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The participant should be comfortably seated in a quiet area of the home or office. The eyes should be closed and the luminous level kept low in order to avoid visual distractions. The supine position is generally not recommended because it frequently leads to the sleep state. Special relaxation chairs adjustable to the contours of the body are beneficial. Although sleep is the most efficient bodily attitude, an inadequate sleep period may have a negative effect and could therefore interfere with the day's scheduled work plan. For many, competing in today's complex society, sleep is very often a time for reliving daily stresses—concretely and symbolically.

Rigidity plays no part in preparing a schedule for musical meditation. Some find it convenient to meditate in the early morning and others late in the evening. The consensus, however, is that two daily musical meditation periods ranging from fifteen through thirty minutes are adequate. Experience further suggests that one session be held after lunch—at the office or in some quiet area—and a second session at home before the evening meal.

The musical selections (15 to 30 minutes) are subjectively chosen for their ability to induce relaxation. Through past listenings most individuals have evolved a personal backlog of musical favorites with this quality. The musical choices may consist of contemporary popular selections, symphonic excerpts, religious music, operatic favorites, etc. The dynamic level should be low enough so as to minimize the danger of the subject actively interacting with the music program; the result is a musical massage of the consciousness. The musical program may be consistent or varied. Many prefer the musical choices of their favorite F.M. station.

For some, natural sonic sources act as catalysts to induce relaxation, e.g., wind, surf, rain, neighborhood sounds, etc. These may be real time recordings or synthesized simulations utilizing pink and white noise sources, filtering, phasing, angling.... Natural sound sources are frequently integrated into orchestration proper.

Finally, melodic continuities derived from Pythagorean intonation and harmonized in just intonation result in orchestration with positive

qualities for relaxation. For example, modal and tonal scales based on Pythagorean intonation are close positions of successive perfect 5ths (F-C-G-D-A-E-B=FGABCDEF, CDEFGABC, DEFGABCD, EFGABCDE, etc.); just intonation utilizes harmonic ratios:

G6	D9	F#11
E5	Bb7	D9
C4	E5	Bb7
	C4	E5
		G3
		C2.

The subject is seated in a comfortable chair in some quiet, subdued area. The consciousness of the subject is then massaged by a subliminally projected music program for a period of fifteen through thirty minutes twice a day. A satisfactory musical meditation period results in the subject feeling rejuvenated both mentally and physically. The meditation session frequently concludes with one or more relevant positive autosuggestions.

Patients in a residential setting frequently show a predilection for a particular art form, e.g., music, dance, painting. The creative therapist may take advantage of this interest and supplement the psychotherapeutic regimen with sessions devoted to music therapy, dance therapy and art therapy.

References

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