5.1 IMPACT OF MUSICAL PATTERNS ON HUMAN BODY AND HEALTH

It has been proven that music influence humans both in any good and positive ways. These effects are instant and long lasting.

- Music is thought to link all of the emotional, spiritual, and physical elements of the universe.
- People perceive and respond to music in different ways: an experienced and accomplished musician might hear and feel a piece of music in a totally different way than a non-musician or a beginner.

Rhythm is also an important aspect of music to study when looking at responses to music. There are two responses to rhythm, they are related and one can’t exist without the other:

1. The actual hearing of the rhythm
2. The physical responses to the rhythm

Rhythm organizes physical movements and is very much related to the human body. Another example of how rhythm orders movement is an autistic boy who can not tie his shoes; the rhythm helps organize his physical movements in time.

The music can be used as for –

1) Psychological Aspect
   - Mood Improvement
   - Encouraging self expression
   - Temporal Coherence
   - Disease related stress
2) **Cognitive Aspect**
   - To improve communication
   - To improve spatial reasoning
   - To improve memory
   - Increasing status of arousal
   - Improving executive function

3) **Physical Aspect**
   - Sensory stimulation
   - Motor integration
   - Mood related physiologic response such as –
     - Heart rate
     - Respiratory Pattern
     - Blood Pressure
     - Peripheral and renal perfusion
   - Decreasing Pain
   - Other: Nausea, Vomiting

Bodily responses are among the core, common experiences of music. Observe heads nodding, feet tapping and bodies swaying. Along with these observable behaviors, are a host of reactions to music that occurs beneath the skin, such as changes in heart rate, blood pressure etc. Listening to music involves highly complex interactions among cognitive, affective and bodily process that take place within a personal social cultural context.

*Music is the only form of art that involves all the three aspects: psychological, cognitive and physical. As when we sing we the cognitive process including the physical gestures of moving hands according to the beats and psychological aspect of keep in mind the surrounding the audience and other aspects and performing and this goes with the dance and instrumental part as well.*

*Effect of music can be observed on the following aspects:*
   - Decreases resting heart rate
• Decreases resting blood pressure
• Decreases muscle tension
• Decreases other metabolic parameters associated with the stress response

Music has a profound ability to affect one’s mood whether it’s a lullaby or a rock concert

Body responses to music are divided into two categories:

a) **Physiological Responses**: Includes internal bodily processes such as heart rate. These internal processes are reflected in observable changes; for the most part detection requires some type of monitoring device.

b) **Physical Responses**: Are external, readily observable, reflexive motor movements such as foot tapping. These responses occur naturally, without specific training.

### 5.1.5 Impact of music on heart and pulse rate:

According to the **Bernardi et al. 2006; Blood and Zatorre 2001; Savan 1999** – ‘Listening music causes changes in heart rate’.

- **Stimulative music** – characterized by fast, loud, staccato passages – tends to cause an increase in heart rate or pulse rate.
- **Sedative Music** – characterized by slow, soft, legato passages tends to cause decrease in heart rate and pulse rate.

But according to some researchers like **Krumhansl 199; Rickard 2004** – ‘some music, whether stimulative or sedative, tends to increase heart rate and pulse rate’.

According to some other research reports like that of **Davis 1992; Gupta and Gupta 2005; Pujol 1994** – ‘Some music does not cause any changes in heart and pulse rate’.

**Iwanaga et al. 1996** reported that – ‘Heart rate did not change in response to stimulative music, but did decrease during sedative music’. 
“Abel and Larkin 1990” – ‘found that student musicians had increased heart rates in anticipation of a graded performance’.

5.1.6 Impact of Music on Skin

Galvanic Skin Responses referred as Electrodermal activity or skin conductance, are temporary, primarily negative, fluctuations in the electrical resistance of the skin. Measured by the psychogalvanomoter attached to the fingers or palm of the hand; the Galvanic Skin Response is a result of mental activity, most often of an affective nature – “Venables 1987”.

An increase in Galvanic Skin Response indicates a decrease in resistance, which in turn indicates an increase in arousal. Significant changes in Galvanic Skin Response in response to music listening were found in numerous studies like that of “Khalfa 2002; Rickard 2004”.

In some other studies like that of by “Jellison 1975; Keller and Seraganian 1984” – ‘Found that there are no meaningful changes in Galvanic Skin Responses while listening music’.

‘Meaningful changes in skin temperature in response to music listening’ - have been reported by “Lundqvist et al. 2000; Rickard 2004”.

In some studies, temperature increased – to sedative music according to the study conducted by “Kibler and rider 1983; Peach 1984”, to stimulative music by “Lundqvist et al. 2000; Standley 1991, or to any music as reported by Rickard 2004.

In some cases it was even reported that listening to music, the temperature decreased – “Krumhansl 1997; Savan 1999. Whereas three of the studies by, “Guzzetta 1989; Kibler and Rider 1983; Zimmeran et al. 1988”, has reported that music does not affect skin temperature.

5.1.7 Impact of Music on Blood Pressure

According to the findings of “Bernardi et al. 2006; Krumhansl 1997; and Pignatiello et al. 1989 “ – ‘Stimulative music increases blood pressure’ where as
sedative music most often found to decrease blood pressure, as compared to stimulative music, that too decreases the blood pressure at times’.

“Geden et al. 1989; Oyama et al. 1987; Updike and Charles 1987” said that – ‘Self selected music is found to be more effective in lowering blood pressure’.

5.1.8 Impact of Music on Chemical Processes of Living Organism – (Biochemical Responses)

Exceptionally new findings have come into existences regarding the impact of music listening on hormone levels found in blood urine or saliva. The basis of this work which deals with nervous and immune system that explores the interaction between them is known as “Psychoneuroimmunology” – ‘Hall 1989’.

Classical music induced an improvement in emotional estate, but no meaningful changes in hormonal concentrations.

Below is the table that indicates meaningful changes in biochemical responses to music listening:

<table>
<thead>
<tr>
<th>Biochemical</th>
<th>Response to Music</th>
<th>Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interleukin -1</td>
<td>Increased</td>
<td>Bartlett et al. 1993</td>
</tr>
<tr>
<td>Neutrophils and Lymphocytes</td>
<td>Decreased</td>
<td>Rider and Achterberg 1989</td>
</tr>
<tr>
<td>Growth Hormone</td>
<td>Increased</td>
<td>Gerra et al. 1998</td>
</tr>
<tr>
<td></td>
<td>No Change</td>
<td>Gerra et al 1998</td>
</tr>
<tr>
<td>Adrenocorticotropic Hormone (ACTH)</td>
<td>Increased</td>
<td>Gerra et al. 1998</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Decreased</td>
<td></td>
<td>Miliuk-Lolasa et al. 1985</td>
</tr>
<tr>
<td>No Change</td>
<td></td>
<td>Oyama et al. 1987a; Rider et al 1985.</td>
</tr>
<tr>
<td>Melatonin</td>
<td>Increased</td>
<td>Kumar et al. 1999</td>
</tr>
<tr>
<td>Serotonin</td>
<td>No change</td>
<td>Kumar et al. 1999</td>
</tr>
<tr>
<td>Prolactin</td>
<td>No Change</td>
<td>Gerra et al. 1998; Kumar et al. 1999</td>
</tr>
<tr>
<td>Beta-Endorphins</td>
<td>Increased</td>
<td>Gerra et al. 1998; Goldstein 1980</td>
</tr>
<tr>
<td></td>
<td>Decreased</td>
<td>McKinney et al. 1997b</td>
</tr>
<tr>
<td><strong>Dopamine</strong></td>
<td></td>
<td>The release of dopamine is response to music, indicating a pleasure response, has been implicated by the activations of mesolimbic structures involved in reward processing including the nucleus accumbens (NAc) and the ventral tegmental area (VTA), as well as the hypothalamus and insul. <em>(Blood &amp; Zatome 2001; Brown et al. 2004; Menon &amp; Levitin 2005)</em></td>
</tr>
<tr>
<td><strong>Oxytocin</strong></td>
<td></td>
<td>Although oxytocin has been mentioned in connection with lullabies and mother infant bonding <em>(Freeman 1995)</em>, such reporting is anecdotal and no published research studies have been identified.</td>
</tr>
<tr>
<td><strong>Genetic Stress Hormone Makers</strong></td>
<td></td>
<td>Participants in a recreational music-making program experienced reversal in 19 of 45 genetic stress hormone makers <em>(Bittman et al. 2005)</em></td>
</tr>
</tbody>
</table>

### 5.1.9 Impact of music on Respiration

*Haas et al. 1986*, found that breathing rates entertained with musical rhythm. Researchers found no change in respiration rate as a result of listening to music.

*Davis 1992; Davis – Rollans and Cunningham 1987; Iwanaga et al. 1996* – found that respiration did not change to stimulative music but did decrease to sedative music.
### 5.1.10 Impact of music on Muscular Tension

Muscular tension is most often measured by electromyography (EMG) and is related to tension release patterns in music. The majority of studies found that muscular tension changes in response to music listening. Only two published studies reported no change in EMG while listening to music by “Davis & Thaut 1989; Scartelli 1984”.

“Nielsen 1983; cited in Gabrielsson and Lindstrom 2001” – reported that more tension in music, the harder subjects squeezed on a pair of tongs. “Sear 1958” – found that sedative music decreased tension more quickly than stimulative music increase tension.

“Carrick et al. 2007” – found that listening to certain music had the potential to increase postural stability.

### 5.1.11 Impact of Music on Chills

Music listeners often reported about chills accompanied by shivers, tears, lump in throat or goosebump responses.

“Blood and Zatorre 2001” – discovered that as the intensity of chills increased so did the blood flow to areas of the brain involved in mediating reward motivation, emotion and arousal.

According to “Sloboda’s 1991- subjects reported having chills to music’.

“Guhn et al. 2007” – found that skin conductance increased in musical passages that elicited most chills. This confirmed finding by Craig 2005, Rickard 2004 and Panksepp 1995, but contrasted with Blood and Zatorre 2001.

Physical responses to the music around the world are the natural phenomena. Music listening experiences are highly idiosyncratic, as each possesses an individual personality and each listening experiences occur in varying situations. Music exhibits a synchronization and entrainment between auditory input and motor output – ‘Brown et al 2006’.
Brains and bodies are weird to respond to sound and to rhythmic sounds in particular – ‘Koepchen et al. 1992.

Listening to music activates the brain regions when moves from ears towards the brain in the following way –

- Sound enters ears and travels along your ear canal
- It sets off a wave of vibrations from your eardrum to the snail-shaped cochlea in your inner ear
- These vibrations stimulate sensory hair cells in your cochlea
- This generates a nerve impulse which travels along your cochlear nerve to your brain
- The temporal lobe processes the sound

The neural network of music processing is as follows:
Listening to music activates the brain region in the following ways –

1) The auditory cortex initially analyses sound
2) Frontal regions process musical structure
3) The limbic system, involved in arousal and pleasure, is activated and produces dopamine. Further activating the nucleus accumbens

4) The cerebellum and basal ganglia process rhythm and meter leading to movement – ‘Menon and Levitin 2005’.

Music is the manifestation of the human spirit, similar to language. Its greatest practitioners have conveyed to mankind things not possible to say in any other language. If we do not want these things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their idiom.

- Right hemisphere of the brain
  - Activated when you hear melodies with a variety of pitch and timbre.
  - It also “lights up” when people play music by ear.
• **Left hemisphere of the brain**
  
  – “Lights Up” when you learn to *read music, understands key signature and notation, and follows the sequence of notes*.
  
  – Significantly, the brain is activated in the same area that is involved in analytical and mathematical thinking.

*So you can simultaneously stimulate the right and left hemispheres of the brain by playing an instrument or by singing.*

When we listen to music our bodies naturally respond with largely involuntary gestures such as head nodding, foot tapping, or clapping.

Physical responses to music begin in the final trimester before birth and continue throughout infancy with the singing of lullabies, the playing of musical games and the presence of musical and mobile toys.

Audiomotor systems are interconnected such that musical patterns elicit and entrain strong motor responses – *“Baumann et al. 2007; Thaut 2003”*.

When subject are able to tap synchronously with heard rhythms, even making adjustments when changes in tempo, are below the threshold of detection; such effects may be enhanced by mirror neurons – *“Nelissen et al. 2005; Rizzolatti et al. 1996”*.

These are neurons in the brain that fire both when action is performed and when it is observed in someone else.

According to the recent work it indicates that mirror neurons may also be triggered by auditory stimuli what is called ‘action listening’.

The human body consists of multiple oscillators that create the rhythms that drive the body and control behavior – *“Brown and Graeber 1982”*.

These interaction rhythms are important to music and dance but are essential to all human interactions – *“Scheflen 1982”*. 

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“Blacking 1973” – contends that music is a product of human behavior resulting from biological processes and cultural agreement. The brain’s ability to imagine, create and perceive patterns of sounds combines with social conventions to give us music. Above all music exists because human beings impose sonic order rather than accept passively the sounds that nature provides.

Bodily responses to music are among the core experiences of music. They are hugely complex, with a myriad of response types interwoven into the fabric of thoughts, feelings and social context. Bodily responses are highly idiosyncratic as each person brings a unique self to a music listening or perceiving situation.

5.1.12 Impact of Music on Emotions

Fridja’s 1988 – Laws of emotion is the Law of situational meaning: emotions arise in response to the meaning structures of a given situation; different emotion arises in response to different meaning structures.

The Limbic System is a system of functionally related neural structures in the brain that are involved in emotional behavior. It is so powerful that emotions can change how you think:

- **Positive Emotions** - love, humor - Facilitate higher order thinking skills
- **Negative Emotions** - anger, fear - Can shift brain to basic survival thinking.

- Music can aid in the production of serotonin, which can make you happy
- Right hemisphere is involved in processing of melody (prosody)
- Left hemisphere is involved in processing rhythm and musical analysis. Also activates frontal motor areas.
Music has been linked to the emotions since Ancient Greece. People use music to change emotions, to release emotions to match their current emotions, to enjoy or to comfort themselves and to relieve stress. Despite the ubiquity of music in everyday life today, emotional responses to music are still regarded as elusive.

The six components that is used to measure emotions are as follows:

1) Cognitive appraisal (e.g. appraise a situation as dangerous)
2) Subjective feeling (e.g. you feel afraid)
3) Physiological response (e.g. heart starts to beat faster)
4) Expression (e.g. you shout, cry, scream)
5) Action Tendency (e.g. you run away or hide)
6) Regulation (e.g. try to calm yourself)

According to the researchers people are always in some effective state. When the people are in the state of being intense, involve salient stimuli, it is than called ‘emotions’, whereas when the same states are less intense and their cause are not immediately apparent, it is then called ‘mood’.
Musicologist Deruck Cooke claimed that music is a language of emotions (1959; pp. 32-33).

According to the philosopher Susanne Langer – ‘Music can reveal the nature of feelings with a detail and truth that language cannot approach (1957, p. 235)’.

5.1.13 Emotions through Musical Structures or Factors

Relationship between music structure and expression of emotions has been discussed by many philosophers and musicologists or theorists since the antiquity. Musical structures or factors are the terms used for – tempo, pitch, loudness, intervals, mode, melody, rhythm, harmony and various formal aspects like variation, transposition, repetition. They are designated by various symbols in common musical notation. Listener’s perception of expression is thus affected by both the composed/noted structure and by the actual performance.

Effect of music factors on emotion perception are as follows:

i. Tempo – Tempo, the perceived beat/ pulse rate is the most decisive musical factor that affects emotional expression. It is related to the number of notes per unit or second.

Fast tempo is associated with higher activation, with expressions of activity/excitement, happiness/ joy/pleasantness, potency, surprise, flippancy/whimsicality, anger, uneasiness and fear. Fast tempo when combined with high note density, then the result is in higher activation.

Slow tempo is associated with lower activation, with expression of calmness/serenity, peace, sadness, dignity/solemnity, tenderness, longing, boredom and disgust. Slow tempo when combined with low note density, then the result is in lower activation – and may sometimes present an ambiguous picture as when high note density appears in combination with slow tempo – “Gabrielsson 1988”.

Both fast and slow tempo thus is associated with many different expressions dependent on presence and level of other structural factor.
ii. **Key** – Major mode or key associated as Sudha key in Indian classical music is related with happiness/joy, expressions of graceful, serene, and solemn whereas minor mode or key associated as Komal key in Indian classical music is related with sadness, expressions as dreamy, dignified, tension, disgust and anger.

However major key or mode is not necessary condition for perceived happiness or joy; a piece of minor key or mode in fast tempo may very well sound happy (example).

According to “*Collier and Hubbard – 2001*” – ‘The pitch movement or height using scales as stimuli may be more important than mode for expression of happiness’.

Though according to the “*Powell and Dibben 2005*” – ‘Certain keys that are associated with certain moods or emotions has no empirical support.’

iii. **Loudness** – Loudness is associated with high activation and potency, soft music with low activation and submissiveness. Loud music is associated with the expressions of intensity/power, excitement, tension, anger and joy; whereas soft music with softness, peace, tenderness, sadness and fear.

Large variation in the loudness is considered as fear and small variation is the mark of happiness. Rapid changes in loudness show playfulness, pleading or fear whereas no changes are associated with peace and dignity as well as sadness.

iv. **Timbre** - Tones with higher harmonics are considered to be associated with anger, disgust, fear, activity or surprise and usually high activation. Tones with low harmonics are considered to be associated with pleasantness, boredom, happiness or sadness and usually lower activation.

v. **Pitch** - High pitch is associated with expressions as happy, graceful, serene, dreamy, exciting, surprise, potency, anger, fear and activity. Low pitch may suggest sadness, dignity/solemnity, boredom, excitement, and pleasantness.

Large pitch variation is associated with happiness, activity, surprise, and small pitch variation is related to disgust, anger, fear or boredom.
vi. **Intervals, Melody, Harmony**

Large intervals in the case of melodic successive intervals sounds more powerful than small ones, the octave is perceived as positive and strong and the minor second as the most sad interval.

Melodic ranges are associated with joy, uneasiness, whimsicality and fear whereas narrow range with expressions like sad, dignified, sentimental, delicate, tranquil, delicate, triumphant.

Arohi melody or ascending melody can be associated with dignity, serenity, tension, happiness, fear, surprise, anger and potency. Avrohi melody or descending melody may be associated with expressions like exciting, graceful, vigorous, sadness, boredom, pleasantness.

According to *“Thompson and Robitaille 1992”* – stepwise motion may suggest dullness, intervival leaps excietement; stepwise motion leading to melodic leaps may suggest peacefulness. Activity (sense of instability and motion) may be conveyed by a greater occurrence of minor seconds, tritons, and intervals larger than the octave. Potency (vigor & power) may be expressed by a greater occurrence of unisons and octaves.

In the case of harmony, the simple consonant harmony may be associated with expressions as happy/gay, relaxed, graceful, serene, dreamy, dignified, serious and majestic; complex and dissonant harmony with expression of excitement, tension, vigor, anger, sadness and repulsiveness.

vii. **Tonality** - Melodies composed of joyful, dull and peaceful sounds are tonal whereas angry melodies could be termed as atonal. Sad and angry melodies used chromatic harmony – *“Thompson and Robitaille 1992”*.

viii. **Rhythm** - Regular/smooth rhythms are associated as to express happiness, dignity, majesty, and peacefulness; irregular/complex rhythm is associated to express amusement, uneasiness and anger, varied rhythm expresses joy. Firm rhythm expresses sadness, dignity, and vigor; flowing/fluent rhythm expresses emotions like
happy/gay, graceful, dreamy, and serene. Staccato i.e. in music it is used as to separate the notes; is associated with gaiety, energy, activit, fear, and anger whereas in legato i.e. without disconnecting the notes expresses the emotions like sadness, tenderness, softness, longing and solemnity.

**Musical Forms** - High complexity – melodic, harmonic, rhythmic is associated with tension or sadness, low complexity with relaxation, joy or peace. High complexity combined with low dynamism may express melancholy and depression, high complexity combined with high dynamism may express anxiety and aggressiveness. Low complexity and average dynamism may be associated with positive emotions. Repetition condensation, sequential development and pauses may mean increased tension. Disruption of global form may have little effect on listeners’ perception of expression or general evaluation.

Each structural factor influences many different expressions. Below is the table displaying different emotions and expressions through structural factors –:

According to the Philosopher and Arthur “Schopenhauer” – *Music is an expression of a Will, a never ending striving towards existence that can never be quite fulfilled and therefore causes human suffering*.

*Music to people is the source of enjoyment, simply because of the expressions and emotions it transfuse. People simply enjoy its expression of beauty.*
## Emotional Expressions in Music

<table>
<thead>
<tr>
<th>Emotion</th>
<th>Cues</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Happiness</strong></td>
<td>Fast tempo, small tempo, variability, major mode, simple and consonant harmony, medium-high sound level, small sound level variability, high pitch, much pitch variability, wide pitch range, ascending pitch, perfect 4&lt;sup&gt;th&lt;/sup&gt; and 5&lt;sup&gt;th&lt;/sup&gt; intervals, rising micro intonation, raised singer’s formant, staccato articulation, large articulation variability, smooth and fluent rhythm, bright timbre, fast tone attacks, small timing variability, soft contrast between long and short notes.</td>
</tr>
<tr>
<td><strong>Sadness</strong></td>
<td>Slow tempo, minor mode, dissonance, low sound level, moderate sound level variability, and low pitch, narrow pitch range, descending pitch-flat, small intervals, dull timbre, slow tone attacks, large timing variability, and soft contrast between long and short notes.</td>
</tr>
<tr>
<td><strong>Anger</strong></td>
<td>Fast tempo, small tempo, variability, minor mode, atonality, dissonance, high sound levels, small loudness variability, high pitch, moderate pitch, ascending pitch, raised singer’s formant, staccato articulation, moderate articulation, variability complex rhythm, sudden rhythmic changes, sharp timbre, spectral noise, fast tone attacks/decays, small timing variability, accents on tonally unstable tones, sharp contrasts between long and short notes.</td>
</tr>
<tr>
<td><strong>Fear</strong></td>
<td>Fast tempo, small tempo, variability, minor mode, dissonance, low sound level, large sound level, rapid changes in the sound level, high pitch, ascending pitch, wide pitch range, large pitch contrasts, staccato articulation, large articulation variability, soft timber, very large timing variability, pauses and soft tone attacks.</td>
</tr>
<tr>
<td><strong>Tenderness</strong></td>
<td>Slow tempo, major mode, consonance, medium-low sound levels, small sound levels, low pitch, fairly narrow pitch range, lowered singer’s formant, legato articulation, small articulation, slow tone attacks, soft timber, moderate timing, soft contrasts between long and short notes, accents on tonally stable tones.</td>
</tr>
</tbody>
</table>
5.2 GENERAL INTRODUCTION TO MUSIC THERAPY IN CONTEXT TO PERSONALITY AND BEHAVIOR

Music therapy is a type of expressive psychotherapy and it requires the use of music for therapeutic purposes.

For a moment if we recall our childhood, the most striking image that come in our mind would be, mother holding us in her arms while we are crying and singing lullaby to us, and we would use to calm down and fall asleep with an innocent smile on our face.

Music therapy addresses to a variety of needs such as physical, psychological, emotional, cognitive and social aspects of people of all ages, regardless of musical training they have. The therapist addresses the patient’s problem directly, through music or through the relationship developed between the patient and therapist. The most significant results obtained with music therapy were recorded in modern psychiatry, because music has been beneficial action helps and relieves nerve accesses, quite often, the patient’s healing is complete.

Using instrumental and vocal music, the therapist tries to obtain changes. Research confirms effectiveness of treatment in several areas, such as physical and motor recovery, motivation to follow the treatment, emotional support for patient and its family. The most common problems are related to stress, anxiety, grief, feelings, communication, and aggressive behavior, lack of motivation, mood swings, and emotional intimacy. Through musical involvement, skills and strengths of patient are transferred to other areas of life.

Music in known as the universal language which is defined as being “the art or science of combining vocal and instrumental (or both), to produce beauty of form, harmony and expression of emotion”; to the people there have been many languages which they don’t understand but when music is played that which at its heart, no matter what the composer’s nationality is understood. “When words fail, music speaks”, (Hans Christian Anderson).
Music is the expression of emotion that is universally understood. This is true because music is intimately interconnected and basic to our existence like, the beat of the music; our bodies are made up of rhythmic systems (Continuum Hospice Care, 2005). This universal language has become a mainstream therapy in the health care profession. Therapy is defined as “treatment intended to relieve or heal disorder”. Music has been an effective tool used to address social, emotional, cognitive, physical and spiritual needs of a patient. It is the clinical and evidence based use of music interventions to accomplish individualized goal such as promoting wellness, managing reducing stress, promoting relaxation, alleviating pain, expressing feelings, enhancing memory, improving communication, counteracting depression, anger, pain, insomnia, boredom and loneliness, reducing pain and treatment related symptoms, such as nausea, vomiting, and confusion and promoting physical rehabilitation (Music therapy, 2005).

The idea of music for healing is not a new one. The use of music can be traced to three thousand years ago in biblical history, when king Saul, the anxiety ridden monarch that suffered from the episodes of melancholia, was soothed into rest by the harmonious playing of the shepherd boy David’s harp (I Samuel, 16:14:23) (Kerr, 2004). The 20th century discipline of music therapy as a health care profession began after World War I, when community musicians voluntarily spend time playing at Veteran hospitals around the country for the thousands of veterans suffering from war inflicted traumas, both physically and emotionally; the impact that the music had on the patients led the doctors and nurses to request to hire the musicians in hospitals. Michigan State University established the first music therapy degree program in the world in 1944 and then in 1998, in America. Music therapy association (AMTA) was founded as the union of the National Association of Music Therapy and American Association of Music Therapy, Canadian Association for Music therapy, 2005. Practitioners of music therapy are trained to meet high clinical standards (the official Stanley Jordan page, 2005).
Music therapy has become so important in clinical settings of professional music therapists are now required to hold a bachelors degree or higher in music therapy from an approved college and university program.

5.3 TYPES OF TREATMENTS AND THERAPEUTIC BENEFITS OF MUSIC THERAPY

Types of Treatment

1. SWAROPCHAR PROCESS (Note Process) – It means treatment through ‘Note Process’. Through this process, a diseased part of the body or process of it related with note can directly be cured by the same note, by providing it the desired properties for treatment through the note characteristic process.

2. NAADOPCHAR PROCESS (SUBTLE NAAD AND SELF BEGOTTEN NOTE PROCESS) – Through this process, instead of body, the root of disease i.e. Heart – the Desire is cured by providing a meditation like feeling through a short and sweet process of note, motion, tempo, silence etc., which otherwise gained through a long and difficult process of Yum, Niyam, Asan etc. explain in yoga. This internal state, sweeps away the dust of heart and Quantum level is attained, where a disease is bound to leave its place. In this process, the treatment is performed through the internal Swar Chakras, Note Disks, by creating consonance among them, though their related subtle Naad Tanmatra or Syambhu – self begotten note disks also according to the requirement which is a very minute and highly effective process.

3. SWAR VARNOPCHAR PROCESS (TREATMENT THROUGH COLOR PROCESS) – Through this process of music therapy, with the color combinations of different un-embodied colors of notes, color effects are created upon their related internal note disks, creating the desired effects to remove their related diseases.

An expert Naad therapist can use any of the above processes according to the requirement and can cure the disease by creating the desired consonance among the
internal Note disks causing disease through their over or lower function. Thus, with the help of a single swar – note and with its power created through the ‘Triputi’ – triple combination of – Swar, Bhakti and Bhav – Note, Allocation and Purport and with the help of Note Characteristic Process any disease weather physical or mental is curable through music therapy.

Through music therapy thus, such subtle level is provided to the inertia, where the internal inconsonance automatically converts itself into the desired consonance and ultimately converts all the note disks into subtle naad disks and thus only a single naad vibrates in the whole body and each atom of its, feel the true light of Atma. The consonance created like this in the internal Note Disks creates proper proportion of the matters and let’s not the disease remain in the body. Thus this naad results into ‘stay in soul’ as naad is its nature and this state is called ‘Kuthastha’ – unchanging and a state of auto – mediation in itself.

The music therapy cures the diseases permanently without causing any side effect and even it closes the way of further diseases also and provides spirituality, which quantum level. While removing the Tamsikta – the delusion and developing the embellishment, this therapy has no prohibition and it provides no drug except Naad. For physical movements and fitness benefits, some dance exercise, Naad oriented yoga etc are parts of this therapy. Embellishment has got its own importance in this therapy and according to the level of disease; the duration of treatment is decided here. In modern times, susceptibility of diseases has been taken as a common acceptance, which creates unnecessarily medical expenses, physical and mental troubles only; otherwise through the path shown by music therapy, and with the help of outer and internal consonance, all the diseases can be cured successfully.

Therapeutic listening to music can control the negative aspects of your personality, eliminating worry, anger, and stress, cognitive biases while leaving curing headaches, abdominal pain and tension. You can even use music to control your emotions, blood pressure, while restoring the functioning of your liver. That can be of help to those of you who are willing to acknowledge addictions and alcoholism.
The right music therapy evocation methods prove to be a valid and efficacious treatment for those who have affective, psychosocial, communicative and cognitive needs. Like I stated, if done in the right context and frame of mind, music and even comedy can be the most powerful life changing and therapeutic tool you will ever need. If you have the passion for deeper self understanding, using very specific music can open up a new wisdom fountain that will shower you with superior intelligence beyond the ordinary measurable intelligence methods.

Music and comedy and other forms of the performing arts can improve happiness, health, peace, tranquility, transcendence, transformation and concentration. However, it is important to know the exact method, context, tools and music for this therapeutic approach to be powerfully effective. Every time a client sees me for deep feeling work, a specific kind of music used at the right specific moment, unleashes the deep feeling experience that leads to profound change and even cure.

Music therapy I consider to be one of the most important aspect of personality and behavior development as healthy mind and body would lead you through the positive strataums of life.

The most important aspect of music therapy is ‘Nad’. The efficient impact of music therapy could only be achieved with the deep knowledge of Naad, its aspects and the proper way of using its quality for the human body apart from the knowledge of biology and psychology etc. subjects. To understand music therapy and its influence on human being including on personality and behavior, it’s important to know about creation, types and properties of Naad.

**Naad –**

Universe if filled with minute ‘Naad’ from all sides. The Divinity is explained in to two:

1. Par Brahma – The total Entity
2. Shabd Brahma – The Naad
To attain the ‘Total Entity’, the knowledge of ‘Shabd Brahma’ i.e. Naad is essential and this knowledge brings one the gaining of ‘Total Entity’; as –

‘Shabd Brahanishnateh:
Per Brahmadhigachati’ – (Brahmvisnupanishat – 2 Lo – 22)

According to ‘Yagyavalkya Smriti’ –

‘Vina vadanyatvagyaha:
Shritijativisharadeh :
Talagyaschaprayasen
Moxhamarg prayachhati’

Also in this world, ‘Naad’ creates ‘Varnas’ i.e. the letters of alphabet, ‘Varnas’ create words, words sentence, sentence create language, through which man interacts the best. Thus, the whole creation is under the control of ‘Naad’, as –

‘Naaden vyajyatav vernah; padam varnat padadvacha:
Vachso vyavaharoayam naadadheen mato jagat’ – (Sangeet Darpan)

From its physical aspect, this Naad is related with the hearing experience and this hearing experience is very much near to the ‘being’ experience, so this Ultimate experience gives lots of joy. From this point of view it can be said that the constant chain of creation of joyful ‘Naad’ is ‘Music’.

Western View – According to the west, by widening or shortening of the small hole gate situated in throat and length of cord situated here causes different sound vibrating groups which create Notes or ‘Swaras’.

Indian View –

‘Nakaram pranmam Dakaramanalam Binduh :
Jateh pranagni sanyogaten nadoabhidhiyatai’ – (Sangeet Darpan)
It means that, the propotional combination of Air and Fire Elements causes the Nad. While travelling in waves shape and vibrating the medium i.e. air particles according to its destiny, this ‘Nad’ proceeds and reaches from one place to other and is gained by the ear.

**Aryuvedic View –**

It explains that understandably express a thought, the soul propagates ‘Heart – The Desire’, which brings in to live the Fire present in body. During this process, the air surrounding the ‘Brahm – Granthi’ i.e. the scared knot situated below the umbilicus, strokes the 22 ‘Naads’, i.e. ducts which are linked with the upwardly spreading aorta of heart as desired and thus gradually up-grading 22 sounds can be created. ‘Kapal’ i.e. skull are also creates 22 more ascending scaled sounds. These sounds are called ‘Shruti’, i.e. the first difference recognizing audible sounds, and thus with the help of throat process (vocal chords) and according to its place of origin, this ‘Naad’ spreads in the atmosphere in the shape of Notes – Swaras, or words – shabda, processed through throat in lower middle and upper octave.

Naad is further been divided into Ahat Naad and Anahaat Naad including Kolahal naad. These aspects have already been explained in the previous chapters of this thesis.

**Naad Capacity –**

Practising of Naad is a deep worship and an education that gives joy even to the beginner that proves the special aesthetic quality of ‘Naad’.

Among the six squared powers of ‘Gayatri’, i.e –

1. Power of knowledge of things which are beyond the range – Para Shakti
2. Power of Knowledge – Gyan Shakti
3. Power of desire – Icha Shakti
4. Power of action – Kriya Shakti
5. Power of the prominent ganglion in the body – Kundalini shakti
6. Power of measuring of short vowels i.e. Quantum, Will, Action etc. –Matraka Shakti

That’s why instead of gaining materialistic benefits in Indian Philosophy, this ‘Naad-Marg’, i.e. the path of music has always been considered as a spiritual path of Moxha, the Ultimate from the beginning. On the other hand it has been giving even the materialistically desired fruits. Due to this quality of music, even a general knowledge or hereditable folk art knowledge of music has brought fame to artists, which again proves the virtue of music.

**Naad Receptibility:**

Human ears are unable to listen lower than 16 t 020 per second vibrating waves or more than 25,000 vibrations per second. Bats and dogs can gain higher and whale fish etc can feel lower vibrating waves.

From beginning to listening of a ‘Naad’ the following three factors are important. Without any of these, ‘Naad’ cannot be felt:

1) **Source:** it is a matter or a vibrating element that causes ‘Naad’.
2) **Sir:** it is known as media through which ‘Naad’ travels. It may be solid, liquid, or gas and among these the solid media is the best for its travel.
3) **Ear Apparatus:** The ear and its ouer and inner parts that feel the ‘Naad’ and make it to reach at the sensitive ‘Naad’ feeling part of brain.

**Naad Path –**

At a particular place, such as a hall, ‘Naad’ holds following four ways to reach a listener from stage:

1) **Straightway**
2) **Reflected way from stage**
3) **Reflected way from roof**
4) **Reflected way from the walls**
Except the straightway, all other ways cause to travel different distances for ‘Naad’. This distance difference causes ‘time delay gap’ which disturbs the sound. This ‘time delay gap’ is best when it is 10 to 20 mile/second. It can be changed or reduced as desired with the help of canopies by reflecting the ‘Nad’ as desired. For multi channeled recording, orchestra etc. or to create multi dimensional and best effect through Naad the above basic knowledge is helpful.

There is sufficient influence of classical music on human health; because of all the three divisions of music viz Swar (sound), Laya (rhythm) and Bol (pronunciation) and their adjustments. There are such inherent elements through which the treatment of diseases is possible.

According to scholars the creation of the sky elements and their movements, is above that of the earth, but below the moon and the movements of these sky-elements are the causes of the movements of the beings (animals). The creation of the living beings depends on animals therefore when in the visible and invisible creation there are such movements through which adjusted swars (sound) is available we can say on the basis of that principle that even in the sky-world their definite and adjusted movements will cause defined and adjusted sounds.

There is also a physical exercise in music, which keeps the body healthy. In singing there is the exercise of vocal chords –muscles of the throat, the exercise of the lungs and the respiratory system is strengthened. In playing instruments and dance various limbs of body are exercised which keeps the body fit and healthy. The muscles of stomach, lungs, throat and mouth etc, in dance the muscles of eyes neck, hand feet etc the whole of the body receives the benefit of exercise. Therefore along with this exercise joy is also gained which keeps the mind pleased and no extra effort is needed for that purpose.
The doctors too accepted that the sounds are effective and the reason is that their different natures carry different effects whose justifications is as below:

<table>
<thead>
<tr>
<th>S.No</th>
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<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sargam</strong></td>
<td>Sa</td>
<td>Re</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td><strong>Effect of sound</strong></td>
<td>Mild</td>
<td>Cold Dry</td>
<td>Cold Wet</td>
<td>Hot Dry</td>
<td>Dry</td>
<td>Cold wet</td>
<td>Cold Dry</td>
</tr>
<tr>
<td><strong>Nature of sound</strong></td>
<td>Dry</td>
<td>Cold</td>
<td>Hot</td>
<td>Hot</td>
<td>Dry</td>
<td>Cold</td>
<td>Cold</td>
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</tbody>
</table>

The sound whose place is one has only one type of effect and sound which is komal-teevr has two types of effects viz the 12 swaras (sounds) have their own nature and effect. It is written in *Risal Musiki* (Hakim Phisa Goras) and Akhbanul Safa that: “indirectly this sound of which ever instrument of song which we call Komal (and the first of the sounds) (shadaj) in digestive system creates heat in the crude and unnecessary part and also grind it thin.”

In the coarse sound (fast) the sound of Nishad is of liquid effect and in between digestion creates cold-cough etc. in dead food. The sound which is normal from the point of view of coarseness and shrillness as the madhyam swar is the normal protection of digestive system and keeps its balance intact.

Normal, favorable, and desired sounds produce balance in the nature of disbalanced edible elements which imparts to nature discipline exhilaration to the soul and joy to life. There are different places of origin of the swaras (sounds) in the body and with the pronunciation of that sound the place of origin is also affected. The places of origin of the swaras (sounds) can be understood in a brief as under:
<table>
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<th>S.No</th>
<th>1</th>
<th>2</th>
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<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sargam</strong></td>
<td>Shadaj</td>
<td>Rishab</td>
<td>Gandhar</td>
<td>Madhyam</td>
<td>Pancham</td>
<td>Dhaiwat</td>
<td>Nishad</td>
</tr>
<tr>
<td><strong>Sound Emanating from Throat</strong></td>
<td>Sa</td>
<td>Re</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td><strong>Place of Origin of Sound</strong></td>
<td>Below the Navel</td>
<td>Navel</td>
<td>Part Below Stomach</td>
<td>Stomach</td>
<td>Heart</td>
<td>Place Above the Heart</td>
<td>Brain (Mind)</td>
</tr>
</tbody>
</table>

Therefore if the swar (sound) emanates from its proper place all the limb of body will thus be purified and all the activity will be destroyed. The body will be benefitted and the development of the personality will be proper.

In the same way the taans and its different types, cast and various effect on the body, like the taan of (manner) lungs, jaws, throats and chin etc. But there is apprehension of harm to these parts if it is used wrongly. Therefore if the taans are expressed from their proper places of origin, the effect on health is wonderful. Every taan from its place of origin is the best medicine for that part.

According to **Ustad Mamman khan Saheb** in **Sangeet Matang** if there is defect in the stomach, the taan of naad which is taken from the stomach should be practiced and the defect will be removed. In the same way the gamak taans for lungs (breast) [its origin place is breast], for the throat pain, throat taan; for cold cough bandh taan (which is taken from the forehead closing the mouth should be practiced).

In the **Bheshaj Tantra** book **Ashwini Kumar Vaidya** has suggested four medicines for various diseases:
1. Pawanaukus
2. Banaukus
3. Jalaukus
4. Swar (word)

In the Shabd Kautuhal book Maiendrishi has suggested Shabdica medicine for the diagnosis of diseases by the swar (word).

The classical music has immense effect on human health. Various Ragas and Raganis have been suggested useful for good human health. There effect on the physical and mental diseases is like, medicines and man becomes healthier.

*Raga bhairava*: produces electrical current generating activeness in body.

*Raga shir*: removes cough diseases

*Raga Megh*: Removing Asthma diseases makes the body healthy.

*Raga Khambhawati*: Removes headache.

*Raag Desh*: Provides strength to the body.

*Raag Kedar*: Increases intellectual power

*Raag Sohani*: Stomach ache decreases

*Raag Kafi*: Advantageous in eye diseases.

*Raag bhairavi*: Patient can be rendered unconscious for surgery.

*Raag Kaushik*: Rumbling in the throat disappears.

*Raag jaijaiwanti*: Despair due to disease is removed and mind becomes please.

*Raag Sarang*: Recovers lack of blood in the body.

*Raag Malkauns*: Advantageous in constipation, removes its liquidating.

*Raag Hindole*: Removes laziness provides strength to walk about and efficacious in paralysis.

*Raag Deepak*: Destroy delirium
**Raag Virati:** Increases strength in body.

**Raag Singh:** cough diseases are destroyed.

Certain healthy and physical discipline is necessary for a student to undertake the discipline of music like the penance of a yogi. These restraints are related to his food, drink, sleep, waking, season, business, rest, and sex life of the student. In various parts of his daily life and towards various other aspects, regularity and various self-controls are compulsory for a student of music. As a result he also gets the blessing of constant good health.

**Shri ManoharVam Chandra Naik** in an essay has described the various Ragas helpful in maintaining good health and removing various diseases.

**Raag bhoop:** Advantageous in Malwa, stomach ache, and intestine defects.

**Raag Basant:** Advantageous in tuberculosis, laziness, heart defects, gland disease, cough and swelling.

**Raag Pancham:** there is effective influence on the motion and aches in the sex organs, waist, gall-bladder with the singing and playing of this raga.

**Raag Bangla:** Stomach water, inflammation in feet, pain in feet etc. are cured by this raga.

**Raag Bhairavi:** This raga is effective in swelling in knees, weakness of heart, marrow defects, lack of blood etc.

With the influence of proper music a man’s peevishness is removed.

At another place with reference to curing of diseases by the ragas and ragnis, it is written:

“The hindol raga destroys headaches, ignorance and sorrow. Bhairava Raga removes fever. Shri raga pacifies the restlessness in mind and gives new leaves to creepers and vegetation. The raga malkauns removes unconsciousness and is useful in Hysteria. The puria is beneficial in blood pressure.”
In the same way the person sings the filmy songs and folk songs which keep his mind healthy and when the mind is healthy his body too remains healthy. Therefore before us it is quite clear that the music casts a beneficial effect on human health.

5.4 MUSICALLY STRUCTURED BODY SCIENCE

For a thorough study of music therapy a scientific knowledge of Matter – Tatva – which are different transformed shapes of ‘Naad’ itself, is very essential, as only after knowing the qualities of matters, we can find the equality of the properties of matters and ‘Naad’ which are used in the form of ‘Swaras’ - Notes

With the view of ‘Sankhya Yoga’ –

“Satvarajastamsaam Samyavastha Prakarthie Prakratermahan”

It means that – The equilibrium state of the ‘Trigunas’ i.e. the below mentioned properties is called ‘Nature’ –

1) The eternal pure quality – Satva
2) Passion of worldly pleasures – Raj
3) Ignorance – Tum

This nature is the sold form of the Ultimate. Its ‘Naads’ vibrate, thrilled through ‘That’ power in such a solid shape that it looks truer than ‘That’. Everywhere in and around, it is woven and saturated by the same power. The state of equilibrium means where all the actions present in the form of different shapes, dissolve their visual differences in their own minute cause ‘Tanmatra’ – Subtle, forming the state of oneness. It is the place where living beings take birth and accept death. To help to undergo the experiences of pleasures and pain – to accomplish their 'Bhogs', it is non-living and this particular nature it is called ‘Tum’ – Darkness. But due to its wovenness with ‘That’, power, knowledge, and action are also its properties. All the forms found in it are absurd and declined forms of it according to their ‘Triguns’ – the thress basic properties.

The series of formation of nature is:
1) *Sky – Akash*
2) *Air – Yaue*
3) *Fire – Agni*
4) *Water – Jal*
5) *Earth – Prithvi*

**Science of Earth –**

The color of this matter is all combined yellow like. Formed from ‘Tam Pradhan Ahankar’ – The delusive ego and ‘Gandh Tanmatra’ – The subtle smell, the earth matter has a proportional accumulation of the subtle forms of ‘Nad’, word, touch, look and liquid in it. Due to its traditional birth quality, it has got the following facts with it –

1) **Motion** – The cause of its movements and speed is the great internal hollow of it which contains fire, air, water gases etc. rushing in it with speed, thus the power of moving always remains in its womb and that’s why, it can carry such a great weight of this world.

2) **Revolution** – Due to powerful gravitation of the Sun, it revolves round it. The matters, which are in the earth, are available in Sun in countless abundance, causing natural attraction between Sun and Earth in the form of its revolution round the Sun and its own revolution.

3) **Internal Production** – With the effect of fire matter’s ‘Pakaj’ – the ripening property and ‘Sneh’- the tenderness property of water matter, it forms coal, diamond, petrol, saffron, sandle, camphor, musk, etc. from it.

**Parts of Body Formed by Earth Matter –**

This matter is active in constructing hair, skin, flash, muscles, alignments, arteries, veins, nerves, bone, bone – marrow in the body and specially the constitution of the body parts from ‘Navel – Foot’, are results of its vibrations. To protect and to make it work, this matter has provided 206 bones in the body among them 29 are situated in skull, 7 in neck, 33 for lumber, 12 for back, 5 in the back of belly, 5 in hips, 12 in chest,
5 in hands and 15 in joints in finger. The bones are attached with one-an-other through ligaments and tendons, joining the muscles with bones. Usually these bones are constructed through Calcium and Phosphorous and these are the manufacturing source of RBC and WBC through their marrow. The skeleton, which is made of bones, helps the muscles and body in its shape and movements.

Science of Water Matter –

Before the formation of this bluish – white ‘Jal Tatva’ – water matter, first sky matter and in its resort the ‘Naad’ took place. With the friction of ‘Naad’ the air matter got ‘touch property’ in it and through this subtle ‘Sparsh Tanmatra’ – with the atomic association of sky and air matters, fire matter came into shape and with the processing of these all, ‘Jal Tatva’ – the water matter came into visible form.

When ‘Rasna Tanmatra’ – the subtle taste was alone, it was a divine issue. As it came into the contact of fire matter, it got the property of ‘Roop’ – the look and thus after becoming transparent, the water matter became visible and got ‘Prabha’ – radiance – luster property in it. With the help of air matter, it got the property of ‘touch’ and thus it became life flowing and satisfying for the living beings. With the help of ksy matter, it got ‘Kal – Kal Ninad’ – the sound which getting angry became dangerous ‘Rudra’ – storm in oceans. Ths after assimilating, the subtle Word, Touch and Look, entered in water matter and appeared in soupy form.

Parts of Body Formed through Water Matter –

In the body it forms liquid, blood, semen, menstruation etc. The ‘Bhojan Kosh’ – the food shell of body is totally formed by this Matter. The nature of water is cold.

Science of Fire Matter –

First of all sky matter and in its resort ‘Naad’ took place. With the friction of ‘Naad’, through subtle ‘Sparsh Tanmatra’, Sparsh – touch property appeared in air matter. Thus with the assimilation of sky and air matter particles, fire matter came into visible form. The minute ‘Roop Tanmatra’ – the look, which was a issue of ‘Divya Chakshu’ – divine eye only, after combining with sky matter, became minute. The fire
started up going, as it met with air matter. Through air matter – the subtle touch, it got motion, vibration, strength and pressure. After gaining all these, it got ‘Pradhwansa Bal’ – destruction power also. Up to this process in nature, as water and earth matters were not formed, so the fire matter is a weightless as air and sky matters.

In this matter, ‘Sat’ – the internal pureness is at maximum. Lesser than it, is ‘Raj’ – passion of worldly desires, and less than these is ‘Tam Gun’ – the delusion. Though less, but ‘Tam – Guna’ is there in this matter, otherwise it would never have got its existence even. Being subtle, it enters in water and earth matters and being heavier than air matter, it rides upon air. These are its ‘Sat’ & ‘Raj’ properties. In its ‘Tam’ – delusive form, it appears in the shape of flames etc. from the earth. In its absence, living or non – lining, all are bound to enter in the darkness and without it no any enjoyment or sorrow can be gained.

**Parts of Body Framed through Fire Matter –**

The fire matter which provides the ‘Roop’- shape or beauty, is related with eyes. Mainly it is spread in the form of fire of stomach in the body. The parts related with heart and umbilical area are formed through this matter in the body. The basic nature of this matter is hot.

**Science of Air Matter –**

Being subtler than air matter in the shelter of sky matter, ‘Nada’ came into form. With the friction of subtle ‘Naad’ and the subtle touch, the air matter came into form and it gained ‘Sparsh’ – touch property. Thus the ‘Ayut Siddh’ – un-joined group pf these two matters is the minute form of air matter.

‘Raj – Guna’ – tha passion is at its maximum in this matter. “Vati iti yaue” – that who always goes on, is Yaue the air. This every moving property of it, is result of its ‘Rajogouna’ –the passion. Less than that, there is ‘Sat – Gun’ – the essence in it and that’s why it has the property of ‘Pavitrata’ – purity. Less tha that it has ‘Tamogouna’ –
the delusion that’s why it is in existence and has the property of ‘Acchhadan’ – covering.

**Parts of Body formed through Air Matter –**

It is situated in the form of ‘Pran’ – life. In body this matter constitutes the area from ‘chest to brain’. The basic nature of the matter is ‘Dry’ but while blowing fast, it becomes cold in nature.

**Science of Sky Matter –**

This sky matter is the result of its subtle position – ‘Shabd Tanmatra’ – Naad. Having none other particle except its own, it is subtlest of all and provides ‘Space to all’. Due to it subtle property, it is everywhere in and out of all the things. It is hurdle to none and all are hurdle for it. Even after being minutely moveable due to minute vibrations in it, it appears as immovable space like. Having the property of ‘Utpatti’ – creation and thus though being ‘Akarwan’ – with shape, it seems like formless. The existence of nature in other words, is really the existence of this ‘Akash’. Comparatively, it has ‘Sat Guna’ – the essence at its maximum. “That, which is available everywhere, is Akash” and this Sarvgati – available everywhere and Avkash Pradan – providing space and the expressed properties of sky matter.

**Parts of body formed Through Sky Matter –**

This matter mainly helps in the construction of heart and the above portion of body. In body, the formation of ‘Buddhi’ – the mind intelligence and chitt – Heart –Desire is due to it. The main nature of this matter is ‘Sushk’ – dry.

**Nature of Body –**

By nature, the body of males is having the prominence of earth and water matter and the bodies of females are usually prominent with air and fire matters. In both these bodies, sky matter is present in the form of ‘ahankar’ – haughtiness, having its proportional difference of the ‘Gunas’ – ‘Sat, Raj, Tum’ – the three basic properties.
Thus, the water matter is subtler than the earth matter, as it enters in it and forms it in to a heap – collection. The outcome of hot water from the earth, tells that fire matter is much subtler than the warm water as fire matter enters in water matter and warms it. The air matter gets hot through the fire matter, proving that the air matter is subtler than the fire matter. The sky matter takes the ‘Naad’ through air matter proving space to all. The subtle property of this sky mater – the ‘Naad’ is the cause of this whole creation, which forms ‘Akash’ – sky; ‘Disha’ – Directions; ‘Kal’ – time and the ‘Trigunas’ – The three basic properties etc.

5.5 NOTES (SWARAS) AND THEIR EFFECTS

To gain the best result through music therapy knowledge of each note (swaras) is essential. Below is given is given the characteristics and properties of each notes –

5.5.1 Shadja Note (Sa) –

The zodiac of this note is ‘Kumbh’ – Aquarius. The ‘Note Disk’ is known as ‘Adhar Chakta. Its Planet is Sun and its matter is earth. Body parts from navel to foot are formed by it and it affects the parts from umbilical area to downwards – foot. Its nature is Dry and effect on body is equal, i.e. neither cold nor hot. Its note property is its gravity and circling Naad. Its normal duty in the body is to make a pulp of unwanted and thick part of food by creating heat and thus help the digestion process. The gender of Shadaj note is – Female.

Diseases that can be cured by Shadja Note –

- Hair, skin color, dryness, tearing, boils etc. Flash, ligaments, arteries, veins, bone, bone marrow, removal of filth of internal life matter and its growth, common weakness, sexual weakness, - these diseases are cured by creating consonance of Shadja note disk with madhyam, Rishab and gandhar note disk as required for boils etc.and stone trouble, its ‘sprouting and splitting properties can be applied like local surgery.
- Digestive and bowels disorders, liver problems, obesity, constipation, indigestion, gas, - for it air pressure through Gandhar or water pressure through ‘madhyam note disk’ can be used as required.

- Smell, breathing and lungs problems, pleurisy, asthma, tuberculosis – for these, combination of the properties of Gandhar note disk are beneficial to be desirably used.

- To cure air, and water defects, paralysis, vat – trembling due to air defects in hands, legs, foot, lips, neck, tongue, back, trembling etc. nervous disorders – to cure these, touch property of Gandhar note disk is added or reduced with shadja note disk as desired.

- Arthritis.

- Impurities in blood, blood circulation, blood pressure.

- Heart troubles and problems.

- Urinary problems.

- For long stay of youth, to cure old age, to provide youth, man-hood, work capacity, reformation of body – with the help of ‘Agile’ property of Gandhar, and providing the properties of Rishabh note to Shadja, these diseases are cured.

- To improve feminine power of productivity – with the help of the prominence of Shadja, and the combination of the properties of Madhyam note

- To remove, worries, horror, fright, torpor, laziness, delusion, ignorance, stupidity, sleepiness, lack of remembrance – by decreasing the consonance of Shadja.

- To create energy and power, to activate for work and deeds, to control the lack of concentration – with the prominence of Shadja note disk.

- The weakness of this note disk causes late marriages and birth of more girls.
Specialty –

While curing through Shadja note it is important to take care of its consonance with Gandhar Note disk. While playing a string of shadja note, self begotten birth of Gandhar Note is the proof of this fact that the, touch of Gandhar note upon the body parts formed through Shadja note provides power, smartness, skin sensitivity etc. very effectively. In the same way the Air Defects created through the inconsonant of Gandhar Note Disk can be cured by the prominence of Shadja Note.

5.5.2 Rishabh Note (Re) –

Zodiac of this note is ‘Tula’ – Libra. Note disk of this note is – Manipur Chakra. Its planet is Mangal – Mars and the matter is – Fire. The gender of this note is – Male. Body parts from umbilicus to heart are formed through this note and at the umbilicus part; its effect is at maximum. Its nature is hot –dry. The property to create its effect is in its vitality – Oje purn Naad. Its normal duty in the body is to aggravate the Fire matter in the body.

Diseases that can be cured by RishabhNote –

- Eye disease, eye sight – by predominating Re.
- Skin disease, softness and beauty – by predominating Re.
- Skin irruption, allergy, blood problems, and lack of RBC, jaundice, Aids – through the proper consonance of Rishabh note disk.
- Blood pressure, heart problems, numbness, urinary problems, weakness of the urinary bladder, poly urea.
- Bleeding from nose, ulcer, piles.
- Cold, pneumonia, bronchitis, chest pain, ribs pain, Vat-sheet – air and cold swelling pain, tensed nerves and muscles due to cold, gout, to reduce the increased heat in the body.
- Gas, acidity, loss of hunger, indigestion, abdominal colic, vomiting, liver spleen bleeding problems.
- Over sexual desire, family planning.
➢ Egoism, thrust, hunger, lust, sorrow, ignorance, jealousy, anxiety, activation of brain and spirit.
➢ To increase energy, enthusiasm, ability to complete, sanity, neutrality etc.

Specialty –

While curing through Rishabh note, it is important to take care of its consonance with ‘Madhyam’ and ‘Gandhar’ Note disk, as Rishabh being solid form of fire matter’s minute ‘Roop Tanmatra’ – subtle look, naturally aggravates the Madhyam note disk. In music, formation of self begotten madhyam from a Rishab tuned string is the proof of this fact. The heat of Rishabh note disk, can cure diseases like Air problems, pain, asthma etc. caused through the insonant of Gandhar note disk. As water and air have their own natural enmity with fire, so while curing through ‘Rishabh Note’ and providing ‘Note Motion’ to it for treatment, special care must be taken.

5.5.3 Gandhar Note (Ga) –

The vishnudakhay Chakra in body is Gandhar Note disk, its zodiac is Makar – Capricorn and its Planet is – Buddh – Mercury. Its matter is – Air and gender is – Male – nuter. Its caste is half Brahman and half Vaishaya and that’s why even after being contaminated, it is so agile. The parts above from the abdomen are formed by it in the body. The maximum effect gaining parts in body from it are formed by it in body. The maximum effect gaining parts in body from it are vocal are and brain. It nature is Dry. Its note characteristics are in its move ability. Its duty in body is to check the bhojan kosh- food shell. Its internal consonance causes the important function of proper heart beating and flow of blood in body. It spreads heat and cold in the body.

Diseases that can be cured by Gandhar Note –

➢ Nervous weakness, skin troubles, Physical handicappers, purification of the whole nervous system.
➢ Throat problem, Speech Problem, water defects.
Blood purification, Blood pressure, heart problem, typhoid, measles, small pox, cancer, headaches, and diabetes.

Digestion problem, cholera, diarrhea, dysentery, dehydration, heat and cold conditions of the body.

Genital diseases, urine problem, kidney trouble, sex problem, fertility growth.

To control the passions, removal of laziness, ignorance, over-sleep oblivion, worry, and anger.

**Specialty –**

As air is the sold shape of subtle ‘touch form’ in the form of Gandhar Note, so while curing through this note it is important to take care about its consonance with Pancham Note disk, which is very special. While playing a string of Gandhar, self begotten birth of Pancham, in music is the proof of this fact. If the consonance of Gandhar and Pancham note disk is adequate, it provides eternal pure qualities and thus controls the Brain. Otherwise the inconsonant of these two Note Disks may cause – Fits, faintness, unconsciousness, poor and weak mental state and other mental diseases.

**5.5.4 Madhyam Note (Ma) –**

The Anahat note disk in the body is Madhyam Note Disk. Itz zodiac is Singh – Leo. Its planet is Shukra – Venus and matter is – Water. Its gender is male. It forms the food shell in the body and maximum effect gaining parts in the body from this Note is the ‘Uar Pradesh’ – Heart Area – feelings and emotions. The nature of this note is cold and for this effect its note characteristic is in its Adra Karun – wet and sympathizing form. Its function in body is to increase cold and to balance and guard the normal digestive function.

**Diseases that can be cured by Madhyam Note –**

- To save the life, heat stroke, heat in body, dehydration, burning feeling in extremities, burn, high fever, to reduce heat and increased cold in the body, cholera.
Water problems, Cough, balancing of sweating, Blood, Gender secretion and their treatment.

Mouth and gum problems, teeth, tongue, mumps, tonsils, throat problems.

Skin troubles, septic, to cure the wound, brain, headache.

Irregular heartbeat, urine problem, madness.

Genital Disease, Lucoriya

To increase the power of pregnancy in women

To clean the body from tongue to anus – by increasing water pressure, constipation

Abdominal diseases, old Dysentery, diarrhea due to Pitta – heat.

To acquire softness in thoughts and feelings, to gain smoothness & brilliancy.

To improve tenderness, paucity, satisfaction and subtle thinking etc.

Specialty –

While curing through Madhyam note, it is important to take care of its consonance with Dhaiwat note disk. While playing a string of Madhyam note, self begotten birth of Dhaiwat note in music, is the proof of this fact. A proper consonance of Dhaiwat note disk with Madhyam provides essence and rising above to Madhyam Zodiac. Rishabh and Gandhar notes are being related with fire and air are enemies of Madhya note. Fire gets it hot and air dries it. But this Madhyam while meeting these through its great quantity cools them and provides them peace and even fills its properties in to Rishabh and Gandhar notes.

5.5.5 Pancham Note (Pa) –

The Agya Chakra in the body is Pancham note Disk. Its Zodiac is – Kanya –Virgo. Its planet is moon and its matter is – sky. The gender of this note is – male. It forms the Heart and Brain in the body and these are the maximum effect gaining parts in the body from this note. Its nature is dry and its effect on body is dry for which its note characteristics is in its tinkling longituity. It main function in the body is to purify the blood, heart brain and thoughts etc.
Diseases that can be cured by Pancham Note –

- Mouth, throat, Vocal chords, pronunciation problems.
- Hearing and ear problems.
- Paralysis, to provide life to the dying parts of the body
- Brain diseases.
- Mental diseases, arrogance, gloom, deception, doubt, lust, oblivion.
- To improve memory, patience, thinking, satisfaction, monasticism, loves for humanity, equality.
- To release mental tension, to gain suspicious meditation.

Specialty –

The field of action of Pancham note is Heart – the desire and Buddhi – the mind. While curing through Pancham Note it is important to take care of it consonance with Nishad note. While playing the string of Pancham note, self begotten birth of nishad note while in music is the proof of this fact. In this process, the Nishad note while causing filth and distress in puncha mnote provides it delusive action. The consonance of Gandhar note with Pancham provides it eternal pure quality. Being subtle Naad of sky matter, the consonance of Pancham with Nishad and Gandhar Notes naturally attracts this Pancham note. Consonance of Pancham with Nishad provides it ignorance and consonance with Gandhar provides the eternal pure quality.

5.5.6 Dhaiwat Note (Dha) –

Dhaiwat note disk is known as Shunaya Chakra in the body. Its zodiac is – Dhanu – Sagittarius. Its planet is – Brahaspati – Jupiter and the matter is – sky. Its gender is male. It forms the upper part from the heart in the body. The maximum effected part in the body by it is Antehshtal Kshetra – feeling and wisdom area. Its nature is some hot and its effect on the body is hot – wet. For this effect its note characteristics is in its minuteness and omnipresence. In body it dissolves the darkness and ignorance.
and creates new subtle feelings helping the contentment of Heart – the desire, heart – the feelings, Brain and Egoism.

**Diseases that cured by Dhaiwat Note –**

- Arteries, ligaments, jaundice.
- Testicles diseases
- Digestive Problems, for coagulation of flowing blood.
- To cure the effect of intoxication, anger, sadness, worries, affray
- For the removal of perplexed desires due to ignorance.
- To cure act of fastening, to improve purity of heart, rationalization, knowledge, wisdom, memory.
- To create unchanging wisdom, freedom from worldly desires.

**Specialty –**

Its special working area is heart and brain. The stability of Pancham provides the feelings to find dhaiwat, dhaiwat provides uniformity to the suspicious state of Pancham.

While treating through Dhaiwat note, its consonance with Shadja note is of particular importance. The consonance between Dhaiwat and Shadja provides suspicious state to its zodiac and the consonance of Dhaiwat with Gandhar, provides it unshaken uniformly. This Dhaiwat note disk has the peculiar property of converting all the internal ‘note disk’ in to ‘nad disk’ which is a proof of its eternal pure quality.

**5.5.7 Nishad Note (Ni) –**

Nishad note disk is – Swadhishthan chakra and its zodiac is – Vraschik – Scorpio. Its planet is Shani- The Saturn and the matter is – Air. Its God is Marut – deities of the wind and its gender is Female-neuter. Its caste is – Ardh Vaishya and Ardh Shudra – half trader and half fourth caste. It forms the brain portion of the body and the whole body is affected by it. Its nature is cold and its effect on the body is cold-wet. To create this effect, its note characteristic is in its ‘Gatipuram Tal’ and ‘Swaryuktta’ –
speedy tempo and slanting ness. It is liquidly effect creating in the body. Its main function in body is to process out the rotten food left in the intestines through proper motions.

**Diseases cured by Nishad Note –**

- Vat – Air Defects
- Pitta – Fire Defects – and problems aroused by excess of heat.
- To cure Gout, Arthritis, Bone, joints Problem
- Hiccup, Epilepsy.
- Muscles Problems
- Cough, Constipation, Abdominal Gas, vomiting.
- To neutralize effect of Poison.
- Sex problems, impotency, Anus Genital organ problems etc.

**Specialty –**

While curing through Nishad note, it is important to take care of its consonance with Rishabh note Disk. In music formation of self begotten Rishabh from Nishad tuned string is the proof of this fact. Its proper consonance with Rishabh note saves it from breaking limits and turns its direction towards, upwards.

This above note of musical note reveals the secret of sickness and heath by explaining that if the main Note Disk is prominent, it may cause its diseases and if its ‘Self-Begotten Note Disk’ is prominent, it causes health and a complete ‘Nadatmakta’ – lack of note with its subtle nad tanmatra note disk, causes Moksha.

**5.6 TREATMENT THROUGH COLOR OF NOTES (SWARAS)**

In the moving rays of the sun, there are seven colors in its white, or a black disc if evolved fast, produces all colors and even white. Among these red, blue and yellow are the main colors. With the combination of these three colors, all colors can be formed. Among these red, yellow, orange, and brown are hot and in effect and blue and violet are of cold effect. The effect of green color is neither hot nor cold. Among
these red, yellow and orange are of the first, blue, light blue; violet second and green is of third group. Among the colors white is subtle, red, yellow, green is the passion, and blue and black are delusive in effect. In the same way white creates ridicule, black creates dreadful, blue represents hateful, brown represents pity, yellow represents surprise, and love and red represents formidable, bravery and sexual enjoyment.

In fact, these colors represent many outer and internal facts while helping in adjusting with nature are the source of protection and attraction. At the same time they represent the aesthetic feeling, internal desire, nature consonance or inconsonant also. These colors help in the nature in its production, protection and aesthetic process in a natural way.

The colors have their own properties, languages, effects and planets etc. that are known commonly. The shades created through their combination, can also be given words. But even then the approach of these colors is up to Heart – the Desire and brain through eyes. When these colors are felt through Naad, they become more effective than the words can explain and as formed from subtle Naad, the subtle color effects the subtle Heart – the Desire and color it in its own color. At this spot in the form of deep feeling, these colors create and expression upon the soul and effect in a more desirable way through music therapy.
### MENTAL DISEASES

<table>
<thead>
<tr>
<th>PLANET</th>
<th>NOTE</th>
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</thead>
<tbody>
<tr>
<td>MOON</td>
<td>PANCHAM (Pa)</td>
</tr>
<tr>
<td>MERCURY</td>
<td>MADHYAM (Ma)</td>
</tr>
<tr>
<td>VENUS</td>
<td>GANDHAR (Ga)</td>
</tr>
<tr>
<td>SATURN</td>
<td>NISHAD (Ni)</td>
</tr>
</tbody>
</table>

These Notes related to Mental diseases, can be more aggravated due to their inconsonant with other contending ‘Note Disks’ resulting in proper to serve condition

**Resemblance of Color of Matter, Note & Note Disk –**

As each internal Disk has got its own note and color which resembles with one another, in the same way the color of their related matters, are also the same – e.g. – Earth matter, Shadja note disk, these all have yellow color and so on.

This color treatment is performed through gems, Sun rays, prepared things through it rays like water, sugar, cubes, colored bottles, liquids, glycerin and colored lights also, and while treating with these, and care of their planet, matter, nature, properties, Tridosha – three defects is also needed to be taken care about.

**Clinical Effects of Colors –**

The clinical effects of the colors of internal Note Disks and as well these can be created by their required combination and desired are as follows –
1. **RED COLOR** – Being hot it cures the cough disease i.e. disease related with water defects. It provides power to muscles and thus provides strength to body with the strength for physical labor. It removes laziness and stupidity. It is stimulating and usually used with touch tendency.

2. **PINK COLOR** – This less hot color helps in developing concentration and thus while removing the haughtiness it increases efficiency.

3. **YELLOW COLOR** – This hot color cures the diseases related with coughs i.e. water defects. Heart and digestive problems are also cured by it. It provides strength to poor mind as it helps in mental growth and purity of heart.

4. **BLUE COLOR** – This cold color cures ‘Pittaj’ – disease caused due to the aggravation of ‘Fire Matter’ in the body. It is nourishing and anti-septic. It cures the fever. It provides peace to Heart – The Desire and develops concentration and spiritual growth.

5. **GREEN COLOR** – Neither hot nor cold, this color cures the diseases related to ‘Vat’ – the aggravated ‘Air Defects’ and purifies the blood. It provides coldness, relaxation and peace to the body and heart. It has anti-toxin properties also.

6. **WHITE COLOR** – This color has transparency. It cures the anger and provides peace and piousness.

7. **BLACK COLOR** – This color provides the power of resistance against diseases.

**TREATMENT THROUGH NOTE COLOR** –

Through music therapy according to the properties of colors of internal Note Disk, the following diseases can be cured through the color of each Note Disk –

1. **Shadja Note Color (Sa)** –

   With the yellow and hot color of this Note Disk, breast, liver, obesity, chest pain, heart trouble, asthma, tuberculosis, etc. can be cured. The diseases related with Shadja Note Disk can also be cured with this color. The same benefit can be gained with all other note disks color.
2. **Rishabh Note Color (Re)** –

The effect of this red and hot color can cure eye heart, blood pressure, cold and cough diseases. It helps to provide energy to the poor and active less parts of the body, muscular energy, to remove wrinkles, to improve the digestion, to cure gas and acidity, to remove wrinkles, to improve the digestion, to cure gastro – intestinal disorder, in digestion, poor, hunger, abdominal colic, vomiting etc. It increases RBCs in blood and provides energy to WBCs and cures blood deficiencies. It helps to cure paralysis, cramps, liver problems, numbness of parts of body, poor blood flow, poor nervous system, all the conditions if body which provide it cold and blueness, flue, bronchitis, pneumonia, rib pain, stretched muscles and nerves due to Vat – Air Defects, Arthritis, Gout, dysmenorrheal, menorrhagia, metrorrhagia, weakness of kidney and urinary bladder, poly urea, whooping cough etc.

In grade, Red > Black > Brown > Vermilion > Orange > Saffron and Yellow are comparatively less hot. The diseases caused by cold and ‘Kauf Pradhan’ – water defects, are cure by Vermilion or orange colors as require. The orange color is helpful to cure Low Blood Pressure. These different colors can be gained by mixing the colors of Shadja, Gandhar, Madhyam or Nishad note colors as required.

**PRECAUTIONS** –

The over dose of this color causes heat, diarrhea, dysentery, dryness in intestines, vomiting, abdominal colic, sleeplessness, over thirst etc. so this color should be used according to the necessity and with a fixed duration.

The side effects of this color can be removed by the help of Green color of Gandhara or white blue color of Madhyan Note Disk. The color if this Note Disk should be used within an hour after food for the best effects.

3. **Gandhar Note Color (Ga)** –

This color is neither hot nor cold the green color of Gandhar Note Disk can cure Air defects and fire defects. Its nature is to create equality, balance and correction, so it balances all the matters of the body. It constructs skin, flesh, muscles, ligaments,
tendons and strengthens the nervous system. It increases the eye sight. Being in middle of hot and cold it balances the hot and cold in the body and creates consonance in red and blue color Note disks. This color keeps happy. It cures skins, epidemic diseases, smallpox, measles, typhoid, pronunciation problems, mental weakness, poor memory, genital diseases, cancer, heart trouble, pituitary glands problems, malaria, hysteria, boils, itch, skin burning, etc. It helps in bringing the foreign materials out of body and cleans the blood. It cures headaches, sciatica, rheumatic pain, abdominal colic, gas, diabetes, dry cough, cold eye diseases and effects of poisons. This color cleans the muscles and provides the strength the Brain. It keeps the skin healthy and provides luster. It removes jealousy and keeps happy and encouraging. It does not allow the anger and delusive thoughts to create their impact and provides the mind simplicity, essence, sympathy and friendship.

**PRECAUTION –**

The excess use of this color may cause pain. To remove its side effects, the red color of Rishabh Note Disk or the Bluish – White color of Madhyam Note Disk can be used. It is more useful to apply this color while empty stomach.

4. **Madhyam Note Color (Ma) –**

White seeming blue, cold and contractor in nature, having acidic effecr, creating cold, peace, happiness, and is Antiseptic in nature, this color of Madhyam note Disk can cure, eye diseases, night blindness, anemia, menorrhagia, lucoria, chest pain, mental tension, nervous problems, mental diseases and diseases caused due to heat. To create the desired effect, bluishness of Puncham and Nishad Note Disk, can also be added in it as required.

Burning through acidic, fire, high fever, wound in extremities, skin or body, heat stroke, burning in body, dehydration, and perplexity due to hot, urine blockage, burning in urine, stone, the poisonous sting, or poison in the body, mental troubles, madness, epilepsy, headache, lack of sleep, increased heart rate, mouth – throat disease, tonsils, gum, teeth, swelling, vocal cord disease, dysentery, vomiting etc. can
be cured though it. It helps to face lack of success in love, family, quarrel etc. It helps in peace and concentration of mind to cure mental illness, anger, tension, and stimulation etc. It brings sleep and even develops spirituality.

**PRECAUTION** –

The over dose of this note color, may cause lack of Hunger, constipation, Prameh – disease in which sperm and other vital humors of body emanate through urine, Vat – Air Defect, Heart, and Lungs troubles ribs pain etc. This color should not be applied for Arthritis, Paralysis, and diseases caused by cold and heavy constipation. The side effect of this color can be removed with the colors of Gandhar (Green), Shadja (Yellow), or Dhaiwat (Orange) Note Disks.

5. **Pancham Note Color (Pa)** –

The light blusih color of Pancham Note Disk, which can be given the shade of all other colors easily, can cure the diseases of mouth, throat, hearing problems, pronunciation problems, mental diseases and semen deficiencies etc.

6. **Dhaiwat Note Color (Dha)** –

This orange color of Dhaiwat note disk can cure headaches, tensions, hysteria, muscles, ligaments, bones and nerves problems, jaundice etc. It can be used for the purification of blood, to clot the bleeding, bleeding through nose, piles, abdominal diseases, skin troubles etc.

7. **Nishad Note Color (Ni)** –

The blue color of Nishad Note disk cures, impotency, genital problems, epilepsy, Air and fire defects, heat, hiccups, stone, gas, dysentery, vomiting, cough, gout. It reduces the effect of poison in the body. It can be mixed with any Note color for its effect in desired quantity.

**SPECIFIC** –

The colors of these notes disks can be mixed desirably to create desired colors for their effects through ‘Note Characteristics Process’. Like through the shade of one
note upon the other, direction, stoppage, jolt, tingling, informative, pull, push, friction, ‘Gitkari’ i.e. – the technique of providing three or four notes shades at the main note etc. for desired treatments. Like –

- To neutralize the effect of poison, green color of Gandhar Note Disk is used. This green color can be prepared by adding yellow of Shadja and blue of Nishad Note Disk etc. in desired shade for desired effect.
- The blueness of Madhyam, Pancham, or Nishad Note Disks may be used desirably for anti-septic purpose.
- The red color of Rishabh Note Disks can be used desirably shaded into pink or any other shade through the colors of Dhaiwat, Gandhar, Madhyam, Pancham, or Shadja Note Disks.
- An orange color created through special combination of red and yellow, is less than red and creates the power of activity and has the qualities of base and is the most powerful of all in effect. Its yellow color affects the gall bladder, liver, stomach, kidneys and its red color strengthens the muscles and improves the blood circulation. It cure cough, breathing throat disease fever, pneumonia, flu, obesity, anemia, lack of hunger, over eating, diabetes etc.
- It increases the feeding power of the mother. Children stop urinating through its effect. It develops mental thinking, brain and will power and provides boldness and spiritual thinking.
- While combining the colors of other Note Disks other related diseases can also be cured by it, which can be done through the desired Swaravallis – Note groups as required.

The receiving ability of each is different in this field of feeling these abstract colors within one self depending upon the three basic properties constitution of each and it depends upon embellishment and desire which can be improved with the help of behavior, activity, mentality, outer environment, garden, flowers, smells, lights, internal decorations, different Naads etc. in form of helping aids for treatment through colors of these notes.
5.7  SIXTH MEDICINAL MATTER – THE NAAD

In music therapy Naad has been taken as a different 6th treating matter and is used for the sake of treatment which gives quick and best effect for this purpose. The process, by which ailments are removed through Naad, is music therapy, through that, by providing the desired properties to a note with the help of Note characteristic process, its related ‘note’ can cure the disease related to it and its matter.

Through it any diseased part of the body or any internal malfunctioning process which is unable to perform its normal function due to disease – inconsonant, can be cured by the Naad, related to the diseased part or function by removing it through desired Naad and can be consonance desirably by the Naad property and proper health can be gained by it.

Being vibration, where Naad, is a symbol of action, movement and life, it can be used as a forceful cause to stop the action, movement and life by its Note Characteristic Process.

In music therapy there are no drugs used like any other processes. The Naad itself has taken the place of medicine in music therapy. It means that Naad is the only medicine to be used for treatment in this therapy. In the same way this therapy does not insist upon any regime or diet like in other therapies. Here this duty of regime is also performed by the Naad itself which controls the unwanted habits of the patient helping the illness, by causing consonant in his feelings and improving his embellishment which helps as the diet in the therapy i.e. music therapy.

Though ordinarily, the media of embellishment is the brain, but initially it needs a deep sensible feeling of inertia. As to feel the pressure of one’s fingers on hand is a mental experience i.e. the job of brain but to feel the vibrating heat from those fingers, is an issue related with feelings and the brain. At intellectual level, experience is downfall and feeling is emancipation. This feeling is known as regimen or diet in this therapy. For the persons of deep feelings, this therapy incomparably beneficial and it quickly relieves from diseases. On the other hand it helps the persons to
improve their sensitivity and feelings so that they can also be benefited through music therapy. Thus this Naad is very helpful media for testing the diseases and for improving the purification, intellect, embellishment and feelings of the patient towards the positive side helping in quick recovery also.

**DISEASE –**

In music therapy, the cause of disease is explained as the inertia in the form of intuitive mind, the symptoms of which appear through the mind, body or its functions. The main cause of this dirtiness which is called disease is the insononant of the internal Swar Chakras – internal Note Disk resulting in to diseases related to them.

Everybody according to this therapy, has their own Swar – note and that’s why usually the choice of a note of all in a Saptak – scale is different and all have got a different throat note, which proves this fact. The consonant of this main internal note in the form of attraction or diversion with or from other Internal Note Disk is the cause of the disease of the related or effected Internal Note Disk.

According to Naad yoga, the omnipresent note with its motion and tempo, has taken musical form in the shape of all different living beings and it has been found, that each living being with its particular Note is a specific musical composition created through nature according to its Trigun i.e. the three basic properties and its proper playing or not, appears in the form of health or otherwise i.e. disease. To get this composition played in its proper form and to adequately control its consonance, motion, tempo, rhythm, and even for its own playing, music therapy is the complete, natural, scientific, reliable, hurdle less and easy way which can completely cure all the diseases without any drug and side effect. This path is so perfect that it removes the out coming of future diseases and even provides the path for fearlessness from them while treating the present disease.
FORMULA OF TREATMENT –

In this therapy, a note can successfully cure disease of any part of the body or internal process related to it, by creating the desired qualities in it through ‘Note Characteristic process. In music therapy a naad therapist can cure any diseased part of body formed through particular note or any internal diseased process related with a note, by the same note with its own consonance or with note or notes causing the disease internally or outwardly. This is performed by providing Treating Note, the desired properties or reducing any, through Note Characteristics process, which is the best and natural process to cure.

According to Remedy Formula of music therapy, the properties of a swar chakra – Note Disk, get disturbed with its aggravation, diffusion, or inconsonant with other effecting Note Disk causing its related disease, which can be cured by consonating this Note Disk through Note characteristic process. Thus a disease related to a Note, can easily be cured by the same Note only and that too, by its consonance ad removing the cause of inconsonant which means to consonate that Note also which is the cause of this inconsonant. E.g. – the particular properties of Rishabh Swara, can be used to cure the eye disease as Roop – the look which can be seen by eyes, is the property of fire matter or rishabh swar and that's why, usual eye troubles, poor eye sight etc. can be cured by the proper consonance of the inner Rishabh Note disk. In this process consonance of Reshabh with Madhyam Note Disk can also be maintained to gain those benefits also.

SIX REMEDY FORMULAS –

According to the gravity of the disease and music constitution of a diseased the six remedy formulas of music therapy are given below to be used as desired –

1. The properties of a swara i.e. note, can remove their un-settled causing disease by bringing the same note into proper consonance and thus, the related cure can be gained.
2. Any disease affecting the part of the body or its internal process can be cured by the consonance of the same Note with which the body part or process is related. It can be done by Note Characteristic process, by increasing or decreasing the properties of the related note.

3. By increasing or decreasing the medicinal properties of the treating note – the note through which the related disease of effected body part or internal process is cured, and with the help of settling the other effecting Note, treatment is possible at physical level.

4. The main internal note disk which loses its consonance by attraction or repulsion of any other Note disk causing its related disease can be cured by creating consonance with the same note disk, causing disease through its inconsonant with others.

5. The perplexity caused in one or more internal note disks creating disease can be cured by internally consonating them with each other.

6. By treatment through Subtle Naad Process, of music therapy the internal note disks causing inconsonant, resulting its related disease, can be cured by consonating it with its main Naad Tanmatra – the subtle or Swavyambhu – Self Begotten notes through internal note disk.

Music therapy can cure all the diseases, as it cures not only the disease, but the inertia also where a disease has no greater or powerful existence than soul. When the soul gets pure, it gives not any place to sickness or internal dirtiness. Thus a disease does not find any place to stay in nay part or any of its functions in the body.

*Being ‘Brahmanand Sahodar’ – the younger brother of the Ultimate enjoyment – Nadanand – the joy created through Naad, makes one to feel the real Atmanand – oneness which maintains a level of internal Samadhi – meditation, where even the figment of a disease or mental sickness is ridiculous.*
According to the Vedas –

Atma Bgaishajyamatnam Kevylaya Monkar

It means that the drug if Atma – Soul is Omkar – Naad only.

*The following schedule will summarize the specific time periods. The 24 hour period is divided into 8 beats (Praham) each three hours long, as follows –*

![Table 1](image1)

![Table 2](image2)
RAAGS USED FOR VARIOUS TREATMENTS ARE –

<table>
<thead>
<tr>
<th>Raag</th>
<th>Uses</th>
</tr>
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<tbody>
<tr>
<td>Atir Bhairav</td>
<td>Indigestion, Rheumatic Arthritis, Hypertension</td>
</tr>
<tr>
<td>Basant Bahar</td>
<td>Gall Stones (Cholecystitis)</td>
</tr>
<tr>
<td>Bhairavi</td>
<td>Rheumatic Arthritis, Sinusitis, encourages detachment</td>
</tr>
<tr>
<td>Bhim palas</td>
<td>Anxiety, Hypertension</td>
</tr>
<tr>
<td>Chandrakuns</td>
<td>Anorexia - Heart Ailments</td>
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<tr>
<td>Darbar</td>
<td>Sedative - Easing Tension</td>
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<tr>
<td>Darbari Kanada</td>
<td>Headache, Asthma</td>
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<tr>
<td>Deepak</td>
<td>Indigestion, Anorexia, Hyperacidity, Gall Stones (Cholecystitis)</td>
</tr>
<tr>
<td>Gujar Todi</td>
<td>Cough</td>
</tr>
<tr>
<td>Gunakali</td>
<td>Rheumatic Arthritis, Constipation, Headache, Piles or Hemorrhoids</td>
</tr>
<tr>
<td>Hindol</td>
<td>Rheumatic Arthritis, Backache, Hypertension</td>
</tr>
<tr>
<td>Jaunpuri</td>
<td>Intestinal Gas, Diarrhoea, Constipation</td>
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<td>Jajewanti</td>
<td>Rheumatic Arthritis, Diarrhoea, Headache</td>
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<table>
<thead>
<tr>
<th>Raag</th>
<th>Uses</th>
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<tbody>
<tr>
<td>Kafi</td>
<td>Sleep disorders</td>
</tr>
<tr>
<td>Kaasli Kanada</td>
<td>Hypertension, Common Cold</td>
</tr>
<tr>
<td>Kedar</td>
<td>Headache, Common Cold</td>
</tr>
<tr>
<td>Khamaj</td>
<td>Sleep disorders</td>
</tr>
<tr>
<td>Madhuvanti</td>
<td>Piles or Hemorrhoids</td>
</tr>
<tr>
<td>Malekans</td>
<td>Intestinal Gas - Low BP</td>
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<tr>
<td>Merwa</td>
<td>Indigestion Hyperacidity</td>
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<td>Nat Bhairav</td>
<td>Indigestion, Rheumatic Arthritis, Colitis</td>
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<td>Punia</td>
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<td>Ramkali</td>
<td>Colitis, Piles or Hemorrhoids</td>
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<td>Shree</td>
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<tr>
<td>Shudh Sarang</td>
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<td>Cough, Asthma</td>
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<td>Sohani</td>
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<td>Yaman</td>
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<tr>
<td>Tilak Kamod</td>
<td>Relaxation &amp; Easing</td>
</tr>
<tr>
<td>Hansadhwani</td>
<td>Tension, Pleasing effect on Nerves</td>
</tr>
<tr>
<td>Kalavati</td>
<td>Durga</td>
</tr>
<tr>
<td>Bhag</td>
<td>Sonorous sleep</td>
</tr>
<tr>
<td>Bhupal Todi</td>
<td>High Blood Pressure</td>
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</tbody>
</table>

5-Fig.44

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RAAGS AND SEASONS –

There are Raags associated with the Rainy Season, Varsha (Raag Megh and Raag Malhar), the Autumn season, Basant (Raag Basant) and the Spring season (Raag Bahar). Seasonal Raags can be sung and played anytime of the day and night during the season allotted to them. The obligation of time in case of such melodies is relaxed.

<table>
<thead>
<tr>
<th>Season</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vasant Ritu (Spring Season)</td>
<td>In this season, increased Kapha is liquefied by the heat of the sun which causes diminished agni (digestive activity) causing diseases.</td>
</tr>
<tr>
<td>Grishma Ritu (Summer Season)</td>
<td>In this season, Sunsrays become powerful. Kapha decrease and Vata increases day by day.</td>
</tr>
<tr>
<td>Sharat Ritu (Autumn Season)</td>
<td>Sudden exposed to sunlight after cold season aggravates pita.</td>
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</table>

<table>
<thead>
<tr>
<th>Dosha</th>
<th>Accumulation</th>
<th>Vitiation</th>
<th>Diminution</th>
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<tr>
<td>Kapha</td>
<td>Shishir</td>
<td>Vasant</td>
<td>Grishma</td>
</tr>
<tr>
<td>Pitta</td>
<td>Grishma</td>
<td>Varsha</td>
<td>Sharad</td>
</tr>
<tr>
<td>Vata</td>
<td>Varsha</td>
<td>Sharad</td>
<td>Hemant</td>
</tr>
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</table>
There are Raags associated with the Rainy Season, Varsha (Raag Megh and Raag Malhar), the Autumn season, Basant (Raag Basanti) and the Spring season (Raag Bahar). Seasonal Raags can be sung and played anytime of the day and night during the season allotted to them. The obligation of time in case of such melodies is relaxed.

<table>
<thead>
<tr>
<th>Raga</th>
<th>Ritu</th>
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<tr>
<td>Bhairav</td>
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</tr>
<tr>
<td>Hindol</td>
<td>Vasant</td>
</tr>
<tr>
<td>Deepak</td>
<td>Grishma</td>
</tr>
<tr>
<td>Megh</td>
<td>Varsha</td>
</tr>
<tr>
<td>Malkans</td>
<td>Sharad</td>
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<tr>
<td>Shree</td>
<td>Hemant</td>
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</table>
## VARIOUS RAAGS AND THEIR PERFORMANCE TIME

<table>
<thead>
<tr>
<th>Raaga</th>
<th>Thaat</th>
<th>Performance Time</th>
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<tbody>
<tr>
<td>Piloo</td>
<td>Kafi</td>
<td>Any Time</td>
</tr>
<tr>
<td>Kafi</td>
<td>Kafi</td>
<td>Any Time</td>
</tr>
<tr>
<td>Mand</td>
<td>Bilawal</td>
<td>Any Time</td>
</tr>
<tr>
<td>Dhani</td>
<td>Kafi</td>
<td>Any Time</td>
</tr>
<tr>
<td>Bhairavi</td>
<td>Bhairavi</td>
<td>Any Time</td>
</tr>
<tr>
<td>Gaud Malhar</td>
<td>Kafi</td>
<td>Monsoon</td>
</tr>
<tr>
<td>Miyan Malhar</td>
<td>Kafi</td>
<td>Monsoon</td>
</tr>
<tr>
<td>Deshkar</td>
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<td>Morning</td>
</tr>
<tr>
<td>Gunkri</td>
<td>Bhairav</td>
<td>Morning</td>
</tr>
<tr>
<td>Ahir Bhairav</td>
<td>Bhairav</td>
<td>Morning</td>
</tr>
<tr>
<td>Asavari</td>
<td>Bhairav</td>
<td>Morning</td>
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<tr>
<td>Bhankar</td>
<td>Bhairav</td>
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<td>Bairagi Bhairav</td>
<td>Bhairav</td>
<td>Morning</td>
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<tr>
<td>Basant Mukhari</td>
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<td>Morning</td>
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<tr>
<td>Basant</td>
<td>Poorvi</td>
<td>Morning</td>
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<tr>
<td>Bhoopali Todi</td>
<td>Bhairavi</td>
<td>Morning</td>
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<tr>
<td>Bhatiyar</td>
<td>Bhairav</td>
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<td>Bilawal</td>
<td>Morning</td>
</tr>
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<td>Bilashkani Todi</td>
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<td>Marwa</td>
<td>Morning</td>
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<tr>
<td>Gurjari Todi</td>
<td>Todi</td>
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<td>Nat Bhairav</td>
<td>Bhairav</td>
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<td>Todi</td>
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<td>Poorvi</td>
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5.8 EXPERIMENTAL WORK REGARDING MUSIC AND DANCE THERAPY

INTRODUCTION

Music with its integrating and organizing power affects the total personality and as a therapy can provide the oneness all need. Music cuts through all age levels; and to all groups. For years and across cultures, music and dance has been a medium to convey stories and kaleidoscope of emotions. Today these gracious movements are also being employed to heal because for their therapeutic effects. Music therapy is the enhancement of human capabilities through the planned use of musical influences on body and brain functioning. Various music and dance forms are being employed to heal anxiety, and even joint pain and disorders as well as disabilities. Change is the only thing which is constant. It is the continuity of change: change with the time that has made the music fraternity in a leading position on the globe. Music is a universal language. It influences all levels of human existence. It is a medium for communication, which can be both a pleasant and healing experience. Music therapy – the specialized use of music in treating person with special needs in mental and physical health rehabilitation and special education – is gaining ground. In the west it is now an accepted form of treatment. Music and Dance have been amongst the most ancient of all therapeutic devices. In this paper I shall be inditing about the Music and dance therapy that helps in curing the mental diseases and physical disabilities along with the benefits of the same.

The use of music and dance therapy is based on scientific and clinical approach and has been used with a great care and deep study of the nature of illness. Music and dance has been the most ancient of all the therapeutic devices. References to it as a healing aid appear in the Bible, Greek, and Roman literature and Egyptian records. Although direct little evidences are available concerning the behavior of primitive people, we may infer from our contemporary aborigines that music and dance has played an important part in treating the sick of early times, just as it does now among the less civilized.
Music and dance therapies are considered to be the most expressive therapies. These are the interpersonal process where they are used for the treatment of different physical and emotional, mental, social and spiritual problems. These therapies not only heal the disabled or ill persons but also improve the quality of normal and healthy persons. The Egyptian called music, “The physic of soul”. It has the great attraction of maintaining the proper emotional relationship between the individual, his work and his environment. This music and dance therapy is an alternative and primarily non-verbal intervention. It provides a process through which clients can express themselves, become aware of their feeling and interact more easily. Researches in these areas indicate that these therapies can serve to promote self expression and self awareness. It increases group cohesiveness and fear interaction enhances the development of positive and healthy self image. Music and dance therapy is also being used as powerful means that can reduce stress.

Some philosophers like Plato and Aristotle have delineated the healing power of music. Music is generally regarded as a relaxing and stimulating power in Western Hospitals. It has also been accepted as a therapeutic agent to treat mental patients with music. Dr. S.D. Mitchell was a great protagonist of music therapy in mental illness. Later on Dr. Blair, a consultant psychiatrist and Mrs. Brooking a music therapist jointly conducted investigations at St. Bernad’s Hospital in Middlesex, England, and used music therapeutically in various ways with varying degrees of success. Numerous studies have been conducted to determine the effects of music on mental patients. The results of these are usually reported on the terms of observations made by the investigators.

Music and Dance as a Therapy

Music has been seen to produce melancholy, move people to tears, excite man to martial deeds, or bring about a state of ecstasy. It can influence the disturbed patient’s way of feeling and thinking by programs carefully selected for this special needs. Jeedidce holds the view that music, and dance, affects the organism through the autonomic nervous system probably to the level of the collective unconscious
beyond the reach of visual images, words or meditation. It is used to stir up deep latent conflicts and lead them in the direction of resolution.

There are many connotations of term ‘music therapy’ like:

1. The word music refers to both instrumental and vocal types.
2. The word music is a broader term, in that it includes solo songs, chorus, orchestra etc.
3. Music therapy is a form of group therapy. At a time it is used for number of patients.
4. Many a times it is used along with other types of adjunctive therapies like dance and art therapy.
5. Now days it is considered as a form of recreation therapy.

Music as a medicine is by no means a recent discovery. Many examples of the use of music as therapy are recorded in history. Music is indispensable in a complete consideration of any level of human activity, be it personal, community, national or even international. Music is the most moving of all arts, because sound moves all our senses, our muscles and our minds, it moves us most deeply and most widely. The Persians regarded music as a way of expressing ourselves and have cured various illness by musical sounds. The ancient Hebrews employed music in several recorded cases of physical and mental illness. *Plato* expressed his belief in his, *The Republic*": ‘that health in mind and body could be obtained through music.’ *Aristotle* told the beneficial effects of music to an emotional catharsis. *Pythagoras* also regarded music as a valuable therapeutic agent in mental and emotional health and he recommended that it should be used more often. Music is now reorganized and appreciated universally as a source of pleasure, relaxation and diversion. Music and dance therapy are an established healthcare profession that uses music and dance to physical, emotional and cognitive and social needs of individuals of all ages. It can play an effective role in helping us lead better, fruitful lives. Music and dance therapy improves the quality of life for persons who are well and meets the needs of children and adults with disability or illness. Listening to specific kinds of music at specific
times of day has been shown to be helpful in maintaining good health. Like for
instances Indian music, with its many ragas is known to be particularly therapeutic
value. The curative power of music emanates from the resonance of certain ragas on
hormonal and glandular functions which produce secretions that keep the body
balanced and infection free. One of the unique characteristics of Indian music is the
assignment of definite times of the day and night for performing Raga melodies.

Music research foundation of America, dedicated to music therapy, is attempting
to explore the depth to which music penetrates the minds and whether different
kinds of mental illness show significantly different preferences for music.
Friendlander believes that music, with its roots in rhythm, is related to the id and
the unconscious as well as to the emotional elements and sensual experience within
the ego. He further adds that this relationship with id would help music as a therapy.
The first trace of music therapy is found in the treatment of Mesmer. He never asked
the term music therapy, though muted music always formed and adjunctive part of
his treatment called Animal Magnetism.

Schultze and Rack studied the role of contemplation in a music therapy group; they
analyzed contemplative as an active relaxation. They considered contemplative
listening as an “acting-in” activity which could be used successfully by therapist to
hasten the recovery and re-socialization of their patients.

In recent years music therapy has wide range of applications. It is used for emotional
and behavioral problems, for the treatment of handicapped, mentally retarded
alcoholics, neurotics and schizophrenics. It has also shown its efficacy for brain
damaged patients. Thorpe and Schmuller maintain that music in some form should
be included in the curriculum of children. It helps in establishing rapport with young
pupil. They further add that the performance on a musical instrument may serve to
improve muscular coordination and lead to added poise and self –confidence.
Diephouse found that after listening music children could let their fantasies and
fears. They had to talk about them by telling a story which could release some of their
pent-up emotions. The music therapist’s role is that off a sympathetic listener.
Podolsky has evolved a list of musical compositions and stated that it could be used to counteract various emotions such as hatred and jealousy. He has further suggested the appropriate types of music for various psychiatric conditions.

Music and Dance therapy deals with the problems related to the mind and its complexes, to emotional imbalances.

The theory underlying the dance therapy is that body movements reflect the inner state of the human and that by moving the body within a guided therapeutic sitting, a healing process begins. Dance therapy is good exercise which will keep those extra kilos away, boost the function of the respiratory and circulatory systems improve stamina, coordination and muscle tone. As far as mental health is concerned, it will make one more cheerful, confident and ease depression and anger. Dance therapy has worked wonders with psychiatric. AIDS, cancer, arthritis patients; those with brain injuries, amputees, the visually and hearing impaired, the mentally challenged learning disabled and the elderly. Dance movement therapy involves group sessions and all kinds of dance forms - Indian classical, modern and contemporary are helping people from all age groups for various things.

Marion Chase is seen as the founder of dance therapy. She assisted in the establishment of American Dance therapy association and was the first President. The use of Dance a therapeutic tool is founded in the idea that body and mind are completely integrated. Dance therapy or Dance movement therapy is the psychotherapeutic use of movement (dance) for emotional, cognitive, social, behavioral and physical conditions. Reba Vidyarthi was a pioneer of Dance therapy in India and worked with deaf and dumb and children with polio. Bangalore based Tripura Kashyap is a dance therapist. She worked with eight moderately mentally challenged children. She saw that during the therapy they were getting more and more mobile and full of energy. Dance therapist A.V. Satyanarayana of Bangalore, received an honor from International Open university for complementary medicine in Sri Lanka, he worked on dance therapy as how expected mothers can be benefited.
**Syed Sallauddin Pasha**, a leading dance therapist of India focused on children with special needs.

**Related Literature: The Cases**

Rhythmic movements and musical compositions or musical expressions have been successfully used as a method of psychotherapy. *Haberline* and *Perl* used groups of 6 to 12 children, age 8 to 15 and claimed that it could be done with much younger children. The children took or made up a short text, invented a melody for it, often beginning with clapping of hands. Then they looked for expressive movements to go with the composition. They all participated and took turns in various parts.

Music and dance has been used as a therapy for children with speech and hearing problems, *Kaplan Max* carried on his work in the University of Illinois, 40 children between the ages of 12 to 17 attended the six week training sessions. 22 of these children were hard of hearing, 13 cleft palate and 5 cerebrally palsied. It was found that the music, (singing, playing of instruments, listening rhythms and games) had contributed to the objectives or providing recreation. For the children as the part of the total speech therapy program and in giving the child something measures of self confidence.

*Joseph* has used instrumental performance for severely handicapped children. He found it helpful to increase muscular strength and joint motion and to restore physical function. Therapeutic use of music in the treatment of the aged has been made by *Alex Shapiro*. He helped to relieve some of the stiffness of arthritis, encouraged muscular movements and led to personal satisfaction. Ear training exercises improved the patient’s memory and concentration and also mental and physical stimulation could be provided by playing the electronic organ. He also made use of group song therapy which enabled the patients to analyze the lyrics of selected songs and indirectly to verbalize their anxieties and hostilities.
There are various studies stating the therapeutic use of music for mentally retarded individuals. *Miller* combined poems with music and treatment was continued for a number of weeks, the following improvements were noted:

1. Considerable improvements in speech rate and director.
2. Undeniable therapeutic outlet.
3. Improved poise.
4. Increasing assumption of responsibility and initiative.
5. Improved dexterity, freedom of movement and sense of rhythm.
6. Increased opportunity for learning social information and developing better vocabulary.

*Lathrom* used music therapy with institutionalized retarded children and adolescents. He found the change in adaptive behavior in the area like socialization, strengthening of compulsive defenses and general level of stimulation. Music has been combined with many other therapies or separately in the treatment of schizophrenics. The notable Indian study is from the *National institute of Mental Health, Bangalore*. Group discussion techniques and music were used for two males groups and female groups of schizophrenics. *Murthy* and *Satyavathi* found improvement in the adjustment of patients. In their other study they used group activity which included prayers, group games, dramas, music competitions, sports and other entertainment programs. Few months later they reported improvement in the mental illness of the patients.

Music as an adjunctive therapeutic aid has been used by some investigators in the case of brain damaged patients. *Fields* treated 28 severely disabled adult brain damaged patients. His observation was that 4 failed to respond while the other 24 increased their capacity for purposeful movement. He states that prior to the use of music therapy three factors should be taken into account:

1. Knowledge of the pathology and prognosis for the improvement of the patients.
2. Knowledge of the components of music and ancillary disciplines that can be manipulated to meet specific problems


Improvements in motor coordination among 24 of the 28 patients, treatment suggested that the value of using music as an adjunct in medical treatment.

Weigl used as an adjunctive in the training of children with cerebral palsy. He treated 22 children of cerebral palsy of age 4.50 to 11 years and found varying degree of physical improvement amongst them.

Recent Trends

Music therapy today, incorporates the wide breadth of music based interventions, techniques, research and philosophies to meet the individual needs of diverse population. Music therapy is used as a tool to assist in making non-musical gains in order to apply the focus of the patient’s music therapy treatments directly to the patient’s desired needs, outcomes and appropriate diagnosis and treatment setting. All therapists practice the uses of music in a variety of ways that are mentioned as follows:

- **Education / Resource Room:** To motivate reinforce, teach, shape behaviors and increase social skills and expression.
- **Psychiatric:** To identify and express feelings through verbal and non-verbal musical expression.
- **Alzheimer:** To cure memory recall and socialization.
- **Medical:** To manipulate biomedical levels and reactions (ACTH stress hormones, immune responses, and endorphins), as well as to address social and emotional aspects of treatment.
- **Rehabilitation:** To neurologically manipulate neurological functions (motor, speech and cognitive processes).
➢ **Wellness:** To reduce anxiety, to promote progressive and autogenic relaxation, to maintain function and facilitate life enrichment experiences which facilitate an overall sense of well being in an individual.

It works with an interdisciplinary model which incorporates medical, neurological and biochemical research and philosophies. It is also used as a cognitive/behavioral approach in our psychological model integrating psychodynamic principles such as transferences/counter transference or aspects of the principle, in everything done. It is believed that music stimulates the pituitary gland, whose secretions affect the nervous system and the flow of blood. It is believed that for healing with music, it is necessary to vibrate the cells of the body, for it is through these vibrations that the diseased person’s consciousness can be changed effectively to promote health. The right kind of music helps one relaxes and refresh. Even during the course of working, light music improves efficiency. Listening to music helps to control negative aspects of our personality like worry, anger etc. In addition it can help cure headaches, tension and mental and physical disabilities to some extent. Music and Dance therapy is of the most effective ways of controlling emotions, blood pressure and restoring the functioning of the liver. It is believed and found that Indian Classical music can benefit a whole host of conditions ranging from insomnia, high and low blood pressure to schizophrenia and epilepsy, to certain point in curing physical and mental disabilities as well.

**Disabilities and Their Types:**

Some therapeutic procedures have been systematically developed and well accepted by clinical psychologists for the treatment of mental disorders. A disability is a condition or a function judged to be significantly impaired relative to the usual standard of an individual or their group. A physical ability is any conditions that permanently prevent normal body movement or control. Different types of physical disabilities are:

- **Muscular Dystrophy**
- **Acquired brain and spinal injury**

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• **Cerebral Palsy etc.**

Cerebral Palsy is a disorder caused by damage to the brain, specially affecting the ability to control movement and posture. Palsy is a synonym for paralysis, although a more accurate description of the usual muscular symptoms might be weakness (paresis) and inability to make voluntary movements and suppress involuntary ones.

**My Work – Experiment –**

As I started this research work under the guidance of my research supervisor Prof. Ina Shastri, I gathered information about cerebral palsy and anxiety neuroses through internet and interviewing and discussing with different authorities, I have found different studies showing positive results in the treatment of cerebral palsy and Anxiety Neuroses through Dance and Music.

Basically there are **two** types of mental disorders as discussed at the beginning of the chapter:

1. **Psychoneuroses**
2. **Psychoses**

Psychoneuroses are a mild type of mental disorder. In neuroses, patient is aware of his surroundings, illusion, hallucination, acute anxiety, insomnia, amnesia, depressions are found in such patients.

The main types of psychoneuroses are:

1. **Anxiety Neurosis**
2. **Obsessive Compulsive Psychoneurosis**
3. **Hysteira**
4. **Phobia**
5. **Neurasthenia etc.**

Psychoses are major personality disorders marked by profound mental and emotional disruptions that render previously normal individual incapable of adequate self and management or adjustment to society.
I made discussions and interactions with different doctors and physiotherapist and psychiatrists. Dr. G. P. Dureja, Director, Institute of Spasticity, counseling Management, New Delhi told that, cerebral refers to the brain and palsy to a disorder of movement or posture: cerebral palsy is a lifelong disability caused by damage to the developing brain before, during or just after birth which affects muscle control, movement and speech etc. Dr. Mansoor Alam, chief Consultant I.C.D, New Delhi told that Music therapy has always positive effect on persons with physical disabilities and mental disease. Cerebral Palsy is not contagious, it is not progressive, and it does not get worse as time passes, and many instead improve somewhat with therapy and music therapy has been successful as a therapeutic intervention for physical disabilities.

As music and dance therapy deals with problems related to the mind to emotional imbalances, physical and mental problems depression, anxiety and sadness etc. I was confident that music therapy and dance therapy will give positive and motivating results during the completion of this Research work. These therapies can be used with persons of all ages from pre-school to late adulthood and with many types of disabilities. Music and dance therapy may play an important role in developing, maintaining and restoring physical functioning. Because music is reinforcing, it can be used to motivate movements or structure exercise which are prescribed in physical rehabilitation. Involvement in music may provide a distraction from the pain, discomfort and anxiety often associated with some physical disabilities. Musical experiences presented within a music therapy sessions can be effective in achieving a variety of physical, emotional and social goals relevant to the individual needs, capabilities and preferences.

I have visited different spastic centers in Kanpur and Lucknow (India):

1) **The Spastic Centre Phool Bagh, Kanpur.**
2) **Bhawana Cerebral Palsy Center, Pandu Nagar, Kanpur.**
3) **Chetna, Aliganj, Lucknow**
4) **Drishti Samajik Sansthan, Janakpuri, Lucknow.**
But unfortunately in most of these centers, I could not found proper music therapy. These Centers have music classes but they were not very structured. Although the therapist and the teacher accepted that music has a great effect on the children but no sufficient arrangements for music therapy could be found in the most of the centers. I selected the Spastic center, Phool Bagh, Kanpur, for my experimentation work. I requested Mrs. Meerajee, the principal of Spastic Center, to kindly allow me to give Music therapy to the children. She willingly allowed me for the same. I took the help of physiotherapist of Bhawana Cerebral Palsy Center, Pandu Nagar, Kanpur.

Dr. Batra is the senior therapist and consultant at Spastic Centre, Phool Bagh, also said that music and Dance has a great effect on children with cerebral palsy. I observed that children with cerebral palsy had difficulties with postures, co-ordination, muscle weakness tightness etc.

Methods and Procedure

I have categorized the Spastic Children in three groups:

a) Mild
b) Moderate
c) Severe

In mild group, children with lesser problems are kept. These children can sit and can use their hands, have some speakers but can’t stand or walk properly.

Moderate type of children can’t speak, have weak concentration, can’t sit properly, can’t stand or walk etc.

Severe types of children have tightness, can’t sit at all, can’t use their hands, can’t speak or concentrate have squint problem also.

I have even observed that C.P. children exhibit a wide variety of speech and language problems and problems are highly individualistic in nature. E.g. child may not speak at all and understand very little speech whereas another child has very good comprehension for day to day living and has enough speech to express but the speech may be unintelligible. They even observed to be quite stubborn and impatient in nature.
The C.P. child shows cross in any or all of the following areas:

A. **Language**
B. **Articulation**
C. **Voice**
D. **Fluency**

Some of the C.P. children are not verbal i.e. they do not use speech; they may use basic gestures and monosyllables for their needs. During the observation I found that children with cerebral palsy frequently develop learning disabilities. Due to problems with muscle tone, children with cerebral palsy are more likely than to other children have certain vision problems, as they have eye muscle imbalance or strabismus (crossed) eye and refractive errors (near sightedness or far sightedness). Some children have some kind of attention deficit hyperactivity disorder; they have difficulty in focusing their attention and concentrating. All children have tightness differing in severity.

I have prepared an observation and case history to have general idea and view about these children, for e.g. their reactions towards certain things, towards music, even gathered detailed from their parent about the delivery problem like premature delivery etc. I, then selected a group of 45 children and have prepared case history of all of them further categorized them in the above three different groups.

**Mild Spastic children are coded as Mi₁, Mi₂, Mi₃ ....**

**Moderate spastic children are coded as Md₁, Md₂, Md₃ ...**

**Severe Spastic are coded as Svᵣ, Sv₂ᵣ, Sv₃ᵣ ...**

I have started giving them music and dance therapy. The spastic centre helped me a lot. They have allowed me to play music in the background while the children are indulged into their activities or during their physiotherapy sessions for approximately the whole day or for 30 – 45 minutes. For this particular experiment with music on children I have selected few Indian classical ragas, which had already been depicted and mentioned by
many renowned scholars useful for the therapeutic purposes. The ragas that I used were:

- Tilak Kamod
- Hanswadhwani
- Kafi
- Sahana
- Madhumad Sarang

The above ragas are found to have great effect on nerves, anger, pain, anxiety, and mind and on neuroses. Playing these ragas in intrusmental form as well as in vocal form for around 2 weeks at the background showed a slight improvement in children but the changes were not that magnificent. Then I switched over some energetic, rhythmic, and upbeat kind of music with fast pace beats and sound that included some Bollywood numbers, instrumental and some of nursery rhymes and I found that children were enjoying such music more in comparision to the one’s related to classical ragas. Children loved listening to music, some tap their fingers and some starts dancing. They all seemed enjoying music and dance. These reactions took less than 2 weeks as the perivious experiment done with classical ragas to show such surpassingly tremendous result.

I even used musical instruments. Music and dance therapy definitely produces measurable effects on the brain and mind. Physicians whose sole task is carrying for the mentally ill have long realized that music is one of the best medicines for the mind.

Edward Podolsky has given a reference in his article that a dementia praecox case was reported of women who spent all day talking about her teeth. Nothing could get her mind away from his subject. Finally music was tried. As the musical treatment continues she drew further away from her delusion. Her mind gradually becomes more normal.

Observation

The following things take place in the music and dance therapy session:
1. **Listening to recorded music**
2. **Singing to familiar music**
3. **Playing instruments**
4. **Dancing or moving on a song or tunes clapping, moving hands, legs etc.**
5. **Watching dance etc.**

I made thorough observation of these children and their details. In starting when I use to play classical ragas, the children did show some symptoms of being calm and were cooperative with their respective teachers and doctors. But as I started playing filmy songs, upbeat and rhythmic songs for them, it developed their interest in music as well as started cooperating into sessions in their respective treatments. Their parents even gave us the feedback that back at home these children seemed to be happy and at times were even heard humming something or the other musical excerpts. Some of the children even learnt few patriotic songs and spiritual songs as well. I purposely taught them these songs so that they can develop a sense of confidence through these inspirational and devoted songs keeping in the mind the kind of music style they were loving; like that of energetic, upbeated types. Children, who cannot sing, listened to this music very attentively. The children having speech problem also try to sing which I found to be very helpful in developing speech in those children. I play songs to children during their physiotherapy and found that they left their body light while listening music otherwise they use to tighten their body during physiotherapy.

I used to keep musical instruments like tabla, guitar, and harmonium (organ), in front of these children. Though having tightness in hands, the children showed interest in playing and touching them which I found to be helpful in motor coordination and hand movements (especially in severe children). Children with mild and moderate spasticity were taking much interest in dancing. I think music and dance surely benefits these children.

On 12th of March 2012, being a part of organizing team of a workshop related to Music and Dance Therapy conducted in Kanpur, I told about my work related to the same to Dr. V.N. Tripathi, Head of Department of Paediatrics, G.S.V. M. Medical College
Kanpur and Dr. Alok Bajpai Psychiatrist, Regency Hospital, Kanpur and Dr. D.N. Raizada, Rotary governor 2000 (Distt. 3110) also spoke on the topic. Over 150 spastic children and their parents were present and they were informed about the treatment through music and dance.


The basic objectives of these conferences were to explore and establish the various positive aspects of music. In the various parts of the world, particularly in Western countries who have borrowed the rich ancient Music, philosophy, scientific work has been done upon that and developed various music and vocational therapies. In India also various learned professors and self motivated individuals, doctors, psychologists, psychotherapists concentrated their research science of music therapy so that it may be used for the betterment of human community.

**Result:**

At the end of my research work, I am able to gather enough information to see that music has a therapeutic effect not only upon the mind but also upon the body.

Music tends to cause changes in the moods of handicapped children in a positive manner. Music which is strongly rhythmic has a greater tendency to increase the physical movement. The subjects reported a great change in mood by feeling happy and light. When the musical instruments are kept in front of them, they showed interest in playing them, which help in their hand movements (as they had tightness in their muscles), subjects enjoyed the familiar songs more listening of music also improved the attention span of the children.

Parents told that children were more happy and active while listening to music at home. Everyone enjoyed dancing. They try to move their hands, different parts of their body while enjoying dancing.
My finding had indicated that music can help, to calm individuals and prove beneficial to the learning environment. Also music choice of one, according to their personality and behavior or the selection of music as per the demand of the personality and behavior of individual person when being used for the therapeutic purpose can be proved a lot more effective and beneficial instead of using pre decided ragas mentioned by many for the therapeutic purpose.

The mild C.P. children showed much benefit from musical session, they enjoyed a lot, improvement in their speech is also noted, and they learned new words, while trying to learn songs. They showed interest in dance also.

The moderate C.P. children also seem to be benefited by music and dance, as they tried to learn and sing songs. They try to clap their hands with the rhythm.

The severe C.P. group could not show much benefit. They try to improve their legs and hands with the songs. They felt happy while the musical sessions, but not much body movement can be seen while the sessions of music and dance.

Benefits of Music and Dance therapy

Music helps lower anxiety levels and as a result pain seems to be lessened. In much the same way loud noises such as busy street serve to raise anxiety levels. Thus music can be demonstrated to have a positive influence on health namely in that it reduces stress and creates a more relaxed environment and mindset.

Music therapy is useful for number of reasons:

1) Through music patients can indirectly verbalize their anxieties and hostilities. Music can stir up deep latent conflicts and lead them in the direction of resolution. The experiences with music are said to include the release of energy, keeping the individual occupied and easing tension.

2) Music therapy is useful for discovering the musical talents among patients for vocational purposes. Schoenberger maintains that both group and individual forms of music therapy can be used for rehabilitation process.
3) According to Podolsky, music therapy, besides its therapeutic use, is useful to lessen the management problems for all types of hospitalized mental patients.

4) Performance and musical instruments may serve to improve muscular coordination.

5) Music therapy provides a sense of accomplishment, and develops group consciousness and a feeling of belonging through participation in band, orchestra chorus etc.

6) It is useful for patients who do not trust words as a medium of communication.

Music according to Blair and Brooking has been outstandingly beneficial in relieving their acute phases (agitation, depression, etc.), in affording them, almost without exception, pleasure to a degree in depth they receive from no other activity and in stimulating their interest and enthusiasm in a manner not achieved to a similar extent by other activates. They are of the opinion that patients can be influenced in individual sessions in a beneficial manner that is not possible when they attend in grounds.

The change in the patient’s mood is most easily induced by the therapist playing the piano, the personal relationship between the music therapist and the patient and the ability to maintain good repo with the latter being vital factor. It has been found that the mood of the neurotic patients could be controlled bar by bar. Music is also the most effective means of bringing unconscious memories to the surface.

There are a wide variety of people who may benefit from dance movement therapy as well. Persons experiencing emotional conflicts problems or distress are prime examples of people who might benefit from the treatment. Dance movement therapy can be of assistance to people wishing to enhance their personal communication skills as by communicating none verbally within a group of dancers, people who become more in tune with what they wish to express. Some people may have experienced trauma in their lives, which they suppress emotionally but still will carry with them in their physical body; dance movement therapy can help these people to release themselves from the burden of past trauma. If a person cannot speak verbally, for instance if they are suffering from a serious injury on their tongue, then it is through dance movement
therapy that they can express their feelings and can be free of their inner burden. People without specific problems, who feel that something is not right, can benefit greatly from Dance movement therapy as the issues that elude their conscious mind are able to emerge through the free physical movement generated by the therapy.

Dancing is a primal response to rhythm and music, so dance therapist use dance techniques to put the patient in touch with himself. A psychiatrist of course, talks a patient through his problems, while a dance therapist uses the non verbal movement oriented techniques.

In dance therapy, the patient is made aware of his feelings through sensation and movement. Emotional problems and conflicts become concrete this way, they say. By integrating body and mind, the goal of dance therapy is to build the self esteem and self identity of an emotionally ill person.

Music and dance therapy stimulates feeling. It is enjoyable; it gives pleasure and helps relaxation to the patients. Music and dance therapy has a very important part to play particularly in the cases where patients are not able to tolerate direct approach to their problems. According to Zanker and Mitchell music allows the most indirect form of emotional release.

Limitation

The main limitation of music and dance therapy is that it is not useful for those who are non cooperative or detached from reality. It also becomes ineffective for those who lack in musical appreciation.

Conclusion

I can conclude that music and dance work as a therapy and is very beneficial for the development of mind. Music and dance therapy have has tremendous curative potential and it can improve the mental as well as physical well being of a person. After numerous thoughts, discussions with various doctors, child specialists, physiotherapists and closely monitoring the symptoms of physically and mentally disabled children and patients it was strongly observed that if the semi-damages or
semi-development cells of brain can be brought in chronological order in order to motivate them for a desired result through a holistic approach of music and dance therapy, which is otherwise not possible through surgery, physiotherapy or other process can bring a fantastic result for the development of child/patient.

Music and dance is undoubtedly a second and upgraded step of yoga and meditation because it is a tool to concentrate the spiritual and other energy of body and soul whereas the music (of whatsoever stream) utilizes that concentrate power of soul by and though practice for obtaining a desired result.

Though I have discussed various uses of music therapy, I may draw attention to the statement of Podolsky who has aptly described the present status of music therapy. He states that: It is still in its infancy and in the experimental stage and further says that; there is still great deal to be done before music therapy can be established on the firm ground.