

of electrical activity is different for singing and for listening to music. Memorising a song seems to involve electrical patterns which differ significantly from both singing and listening.

Getting the balance between all of these elements creates the greatest re-charging effects. Research on vibro-acoustic treatment for multi-handicapped people is being carried out at Harperbury Hospital in Herts, by a music therapist, Anthony Wigram, and a physiotherapist, Lynn Weekes, who have contributed to this issue of *Self and Society*.

Training

In order to become a qualified Music Therapist in the U.K., it is necessary to complete one of the three, full-time (one year post-graduate) training courses recognised by the Department of Education and Science. These are the Licentiate of the Guildhall School of Music and Drama (Music Therapy), The City University Diploma in Nordoff-Robbins Music Therapy, and the Diploma in Music Therapy at Roehampton Institute of Higher Education.

In preparing the material for this issue of *Self and Society*, I have been aware that many music therapists are unfamiliar with the ideas and practices of Humanistic Psychology. Equally, many members of AHP and AHPP are unfamiliar with Music Therapy as it is now taught and practised. It is my belief that both groups could be of use and benefit to each other. Perhaps an area for future development would be the introduction of the ideas of Humanistic Psychology into the workshops, conferences and courses of Music Therapy, and vice versa.

MUSIC HEALING

Peter Wright

There are two distinct traditions of Music Therapy. One is of ancient origin whilst the other is the modern approach. There are some major difficulties between them, but they both have a great deal to teach us. The older tradition's foundations lie in shamanism and religious philosophy; the newer form of Music Therapy is based upon a medical model to which it is largely an adjunct.

At present there seems to be an unfortunate situation in that both these streams of Music Therapy are flourishing separately, with very little cross-fertilisation between them. Indeed, there is often complete ignorance of the one concerning the other. With this in mind, let us look at what the older form of Music Therapy - now frequently called 'music healing' - is like and see what it could offer us.

Firstly, the underlying assumptions of music healing include the idea that sound was, and is, considerably more important to human beings and the world than has

generally been recognised in our society - even by music therapists. This idea is the basis of the musical creation myths which describe sound forming all that exists. Music healers often believe these myths to be true. An example of this type of myth is the following: according to the laws of vibration and acoustic proportion, a body can be created, or disintegrated, by means of its basic resonance- frequency. Each organism exhibits its own rate, and so does every inanimate object from the grain of sand to the mountain and even to each planet and sun. This primal sound is known in Hindu mythology as *Nada*. The god Brahma played this sound on his cymbals, and *Nada* created the universe. Vishnu, the preserver of the world, played a flute whose melody was to symbolise self- realisation, union with the primal sound. Shiva, the destroyer, struck the drum out of which fell the letters of the Sanskrit alphabet, which subsequently distributed themselves around the chakras, where they now provide each of us with a means of knowing *Nada* through encountering aspects of divinity within us.

Another basic assumption of music healing is that the whole person must be taken into account. Their physical symptoms can be used as guides to possible areas of significant growth. This holistic approach allows the music healer to listen to an individual and to respond to his sounds in an unique manner which is different to the usual mechanistic approach to presenting problems.

Secondly, the role of therapist in Music Therapy is that of just another human being. Even though in some ways the therapist needs to be an authority and specialist, he must above all be someone who has had problems that he has learned to surmount and who is still open to working with new difficulties as they arise. This means in practice that the healing process is of two imperfect people working together in an intimate involvement, having respect and love for each other. Together they grow and expand their knowledge of themselves. This is the concept of the 'Wounded Healer', and it seems to encapsulate much of the real situation in a way that the usual authoritarian approach does not.

Thirdly, there is a deep commitment to the idea that music is a direct expression of energy on whatever level it is found or in whatever form it takes. This is not a new idea to music therapists who use music all the time as a way of expressing and communicating feelings, but it is possible to go much further than is usual. For instance, there is the idea that the body has an energy field of electro-magnetic currents around it and that sound can express the places of great intensity. Appropriate music can influence the form and direction of the patterns in the energy field. The worlds of energy and sound parallel each other; the action of one will have a corresponding effect within the other.

Fourthly, the older approach is used with equal facility in problems and illnesses of a physical nature as well as those which belong primarily to the mind. There is usually not much distinction made between these two parts as both are seen as aspects of the whole person.

Origins

What sources are used by present day music healers and from where do they derive their methods? These are not easy questions to answer as both the books and the seminars where these methods can be learned have drawn upon very diverse traditions as well as modern individual experience and research. However, there seem to be three basic strands which have been woven together but which can be separated for theoretical purposes. One source is the so-called 'primitive' societies which are in existence today, and from which we can learn something of the way man lived and survived thousands of years ago. We are able to study how they coped with physical and mental ills and used sound as an integral means of dealing with pain. The U.S.A. had a great advantage in this because they have in their midst the much older culture of the North American Indians who have a deep understanding of sound and altered states of consciousness. However, this race is by no means the only one that has been investigated; specialists have explored many others such as African witch doctors, Eskimo shamans and Voodoo practitioners. Their studies have not been only on the academic level, but many of the researchers have also been initiated into these methods and know them from a practical point of view. For example, Jeffrey Biddeau, a dancer and conga player from Trinidad, was initiated into the magic rites of the Voodoo priesthood. In learning their drumming, he came to understand that all the gods have their own special drum signals. These are almost indistinguishable to the untrained ear. The differences consist of minute rhythmic hesitations and the tiniest gradations of volume. Through precise drumming it was possible to contact gods, spirits and demons, as well as the souls of ancestors and mythical beasts.

Another source is the major religions of the world which have used music in specialised ways to enhance and broaden the spiritual consciousness of their adherents. By expanding their awareness through sound, individuals could understand and perceive their lives, problems, illnesses and their relationships with the world in new harmony. Although there are obvious dangers in taking techniques away from the context out of which they have grown, it has been found that some of them can be extremely helpful in a healing situation. For example, most people feel the immediate effect that plainsong has upon them. Plainsong is a type of church music in which a group of people sing one tune together without having musical instruments played at the same time. Plainsong is synonymous with Gregorian Chant. This music has no fixed rhythm; rather it follows the natural rhythm of the Latin spoken word. The vowel sounds are used in particular sequences which open up communication with the soul. The chants are almost entirely composed of the intervals of an octave, fifth and fourth which have long been held to be 'spiritual sounds'. In the Middle Ages, the chief difference between sacred and secular music was the use of the intervals of the third and the second for 'worldly music'. And so, people often feel calmer, more at peace, at One when they have heard or sung plainsong.



... expanding their awareness through sound: The Roy Hart Theatre (D.Gale 1978)

Radical changes can also be experienced within the personality after the repetition of mantras - the chanting of sacred sounds - from the Hindu, Sufi or Christian traditions. These spiritual sound techniques can reach some very deep levels and make it possible for a person to contact his own healing powers which were previously hidden. Mention should also be made here of the work of the Greek philosopher, Pythagoras (about 500 BC). In his teachings, music and arithmetic were related; he believed that numbers were the key to understanding the whole spiritual and physical universe and that musical intervals and rhythms were a reflection of mathematical laws. Through the measurement of a vibrating string (on a monochord), he discovered that the tones of a musical scale are mathematically determined and can be expressed in terms of proportions (2:1 Octave; 3:2 Fifth; 4:3 Fourth etc). These are still fundamental to modern acoustical theory and musical harmony. These proportions also correspond to and link the human body, planetary cycles and atomic physics. It is possible for one's being to be in harmony with the Cosmos. Music healers sometimes use their knowledge of musical proportion to help clients rebalance and 'tune' their body/mind/soul.

The third important strand is the addition of discoveries arising out of the experience of modern musicians, scientists and therapists. In the UK the leading groups are the Scientific and Medical Network in Gloucestershire and the Sound Research Group in Sussex. There are also a number of individuals such as Dr. Peter Guy Manners (Principal of Bretforton Hall Clinic in Gloucestershire), Jill Purce in London, Fabien Maman, Chloe Goodchild, and others.

Techniques

The basic instruments used in this work are drums and the voice. These two create the sounds which best express the basic polarity within the human being. First, there is awareness, whose subtleties can be manifested through singing. Second, there are the patterns of energy which are the forms through which awareness lives. These

can be translated into rhythm. (Stockhausen used this idea very directly in his work *From the Seven Days*). The voice and drum best express these two principles of tone and form. There are many vocal techniques. I shall describe just two. An example of using the voice for healing is the therapeutic technique of 'Toning' as written about in the book of that name by Laurel Elizabeth Keyes. When she wrote about it, well over a quarter of a century ago, it was considered a very remarkable way of helping people. With use over time many therapists have expanded and developed it far beyond anything she had originally conceived for it. This technique consists of allowing your voice to groan freely through an open mouth without trying to control the sound that arises. You then allow it to develop in whatever way it wishes. What is expressed will depend upon what aspect of yourself you hold in mind. This could be the body as a whole or some particular emotion that threatens to get out of hand. In other words, it is just being yourself and giving forth a natural expression.

An example of melodic vocalisation is the Healing Song as used by American Indians. In this technique, the musician gives expression to his own healing energies by trusting the depths within himself to give forth melodies that will enable the client to transform himself both physically and mentally. This may sound rather strange and mystical at first, but most music therapists are doing this when improvising to or with clients much of the time.

Drumming and rhythm have an important part to play in music healing. Complex drumming requires much expertise, but simpler forms can provide both a context and enhancement of the melodic line. They can open up a deeper dimension to the musical expression and understanding of the client's situation and needs. For instance, the complex counterpoint of rhythms heard in African music can reach into the depths of our bodies and minds and produce great subtleties of feeling. It is possible for a music healer to use a simpler form of drumming to touch this realm, but he must let go of conscious control and allow from deep within his guts his own innate, natural rhythmic sense to take over.

Another aspect of rhythm is the use of pulse in a constantly changing speed - a regular beat which is continually quickening and slowing. This has its own quite distinct effect on the mind which is similar to the movement of waves on the edge of the seashore. This kind of moving pulse enables the client to come into alignment with the forces of nature in the world around him. All these techniques, both melodic and rhythmic, have for centuries been used as independent modes of healing. Now, with the ease of communication worldwide, they are ceasing to be quite as distinct as they used to be. They are fast being absorbed into a flowing language of sound, which has opened a great range of possibilities within the Music Therapy session. The integration of techniques of old and new forms of Music Healing can enhance the therapeutic relationship and enable both client and therapist to grow and be healed through an artistic experience of the power of sound.