

THE  
TAO OF  
MUSIC

*Sound Psychology*

*Using Music  
to Change Your Life*



JOHN M. ORTIZ, PH.D.

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# 1

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WHEN EMPTINESS IS ALL THERE IS,  
SILENCE BECOMES DEAFENING.

## *Depressed Moods*

*If we are unable to resonate or merge with a part of ourselves, or our environment, we become dissonant or dis-eased.<sup>1</sup>*

To many of us, some of the following comments may sound familiar: “Don’t worry, I’m sure things are going to work out!” “Just think positive!” “Why don’t you just snap out of it!?” “What’s wrong with you!?” “You know, you better get it together!” Over the past year, these were some of the “pearls of wisdom” which Donna received from well-meaning, caring friends and family members who were concerned about her pervasive, depressive mood.

A 57-year-old, happily married mother of two daughters, Donna presented a number of depressive symptoms that had persisted for “well over a year.” Resistant to pharmacological intervention, Donna was almost more involved in wanting to know “why” she was so depressed than in getting over her depressed state. Although the cause of her depressed mood became apparent quite early during our sessions, Donna’s resistant and defensive personality made it clear that she was going to have to “stumble” upon the “why” of this situation herself.

1. John Beaulieu, *Music and Sound in the Healing Arts* (Barrytown, NY: Station Hill Press, 1987), p. 44.

On the surface, Donna's life appeared gratifying and fulfilling. Running her own business for over thirty years, she reported an almost idyllic relationship with her husband, and the joys of having raised two talented, and beautiful daughters, now 20 and 24. Her husband was involved in his own thriving business, and both daughters were now in college, living away from home. She described her life as "full and busy," and her career as "fun and rewarding." Nonetheless, the once "fun-loving, life of the party" Donna just seemed completely missing from this new incarnation. *This* Donna was uncharacteristically tired, starting to overeat, neglecting her traditional exercise regimen, feeling "worthless," and losing sleep.

In an attempt to have Donna get in touch with her depressive mood, we discussed the idea of her making an entrainment tape. At first, Donna was very resistant. "It'll take too long . . ." was her initial reply, followed by, "This sounds silly," and "Why would that work?" Since other attempts at lifting her depression had proven unhelpful, she decided to give the entrainment tape a try, in spite of her reservations.

Instructions on creating an entrainment tape are basically the same as the ones described later in the *Entrainment* section (see Techniques, Appendix B). Back home, Donna looked over her music collection and, as suggested, chose several songs which seemed to "match her depressed mood" (always tired, sad, and pretty miserable). Having recorded the melancholy, slower tunes onto a cassette tape, she then added several increasingly more "mid-tempo" tunes which generally "moved in the direction she wanted to feel" (happier, more energized). She completed the tape with a number of tunes which closely reflected the "feel" she wanted to recapture. These songs were positive, up-beat, energizing, and full of vigor. Interestingly, Donna chose a very eclectic mix of tunes to fill her tape, including '40s big-band, '50s and '60s rock-and-roll, jazz, and a '90s country tune. As always, it was interesting to hear how these songs—always resonating somewhere in the back of her mind—were tunes that played significant roles in Donna's "life's soundtrack" over the years.

During later sessions, Donna revealed that just taking the time to select these songs had somehow helped to affect her mood. The personal meaning these tunes held for her resonated deep within her unconscious. Further, the time she took—to decide on the order, and to record the songs—provided a wonderful opportunity to do something different for herself and to reminisce over "old, friendly voices" still echoing in her life. Having completed her personalized entrainment tape, Donna found herself playing it at different times, and in different settings—in her car, while relaxing in the tub, even in her office while doing paperwork.

The songs chosen played a significant part in helping Donna get in touch with the core of her depressive mood. The self-designed entrainment sequence made her feel as if she had taken control of her own situation and devised her own “cure.” After a few weeks, Donna looked forward to the bittersweet feelings and memories the introductory songs evoked, and smiled with a sense of geniality in anticipation as the more lively “in between” songs came on. The progression, she felt, served to remind her that things change—life wanes and waxes—and that taking responsibility and initiating movement in one’s own situation can “feel pretty good.” The concluding bouncy, energetic songs progressed from providing a sense of much needed energy to becoming “theme songs” to her newfound animated self. In a sense, the tape became a sort of compact “auditory metaphor” for her own life.

After a short time, Donna looked back and realized that her previously obsessive need to know the “why” that may have been behind her depression had somehow resolved itself.

[W]e cannot change the cycles around us until we change those within us. . .<sup>2</sup>

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THE TAO OF MUSIC LIES AT THAT SPACE  
BETWEEN HARMONY AND DISSONANCE.

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Clinically, depression is a mood disorder. For the purposes of this book, however, the following suggested exercises are designed to assist with lifting a *depressed mood*, rather than a clinical depression. This type of depressive mood state, or sadness, is a feeling that oppresses the mind, weighs down the body, and darkens the spirit. Like all other emotions, depressive moods have a sound all their own—“the blues.” In music, these feelings are typically portrayed by the sound of a minor key on the low end of the register. We feel dejected, discouraged, unhappy. Whatever the “lyrics” to our sadness, the sound is “gloomy . . . dejected . . . melancholy . . . discouraged . . . distressed . . . desolate . . .” we sound like we are “. . . down.”

Many people are afraid of Emptiness, however, because it reminds them of Loneliness. Everything has to be filled in, it

2. Diane Dreher, *The Tao of Inner Peace* (New York: HarperCollins, 1991), pp. 112, 115.

seems—appointment books, hillsides, vacant lots—but when all the spaces are filled, the Loneliness really begins.<sup>3</sup>

Contrary to some people's denial, *anyone* can become depressed. A depressive mood is not a sign of weakness, of "copping out." Depressed moods can be brought about by many things, including a major loss (loss of a loved one, fire or theft in one's home), personal crisis (accident, illness) or a significant life change whether "positive" (marriage, new birth) or "negative" (divorce, child going off to college). In effect, these moods are normal reactions to any number of life events and are experienced by all of us at one time or another, regardless of gender, age, race, ethnicity, diet, geographic locale, or chosen profession.

Chinese art teaches the importance of empty space, openness, the wisdom of Tao.<sup>4</sup>

Feeling empty, we may stray into compulsive eating. Weighed down, we may experience a loss of appetite. Debasing our normal state, a depressive mood can rob us of pleasure, energy, and satisfaction with life in general. Disheartened, we may struggle with insomnia, early-awakenings, or hypersomnia.

[M]usic can provide a temporary retreat from the pains of existence.<sup>5</sup>

Although not necessarily disabling, depressive moods are typically associated with a sense of fatigue. They can affect our bodies—making it difficult to work, and taking the fun out of play. They can be chronic in nature, and keep us from functioning effectively for sustained periods of time, disrupting daily functioning and emotionally disabling us for weeks, months, or even years.

[T]here is no doubt that music can alleviate loneliness.<sup>6</sup>

At one time or another, we all experience low moods which disturb our daily thinking processes, interfere with concentration, or make it difficult to deal with daily decisions. Fostering pessimism, these "blue" moods may

3. Benjamin Hoff, *The Tao of Pooh* (New York: Penguin Books, 1982), p. 147.

4. Dreher, *The Tao of Inner Peace*, p. 77.

5. Anthony Storr, *Music and the Mind* (New York: Free Press, 1992), p. 98.

6. Storr, *Music and the Mind*, p. 111.

leave us despondent, questioning our sense of identity. Depressive mood states may also impair self-esteem, leading to irrational feelings of guilt or self-blame.

Although any, or several, of the feelings mentioned above may accompany a depressed mood, the most prevalent effects usually involve low energy and lack of motivation. Somehow, it may seem more difficult to get up in the morning, or get to sleep at night. Preparing dinner may feel like a major task. Running out to the grocery store or cleaning the house may seem as demanding as climbing a mountain. Sitting in moderate traffic may be perceived as overwhelming. The joy of watching a favorite team win a major victory may be short-lived, or go unappreciated. When depressed, even if the energy is somehow mustered to accomplish a major personal or professional task, we may underestimate the significance of the event, causing us to miss out on the joy of achievement. On the other hand, hearing criticism for a minor, insignificant transgression may be misinterpreted as major rejection, leaving us feeling helpless, hopeless, or worthless. While in this state, "happy" songs tend to sound somehow irritating, while "sad" music tends to feel just about right, somewhat like a long lost friend.

Patients with neurotic depression often associated music with Beauty/Harmony/ Tenderness, Energy/Life, and Relaxation.<sup>7</sup>

Depressive moods are typically felt as constrictive, or often described as somewhat paralyzing. An effective way of lifting these moods involves using music to activate or mobilize our resources. Since feeling depressed can interfere with various modes of functioning (behaviors, thoughts, moods) the following exercise is designed to attack feelings of melancholia from a number of different modalities (behavior, feelings, sensations, images, thoughts, and social-interpersonal). In effect, the following exercise combines psycho-musicology techniques and various standard psychological models.

Music has the unique power to bring us to an awareness of our feelings in an unfettered way. Somehow it is acceptable to shed tears while listening to a Mahler symphony, the same tears we suppress when confronted with our own or another's pain.

7. Henk Smeijsters, Gaby Wijzenbeek, and Niek van Nieuwenhuijzen, "The Effect of Musical Excerpts on the Evocation of Values for Depressed Patients," in *Journal of Music Therapy*, 1995, 32: 3, pp. 167-188 (p. 184).



Music informs us that we are creatures of feeling, that our feelings are valid, that there is nothing wrong about experiencing them.<sup>8</sup>

In a sense, music can serve as a stimulus to assist us in our descent into the darkness to explore our fear. To look into its eyes, and hear its sound. Engaging us in activity music can assist us in ascending out of the darkness, brightening the path through our internal labyrinths.



### EXERCISE 1:

## *Lifting a Depressed Mood*

*{D}epression, which is so common in today's world, may have its roots in the person who is out-of-sync in deep and basic ways.<sup>9</sup>*

Take a few minutes to identify the areas (behaviors, feelings, thoughts, sensations, etc.) being affected by your depressive mood. Once identified, apply the "psycho-music" suggestions discussed below according to each modality.

**EFFECTING BEHAVIOR.** Use music to help you "do."

*Some songs are like an old, dependable friend.*

Choose several musical selections that you feel will energize you. Pick ones that will promote your desire to be active, or will help motivate you to engage in a pleasurable *physical* activity. While for some a pleasurable activity may involve something practical, such as clearing out the attic, cleaning the house, or working out in the yard, for others it may be something more fun or recreational, such as running, aerobics, lifting weights, or simply going out for a walk. For ideas on stimulating music, see the "Stimulating Musical Menu" at the end of this section.

8. Joanne Crandall, *Self-Transformation Through Music* (Wheaton, IL: Theosophical Publishing House, 1986), p. 73.

9. Edward T. Hall, *The Dance of Life* (New York: Doubleday, 1983), p. 168.

**MODIFYING AFFECT.** Use music to help you express feelings.

*If you can't sing—whistle; if you can't whistle—hum.*

If you are having difficulty expressing feelings which may be underlying—or causing—your depression, select music that will function as a catalyst to assist you in releasing these feelings. For example, if your feelings of depression are tied to feelings of anger, animosity, or annoyance at someone, but you feel it would be unwise, inappropriate or “politically incorrect” to demonstrate these feelings directly (to your boss) you may want to select some very upbeat, loud, fast, and “frenzied, turbulent, or energetic” sounding music from your favorite genre, such as rock (classic rock, heavy metal, punk, hard rock, alternative), classical (a vigorous piece with explosive crescendos), new age (up-tempo, highly rhythmic), or big band (highly charged, energized). Specific musical (album) examples may include: for rock, “Shake Your Money Maker” (The Black Crowes) or “Ragged Glory” (Neil Young); classical, “Symphony # 5 in C minor” (First movement, Beethoven), or “The Messiah: Hallelujah Chorus” (Handel); new age, “Dance the Devil Away” (Outback), or “Borrasca” (Ottmar Liebert and Luna Negra); or big band, “In the Mood” (Glen Miller) or “Well, Git it” (Sy Oliver). For other suggestions see the Letting Go Musical Menu (page 259) or the Music for Dealing with Anger (page 73).

Play this music at a loud, but not uncomfortable, volume. As it plays, either “sing” or emote along with it (act it out!). Allow yourself to dance, exercise, or simply “respond” to the beat. If you choose, allow the music to “give you permission” to release your feelings and express them by—while in the privacy and comfort of your safe haven—(virtually) “hollering at your boss (neighbor, partner, child),” effectively airing any pent-up feelings you may have of wrath or indignation. Allow yourself to let go as you “become one,” revitalized through the energy generated by the rage and fury contained within the music.

**TRANSFORMING SENSATIONS.** Use music to positively alter your perceptions and sensibilities.

Music can certainly alter a person's mood, as many sufferers from recurrent depression have realized.<sup>10</sup>

10. Storr, *Music and the Mind*, p. 122.

In this modality a person experiencing a sense of sadness may benefit from exposure to a number of cheerful, joyous, or highly animated pieces of music. Again, by use of an entrainment<sup>11</sup> procedure, gently modify your mood so that you may feel yourself moving upward from the depths of your depression (Beethoven's "Moonlight Sonata," or Harry Nilsson's/Mariah Carey's version of "Without You") toward a happy, uplifting, and empowering musical mode (Beethoven's "Für Elise," Ray Steven's "Everything is Beautiful," R.E.M.'s "Shiny Happy People"). For an example, please refer to the Sample Anti-Depressed Mood Entrainment Sequence, under Musical Menu 1 on page 16.

**CREATING HEALING IMAGERY.** Use music to help give birth to rejuvenative visualization.

Listening to music by oneself restores, refreshes, and heals.<sup>12</sup>

Here, you may choose to find a quiet, comfortable place where you can lie down and close your eyes without being disturbed. With soothing, but moderately upbeat, brisk, lively music in the background, visualize yourself at two progressive stages. First, following the music's cadence, imagine yourself slowly emerging from your depression. Feel yourself synchronizing with the music's dynamic rhythms, or stirring tempo. See yourself *actively* becoming more fresh and alert. Second, visualize yourself sometime in the future, being very alive and enlivened, smiling and spirited, bustling with energy and purpose.

**ALTERING COGNITIONS.** Use music to help convert depressive thoughts.

Depression resulting from our mental processes may very well be linked to negative, pessimistic, or irrational beliefs and self-statements. By turning to a musical background similar to the one described above (Creating Healing Imagery), use the music to mentally challenge, dispute, and reject any such mental messages, replacing them with more positive, rational, and optimistic alternatives.<sup>13</sup>

11. See Entrainment, page 317.

12. Storr, *Music and the Mind*, p. 122.

13. See Thought Stopping, page 329, and Affirmations, page 325.

Ask yourself, "How valid are these negative beliefs?" Are you dredging up past issues which do not rationally apply to the heAr<sup>14</sup> and now? Do these thoughts relate to pessimistic future probabilities which may, indeed, never come to pass? Are these thoughts self-destructive, or self-defeating? Are you overwhelming yourself with unrealistic and demanding "shoulds, oughts, and musts," particularly in areas of life where you have little or no control ("I *should* be taller," "I *ought* to be a better athlete," "I *must* win that award")? Is your mind consumed by useless, distressful and discouraging thoughts, images, and ideas?

With the aid of the music, replace the negative ("I'm a *loser*, a *victim*, a *failure*") and unrealistic ("*Nothing* ever goes my way!"), with positive ("I have a number of *good* qualities," "I have achieved *success* many times," "I have accomplished a lot of good things in life"), and more reality based ("*Sometimes* things go my way, *other times* they don't!") statements. Displace the pessimistic ("I'll *never* get that promotion!") and make room for encouraging, confident and comforting reflections ("I've done *my best* and I have a good shot at the promotion, if not now, I'll get it *next time!*"). Supplant irrational ("People *must* be the way I think they *should* be, if not I'll *never* be able to deal with it!") with more realistic ("Everyone is *different and entitled* to his or her own belief system," or "Diversity makes the world a *more challenging and exciting* place!") self-statements.<sup>15</sup>

**EVOLVING INTERPERSONALLY.** Use music to encourage healthy social interactions.

(Music) gives you a sense of aloofness and inner detachment. You are helped to rise above what seemed to engulf and submerge you with the help of music. The world no longer remains so difficult and so challenging as it first appeared.<sup>16</sup>

Although your depression may have you feeling isolated, alienated, or simply not in the mood to be around anyone, try and get yourself out to a positive and congenial social, interpersonal environment. In accord with the Tao of music, you may choose to seek company in a variety of places—the local nightclub, lounge, pub, or your church, or other religious establish-

14. See HeAr and Now, page 243, and Shoulds, page 311.

15. For further reading in this area, including "shoulds," see Albert Ellis and Windy Dryden, *The Practice of Rational Emotive Therapy* (New York: Springer Publishing, 1987).

16. Joan Allekote and Marsha Maslan, "Sri Karunamayee: An In-Depth Interview," *Open Ear*, 1996, 1, p. 6. Here Sri Karunamayee is responding to a question from Marsha Maslan.

ment, anyplace where lively music and spirited socializing is the norm. On the other hand, you may choose to invite a friend, or group of friends, over to your own place for a gathering so you can socialize while listening to pleasant, lighthearted music.

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ADORNING THE SEARCH MUSIC REACHES OUR  
DARKEST RESOURCES. PROVIDING MOVEMENT, IT  
BALANCES OUR STILLNESS. CLEARING THE CLAMOR,  
IT HELPS US TO GET IN TOUCH WITH OUR  
EMPTINESS. GUIDING OUR PATH THROUGH THE  
MYSTERIES WITHOUT EVER DISTURBING THE  
DARKNESS THAT SURROUNDS THEM.

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The following exercise incorporates an entrainment technique (described in detail in Appendix B, page 317). This exercise is different from the approaches described earlier in that it provides a more structured technique to assist with lifting a depressed mood state.

Music is effective as a therapeutic agent because, under the right circumstances, it can realign patterns of emotion, structures of consciousness or psychic energy. In very simple terms, when we feel sad or confused, a harmonious, positive piece of music will attract our negative patterns (emotions and thought forms) and carry them along into new locations or shapes.<sup>17</sup>

Music can help because it:

- Initiates movement (moving us from feeling sad to being cheerful, from being discouraged to hopeful, from gloomy to sunny, from negative to positive, tormented to peaceful);
- Functions as a catalyst;
- Deepens the affective experience (assisting us in effectively exploring our underlying sadness);
- Modifies our mental state by cuing us to positive affirmations.
- Helps us establish a sense of commonality, or shared experience, with others;

17. R. J. Stewart, *Music, Power & Harmony: A Workbook of Music & Inner Forces* (New York: Sterling, 1990), p. 62.

- Stimulates our physiological state from apathetic to active;
- Eliminates uncomfortable periods of silence;
- Triggers positive images;
- Induces a state of relaxation;
- Alters body chemistry;
- Provides an outlet for emotional and artistic expression;
- Serves as respite from anxiety, or stressful conditions;
- Diverts attention from fears, tensions, and other concerns.

You can not have any mood say even sorrow coming back to you unless it is felt in terms of Music. It is Music that highlights it and by highlighting even negative feelings of sorrow or sadness it provides catharsis also.<sup>18</sup>



## EXERCISE 2:

### *Moving Out of the Blues*

1. Following the entrainment guidelines select approximately ten to fifteen minutes (two or three selections) of music, "sad" tunes which in your opinion reflect or resemble your *present* "blue" mood. Then select ten to fifteen minutes of music that "feels" moderately more positive, happy, or energizing than your present mood, music reflective of the state, or mood, that you *would like to move toward*. Finally, select ten to fifteen minutes of music that reflects the mood (positive, content, confident, energized) you *would like to be in* by the end of this session.

In other words, arrange the music so that it *begins* by reflecting how you feel *right now*, then arrange your selections in a progressive sequence culminating in a mood that reflects how you *would like to feel* by the end of the exercise.

2. Select, or compose, a number of positive affirmations relevant to combat your present emotional state (see Affirmations, page 325).

3. Find a comfortable and quiet place where you may devote approximately thirty to forty-five minutes to simply *listen* to the music comfort-

18. Allekote and Maslan, "Sri Karunamayee: An In-Depth Interview," in *Open Ear*, 1966, I, p. 6. Here Sri Karunamayee is responding to a question from Marsha Maslan.

ably, without interruption (disconnect phones, place a “do not disturb” sign on the door, inform others in the house that you need “a few minutes to yourself,” etc.).

4. As you listen to each selection, allow the music to envelop you with its mood and vibrations. Feel each progressive mood—from sad, to content, to cheerful—wrap around you, engulfing you like a blanket. Feel the warmth of the music enveloping you snugly, like a warm, velvety glove.

5. As the music plays, do not try to focus on hearing any particular aspect of the composition. Rather, allow your heart, body and mind to passively *listen* to your thoughts and emotions as the melodies slowly mold and massage your emotional state (see *Being versus Trying to Be*, page 261).

6. As you feel the vibrations showering and massaging your emotions, allow yourself to join, or bond, with the music. Initially, as you play the first few, sad selections, permit your emotions to flow with the feel of the music. Allow yourself to experience an emotional release through crying or verbalizing (“I miss you,” “I’m so lonely,” “I feel so miserable!”) your feelings of sadness. Feel the music as it comforts and consoles you, as it supports you during this time of personal expression.

7. By hearing this music, sad and blue, your heart can connect with a larger consciousness. Through its feel, the music acts as a window to your affective experience. It reminds you that someone else, somewhere, has felt similarly to the way you do at this very moment. The sheer availability of this music in the market clearly indicates that there are many kindred spirits out there, perhaps at this very moment, who can relate to how you feel *right now*. Because of the mere existence of this music, you know that—no matter how you feel—you are not alone.

8. As the musical selections move upward, in a more positively emotional direction, continue to join with the changing musical feel and begin to allow your body to relax through deep breathing (see *Breathing*, page 333). As you listen to your inner messages, continue to consciously bond with the changing music, allowing your mental self-statements to subtly shift from sad and hopeless, to more positive and hopeful. Feel the beat stimulating your pulse, let the musical rhythms stroke and caress you.

9. As you feel this emotional shift occurring, use your positive affirmations to counter or modify your negative thoughts, move toward your desired

mood, and accomplish a sense of control, positivity, and comfort. Allow the musical resonance to alleviate and encourage you. Let it move you forward in a positive direction.

10. As you continue to bathe in the music, feel your mental and emotional states moving slowly but steadily *upward*, continuously joining and melding with the progressively positive, up-beat melodies.

11. As the music lifts you, allow your moods to flow with the feel of the music. Feel the relief that comes from the emotional bonding, the support stemming from the common sharing of emotions with other kindred spirits. With each pulsing beat and each change in tempo, allow yourself to let go of unwanted, unnecessary, negative thoughts and emotions. Feel yourself becoming positive, relieved, and alert.

12. As the music concludes, choose one or two positive affirmations that you can return to throughout the day. These will help you consciously and emotionally “cue” back to your desired, positive emotional state. (See Contextual Cuing, page 287.)

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LEAVING YOU EMPTY, MUSIC MAKES YOU FULL.  
 DEEP, IT FILLS WITHOUT FILLING,  
 YIELDING AN UNDERSTANDING THAT REQUIRES  
 NO COMPREHENSION.

THE TAO OF ROOTS IS DARKNESS.  
 THE TAO OF FLOWERS IS LIGHT.

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### *Musical Menus*

Although the same piece of music may elicit different emotions in the same individual at various times, there are many situations which tend to capture the essence of particular emotions. The following selections are provided as a general guide to assist us in joining our “blue moods,” confronting them, and then moving on. The reader is encouraged to personalize his or her musical selections as often as possible.





## MUSICAL MENU 1

### *Anti-Depressed Mood Entrainment Sequence*

*It is better to feel that life is tragic than to be indifferent to it.*<sup>19</sup>

#### Pop-Rock Music Examples

- Selections you can choose from to start your tape (*joining with your depression*):

Pink Floyd: "Comfortably Numb"

Beatles: "She's Leaving Home"

Temptations: "I Wish It Would Rain"

Harry Nilsson/Mariah Carey: "Without You"

Bonnie Raitt: "Louise"

B.J. Thomas: "I'm So Lonesome I Could Cry"

- Possible selections to begin your "out of the blues" ascension (*moving up or out of your depressive state*):

Bread: "It Don't Matter to Me"

Tom Petty: "I Won't Back Down"

The Carpenters: "We've Only Just Begun"

———. "It's Going to Take Some Time This Time"

Roy Orbison: "Only the Lonely"

Bonnie Raitt: "Runaway"

Led Zeppelin: "Stairway to Heaven"

- Potential selections to begin your entry into a happier state (*entering a brighter, more "up-beat" mood state*):

Rascals: "I've Been Lonely Too Long"

Beach Boys: "Good Vibrations"

Tom Petty/The Byrds: "I Feel a Whole Lot Better"

Bread: "Let Your Love Go"

19. Storr, *Music and the Mind*, pp. 68–69.

Buddy Holly: "It Doesn't Matter Anymore"  
 Elton John: "I Guess That's Why They Call It the Blues"  
 Led Zeppelin: "Rock & Roll"

- Selections to consider in concluding your tape (*turning the transition into positive energy*):

Cyndi Lauper: "Girls Just Wanna Have Fun"  
 Beach Boys: "Fun, Fun, Fun"  
 Steve Miller Band: "The Joker"  
 Beatles: "All You Need is Love"  
 Three Dog Night: "Joy to the World"  
 Paul McCartney (Wings): "Silly Love Songs"  
 Bruce Springsteen: "Born in the U.S.A."

### Classical Music Examples

- Selections you can choose from to start your tape (*joining with your depression*):

Beethoven: First movement from Sonata No. 14 in C-sharp minor, "Moonlight"  
 ———. Second movement, Sonata, opus 10, No. 3  
 Chopin: Sonata opus 35, "Funeral March"  
 Tchaikovsky: "Andante Cantabile," from Symphony No. 5 in E minor  
 ———. Overture, "Romeo and Juliet"  
 ———. Fourth movement, Symphony No. 6, "Pathetique"  
 Schubert: "March Militaire"  
 ———. "Serenade"  
 Mendelssohn: "May Breezes"  
 Wagner: Tristan and Isolde, "Liebestod"

- Possible transition selections to begin your "out of the blues" ascension (*moving up, or out of your depressive state*), and begin your entry into a happier state (*entering a brighter, or more joyful mood state*):

Beethoven: First movement from Symphony No. 5 in C minor, opus 67  
 ———. "Minuet in G"  
 Bach: "Air, on the G-string"  
 ———. "Sleepers Awake"  
 ———. "Toccatina & Fugue in D minor"

- Debussy: "Clair de Lune"  
 ———. "Reverie"  
 ———. "Golliwog's Cakewalk" from *Children's Corner Suite*  
 ———. "Afternoon of a Faun"  
 Mozart: Theme from *Elvira Madigan*, Concerto No. 21 in C major  
 ———. "Eine Kleine Nachtmuzik" ("A Little Nightmusic") K. 525  
 Schubert: "Ave Maria"  
 Mendelssohn: "On Wings of Song"  
 Brahms: "Lullaby"  
 ———. Third movement from Symphony No. 3 in F major

- Selections to consider when concluding your tape (*turning the transition into positive energy*):

- Bach: Preludium in E major  
 Rossini: "Largo al Factotum" from *The Barber of Seville*  
 ———. Finale to the "William Tell Overture"  
 Beethoven: "Für Elise"  
 ———. Third movement from Symphony No. 7 in A major  
 ———. Turkish March from "Ruins of Athens"  
 Mozart: First movement from Sonata No. 15 in C major  
 ———. Fourth movement from Symphony No. 35 in D major, "Haffner"  
 Chopin: "Polonaise" in A-flat major  
 Schubert: Ballet Music No. 2 from "Rosamunde"  
 Mendelssohn: "Spring Song"  
 Sousa: "Stars and Stripes Forever" March  
 Handel: *Messiah*: "Hallelujah Chorus"



MUSICAL MENU 2  
*Bonding and Moving Away  
 from a Depressed Mood*

(CD, TAPE, AND ALBUM TITLES)

**Popular Music Suggestions**

Jackson Browne: *The Pretender*  
 Tracy Chapman: *Tracy Chapman*  
 Pink Floyd: *The Wall*  
 Fiona Apple: *Tidal*  
 Kristin Hersh: *Hips & Makers*  
 Billy Holiday: *Billie's Blues*  
 John Lennon: *Menlove Ave.*  
 Cowboy Junkies: *The Trinity Session*  
 Joni Mitchell: *Blue*  
 Roy Orbison: *For the Lonely: 18 Greatest Hits*  
 Bruce Springsteen: *Nebraska*  
 Mazzy Star: *She Hangs Brightly*  
 Jules Shear: *The Great Puzzle; Healing Bones*

**Classical Music Suggestions**

Ludwig Van Beethoven: *Sonata No. 14 in C-sharp minor, opus 27, No. 2, First movement ("Moonlight")*  
 Frédéric François Chopin: *Sonata opus 35 ("Funeral March")*  
 Claude Debussy: *Sirènes (Nocturnes)*  
 George Gershwin: *Rhapsody in Blue (Theme)*  
 Franz Liszt: *Liebestraum No. 3*  
 Franz Schubert: *Serenade*  
 ———. *Unfinished Symphony (Symphony No. 8), First movement*  
 Jean Sibelius: *The Swan of Tuonela*  
 Peter Ilyich Tchaikovsky: *Symphony #6 (Pathétique), Fourth movement*  
 Peter Ilyich Tchaikovsky: *Overture to Romeo and Juliet*

Richard Wagner: *Tristan and Isolde: Liebestod*  
 Various Performers: *Classic Weepies*

### New Age Music Suggestions

Clannad: *Anam*  
 Mychael Danna: *Sirens*  
 Dik Darnell: *Voice of the Four Winds*  
 P. C. Davidoff: *Santosh*  
 Peter Gabriel: *The Last Temptation of Christ* (Passion soundtrack)  
 James N. Howard: *Dying Young*  
 Michael Jones: *After the Rain*  
 Daniel Kobialka: *Going Home Again*  
 Jon Mark: *The Standing Stones of Callanish*  
 Steve Roach: *Dreamtime Return*  
 Coyote Oldman: *In Medicine River*  
 Dr. Jeffrey Thompson: *Child of a Dream*



## MUSICAL MENU 3

### *Stimulating Music*

#### New Age Music Suggestions (CD, tape, or album)

Tom Barabas: *Mosaic*  
 Eko: *Future Primitive* (Guitar with mandolin, keyboards, percussion, electronic sounds, and harmonica)  
 Strunz & Farah: *Primal Magic* (Flamenco guitars backed by Latin percussion, violin, bass, and vocals)  
 ———. *Amèricas* (Spanish guitars backed by Latin percussion, violin, keyboards, and bass)  
 Deep Forest: *Deep Forest*  
 Kenny G.: Any selection  
 Trio Globo: *Carnival of Souls*

- Mickey Hart: *Planet Drum* (Drums and percussion with back-up vocalists)  
 ———. *Mystery Box*
- Zakir Hussain: *Zakir Hussain and the Rhythm Experience* (Middle-Eastern, Indian, Cuban, and Brazilian drum rhythms)
- Stanley Jordan: *Bolero* (Jazz)
- Brent Lewis: *Earth Tribe Rhythms* (African and Caribbean rhythms on Ikauma drums)  
 ———. *The Primitive Truth* (Ikauma drums accompanied by tabla, gourd, dumbec, and conga).
- Ottmar Liebert & Luna Negra: *Borrasca* (Flamenco guitars with bass, keyboards, horns and percussion)
- Hugh Masekela: *Hope*
- Pat Metheny: *The Road to You* (Jazz)  
 ———. *Secret Story* (Jazz)
- The Power of Movement: *Dynamic Dancing*
- Nightingale: *Light Dance* (Synthesized sounds with world-beat rhythms)
- Outback: *Dance the Devil Away* (Didgeridoo and guitars with multi-cultural percussion)
- City Raga: *Popol Vuh*
- Steve Reid: *Bamboo Forest* (Contemporary jazz—guitar/percussion)
- Gabrielle Roth and the Mirrors: *Waves* (Drums, world rhythms)  
 ———. *Tongues*
- Sacred Spirits: *Sacred Spirits*
- Paul Speer and Leroy Quintana: *Shades of Shadow* (Synthesizers, piano and synthesized percussion, with some saxophone)
- Omar Faruk Tekbilek: *Whirling*

### Classical Music Suggestions

- Johann Strauss: "Blue Danube Waltz"
- Bernward Koch: "Laguna de la Vera"
- W. A. Mozart: Symphony No. 35 in D (Haffner)  
 ———. Symphony No. 41 in C (Jupiter), Fourth movement

Johann Sebastian Bach: "Brandenburg Concertos"  
 Gioacchino Rossini: "William Tell Overture" (finale)  
 Ludwig van Beethoven: Symphony No. 7 in A-major, Third  
 movement  
 ———. Symphony No. 5, Fourth movement  
 Manuel DeFalla: "Ritual Fire Dance" (from *El Amor Brujo*)

Suggestions to assist in moving away from a depressed mood.

Popular Music Suggestions (CD, tape, or album)

Paula Abdul: *Forever Your Girl*  
 B-52's: *Cosmic Thing*  
 B: Tribe: *Fiesta Fatal!*  
 Babyface: *Tender Love*  
 Badfinger: *Straight Up; Greatest Hits; No Dice*  
 The Bangles: *Greatest Hits*  
 The Beach Boys: *Endless Summer; Pet Sounds; Good Vibrations*  
 (boxed set); *20/20; Sun Flower*  
 The Beatles: *With the Beatles; Please Please Me; A Hard Day's*  
*Night; Beatles for Sale; Help!; Rubber Soul; Revolver; Sergeant*  
*Pepper's Lonely Heart's Club Band; Let It Be; Abbey Road; The*  
*Beatles Live at the BBC*  
 Big Brother and the Holding Company: *Cheap Thrills*  
 David Bowie: *Let's Dance*  
 The Moody Blues: *Seventh Sojourn; A Question of Balance; Days of*  
*Future Passed; Time Traveler* (5-CD boxed set)  
 Blur: *Blur*  
 Tracy Bonham: *The Burdens of Being Upright*  
 Allman Brothers: *Eat a Peach; Brothers; The Fillmore Concerts*  
 The Darling Buds: *Erotica*  
 Kevin Burke: *Kevin Burke's Open House: Hoof and Mouth*  
 The Byrds: *Twenty Essential Tracks from the Box Set*  
 Fine Young Cannibals: *The Raw and the Cooked*  
 Cheap Trick: *Live At Budokan*  
 The Doobie Brothers: *The Captain and Me; Greatest Hits*  
 The Cars: *Greatest Hits*  
 Inner City: *Big Fun*  
 The Dave Clark Five: *The History of the Dave Clark Five*  
 Culture Club: *Colour by Numbers*

- Bad Company: *Run With the Pack; Bad Company*
- The Commitments (Original Motion Picture Sound track):  
Vols. 1 & 2.
- Elvis Costello: *Girls, Girls, Girls; Get Happy*
- Marshall Crenshaw: *Life's Too Short; Marshall Crenshaw*
- Sheryl Crow: *Tuesday Night Music Club; Sheryl Crow*
- Black Crowes: *Shake Your Money Maker; Three Snakes and One Charm*
- Dion: *The Road I'm On—A Retrospective;; Yo' Frankie; Bronx Blues; The Columbia Recordings*
- The Eagles: *Hotel California; On the Border; Desperado; The Eagles*
- Gloria Estefan: *Into the Light; Abriendo Puertas; Let it Loose; Greatest Hits; Destiny*
- Melissa Etheridge: *Brave & Crazy*
- John Denver: *The Rocky Mountain Collection*
- The Doors: *The Best of the Doors*
- Elvis Presley: *The King of Rock and Roll: The Complete 50's Masters* (boxed set)
- Pink Floyd: *Dark Side of the Moon*
- John Fogerty: *Centerfield*  
———. *Blue Moon Swamp*
- Peter Gabriel: *Shaking the Tree*
- Marvin Gaye: *What's Going On?*
- Spice Girls: *Spice*
- Gladhands: *La Di Da*
- The Flaming Groovies: *Groovies Greatest Grooves*
- Van Halen: *1984*
- George Harrison: *Cloud Nine; George Harrison*
- Buddy Holly: *From the Original Master Tapes*
- Crowded House: *Crowded House*
- Michael Jackson: *Off the Wall; Thriller*
- Billy Joel: *Greatest Hits; Piano Man; The Stranger; Street Life Serenade*
- Elton John: *Goodbye Yellow Brick Road; Madman Across the Water; Elton John; Elton John: To be Continued* (4 CD boxed set)
- Rickie Lee Jones: *Pop Pop*
- Janis Joplin: *Pearl; Kozmic Blues*
- Chaka Khan: *Life is a Dance*
- Carole King: *Tapestry*



- The Gipsy Kings: *The Best of the Gipsy Kings*  
The Kinks: *Remastered (3 CD boxed set)*  
Patti LaBelle: *Be Yourself*  
Cyndi Lauper: *She's So Unusual; Twelve Deadly Cyns*  
Huey Lewis & The News: *Time Flies . . . The Best of*  
John Lennon: *Double Fantasy; Imagine; Rock 'N Roll; Collection*  
Fleetwood Mac: *Rumours; Fleetwood Mac*  
Bob Marley & The Wailers: *Legend*  
Paul McCartney: *Choba B CCCP; Ram; McCartney; Red Rose  
Speedway; Band on the Run; Venus and Mars; All the Best;  
Unplugged; Flaming Pie*  
Roger McGuinn: *Back from Rio*  
John (Cougar) Mellencamp: *American Fool*  
Alanis Morissette: *Jagged Little Pill*  
Van Morrison: *Astral Weeks; Moondance; Too Long in Exile; The  
Healing Game*  
Oasis: *(What's the Story) Morning Glory?; Definitely Maybe*  
Tom Petty: *Full Moon Fever; Greatest Hits; Wildflowers*  
The Police: *Message in a Box; The Complete Recordings (4-CD  
boxed set)*  
The Pretenders: *Singles*  
Deep Purple: *Machine Head*  
Bonnie Raitt: *Collection; Nick of Time*  
Credence Clearwater Revival: *Chronicle (Two Volumes)*  
Linda Ronstadt: *Mad Love; Greatest Hits (Two Volumes)*  
Rush: *Moving Pictures*  
Todd Rundgren: *Something/Anything; Anthology*  
Santana: *III; Abraxas; Caravanserai*  
Bob Seger & The Silver Bullet Band: *Greatest Hits*  
Lynyrd Skynyrd Band: *Gold & Platinum*  
Ella Baila Sola: *Ella Baila Sola*  
The Spongetones: *Beat & Torn; Oh Yeah!*  
Squeeze: *Singles; East West Story*  
Cat Stevens: *Buddha and the Chocolate Box; Catch Bull at Four*  
Rod Stewart: *The Mercury Anthology*  
Bruce Springsteen: *Born to Run; Born in the U.S.A.; The Wild,  
The Innocent & The E-street Shuffle; The River*  
The Rolling Stones: *Exile on Main Street; Beggar's Banquet; CD  
Singles Collection: The London Years (4 CD boxed set); Let it  
Bleed*

James Taylor: *JT; Flag; Hourglass*  
 George Thorogood: *Live*  
 Traffic: *Smiling Phases*  
 U2: *Pop; Joshua Tree*  
 Stevie Ray Vaughn: *Couldn't Stand the Weather; Soul to Soul*  
 Paul Weller: *Wildwood; Paul Weller; Stanley Road; Heavy Soul*  
 The Traveling Wilburys: *Volume 1*  
 Stevie Wonder: *Natural Wonder; Songs in the Key of Life; Innervisions; Talking Book*  
 XTC: *Oranges & Lemons, Skylarking; Nonsuch*  
 Crosby, Stills, Nash & Young: *Deja Vu*  
 Neil Young: *Freedom; Decade; Harvest; Harvest Moon*  
 Warren Zevon: *The Best of*  
 ZZ Top: *Eliminator; Greatest Hits*

### Willing To Try Some Alternative Suggestions?

Belly: *Star*  
 Blur: *Blur*  
 The Boo Radleys: *Wake Up*  
 Cast: *All Change*  
 Velvet Crush: *In the Presence of Greatness; Teenage Symphonies to God*  
 The Diggers: *Mount Everest*  
 The Spin Doctors: *Pocket Full of Kryptonite*  
 Fountains of Wayne: *Fountains of Wayne*  
 The Grays: *Ro Shambo*  
 Gin Blossoms: *New Miserable Experience; Congratulations I'm Sorry*  
 Greenday: *Dookie*  
 Dave Mathews Band: *Under the Table and Dreaming; Crash*  
 The Iguanas: *Nuevo Boogaloo*  
 Sonny Landreth: *Blues Attack; South of I-10*  
 The Lemonheads: *Come on Feel*  
 Live: *Throwing Copper; Secret Samadhi*  
 Morphine: *Good; Cure for Pain*  
 Sam Phillips: *Martinis & Bikinis*  
 Phish: *A Live One*  
 The Spent Poets: *The Spent Poets*  
 The Posies: *Frosting on the Beater*

R.E.M.: *New Adventures in Hi-Fi; Green*  
 Ride: *Tarantula; Carnival of Light*  
 Rusted Root: *When I Woke*  
 Semisonic: *Great Divide*  
 Kula Shaker: *K*  
 The Smithereens: *Blown to Smithereens*  
 Matthew Sweet: *Girlfriend; 100% Fun; Blue Sky on Mars*  
 Sugarplastic: *Bang, The Earth is Round*  
 Supergrass: *I Should Coco*  
 Yo La Tengo: *Painful; Fakebook*  
 Weezer: *Weezer*

### Suggested General "Greatest Hit" or Anthology Compilations

Various: *Growing Up Too Fast: The Girl Group Anthology*  
 Londonbeat: *The Beat is Back*  
 The Temptations  
 The Four Tops  
 The Supremes  
 The Shirelles  
 Martha and the Vandellas  
 Marvin Gaye  
 Sam & Dave  
 Sly and the Family Stone  
 Curtis Mayfield  
 The Stray Cats  
 Chuck Berry  
 Little Richard  
 Three Dog Night  
 The Bangles  
 Mitch Ryder and the Detroit Wheels  
 The Rascals  
 Eddie Cochran  
 Gene Vincent  
 Jr. Walker and the All Stars

## *Additional Reading*

For additional reading regarding how music may affect moods, you may refer to the following articles:

- T. G. Bever, "A Cognitive Theory of Emotion and Aesthetics in Music," *Psychomusicology*, 1988, 7, pp. 165–175.
- R. Brim, "The Effect of Personality Variables, Dogmatism and Repression-Sensitization Upon Response to Music," *Journal of Music Therapy*, 1978, 15, pp. 74–87.
- H. J. Devlin and D. D. Sawatzky, "The Effects of Background Music in a Simulated Initial Counselling Session with Female Subjects," in *Canadian Journal of Counselling*, 1987, 21, pp. 125–132.
- G. Groeneweg, E. A. Stan, A. Celser, L. MacBeth, M. I. Vrbancic, "The Effect of Background Music on the Vocational Behavior of Mentally Handicapped Adults," *Journal of Music Therapy*, 1988, 25, pp. 118–134.
- M. Martin, "On the Induction of Mood," *Clinical Psychology Review*, 1990, 10, pp. 669–697.
- K. McDermott, "Music Soothes," *The Magazine of Case Western Reserve University*, 1988, 1, p. 40.
- P. O. Peretti, "Changes in Galvanic Skin Response as Affected by Musical Selection, Sex, and Academic Discipline," *Journal of Psychology*, 1975, 89, pp. 183–187.
- M. R. Pignatiello, C. J. Camp and L. Rasar, "Musical Mood Induction: An Alternative to the Velten Technique," *Journal of Abnormal Psychology*, 1986, 95, pp. 295–297.
- V. N. Stratton and A. H. Zalanowski, "The Effects of Music and Paintings on Mood," *Journal of Music Therapy*, 1989, 26, pp. 30–41.
- M. H. Thaut, "The Influence of Music Therapy Interventions on Self-Rated Changes in Relaxation, Affect, and Thought in Psychiatric Prisoner-Patients," *Journal of Music Therapy*, 1989, 23, pp. 155–166.

# 2

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COMFORT IS AN ILLUSION CREATED BY NOT-KNOWING.  
KNOWING ALL, WE CEASE TO GROW, GROWING,  
WE ENCOUNTER PAIN. PAIN LEADS TO MOVEMENT, MOVEMENT LEADS  
TO EMPTINESS, MAKING ROOM FOR GROWTH.  
OPENNESS LEADS TO CHANGE. EMBRACE OPENNESS.

## *Pain*

*It is a fact that the way to individual self-discovery often leads  
through suffering. . .<sup>1</sup>*

In my life, I have never experienced anything as painful as watching my young, once robust father, dying a slow, agonizing death. On September 14, 1980, my beloved father finally died after losing a two year bout with cancer.

One night in particular, shortly before he passed on, I sat by his bed in utter frustration, trying to come up with some “magical solution” that would somehow quell his incurable, irreversible pain. I recall that he had music—the opera which he loved so much—playing in the background which felt, in my state of helplessness, irritating to the point of annoyance. “Do you want me to turn that music off?” I asked. “No!” he replied, somehow summoning the strength to sound explicit while at the same managing to enlighten me, “Don’t you see,” he said, “as long as I can hear the music I know that I’m alive, and if I’m dead, and I can still hear it, then death can’t be so bad.” He was 50 years old.

1. Peter Michael Hamel, *Through Music to the Self* (Shaftesbury, England: Element Books, 1986), p. 10.

Being alone with one's pain may increase concentration on painful feelings, decrease pain tolerance, and increase subjective pain experiences.<sup>2</sup>

"No pain, no gain." In the '90s, it's a good thing that most trainers and athletic instructors have abandoned that horrific phrase and belief system. Pain-free, our bodies sing, flowing melodically. In pain, those sounds become discordant cries for help.

Out of our sufferings, we should learn something.<sup>3</sup>

Obsessing over chronic pain can, and often does, essentially take over a suddenly chaotic life. When suffering from chronic pain, the energy that goes into worrying about the source of our discomfort could be otherwise applied to productive daily situations. Senses lie awake like hidden shadows with sharpened claws. In chronic pain, we spend enormous amounts of time feeling for every twinge, spasm, or sensation that may help in our "self-diagnosing" the "true cause" of the pain. Hopefully, that one magical piece of information will assist our physician, surgeon, or physical therapist to once and for all help us be rid of it. Sitting through a movie in a theater turns into an endurance marathon. Interesting lectures become stifling, social encounters suffocating. Tolerance hits bottom, and a simple request from a friend may sound like an unreasonable demand. Minimal irritations appear affixiating, mild distractions intolerable. We are on the edge, and the noises inside our head seem to scream in incessant turmoil. We become aliens within our own bodies. Dancing with the pain we feel trapped, as if helplessly spinning in a downward spiral.

It's time, as we used to say in "pre-CD" times, to "change that record."

The following story serves to illustrate the efficacy of music in attenuating pain. In a recent article, Jane Edwards describes an incident where Ivan, a 12-year-old boy hospitalized with burns to his right leg and genitalia, was to undergo a painful and anxiety provoking "debridement bath." In describing this procedure, Edwards indicated that "the child is placed in a bath of water after having the bandages and dressings removed. The dead skin on and around the burn site is then removed with sponges." Using music as a therapeutic adjunct, Edwards, accompanied by a guitar,

2. Hamid Hekmat and James Hertel, "Pain Attenuating Effects of Preferred Versus Non-preferred Music Interventions," in *Psychology of Music*, 1993, 21, 2, pp. 163–173 (pp. 170–171).

3. Thich Nhat Hanh, *Peace is Every Step* (New York: Bantam, 1991), p. 103.

selected the song "A Little Help from My Friends," by the Beatles, to try and alleviate the pain of the debridement procedure.<sup>4</sup>

When I began to hum the tune, "A Little Help from My Friends," Ivan lifted up his right arm and gave a "thumbs up" signal. A little later he said, "you are singing beautifully." At the end of the bath, which must have taken about 20 minutes, but could have taken longer, Ivan told me that he had felt no pain during the bath. He had been imagining himself lying on his bed at home listening to the radio. He expressed amazement that he hadn't been aware of the nurse touching him during the procedure.<sup>5</sup>

Edwards indicated that the music was able to address immediate needs, helped to rally the psychological resources (through imagery and entrainment) Ivan required to "get through" the experience, provided a sense of security and safety, and provided a bridge from distress and resistance to relaxation and calm. Overall, Edwards said that "music can provide a focus for the child away from the pain and discomfort and provide comfort and psychological support."<sup>6</sup>

This state in which music holds the brain's attention may explain why listening to music can block pain. Pain and tension are intimately connected; pain leads to tension, which leads to pain. Soothing music can short-circuit this pain cycle, which is why some dentists use Beethoven or Bach as a kind of aural anesthesia.<sup>7</sup>

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GREGORIAN CHANTS, MEDIEVAL TROUBADOURS,  
RENAISSANCE MASSES, BAROQUE ORATORIOS. PAINLESS  
ORDER BECOMES STAGNANT, PAINFUL DISORDER LEADS TO  
CHANGE. WITH PAIN COMES RENEWAL, TRANSITION,  
REGENERATION. PAINLESS, THE MIND REMAINS INERT, THE  
HEART, DORMANT, THE SPIRIT, BARREN. DEFINING TIME,  
MUSIC FREES SOULS, CAPTURES AND SURRENDERS HEARTS,  
COLORS THE MIND, HURLS THE SPIRIT INTO THE INFINITE.

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4. Jane Edwards, "You are Singing Beautifully: Music Therapy and Debridement Bath," *The Arts in Psychotherapy*, 1995, 22, 1, pp. 53-56 (p. 53).

5. Edwards, "You are Singing Beautifully," p. 54.

6. Edwards, "You are Singing Beautifully," p. 54.

7. William Poole, *The Heart of Healing* (Atlanta: Turner Publishing, 1993), p. 135.

I spend an average of three hours a day (seven days a week) caring for chronic back and neck injuries. For years, my regimen has included yoga in the mornings, swimming every evening, weight training three times per week, and a combination of ice and moist heat treatments as often as I get the opportunity. Actually, this injury has forced me into the American fitness regime. As an adjunct to my workouts, music is indispensable. It not only provides rhythmic motivation and a pace-setting, continuous energy boost, but also helps to basically eliminate psychological noise (mental “shoulds and oughts” that interfere with the here and now) during my workouts.<sup>8</sup>

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MAKING MUSIC, OR PLAYING IT, IS TAKING  
RESPONSIBILITY FOR ONE'S INTERNAL AND  
EXTERNAL ENVIRONMENTS.

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### *Pain Elimination/Reduction*

Music can help eliminate pain by serving as an imaginary sanctuary—a safe haven—from pain. It helps reduce stress and tension, and elicits relaxation. It triggers endorphins, and helps our minds create sound images so we can temporarily escape into a “painless world” sheltered by the imagination. Music functions as an “interpreter,” translating pain “waves” (sensations) into healthy, “sound” energy or vibrations.



#### EXERCISE 3:

### *Pain Elimination/Reduction*

*Whenever you feel there is pain, you take that breath with the sound.  
It will soothe you. It will give you an inner massage where no  
healers' hands can go. No acupuncturists' needle can pierce at that  
very membrane because you know where it hurts.<sup>9</sup>*

8. See Psychological Noise, page 281.

9. Joan Allekote and Marsha Maslan, “Sri Karunamayee: An In-Depth Interview,” *Open Ear*, 1996, 1, p. 8. Sri Karunamayee is responding to a question from Joan Allekote.



Pain is a symptom of disharmony. For the purposes of this exercise, “pain” can be viewed as a series of sounds—or vibrations—sending messages to the brain indicating something is wrong in a particular part of the body. These pain messages can be heard as an alarm alerting us to a particular state of dissonance somewhere in the body. The purpose of this exercise is to achieve physical and mental harmony by converting the pain vibrations into vibrations of comfort, ease, and relief.

1. Select (instrumental) music with soothing, or relaxing qualities of approximately 20 to 30 minutes in duration.<sup>10</sup> Choosing the best musical background to accompany this, or any activity which uses music as adjunct, is as relative and personal as the pain experience itself.
2. Find a comfortable, relaxing place where you can sit or lie, and play the music, perhaps through a portable device (CD player, cassette deck). Headphones would be preferable whenever possible as these help isolate us from extraneous sounds and they engulf us within a “musical blanket.”
3. Begin your relaxation regimen by starting a slow, natural rhythm of diaphragmatic (i.e., “belly”) breathing.<sup>11</sup>
4. Once you feel relaxed, allow your awareness to go directly to the source of your pain (lower back, head, sinuses, neck). Allow yourself to focus on the *exact* location of the pain.
5. Once you have pinpointed its *exact* location (to the best of your ability) use your imagination to examine the various aspects of the pain. “Look” at its size, shape, and form. In your mind, try to define and describe its characteristics as well as you can. Is it jagged or circular, pulsating or constant? Look at its texture. Is it smooth or rough? Can you attribute a color to it?
6. Once you have determined the above characteristics of the “pain,” use your imagination and begin to translate the pain vibrations into *sound* vibrations. What does the pain *sound* like? Is it high-pitched and piercing? low, deep, heavy and dull? jarring and discordant? Do the pain vibrations “echo” or resonate to other parts of your body? Once you have tuned into the “sound” emitted by the pain, you can now begin to modify those pain “sound waves,” or energies, into calm, flowing, harmonious vibrations.

10. See Soothing Musical Menu, page 55, Meditation Musical Menu, page 230, Altered States Musical Menu, page 241, or Chanting Musical Menu, page 345, for a few suggestions.

11. See Breathing, page 333.

7. At this point, begin to quietly and naturally imagine yourself breathing in the soothing music as it flows all around you. With each breath you take, imagine the soothing, healing sounds being inhaled deeper and deeper into your body until they reach the pain, itself.

8. Once the music reaches the pain, imagine the sound vibrations completely engulfing the pain. In your mind's eye, "see" the musical resonance slowly but efficiently dismantling the pain. "Watch and listen" as the pain vibrations are disassembled into dozens—then hundreds—then thousands—of tiny particles surrounded and embraced by the music's melody.

9. As you breathe out, begin to actively visualize the dismembered pain particles and molecules being smoothly breathed out of your body by waves of sound. Continue to listen to the rhythm and pulse of the music carrying the diluted pain waves out of your body. Watch these pain waves disappear as the pulse of the music continues flowing and swaying them further and further into the infinite distance.

Continue the "breathing-in" of music, visually dismantling the pain, and breathing out the pain fragments until you feel comfortable that every bit of the disintegrated pain is completely out of your body.

10. Once the pain is out of your physical body continue to breathe in the cleansing, clearing, natural, massaging, and healing sounds of the soothing music. Allow your inner awareness to visualize the ameliorating sounds entering the area where the pain once was. Imagine the musical vibrations cleaning and sweeping the rejuvenated area with its rhythms. "Watch" and listen to the melody as it nourishes and purifies the relieved area. As the music ameliorates and revives the area, feel and observe the restorative, invigorating, and regenerative effects these musical echoes are having inside your body.

11. If at any point during this "cleaning" ritual you encounter any remnants of new, or left-over, pain, continue your rhythmic breathing and your sound inhalations ("inhaling" the musical melody), and allow the sound waves to gently "escort" the pain out of your system.

12. Once you feel that the music has completely and successfully restored your "sound" health to the afflicted area allow your mind and body to relax. Lie back and continue to enjoy the soothing sounds of the music until the selection(s) complete their cycle. As you relax, allow yourself the

awareness that you, and not “the pain,” are in control of your life. Even when the music stops playing, your brain and body retain a perfect “acoustic imprint” of the memory of the music. At this point, you would most benefit from letting go of any concerns, fears, or negative images relating to the pain and allowing the resonating musical echoes to pulsate throughout your body, continuing the healing cycle throughout the remainder of your day.

13. You can repeat this exercise as often as desired. Throughout the exercise remember to allow the natural flow of your rhythmic breathing so mind and body can achieve the harmony you need to eliminate the pain, and heal the body.

### *Additional Reading*

For further reading on the effects of music on pain you may refer to:

- M. G. Linoff and C. M. West, “Relaxation Training Systematically Combined with Music: Treatment of Tension Headaches in a Geriatric Patient,” *International Journal of Behavioral Geriatrics*, 1983, 1, pp. 11–16.
- M. S. Rider, J. Floyd and J. Kirpatrick, “The Effects of Music, Imagery, and Relaxation on Adrenal Corticosteroids and the Re-Entrainment of Circadian Rhythms,” *Journal of Music Therapy*, 1985, 22, pp. 46–58.

# 3

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OUR INNER MUSIC REMINDS US  
OF WHO WE'VE ALWAYS BEEN.

## *Self-Esteem*

*Our outer world reflects our world within. The conditions  
around us reflect how we feel about ourselves.<sup>1</sup>*

When we are so afraid of following our inner rhythms that we settle for external ones, we call this insecurity. We are born with access to the essence of all music, and we spend the rest of our lives searching for inner harmony while we sort through external noises. This is called personal validity.

I treated a remarkable case of low self-esteem some time ago. At the age of 6, twin brothers Jamal and Jaime became the innocent victims of their parents' destructive marriage. After seven years of on and off separations, the boys' mother was granted a divorce from the boys' chronic alcoholic father. Following a lengthy custody battle, the mother received custody of Jamal and remained in their home town. Jaime, meanwhile, moved away with his father.

During the next few years, the identical twins' upbringing took two distinctively different paths. Living with his mother, Jamal was the lucky recipient of unconditional love, support, and a nurturing acceptance which provided him with a strong, solid base of self worth. Shortly after the

1. Diane Dreher, *The Tao of Inner Peace* (New York: HarperCollins, 1991), p. 51.

divorce, the boy's mother pursued a life-long ambition of attending night school, earning a degree and securing a rewarding position in her field. While in school, she met a kind, gentle man with whom she fell in love. Three years after the divorce she married this caring, supportive man who in turn became a positive male role model for Jamal.

Throughout school Jamal, encouraged and supported by both his mother and stepfather, excelled in sports, academics, and extracurricular activities. A middle class family with a combined average income, they nonetheless managed to provide Jamal with "nothing but the best." After high school graduation, Jamal went on to college. There, he excelled at various sports, had a fulfilling social life, and was highly active in both school- and community-based activities. Graduating with honors, Jamal went on to graduate school and eventually received a degree in engineering.

Years later, the twin brothers, who had maintained an on-off relationship through the years, showed up at my office at Jamal's insistence. By that time, Jamal had become the top engineer, and vice-president, of a highly respected international firm. His hobbies included skiing, golf, kayaking and writing research articles. He was happily married and actively involved with his wife and three children who were following closely in his footsteps.

Jaime, in the meantime, had grown up in spite of his father. Shortly after the divorce, the father, a successful and fairly wealthy attorney, had begun what would be a life-long pattern of inflicting blame, guilt, and degradation upon his young son. Fatherly lectures later recalled by Jaime revolved around the theme of personal rejection, where the young boy would be constantly reminded that he was unwanted by the mother only to be rescued by an unappreciated father. Beyond setting impossible standards that Jaime could never hope to fulfill, the father resorted to devaluing any sort of forward movement accomplished by his intimidated and degraded son. Essentially, Jaime was blamed for everything in their lives. The divorce, the drinking, the ensuing abuse, were all somehow Jaime's fault.

Shortly before the divorce, an intellectual assessment (obtained from school records) had revealed that the twins were almost identically matched in their mental capacities. Falling within the superior range of intelligence, their primary strengths were in mathematics. According to his feared father, however, Jaime was inadequate at *everything*. While Jamal was receiving praise, support and encouragement back home, Jaime—living in a nearby town—was being humiliated, punished, and discouraged. Feeling abandoned and neglected, Jaime failed to develop the internal

strength or confidence necessary to pursue healthy relationships, become involved in outside pursuits, or—most importantly—believe in himself. Feeling inadequate, he was unable to develop a sense of belonging, trust, or reliance in himself or his dormant abilities. Rather than respecting his father, Jaime feared him.

After graduation, Jaime continued to work at a local department store where he had worked throughout high school. Although he graduated with A's and B's Jaime was convinced he was not smart enough for college. Years later, after two failed attempts at marriage, Jaime—now in his 30s—enrolled in night school and managed to graduate from a local community college with a two-year degree. Hampered by his lack of self-confidence and shattered self-identity, he was turned down after several interviews and settled for eventually becoming “one of the assistant managers” at the old department store. He had no interest in athletics, never participated in any collegial, parochial, or community activities, had no close friends, and had no hobbies beyond watching TV. He had no children and no one special in his life.

Over the years, the twin brothers had managed to maintain a sporadic, mostly long-distance relationship. As time went by, however, Jamal realized Jaime's downward spiral, and became involved in his brother's impaired life. Concerned about Jaime's chronic low self-esteem, Jamal convinced his twin to accompany him to therapy.

Upon entering my office Jamal appeared years younger than his identical twin. He seemed taller, trimmer, and impressively robust. He flashed a charming, engaging smile and communicated through comfortable body language, direct eye contact, and a firm handshake. His eyes radiated with confidence and his voice was deep, sonorous, and evoked a sense of warmth. He was a likable person, the type who lights up a room. He exuded balance, success, harmony.

Although the same height and of similar weight, Jaime appeared inches shorter, heavier, and in grave need of conditioning. He had a listless, forced smile, slouched, avoided eye contact, and offered a frail, lifeless handshake. While Jamal was radiant and full of life, Jaime *looked* old. He dressed old, wore unappealing glass frames, sported an unseemly haircut, spoke in a dull whisper, and was the walking epitome of “worn and tired.” While Jamal appeared to be in charge of life, Jaime seemed defeated by it. In the music world, Jamal was the equivalent of a star performer; Jaime was the guy who would have no idea how to even get tickets to his own brother's concert. Remarkably, Jamal, who had seen his father only sporadically between age 6 and his father's death twenty odd years later,

remembered him distinctly. Jaime, on the other hand, who had lived with his father, had only a faint recollection of this abusive and uncaring man.

In therapy, Jaime described himself as an impostor, “a fake.” Everything he had accomplished had, in his opinion, been by coincidence. Good things had just happened to him, bad things were his fault. Even his affirmations were laced with disclaimers such as, “I’ll try that, but it won’t work out.” His self-statements were filled with self-denying phrases such as, “That’s not me,” or, “I’m just not very smart.” Discussions referring to social or interpersonal affairs were equally deprecating: “I’m a pretty boring person,” “I don’t blame her one bit for leaving me.” References to future possibilities were consistently disqualifying: “I’ll never amount to anything,” “I don’t handle change very well,” “Things just don’t work out for me.” Even compliments such as, “That’s a nice sweater,” would be rejected or taken as sarcastic put downs: “I know it makes me look fat, it was just the first thing I grabbed!” His favorite expressions seemed to be, “I should . . . (be taller, thinner, stronger, smarter, further along, etc.),” “I’m sorry,” and “Something is wrong with me.” Overall, his worldview was riddled with doubt, dejection, and insecurity. He was inflexible, rejected minor challenges, and was generally afraid of life.

One of the few things Jaime actually enjoyed was music. Growing up, he had developed a particular affinity to the soft-pop group “Bread,” while his favorite songs included the very melancholic “Aubrey,” “Everything I Own,” and “Diary.” The lyrics in each seemed to reflect autobiographical accounts of his painful life.

Throughout much of his life, Jaime was faced with the cruelty of an emotionally (and physically) abusive father who “injected” injurious, almost crippling messages, seriously damaging his self-identity. Along the way, the father also succeeded in implanting “emotional buttons,” or points of high sensitivity, which he could push or trigger whenever he felt the need to undermine his son and activate his misery. Long after the father passed away, his malicious influence lingered, impairing Jaime’s life and stunting his hidden potential. These “buttons,” inserted long ago, were now well in place and there for the world—including Jaime—to “push” and activate. Each push of the button would remind Jaime of his incompetence, his barren life, and his imperfect existence. Much as catchy “song hooks” function to trigger underlying emotions, these subversive tunes (the negative messages) seemed to echo relentlessly, haunting Jaime whenever they were activated.

Our goals in therapy included assisting Jaime in activating his inner resources, impacting growth to help him develop inner confidence, and

helping him to recognize and acknowledge his self-value in order that he may eventually begin to more effectively take care of his basic needs. Part of our approach consisted of erasing his old, damaging “playlist” of dysfunctional tunes and replacing these with more adaptive, harmonious self-statements. In other words, we attempted to convert his “internal critical balladeer” into a more empathic messenger who could positively affect the detrimental tunes resounding within him.

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MUSIC ENABLES THE OBSERVING SELF TO REACH  
NEW LEVELS OF AWARENESS WHILE PROVIDING  
THE GUIDING STRUCTURE FOR INNER,  
PERSONAL EXPLORATION.

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Exercise 4 (page 42) is very similar to the one we used to help Jaime establish boundaries while deleting the old “dysfunctional tunes.” This exercise helped him begin the journey into self-healing.

Music can energize people; it helps us cleanse our minds. Music, therefore, can be instrumental in helping us:

- Alter our thoughts and reprogram old, “dysfunctional tunes,” or negative messages;
- Modify our beliefs and attitudes, allowing us to perceive, and believe, our value as human beings;
- Begin setting realistic and achievable goals;
- Counter psychological noise, which in turn clears the way to help us reexamine self-imposed expectations, as well as to challenge internal and external assumptions;
- Move toward modifying inner messages, particularly those shrouded in “shoulds” and “musts,” or self-defeating, no-win quandaries;
- Eliminate the dissonant, negative, and self-destructive dialogues haunting our minds;
- Let go of guilt feelings, unresolved angers, resentments, and destructive self-images we may be harboring;
- Let go of false standards which represent our own misperceptions of others’ thoughts about how one “should,” or “ought” to be;



- Examine and rid ourselves of unrealistic, self-imposed standards that can manifest in anxiety, hostility, and/or depression, and result in a poor self-image.

[With rhythm] [i]t is like a dream of flying; it is so easy to soar. One feels as if one could lift oneself by one's bootstraps. The pattern once grasped, there is an assurance of ability to cope with the future.<sup>2</sup>

Throughout the following exercise remember that this is *your* musical. You are the author, the composer. In your visualizations *you* are the lead singer, the star performer, the hero or heroine.



#### EXERCISE 4:

### *Self-Enhancing: Changing Noise to Harmony*

*The most painful thing is to think that there's something wrong with me, and that nobody else is having the trouble I am. That's not true, of course.<sup>3</sup>*

1. Select a piece of (instrumental) music with lively (or inspirational), up-tempo, motivating qualities of approximately twenty minutes in duration.<sup>4</sup>
2. Find a comfortable, relaxing place where you can play your music. Use a CD player or cassette deck. If possible, use headphones to help isolate you from extraneous sounds and to help you submerge into the stimulating musical vibrations.
3. Begin your relaxation process by starting a slow, natural rhythm of diaphragmatic (i.e., "belly") breathing.<sup>5</sup>

2. Carl E. Seashore, *Psychology of Music* (New York: Dover, 1967), p. 142.

3. Charlotte Joko Beck, *Every Day Zen: Love and Work* (New York, HarperCollins, 1989), p. 56.

4. See Inspirational Musical Menu, page 48. Also, see Stimulating Musical Menu, page 20, and Letting Go Musical Menu, page 259.

5. See Breathing, page 333.

4. Allow the music to clear your mind of negative thoughts and inner assumptions (I “should” be more relaxed, I “ought” to be better at this by now, “why” is this so hard for me?). In other words, *let go* of any expectations of what you “should” be feeling, “ought” to be doing, or “must” accomplish during this session.<sup>6</sup>

5. As the music flows, try and envision yourself in a difficult situation which would typically threaten your self-image (talking before an audience, going through an interview, asking for a raise, arguing for a better grade on a term paper, convincing someone of the worth of a product). Another approach may be to imagine yourself confronted by your greatest fear regarding your self-identity (“I know I’m not good enough and now they are all going to find out what an impostor I truly am!”).

If the above attempt begins to feel too overwhelming, return to the deep breathing and allow the music to help wash away any images that evoke anxiety or discomfort. Once you begin to feel more comfortable, either begin again, with a less threatening image, or try and return to the previous imagined situation. If this continues to feel too uncomfortable at this time, put the exercise aside and try again tomorrow, or return to it whenever you feel ready to resume your imaginary journey.

The painter must achieve a harmony within before portraying it without.<sup>7</sup>

6. Seeing yourself in this difficult situation, allow your inner self to tune-in to your “internal critical balladeer.” Listen to these little songs inside your mind which seem to constantly remind you that you are “an impostor,” “a loser,” “a failure,” or will “never amount to anything!” Those resounding echoes inside your mind only serve to remind you that “*everyone* you know seems to be doing better than you,” that you “*never* say or do the right thing.” Select the *one* primary critical lyrical message which you need to focus on and focus on the heAr and now.<sup>8</sup>

Keep in mind that balance is the path to the self. Listen to the music of your inner mind and dance to the inner rhythm. Be aware of your self as a vibrating being, a microcosm of the pulsating universe. As you nurture your inner nature, you can yield to the sound that evolves.

6. For those of you unfamiliar with these terms, see Shoulds, page 311, Whys, page 303, and Expectations, page 293.

7. Dreher, *The Tao of Inner Peace*, p. 77.

8. See Affirmations, page 325, for a number of song titles that may serve to trigger positive, forward moving “lyrical messages.”

- Coolio: "Gangsta's Paradise," from *Gangsta's Paradise*  
Curve: "Wish You Dead," from *Doppelganger*  
Green Day: "Chump," or "Basket Case," from *Dookie*  
Juliana Hatfield: "A Dame with a Rod," from *Become What You Are*  
Alanis Morissette: "You Oughta Know," from *Jagged Little Pill*  
Public Image Limited: "Angry," from *Happy*  
XTC: "Don't Lose Your Temper," from *Black Sea*

#### Alternative Selections (CDs, tapes, or albums)

- Alice in Chains: *Face Lift; Alice in Chains*  
60 Foot Dolls: *The Big 3*  
Hole: *Live Through This*  
Live: *Throwing Cooper; Secret Samadhi*  
Rage Against the Machine: *Evil Empire*  
Nine Inch Nails: *The Downward Spiral*  
Nirvana: *Smells Like Teen Spirit*  
Sex Pistols: *No Future U.K.?*  
Smashing Pumpkins: *Pisces Iscariot; Mellon Collie & the Infinite Sadness; Siamese Dream*  
Tricky: *Pre-Millennium Tension*  
Pearl Jam: *Vitalogy, Ten, No Code*  
U2: *Achtung Baby*

*"Tune in" to your inner resources  
and achieve harmony in your life!*

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