listening to the music selected for the study on the aspects like peace, calm, beauty etc.
(k) Sociometric Acceptance

It refers to the preferences received from peers, for occasions related to classroom activities.

(l) Therapeutic Program

The present program is called therapeutic taking into consideration, the role of music as a therapeutic aid, in modifying the behavior problems of children in their classroom and also improving their classroom performance. Thus the therapeutic program is unique in combining Music and Behavioral Relaxation Training into a single compact integral program.