CHAPTER 1

INTRODUCTION

What is Music?

Basic Concepts of Music

Music and Bhava (Emotion)

Music Therapy
What is Music?

Music is the closest art form for expression to human beings. The evolution of music has its roots in the most primitive time and it evolved through countless processes. Music has been defined by musicologists as "the art of expression in sound, in melody and harmony, including both composition and execution".

It is the art of sound in time, which expresses ideas and emotions in significant forms through the elements of rhythm, melody, and harmony. Man has been found to pick up natural sounds such as the gush of water, the whistle of the wind, the hiss of the flames, the rumble of the earth and the thunder of the sky. What man needs is to express and to share his feelings, ideas, thoughts and experiences. Man was inspired by the natural sounds and rhythms, and his imagination led him to evolve the concepts of Swara and Laya, gradually established in the form of art - Music.

According to the Indian Philosophy of Vedanta, the word for sound is 'Nada Brahma' or 'Shabada Brahma'. Kallinath, the annotator of Sangeet Ratnakar, has described the Nada as the energy of Brahma. 'Sharangdev' in Sangeet Ratnakar, describes 'Nada'; 'Na' is the indicator of Prana (or life) and 'Da' of Agni (or energy). According to Vedic literature, music originated from nada or sound, which is the product of akash or ether. There are two types of sound, the ahat nada or struck sound is audible whereas the anahata nada or unstruck sound is inaudible. Vedic rishis believed that the evolution of the Brahmand or universe was caused as a result of Bindu Visphott or an atomic explosion, that produced infinite waves of sound, which represent cosmic ascent and expansion. The sound was a monosyllable: Om. Since Om is related to the beginning of the universe, Hindus consider it the most sacred syllable with which Vedic mantras commence. Om is the principal name of the Supreme Being. This is evident in the Bhagavad Gita where Lord Krishna says: "I am the syllable Om in all the veda and sound in ether."

One can experience the concept of Nada from the stage of the foetus. A baby feels secure and calm when his mother picks him up; this is because he senses the familiar heartbeats or falls asleep on listening to a lullaby in the familiar voice of his mother. Music accompanies us during every stage of life through its different forms such as lullaby, school prayers or songs, film songs, stage songs, patriotic songs, devotional
songs and the classical form of music. We find these different musical forms have been evolved for different occasions, for expressing different sentiments and moods and satisfy certain psychological necessities, urges or demands.

We find music is an integral part of our lives. Music is the language of sound, which has no barriers - social, cultural, religious and makes no discrimination such as rich - poor, educated - illiterate. Music is thus found to be a universal language; one can express his innermost feelings, and communicate with others.

The word Sangeet (music) according to the Shastras includes three categories:

1) vocal music; 2) instrumental music; and 3) dancing. But popularly understood, Sangeet does not include dancing. Dancing differs from music, both in form and the medium of expression. It has an independent science of its own.

Bharata in ‘Natyashastra’ (an ancient treatise of music) has defined music as – “Music is the composite of Song, Instrument and Dance”. But music is an art of pure sound and rhythm, independent of poetry and the other fine arts.

Swami Prajanananda defines music as – “Music is an aesthetic representation of the artist’s inner depth. It’s rather a projection of artist’s own mental feelings and imagination in the outer world.”

Renowned musicologist Pradip Kumar Sengupta writes – “Music is the canvas upon which man projects his own realizations which are spontaneous outcomes of his own feeling and imagination. Music is said to be the finest and purest of all art forms because it dwells permanently within some purely abstract temporary sounds, skillfully organized.”

The philosophical importance of music is explained by Dr. S.S. Awasthi – “The manifestation of God is not perceived in its perfection in the heavens or in the beauty of the flowers but in the divine music coming out from the pious soul of man. Music has direct access to the soul”.

Dr. S.B. Kakkar analyses the psychological aspects of music and writes- “Music inspires man more than anyone or anything else, partly because to music, man’s
response is natural or spontaneous. It enthralls him in such a way that he is almost unconsciously involved in it to the exclusion of all distractions in the environment”.

Desirable effects of music have been described by a great American music composer A. Copland as follows - ‘music can stimulate or soothe the mind, help towards a wider education or, at least, a wider mental perspective, can gently plough the mind to be more receptive to learning, disciplined physical action, comfort the lonely and the sick, awake pleasant memories in the old, delight the youth and lull the child to sleep.’

Renowned psychiatrist Dr. Ira Altshuler writes about his experiences while using music as a therapeutic tool – “Man is essentially a rhythmical being. There is rhythm in respiration and in heartbeat. The cerebral hemispheres are in a perceptual state of rhythmical swing – day and night. Even the slightest change in the body, such as an opening or closing of the eyelid causes a change in brain rhythm. Living in a rhythmical universe adds more responsibility to music rhythm”.

**Basic concepts of Indian Music**

In the study of Indian music, major components that should be understood are:

1) **Swara**

2) **Laya**

3) **Bandish**

**1) Swara:**

Abhinav Gupta defines the *Swara* as follows:

“The sound that is produced by the influence of the sound arising as a result of striking at microtonal position and is thus, essentially resonating sweet and creamy”. 
Pt. Sharangdev, defines the *Swara* in the following way -

"Immediately consequent upon the *shruti*, creamy and resonating, the sound that delights the listener’s mind by itself is called as *Swara*".

2) *Laya*:

In music, time is a vessel through which tone flows. *Tala* binds music by definite rules and restrictions of time. The synonym for rhythm is the ‘laya’ which is the pace of movement of the *Tala*.

*Laya* is the speed at which a *Tala* is played. *Tala* disciplines music and entices the audience by its organised form, stability and outstanding qualities.

*Swara* creates a feeling of immensity; *tala* gives it an order and demarcates it. This demarcation of *Swara* and *laya* creates an undulating sculpturesque form, which neither can do singly.

*Swara* and *laya* are the two principal components of Indian music. It is so for the entire world as well, at least in principle.

3) *Bandish*:

*Bandish* can be broadly described as a composition confined or condensed within the elements of *swaras* and *laya*.

In *Hindustani* classical music, *Bandish* is pre-composed song text, which incorporates characteristic features of a particular form, *raga* and *tala*. It stands as the main pillar around which the development of the form takes place through various sections of phrases like *aalaps, bol-phrases, sargam* and *taans*. Besides providing a melodic line for accompanying *taal* structure, the part of the composition called ‘*mukhada*’ acts as a reference point or resting point in the rhythmic cycles after completion of each unit of improvisation in *alaap, bol-phrases, sargam* and *taan* sections as per the need of the form.
The lyrics of the 'Bandish' in the Khayal of Hindustani classical music are only a part of the musical material. Words are more or less like the vehicle for, or conductor of the musical sounds.

In light forms of music, lyrics are of primary importance. Poetry not only supplies the mood, but also the exact feeling. In the present research, Bhajans (Hindi) and Abhangas (Marathi) from category of devotional music and Hindi and Marathi film songs from film music were used.

Bandish in Bhakti sangeet is known as 'Pad'. These 'Pads' are set to tune. The melody and rhythm of these 'Pads' are set in such a manner so as to bring forth the text and its inherent emotions and meanings as clearly as possible. Words are important in devotional music as they express the emotional content of the music.

In film songs, Bandish is called 'Geet'. In India, film songs have gained popularity because of excellence in its poetic values, enriched by great musicians. Film songs accord great importance to lyrics along with the swaras and laya. Film songs are meant to express a situation or scene and emotive feelings of the character in a short time frame. Hence, lyrics in film songs should have rich poetic qualities.

In the evolution of different musical forms alongwith swara, tala and laya play an important role. The forms in Indian Music such as Dhrupada, Khayal, Thumari, Bhajan, Gazhal, Film Music, etc. gave rise to different forms so as to create emotive lusture, grace and value to music. The forms with different movements of tones and tunes therefore, evoke different emotive feelings and moods. Explanation about different musical types in India can be given by illustrating the musical forms used in the present endeavor.

Hindustani Classical Music:

The Raga system is the most unique and glorious feature of Indian music. It is the very backbone of our musical structure. No form of music, whether classical or light, can have existance without it. In simple words, Raga is a melodic law or order. Technically, it is a melodic type based on a modal scale.
Matanga Muni defines *Raga* as “the particular sound, which is embellished by musical tones and the movements of tonal patterns and is thereby delightful to the peoples’ minds, (is called *Raga*).

In the present research, the form selected from *Hindustani* classical music was *Khayal*.

**Khayal:**

The word *Khayal* means an idea, whim, and imagination. Today *Khayal* is the staple form of *Hindustani* Classical Music. *Khayal* incorporates the classicism of *Dhrupada* and the romanticism of *Thumari*.

*Raga* is a melodic pattern of tones. *Khayal* is nothing but the musical form, which is sung in a particular *Raga*. The rendering of *Khayal* means not only singing of the composition; elaboration of musical ideas contained therein and an artist’s imagination to realize this goal, acquire importance.

**Alap:**

The word is derived from the Sanskrit root ‘lap’, which means to narrate or talk, and the prefix ‘a’ meaning ‘near, from all sides.’ The term implies the development or elaboration of an idea on the melodic axis, in both raga and non-raga music, with or without tala, in vocal or instrumental music.

Irrespective of the musical mode selected, *alaps* gradually increase from a slow to faster tempo. Generally, three kinds of tempo are distinguished - *vilambit, madhyam* and *drut*, that is, slow, medium and fast respectively. In instrumental music, specific kinds of progression are associated with the three kinds of tempo and they are identified with different terms. This is not so in vocal music, which is satisfied with a broad differentiation.
Tan:

The term is derived from the Sanskrit root *tan*, which means to stretch or expand. It possibly owes its origin to an instrumental technique of stretching a string to produce additional notes, thus expanding the melody. Because of their fast tempo and complex patterns, *tanus* become natural candidates for climaxes in music, they invariably impress listeners.

Zala:

The *chikari* (high pitched strings played only for the rhythmic tonal strikes) comes to the fore and an increasing tempo registers a sure movement towards a musical climax. In this phase, the entire musical activity comes nearest to a metrical quality, a phase which can be described as a precursor to the 'tala'.

Bhakti-Sangeet:

*Bhakti* and *Bhajan* are the Sanskrit words derived from the same root word, 'Bhaj', meaning adore or worship. The words, *Bhakti* and *Bhajan* are associated with an approach to God in which the relationship of the worshipper to the deity is based upon varying attitudes of love.

These songs do not generally employ the full scale of a *raga*; but they employ melodies, which can be traced to some *raga* or the other. Generally the songs are composed in medium or fast *laya*.

Bhajan:

*Bhajan* means singing praises of, or worshipping the Lord. *Bhajan* is a type of *Bhakti-Sangeet*. Devotional music came into existence when the devotional movement was sweeping through the Indian sub-continent in the eighth century. A number of song-types with devotional feelings crystallized into musical structures of immense variety, according to the regional genius and linguistic literary traditions are found
to evolve as Bhajans. A unique category of composers is responsible for this type of music. They are aptly described in India as Saint-poets. The saint poets employed definite ragas and talas for Bhajans. Meerabai, Tulsidas and Kabir were some of the renowned saint poets from North India.

Abhanga:

‘Abhangas’ are the devotional songs of the saints composed in Marathi language. In Maharashtra, great saints poets viz. Gyaneshwar, Tukaram, Chokhamela, Ekanath, etc. have shown the way to Bhakti-Marg through their literature.

Film Music:

Film Music can be classified as a form of Light Music. In light music, poetry dominates over technical (purely musical) processes of classical music. The music for the film must be woven out of the emotion and the psychology of the moment, and must be part and parcel of the scene or image, which is being presented. It must, therefore, be a thorough representation of the spirit of the picture in point of its tones and rhythm as well. Generally film songs are composed in faster laya as compared to Bhakti-geet.

Film music is the most popular form of music in India. The songs have an obvious time-beat and having no musical technicalities run on alongwith the poetic words. This music has gain wide acceptance, since it is easily understood by the populace.
Music and Bhava (Emotion)

Introduction

Views of Indian exponents

Views of Western exponents

Introduction:

The chief purpose of all arts is to give an aesthetic pleasure. The essential quality in Indian music, which is responsible for creating an emotional appeal and for giving an aesthetic pleasure, may be called the “Rasa”. Indian aestheticians have described the concept of rasa in three aspects - physical, psychological and metaphysical. In the scope of the present research, the psychological aspect is studied.

Bhavas mean the states of mind, which are usually referred to as emotions. Bhavas are considered to be of two kinds:

1) Sthai Bhavas – are the permanent emotions, and

2) Sanchari Bhavas - are the transient moods.

The essential difference between sthai and sanchari bhavas seems to be that the former are more lasting and common to all human beings and the latter more fleeting and characterised by the personal idiosyncrasy of the individual.

The psychological definition of Emotion is -

“Emotion is a stirred up state of mind and body. From a psychological point of view, different feelings are aroused when one experiences different emotions”.

Emotions, moods, feelings, sentiments and passions are not sharply separate classes of experience (‘The Emotions’ - by Nico Frijda). Feelings may turn into emotions when urgency increases or when loosening of self-control allows action tendency to change from virtual to actual. Moods and passions may form the background for emotions to emerge upon the advent of specific events.
Bharata, the ancient Indian rhetorician and the author of the *Natyashastra*, discussed about nine principal feelings of human nature and the corresponding nine rasas which are more or less universal in character.

Bharata defines *Rasa* as - *Rasa*, a potentiality for a certain disposition, resides in the *chitta* (Pure Consciousness) as a residuum of previous experience. Bharata has depicted particular *rasa* for *saptaswaras*. The *Raga-Rasa-Siddhanta* of Bharata forms the kernel of Indian aesthetics. Bharata’s treatise is mainly devoted to drama.

*Raga-Rasa-Siddhanta* can be applied to music in which lyrics are predominant over *swara* and *laya*. The scope of the present research work is restricted to the fact that music evokes some kind of *bhava*, feeling or emotion in the mind of a listener. The *bhava* evoked from music calms the listener or alleviates the pain and this is the therapeutic effect of music.

There are different views of eminent scholars on the relationship between music and emotion. On the basis of the literature review on music and emotion, it is found that there are three schools of thought. One group of scholars believes that music can evoke definite emotions. Another group believes that music cannot represent any human emotion and feeling. The third group believes that music does not express a particular emotion but creates parallel states of mind.

According to a great musicologist Dr. B. C. Deva, - ‘Pure music is a non-referential form of art. Music does not express a particular emotion but creates parallel states of mind’. (Dr. B. C. Deva, ‘Psychoacoustics of Music and Speech’, page 148)

Music has only two moods - a mood of elation and a mood of dejection. The *Raga-Rasa-Siddhanta* can only come into picture for music, which owes great importance to the lyrics. (Ashok Ranade, 1975).

In the present endeavour, effects of *Hindustani* classical (both vocal and instrumental music) *Bhakti-Sangeet* and film music were studied in psychological aspects on depressed patients. It was necessary to understand the views of eminent scholars about ‘the effect of music on listener’ and ‘the contributing factors in getting the response to music’. Thus, an extensive review of available literature was carried out.
Views of eminent Indian scholars form the foundation of the present research; some of the views are mentioned below:

Pt. Bhatkhande (1914) while expressing his views about the effects of music on a listener, accepted that he had not seen any related discussion in ancient Sanskrit treatises. He believed that one should study the effects of different Swaras, and combinations of different Swaras, layas and lyrics on a listener. He felt that there could be different methods that have to be applied to study the effect of music on a listener.

S. N. Ratanjankar (1957) has expressed his views on 'Individual Notes and Specific Rasas' that - A musical tone has the inherent quality of pleasing, affecting the mind agreeably; yet there is much difference in the measuring of good effect it produces on the listener's mind when it is produced on different instruments or by different voices.

The main factors that are responsible for giving an aesthetic pleasure, as given by an eminent scholar, musicologist Baburao Joshi (1963), are Swara, Laya, form, poetical content, and presentation.

Musicologist M.R. Gautam (1980) opines that - perceptual responses to music are known to be corelated with cognitive, personality and motivational factors of the listener.

Dr. G. H. Ranade, (1951) a great exponent on 'Physics and Aesthetics of Music' expresses his views as - The appeal of music is primarily based on the physical effect of consonance and dissonance and is therefore broadly, pleasant or unpleasant in character. Consonances may arouse in a broad manner, a feeling such as of joy, pleasure, hilarity, etc. In the same manner, a feeling of pain, pathos, destitution or submission etc. may be awakened through dissonances.

Dr. B. C. Deva, (1967) writes about the effect of music on a listener as - "Consonance or dissonance, straight or odd rhythm, fast or slow tempo, high or low pitch - these create tension and relaxation and engender an excited or a calm state of mind or certain tonal forms which have no referents".
According to eminent scholars, different shrutis of swara are found to evoke different emotive responses. Komal swaras are found to evoke peace (shanta), sadness (karuna), depressive moods, etc. and that of shudha swaras are found to evoke peace (shanta), joyous (ananda), aggressive (veer) mood.

Different tempos of tala are of great significance for portraying sorrow (karuna), erotic (shringara), fierceness (raudra), and disgust (vibhatsa). (A. K. Sen, 1994).

Eminent scholar G.N. Goswami, (1996) writes while exploring his views on application of music -Simplest rhythm with slow laya helps to build up a contemplative mood. In industrial applications of music, it has been found that slow music only helps in mental jobs. Monotonous rhythm of medium tempo (madihya-laya) has a step-up effect on productivity.

It is observed that when a person is angry, his actions become faster, he begins to speak faster, his blood pressure goes up. A faster musical phrase pitched high, creates a parallel state of mind. When one is sad, one's actions are slow. Similarly, slow music with an odd rhythm creates a parallel state of mind. Even then, such music does not express anger or sorrow in the sense that a word does.

In her research paper on 'Music And Emotion', Prof. Dr. Premala Kale (1989) writes- 'Modern psychologists, who are working in the field of psychology of music, contend that the mood stimulated by music is a product of individual associative content and is not present objectively in the music.'

Arvind Manglurkar (1975) while exploring appreciative responses to music writes - 'listeners who are deeply embedded into the conception of a Gharana (a particular style of singing) many times become poor listeners, as they have groomed their mind to listen to a particular groove of music that their ear is trained for'.

Scholars have expressed that the same stimulus is unlikely to bring out a similar response on an organism or the same species of organisms if there is a gap in time or differences in cultural, social, and economic standards.
Introducton

Views of Western exponents:

The views of eminent Western scholars about the effect of music on a listener are mentioned below. These views of distinguished Psychologists and Psychiatrists from the Western countries were formed as a guideline for the present research work.

Sound, is a sensory experience through which we can relate to our physical and emotional lives. The direct passage of sound into our being is able to create a real connection between our inner and outer world. The physical stimulation caused by the physiological nature of sound waves, is known to be registered at levels below conscious awareness. The response is physical, mental and emotional. (John Milton (1997), 'The Auditory Perception of Sound')

John Booth Davies (1978), an eminent psychologist states that the emotion felt while listening to music becomes attached to music through learning process e.g.; -

- Certain pieces of music can affect us emotionally through a process of conditioning. We may associate specific emotional response to a specific tune.

- People are affected by some musical pieces because of cultural factor e.g. folk-songs.

- Constant pairing of emotional scenes with a particular type of music also elicits that emotion e.g. - background music of different scenes in a picture.

Dr. Seashore (1938) writes about the listener - “When we listen to music, we listen not only with a set of healthy ears, but with our prior experiences and present expectations. Thus, the listener’s personality is an important determinant of his perceptual experience”.

Quick melodies depict cheerful moods, while sadness can be depicted by slow ones. (Schopenhare,1883).

“Rhythm gives us a feeling of balance. The sense of rhythm gives a feeling of freedom luxury and expanse; it gives us a feeling of achievement in moulding or creating”, writes Dr. Seashore while discussing the effect of rhythm on listener.
Coker J. (1964), a psychologist, is of the opinion that whatever music expresses, is there in tone and rhythm. Such sonic qualities excite affective responses because auditory impulses have more extensive pathways to and within the brain than do any of the other sensory systems.

Renowned psychiatrist, Dr. Ira Altshuler (1956) explains about the process of arousing emotions through music- “Various brain centers viz. hypothalamus, thalamus, cerebellum, in addition to the cerebral hemispheres, the master brain, take part not only in metamorphosing tone and rhythm into music, but in giving it an emotional and mental content”.

In his book 'Music and the Mind' Anthony Storr (1992), the distinguished psychiatrist, writes “that is not to deny that music can provoke intense, genuine emotional arousal, from ecstatic happiness to floods of tears. This does not happen with everyone. The unmusical person, as one would expect, is less physiologically aroused than the musical person is. Even in people to whom music means a great deal, responses vary with their mood”.

The main objective of the present research work is to study the effect of music on depressed patients and thus to study whether music plays a therapeutic role. The related objective is to identify the factors that are essential in using music as a therapy on depressed patients.

Postulation:

Music evokes some kind of Bhava, a feeling in the mind of a listener. The response to music depends on various factors and the factors thus must be studied for the use of music as therapy on depressed patients.

A) Depressed patient;
   a) State of mind   b) History of illness

B) The music;

Types of music, components in music, style of the performer and quality of voice or of the instruments used are found to be the factors contributing to determining responses to music.
Music Therapy:

Introduction

References from mythology

What is music therapy?

Views of eminent scholars

Introduction:

Music has been used extensively throughout history as a healing force to alleviate illness and distress, but the specific discipline of music therapy has evolved only in recent times—it may be said that music therapy has a long history, but a short past. The oldest of medical practices, the Ayurveda in India, and the Kahum papyrus of the West, provide an account of the use of incantations for healing, and references to the therapeutic uses of music are continually found throughout Eastern and Western history. However, the emergence of music therapy as an organised profession has occurred primarily during the past 50 years.

The present researcher thinks it is necessary to quote some of the references about the healing effects of music from Indian and Western mythology.

References from mythology

According to legend, some musicians could perform miracles through their music.

a) It is said that during a contest between Baiju Bawra and Gopal Nayak, the latter sang Raga Todi, which attracted a herd of deer into the concert hall. Gopal put a garland around the neck of a deer, after which it pranced away with the rest of the herd. He then challenged Baiju too, who then sang Raga Todi and the herd
returned. Baiju took the garland from around the deer’s neck. According to another story, Baiju melted a big rock through his rendition of the Raga Malkauns. There are even dhrupadas composed by Tansen and Baiju, which confirm these stories.

b) It is said that when Miya Tansen was burning while singing Raga Deepak, his daughter Saraswati skillfully sang Raga Megh Malhar and caused it to rain. This is how Tansen was saved from being burned to death.

c) Muthuswami Dikshitar, one of the three most important personalities of Carnatic music, is said to have brought rainfall through his rendition of the Ragam Amritvarshini.

d) Dr. Thite in his book ‘Music in the Vedas’ (1997) writes about the relation between music and medicine from ancient times -

“Among the Chinese people in olden times, dances and songs used to be executed by a troop of performers masked as animals and led by a wizard. This performance used to take place for driving away disease. Similarly in Congo, in curing ceremonies, in order to remove the bad spirit, chants are sung and dances are performed outside the home of the patient. In Greek mythology, Asklepios is said to have cured his patients by means of chants. So also in ancient Greece, music was practised as an ingredient of magical medicine. The initiation festivals of the Phrygian deities used to be performed sometimes for curing; the means employed in them, principally, used to be dance and music. Hebrews also ascribed curing power to music’.

Dr. Thite gives a number of illustrations while explaining the therapeutic effect of Samans. He writes:

The samans are described as ‘remedies (bhesaja)’ and they are praised. Many individual samans are described to be possessing the power of curing a disease. Even Gods take the help of music in curing themselves. The Atharvan-mantras are described as a ‘remedy of Gods’ (bhesajam vai devanam athravanah). And the Atharvannya-saman in the Anustubhi-metre-verse is useful as a remedy to cure diseases.
Dr. Edward Podolsky in his book 'Music Therapy' (1956) gives a number of illustrations about the therapeutic role of music in the history; a few of them are given below:

i) Four thousand years ago, the priest-doctors of Egypt had a favorite incantation in music which purported to have a favorable influence on the fertility of women. This incantation is still preserved in the most ancient of all Egyptian papyri. The Egyptians called music the 'physic of the soul'.

ii) The Persians, who regarded music as an expression of the good principle Ahura Mazda, are said to have cured various illnesses by the sound of the lute.

iii) The ancient Hebrews employed music in several recorded cases of physical and mental illness, perhaps the most famous being that of King Saul who, when he felt that his reason was disintegrating, was benefited by listening to music - 'When the evil spirit from God was upon Saul, then David took up a harp and played with his hand so that Saul was refreshed and well, and the evil spirit departed from him'.

iv) It was discovered quite early that soft music has a soothing effect and that lively music has a stimulating effect. Antigenides, the first exponent of swing, played a very fiery, highly rhythmical composition before Alexander the Great and so inflamed him that he leaped from his chair, drew his sword and began attacking those about him.

What is Music Therapy:

Music therapy has been evolving into a profession and medical tool since the World War I and II eras, when community musicians began performing for thousands of veterans recovering from physical and emotional trauma. They discovered that music could help alleviate pain, and calm or relax patients and counteract depression. The positive results of music on the patients led to its acceptance as a tool for physical rehabilitation. The resulting successes led hospitals to call for the hiring of musicians. When it became apparent that the musicians needed some prior
training, the demand grew for a college curriculum. In 1944, the Michigan State University established the world's first music therapy degree program. Shortly afterwards in 1950, the National Association for Music Therapy ('NAMT') was founded to help ensure that practicing music therapists were qualified to heal.

Therapy

Therapy is nothing but a method or a technique to balance and to restore one's state of mind and body. To some extent, any factor that helps in the prevention or alleviation of illness or problems can be regarded as therapeutic. In the present research work, music is used to study the effect on psychological state of depressed patients. Emotion is the stirred up state of mind.

An emotional problem can be explained as a problem related to the psychological state of a person. When a person is unable to control his emotions, then an unstable state of mind that persists for at least two weeks may lead to an illness. In such a state of imbalance, a person would not be able to help himself overcome his condition or state of imbalance and needs therapeutic interventions.

Music therapist Joel Kovel, M.D., Yale University writes -

"The model for therapy is not the cure of a disease but the growth, more specifically, the education of a person. In contrast to education as it is usually conceived, therapy takes into account emotional and subjective need and assumes an imbalance that has to be righted."

Therapy itself implies the concept of change and many definitions refer to changes in behavior, for example- The therapist uses music in a therapeutic environment, to influence changes in the patient's feelings and behavior.
Renowned neurologist Dr. Oliver Sacks writes that—“Art is not only an emotional expression, but also, and mainly, a way of understanding reality. Through artistic activity and the perception of art, we come to see and understand things we would not have understood”.

According to Music Therapist Leslie Bunt (1994)—“Music is the closest form of art to humans. Music is not solely a means of occupying people for a short time as a diversionary and entertaining activity. Music has a great therapeutic quality and it is getting used as a therapeutic intervention”.

The NAMT defines music therapy as “the use of music in the accomplishment of therapeutic aims; the restoration, maintenance and improvement of mental and physical health”.

Alvin Juliet (1991) defines music therapy as “the controlled use of music in the treatment, rehabilitation, education and training of children and adults suffering from physical, mental or emotional disorder”.

Renowned music therapist Leslie Bunt defines music therapy as “the use of organised sounds and music within an evolving relationship between client and therapist to support and encourage physical, mental and social and emotional well being”.

Music therapy, according to Mathew Lee, Acting Director of the Rusk Institute in New York, “has been an invaluable tool with many of our rehabilitation patients. There is no question that the relationship of music and medicine will blossom because of the advent of previously unavailable techniques that can now show the effects of music”.

The present endeavor is restricted in studying music therapy on depressed patients. In this research work, individual sessions with depressed patients were conducted in
which patients were asked to listen to pre-recorded music pieces. In other countries, music therapists are using different techniques for different modalities.

The present researcher has a deep belief that music soothes the human mind. Music can tranquilize the human mind and also has a power to uplift one’s mood. These are nothing but the therapeutic values of music. Most of the eminent scholars in the field of Music, Psychology and Psychiatry support the therapeutic aspect of music and have expressed their views regarding the same.

Research work in the field of music therapy is being systematically undertaken in Western countries. The views of some music therapist from the West are quoted as below:

Edward Podolsky, (1956) writes in his book ‘Music Therapy’ that – ‘Music is capable of changing mood; it overcomes depressed feelings and calms overactive patients. It can change a dissatisfied and destructive mood to a satisfied and constructive one. Since music has this power, it is being used quite widely on mental patients to bring them out of seclusion, relieve tensions and afford contact with reality by relaxation and the creation of an emotional outlet’.

Music Therapy can be used in preventive medicine and that healthy people can benefit from short-term music therapy in the management and control of stress and tension.

According to Towse Esme (1995), ‘When promoting stress management with music, rather than offering ‘therapy’ – or ‘music therapy’, it would be advantageous to concentrate on the fact that the music session will provide a safe space for people to look at themselves, look at their lives, make changes or accept situations’.

Dr. M. Schoen (1956) who has done considerable experimental work with music, found that music is of the greatest value in cases of emotional disturbances. Music
has the power of arousing emotion. It has the power that transforms that emotion to one of peace and repose. Dr. Schoen is of the opinion that the feeling stimulated by music is not a specific emotion, but it is a general feeling-state or mood.

Dr. Ira Altschuler (1956) a well-known psychiatrist, who has had considerable experience work with music in the treatment of mental and emotional disturbances, has found that music has the power of diversion and substitution. (Such as distracting from morbid states and replacing them with wholesome feelings and ideas).

Oliver Sacks, the best-selling author and neurologist, has commented that patients with nervous system disorders who cannot talk or move are often able to sing and even dance, to music. ' I regard music therapy as a tool of great power in many neurological disorders (like) Parkinson's and Alzheimer's, because of it's unique capacity to organize and reorganize (brain) function when it has been damaged,' he says. (Ref - http://www.musictherapy.org)

John Beaulieu (1987) writes, 'When mantric sounds transmit a spiritual awareness, it is elevated to the level of Shabda or Sacred sound. Mantras have survived through the centuries via an oral tradition, from teacher to student. Chanting a mantra can harmonize all levels of our being: the physical, emotional, mental and spiritual.

According to Olivea Dewhurst-Maddock (1993), 'Through repetition of mantras, they acquire more power due to the quality of resonance, they are able to clear the mind of superficial layers of thoughts and making one more receptive to the inner voice of spirit'.