

Music in Healing Discourses on Music -6 Prateeksha Sharma



Music appeals to the emotional side of the human nature. Music stirs, births, expresses, fires, harnesses, channelizes and tempers emotions. Music precedes the development of language as a form of expression. That is because music is present in nature even before the human is born as an individual or a species. In his bid to emulate the sounds of nature man becomes musical. And yet in amputating himself from this connection with nature, in the process of socialization and civilization the human loses touch with the lyre within, coming to a point of dis-ease or an absence of ease.

Man has instinctively known forever about the healing aspects of music. Speaking about this knowledge in context of Indian music, Alain Daniélou the late Director of the International Institute for Comparative Music Studies and Documentation, Berlin, opines that "a general Sanskrit theory of music, termed *Gāndharva Veda*, was elaborated at a very early date." He continues saying that it seems that the *Gāndharva Veda* studied every use of musical sound, not only in different musical forms and systems but also in physics, medicine and magic. Music makes the human 'whole'- in harmony and in balance. Don Campbell says that bringing a body in to balance requires observing the orchestra in it's entirety, it's current condition and past experience, it's inherent

strengths, it's potential for improvement. And the real genius of healing lies in teaching the body, mind, and heart to discover and play their own music-not something that has been dictated by social norms. If one is to examine healing in terms of emotion, then the process of healing involves the transformation of one kind of emotion into another. The *Natyashastra* of Bharata mentions about nine primary emotions or *rasa*-s. *Rasa* is the Permanent Mood when it is revealed through enjoyment[i]. The nine[1]accepted *Rasa*-s are: the Erotic (*Sringara*), the Comic (*Hasya*), the Pathetic (*karuna*), the Furious (*Raudra*), the Heroic (*Vira*), the Fearful (*Bhayanaka*), the Odious (*Bibhatsa*), the Marvellous (*Adbhuta*) and the Tranquil (*Santa*). The catalytic process of music is aimed at transforming the dominant emotion into another emotion or reducing the severity of the emotional experience, incase the dominant emotion is a disease producing condition or itself an offshoot of the disease. For example sadness at one extreme becomes depression, which can in an extreme case also lead to a suicidal tendency. Music used appropriately with this emotion can aid in an expression that may not be spontaneously available to the individual due to disease related pathology.

It has been noticed that during conditions of illness, it is human tendency to revert to prayer, because of the impact faith has on the psyche, and the immune system. The greater is the patient's faith that they will get well and the more they silently pray, the lesser is their expectation from medical cures alone and also greater is the likelihood of them becoming well due to their own willpower. The reason is twofold: first, prayer takes the mind of the patient away from the disease and negative thoughts. Secondly, it gives a positive affirmation to the body's own immune system to fight the disease. Music unobtrusively becomes a catalyst in this process.

If one is to use music for therapeutic purposes, it is crucial

to understand two principles: Entrainment and Isoprinciple. Entrainment is simply the principle from physics that tells us that our biorhythms tend to synchronize with the rhythm, tempo, or pulse of the music. We instinctively choose slow music when we want to calm down and faster music when we want to energize ourselves. The isoprinciple states that in order to change a person's mood with music, one must first begin with music that reflects the state he/she is in to start with. If one is feeling depressed one cannot simply put on "happy" music to change the mood. It must be done slowly and carefully.

When we mention the term music therapy we need to remember that in therapy, music is specifically used to achieve non-musical goals. Music can both be used as an alternative, stand-alone therapy as well as a complementary therapy in addition to traditional medical procedures.

There are four levels of music therapy practice:

- Auxiliary level: All functional uses of music for non-therapeutic but related purposes;
- Augmented level: Music therapy used to enhance the efforts of other treatment modalities
- Intensive level: Induces significant changes in the client's current situation
- Primary level: Singular role in meeting the main therapeutic needs of the client.

Music therapy is an interpersonal process in which the therapist uses music and all its facets- physical, emotional, mental, social, aesthetic and spiritual- to help clients to improve or maintain help. The music used in therapy maybe specially created by the therapist or client or it maybe drawn from the existing literature in various styles and periods.[ii]

Music and Ritual Discourses on Music -5 by Prateeksha Sharma



Ritual is an innate part of the human life. Ritual whether in the form of an invocation, a sacrifice, a fast or a penance, a holy dip in a river, ringing the bells, a prayer or an *aarti* they all contribute to disciplining the mind to focus. Every spiritual and religious tradition uses music to help in focussing. Prayer brings the mind to a point of concentration, and in a one-pointed thought about the object of prayer. The object maybe the form of a diety or a formless entity, musical sounds help in making the mind still and gathering the thoughts from all the various directions the mind is usually scattered in. Therefore, spiritual music has its own special parametres and singers. When we go into a house of worship the sound of the music playing instantly snaps the chord from the noise of the world and introverts the senses.

In India, with its unique tradition of community singing in *bhajans*, *satsangs* and *sankirtan* music is the predominant element that unifies the consciousness of the participants. Even if people are unable to sing, for not knowing the language or the lyrics, they usually join in the community act

with something as simple as clapping. Such community activities, which are a part of the life of a householder, especially in certain communities or the post-retirement phase of life, are a prescription to stall the modern day affliction of alienation among the elderly; which often leads to mental, physical and spiritual decay. This kind of community musico-religious programmes are also a mechanism for those who are involved to remain active, busy and involved in a meaningful social exchange- by not being solely dependent on their families at all times. The greater is the social and physical involvement of an individual the less likely is the person to fall prey to degenerative diseases.

TO BE CONTINUED.....

**INDIA 'S ONLY MULTI-TOWN
CHILDREN'S FILM FESTIVAL
ENCOURAGES KIDS A Report by
our roving Critic BB Nagpal
from Bengaluru**



Bengaluru: The 5th International Children's Film Festival, the only one of its kind in the country in terms of its reach, closed earlier with all participants emphasizing the importance of making meaningful films that were entertaining and yet sent subtle messages that the young could understand.

A major effect of the festival was the large number of children who said they wanted training to be able to make animation and live action films for the young.

Karnataka Secretary for Kannada, Culture and Information B R Jayaramaraje Urs said the very fact that several thousand children from more than fifty schools had attended the festival, and the fact that it had been held in five towns and cities of the state simultaneously, showed how popular children's films could be.

Speaking at the closing ceremony of the Festival, he promised all help from the state for promotion of children's cinema in the state and said the Government was actively considering the subsidy for children's films from two to four films every year. At present, two films get Rs 2.5 million each per year.

Others present at the closing ceremony included Mr A R Raju who is a former Vice-President of the Film Federation of India, the popular star Ramesh Arvind who stole many hearts with his presence and antics on the stage, and director V

Manohar. They made a plea to parents to ensure the young got to see good films and said it was necessary for the government or the exhibition sector to make arrangements for such screenings.

The Festival organized by the non-governmental Children's India in five different towns and cities in Karnataka was aimed at ensuring that children even in remote places got to see good films. The Festival was held simultaneously at Bangalore, Tumkur, Davangere, Bijapur and Hampi (Hospet). The District Commissioners along with local NGOs supported the Festival at all the venues outside Bengaluru and ensured greater participation of children.

Several foreign delegates had attended the Festival. They included Mr Gerardo Nieto who is Director of the Carthage International Film Festival in Colombia, Bangladesh filmmaker Khalid Mehmood Mithu along with his children Arjo Shrestha and Shiropa Purna who are also filmmakers in their own right, Italian filmmaker Giuseppe Varlotta, and Anis Ben Mohammed who is in charge of International Affairs in the International Film Festival for Children and Youth in Tunisia.

Mr Urs also released the souvenir of the Festival, which apart from giving details of the Festival and having several articles on children's cinema, also has messages of the President Pratibha Patil, Karnataka Governor Mr Rameshwar Thakur who had inaugurated the Festival, Karnataka Information Minister Mr Katta Subramanya Naidu, and Children's Film Society, India, Chief Executive Officer Kuldeep Sinha who was the Guest of Honour at the inauguration. The Festival was also attended by Andhra Pradesh Children's Film Society Chairman M Vedakumar.

In a surprise announcement, Mr Anis announced a proposal for a co-production between Colombia , Italy , Tunisia and India for a children's film.

Mr N R Nanjunde Gowda, founder of Children's India , called upon children who had ideas to come forward the way Master Kishen or the two children from Bangladesh were doing. He said his organization would annually organize a workshop for children on filmmaking.

Master Likhith, who has won the Karnataka State Best Child Actor award for his role in the film 'Naanu Gandhi' was felicitated on the occasion. The film's director Nanjunde Gowda earlier received an award from Carthagena International Film Festival in Colombia Gerardo Nieto in the Children's films (education) category.

The main inauguration by Karnataka Governor had taken place in Tumkur, around 70 km from here, in the presence of Dr Shivakumar Swamiji of Shri Siddaganga Mutt, Tumkur, Karnataka Minister of Law and Parliamentary Affairs Suresh Kumar, Mr Kuldeep Sinha, KFCC Vice-President Rockline Venkatesh and actress Mrs Shruti Mahender, among others.

More than forty films from over ten countries including India had been screened at all the venues in the five towns and cities. A seminar on the future of children's cinema in the age of television, and Open Forum discussions with all the delegates and directors from India and overseas, were also held during the Festival.

The Festival had special packages from Colombia and Bangladesh apart from films from Italy , Iran , Germany , Sri Lanka , Tunisia , China , the United States and other countries. The Festival also paid a tribute to seventy-five years of Kannada cinema with the screening of nine acclaimed children's films. There was also a package of films from the Children's Film Society , India , in Hindi, Bengali, Assamese, Marathi, Manipuri, English and Kannada.

The Children's India was launched by Mr Gowda in 2005 to empower and expose young minds to theatre, performing arts,

training workshops on animation and various other creative pursuits.

KARNATAKA TO SET UP CHALCHITRA ACADEMY AND GIVE GREATER SUBSIDY FOR CHILDREN'S FILMS A Report by our Roving Film Critic B.B. Nagpal



Bangalore , 24 January: The Karnataka Government is to set up aChalchitra Academy shortly to help the Kannada film industry and will also seek to increase the budgetary grant for promotion of good cinema in the next financial year.

Chief Minister B S Yeddyurappa said during the Third Bengalooru International Film Festival here that his

government was also considering doubling the number of children's films to which it gives a grant every year. At present, only two children's films are given a grant of Rs 2.5 million each every year.

The Chief Minister also said the state government was drawing up an appropriate programme to mark seventyfive years of Kannada cinema.

Festival Committee Chairman V N Subba Rao, noted filmmaker Girish Kassarvalli, and others sought greater help from the State Government to help the growth of good Kannada cinema. Others present on the occasion versatile actor Prakash Rai, Kannada film stars Ramesh Arvind and Puneet Raj Kumar, Mr. Jayaramaraje Urs who is Secretary (Information, Kannada and Culture), former Film Federation of India Vice-President A. R. Raju, and Karnataka Film Producers Association President K. C. N. Chandrashekhar. Dr. Vijaya, Associate Chairperson and Mr. N. Vidyashankar, Executive Director of the Festival, were also present.

A total of more than 150 films from about thirty countries were screened in various sections of the Festival, in six screens spread over four venues.

The Festival was organised by the Suchitra Cinema and Cultural Academyin collaboration with the Karnataka government, and was supported fully by the Kannada film industry.

The Kannada section of the Festival, a highlight of which was a two-hour long DVD film on the evolution of Kannada film music over the year, was inaugurated yesterday by the noted singer and music director, C. Aswath, at a function presided over by former Karnataka Film Chamber of Commerce President K. V. Gupta.

The Indian Panorama Section was inaugurated by Prakash Rai – who has starred in the film 'Kanjeevaram' by Priyadarshan which is part of the Panorama -and K. V. R. Tagore, Additional

Director General of Police, who presided. Mr. Suresh Heblikar, noted actor, director and environmentalist, inaugurate the Documentary and Short Films section, in the presence of Dr. Ajay Kumar Singh, Additional Director General of Police, who is himself a filmmaker.

The four-day Animation Workshop organized by ABAI and ANTS, was inaugurated by noted actor director Ramesh Arvind and Mr. Ashish Kulkarni, CEO, Big Animation, presided.

As part of the Festival, six children's films were screened and this section was inaugurated by Master Kishan, who directed the film 'Care of Footpath' and entered the record books as the youngest Indian director. The screenings had been organized for school children from designated schools. In all about 1200 students watched films. Discussions about the films viewed were arranged after every screening. Distinguished personalities who work with children took part in the interactions.

A Photo Exhibition on 75 years of Kannada Cinema compiled by the Department of Information of the state Government was inaugurated at the main venue Vision Cinemas by the celebrated cinematographer Mr. V. K. Murthy.

To mark the platinum jubilee of Kannada cinema nearly 40 landmark films, both in 35mm and digital format, were screened in all the festival venues in vision cinemas, K. H. Patil Auditorium, Badami House and Suchitra, Twenty Eight documentaries – all from India – and nearly a dozen children films from various countries, are also being screened during the festival.

Entry to the public was by delegate passes for Rs. 500 for the entire Festival, while students of journalism and communication in all colleges and film schools and members of all film societies can get entry at a concessional rate of Rs. 300.

Renowned French Photographer To Exhibit True, Untainted-By-Technology Works A BANG PR REPORT



Art never ages, if it is expressed with truth and conviction. And even the entry of newer forms of art or technology cannot dilute the magic of purity that emerges from true art.

The world-renowned French photographer Bernard Faucon, who gave up photography in 1995 because he was 'convinced that it was over and that this period in the history of photography to which I had subscribed, "photographic staging" or

“photographic settings” had come to an end.’ He also felt that ‘it was the swansong of photography, the last stage before the reign of pure, digital advertising images. It was a time when one still believed sufficiently in the power of truth of photography, when one could permit oneself the luxury of creating “true fiction”. However I do not disown anything, either the images, or the period in which they were created, or even the poetry which is my own and that I will continue to express in other ways.’

The works of this cameraman are being presented in a special exhibition in the capital by Alliance Française de Delhi and the French Embassy to showcase his retrospective selection photographs in Galerie Romain Rolland. The exhibition will open on 3 February and continue till 12 February.

About his exhibition in India, he says: “What can I say about my first individual exhibition in India and my first journey there? I feel apprehensive! I, who have been traveling ceaselessly, especially all around this huge country without having ever dared to enter, fearful of facing a country that is far too big, far too complex and far too beautiful!”

The best of Bernard Faucon is being displayed in a retrospective collection of photographs over the 20 years and is divided into eight sections: “Summer Holidays” (1976-1981); “Probable development of time” (1981-1984); “The Chambers of Love” (1984-1987); “The Chambers of Gold” (1987-1989); “Idols and sacrifices” (1989-1991); “The Writings” (1991-1992); “The End of the image” (1993-1995); and “The Happiest Day of my Youth” (1997-2000).

Despite his pessimism, in the last phase he invited young girls and boys from more than 20 countries to stage this happiest day.

Bernard was born in 1950 in Provence. After philosophic and theological studies, he began producing his photographic work

in 1976 and stopped voluntarily in 1995.

Over the period of 25 years, Bernard has shown in nearly 250 solo exhibitions and as many group shows, from Leo Castelli in New York City to Yvon Lambert in Paris, in large museums as well as small institutions. In 1989, he received the French National Prize for Photography.

Bernard is a singular artist; his work is poetic, metaphysical and highly personal. Diverse people are inspired from it, from the most classic and orthodox in the photographic world to avant-garde artists, as well as novelist, directors, psychoanalysts, Japanese fashion designers.



Are You A Happy Camper? by Sharon Moist



What makes you happy? I mean really, truly happy. Have you ever given any thought to what makes you the kind of *“jumping for joy, singing in the rain”* happy, that leaves you grinning from ear to ear for no apparent reason?

When I was younger, it was material things: new shoes; a new purse; the latest CD by my favorite musician, a new car. You get the picture.

Now, it's the simple things in life: spending quality time with my parents'; good conversations with friends; great water pressure in the shower; playing with a puppy; nicely fragranced soap; spending the summer at my home in Montana (where I am even as you read this); grapefruit scented candles; a beautiful garden of wild flowers; new baby ducks learning to swim in the stream off my dining room patio (see the enclosed picture); a really good thunderstorm; jumping in a really big rain puddle afterwards. Those are the things that truly put a smile on my face today.

What about you? What's on your list?

In today's fast-paced world, it's so easy to get caught up in the day-to-day stress of our lives that we forget to stop and enjoy the little things that make life so wonderful.

So now, after you're done reading this article, I would challenge you sit down and make a list of those things that make you truly happy – and I'm willing to bet that they aren't material things.

Then, when life becomes a little too crazy or too stressful to handle, pick an item on your "Happy List" and take the time to enjoy it – even if it's just for a few minutes. You'll be amazed at how great you feel during the rest of the day.

GEETIKA AND MANTIKA – AN ARANGETRAM TO REMEMBER A Review by Suryakanthi Tripathi (Former DG ICCR)



A Perfect Pair

The two sisters, Geetika and Mantika Haryani, sixteen and thirteen years old respectively, had their Bharatanatyam Arangetram at the ISKON Auditorium in Delhi on 1st February 2009. For the young dancers, it was an evening to demonstrate how well they had learnt the classical dance over the past seven years.

Smt. Mala Murli of Nritya Geetanjali, who has distinguished herself as a Bharatanatyam guru, had instilled in both her students a level of confidence that allowed them to give of their best. Her own sensibility and individuality was also very evident in the dances performed by the two sisters.

The accompanying musicians enhanced the dance performance, particularly Shri K. Venkateshwaran, who had a rich voice and proved to be an able and versatile singer for the recital.

The recital followed the traditional order beginning with the Alarippu, followed by a Jatiswaram, Shabdam, Varnam, Padams

and finally the Tillana.

The Varnam, as expected, was the piece-de-resistance of the evening. The dance, set to the Sanskrit composition of Maharaja Swati Tirunal and describing the ten avatars of Lord Vishnu, required skill in abhinaya, tala and in the execution of intricate adavu jatis. With their graceful movements, neat footwork and good coordination, the dancers drew the spontaneous applause of the audience more than once.

Their recital concluded with a fast-paced Tillana, in Ragam Hindolam set to Adi Talam, in which the sisters performed the complicated adavus and tirmanam with joyful élan.

The Arangetram came together in all aspects – the guru, the dancers, the musicians and the dances. The dedicated enthusiasm of both the teacher and her talented disciples was very evident that Sunday evening. Their debut on stage is something both Geetika and Mantika can justifiably be proud of. If they continue to train and practice with the same degree of commitment, we will have, in the coming years, two very fine exponents of this great dance form.