

MUSIC IN SOCIAL WORK

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The dynamic influence of music is recognized in many familiar practices of our environment. Social interest in music is based on psychological needs on various levels of civilization; it is the result of an interplay of forces operating within ourselves and in our functioning. The general psychological levels are indicated in the following differentiation: sensory-motor reaction, and mental responses, the latter including sensory, perceptual, associational and emotional responses. These levels are indicated by the type of response given to a musical experience. The variety and characteristics of possible responses to values of Indian classical music can be utilized in social work. Problems of experimental music are critically appraised by the author in the light of practical application to various fields of social welfare.

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In any healthy society, there are two bases for the development of personality, viz., Work and Play. While *work* determines the means of subsistence, *play* determines the mode of living; the former represents an economic struggle for existence, the latter a social technique of adaptation;—one, the moving force in any direction, the other force moved in the desired direction. It is the happy blending of *work* and *play* in optimum proportions that leads the individual to a perfect adaptation in society, a *fortiori*, prompts the direction of social endeavour toward human welfare and progress.

Play, in a socialised sense, is an adaptive technique. The functional appraisal of *play* becomes at once comprehensible when we consider man, as not merely a bundle of economic wants but, primarily and essentially, a product of his social milieu. Man, therefore, struggles on two fronts to secure a place for himself in society; one, *economic*, as between man and the physical environment, and the other, *social* as between man and man. In its true perspective, however, the bio-economic struggle of man today is veiled by psycho-social motives—the economic means being hitched to social ends. All economic and extra-economic endeavours, therefore, lead to the realization of those social values which comprise human welfare.

In the process of human adaptation, both to physical and cultural environments,

whatsoever promotes the realization of social values, expands and organizes them, is progressive social endeavour; whatsoever frustrates and vitiates them, is regressive social endeavour. Since music, as an extra-economic endeavour, constitutes a cultural means to social adaptive ends, and tends to promote the expansion of life's control, it becomes at once a progressive social endeavour toward evolving the desired social values, and its significance in social organization and social welfare can hardly be exaggerated.

When we come to a serious study of the position taken by music in the polity of human life, there are two points which are most obvious; *first*, that the art, both in its elemental and highly developed forms, has had a widespread and effective influence on nearly all departments of human life; *second*, that in the modern commercial civilization, the development of personality on higher social values, as distinct from baser commercial values, can proceed only on the psycho-social plane of musical acculturation. It is not improbable that its very universal applicability has led social workers to exploit its potentialities in social therapy and social welfare.

Music is the hand maid of social welfare for it constitutes a most perfect technique of social adjustment. It is creative life itself. Now it is axiomatic that a civilization which

lives largely by commercial values, by the sheer power of money, looks upon music merely as the substratum of commercial culture. The development of "music for money" cult has actually accelerated the pace of the progressive debasement of taste, which is reflected in the emotional mushiness, incompetence, lethargy and dishonesty of the machine civilization; yet paradoxically, it is music which, by promoting emotional coherence and control, harmonizes the conflicting values of economic and social interest-groups in modern industrial society, and by creating aesthetic and moral values makes it possible for congeries of individuals to develop into an organic whole.

No theory of social progress dare neglect music. A purely materialistic conception of social progress, with whatever promise of contentment, would be less than human in its spirits. There are social values and goods which are appreciated rather than consumed, and a complete view of happiness must make room not only for the creeds and faiths, but even for the shining illusions of human experience. The progress of any society cannot be fully expressed through the process of utilization and equalization of material goods, since more important for human happiness is the capacity to adequately appraise the fine arts like music and poetry, painting and sculpture, and enjoy them wisely. Music, as a creative force, constitutes one of the indispensable elements of social progress, and by emphasizing the aesthetic and moral values in the development of personality, it acts as an agency of psycho-social control in moulding the destinies both of the *socius* (the social self) and the society (the socialized group).

2. *Musical Appreciation and Welfare Direction.*—Music is a process of experience with feeling. It is a psychological process of the profoundest significance. It leads to

creative imagination; that is, it gives the power of *seeing things as they really are*. Through inter-action of individuals and co-action of groups, music tends to evolve social values which comprise the cultural heritage of human society. These are the social values stressed by social-psychologists, and represent those meaningful group objects towards which the members of a society develop certain emotional appreciations and consequent tendencies to act either positively or negatively. Each person, as a result of interchange of social attitudes and values, takes on his admirations and detestations from the cultural and personal milieu in which he lives, modifying it to a greater or lesser extent according to his own strength and position, social and personal. This is the process of appreciation.

Since appreciation is the application to anything of the receptive imagination, it involves both evaluation and intelligence for the reconstruction of the emotional purpose conveyed by music. Evaluation, here, is used with greater emphasis on aesthetic and moral elements, whilst intelligence signifies awareness, capacity to take notice of, and to appraise. In a narrower and more specialized sense, appreciation indicates the processes in which the emotional attitude, which accompanies worth-judgments in moral, aesthetic and idealistic sense, is the fundamental virtue. Without this sense of appreciation, living things, including those simple units at the very bottom of the organic life, cannot obtain the satisfaction which it is the very nature of life to seek. The lack of this primal virtue of musical appreciation constitutes the original sin of the social universe.

The subject of musical appreciation may be approached in two ways: (a) *psychologically*, an individualistic point of view which speaks in terms of individual utilisa-

tion and appraisal; and (b) *culturally*, a collective or institutional point of view, which speaks in terms of group utilization, equalisation and evaluation, although recognizing that the specific acts are those of individuals in the last analysis. Nevertheless, the appreciation of music in both these points of view involves three fundamental stages viz. *crude, intelligent, critical*, before selective behaviour alike of the individual and the group becomes a source of social values.

Crude appreciation is sensational, i.e. the first experience of anything, not sufficiently realized to justify or possibly evaluate it. Intelligent appreciation involves judgment, at first elementary, but growing in breadth and value as our apperception-masses are enlarged. With an ever-increasing bundle of experiences of things formulated, as a rule, into any system of valuation, acquiring thereby a feeling of security, of complete and final judgment, we find ourselves in the domain of critical appreciation. To be fully appreciated, therefore, music must reach the Feelings *via* the understanding, and that is why appreciation is defined as realization of value plus appeal. This is a great philosophical truth, fundamental to all music appreciation, and deserves careful consideration in social welfare work *qua* music.

Since musical appreciation involves both feelings and understanding, the emotional purpose of music must be understood before it can reach feelings; it is only then that transition to the critical stage will proceed smoothly and the emotional purpose will be reconstructed by creative imagination. Ignorance of these fundamental principles of appreciation leads to the failure of social welfare work *qua* music, and indiscriminate presentation of music entertainment results in distaste and emotional stress concomitant with mental lethargy and physical fatigue.

Not infrequently music is thought to be appreciated by people when their enjoyment or appraisal is really due to some secondary cause, or, *per contra*, some secondary reason has strangled an appreciation which should be there. A vocal song, for example, in unfamiliar language, may be liked *qua* the tune, just as an appreciation of tea is *qua* drink, or of an excellent book *qua* literature. In order, therefore, to evoke appreciation, music should be employed with purpose in all social work; the social worker should decide whether the message to be delivered by music is *qua* sound or words, or both

We cannot, however, fully appreciate music without first passing from likeness or preference and thence through artistic knowledge of classics to the ultimate end of being moved to joy or sorrow, mirth or martial ardour, repose or action, in sympathy with the musical message. Knowledge which is necessary for the appreciation of music varies considerably according to the type of music to be appreciated and the objectives and circumstances which are to lead to appreciation. A simple lullaby or slumber song, for example, does not require the same amount or the same kind of music. To obtain knowledge for a fuller and more complete appreciation of classical music, upon which all standard works are based in principle or in construction, we employ both our intellect and emotions. Intellectual knowledge is desirable for grasping the principles of musical architectonics to enable us to judge for ourselves which music is the best; and artistic knowledge is necessary to obtain education for the emotions, through the intellect, so as to learn what to like by being told what is good. Since the appraisal of music depends on the degree to which emotion and intellect are educated, in all fields of social work *qua* music, the intellectual understanding is necessary for directing aright the emotional

understanding and ultimately stirring the soul. Thus, when we turn to the question of appreciation in its relation to interpretation as well as enjoyment, we find that artistic knowledge is necessary to enable the interpreter or listener to get into sympathy with the composer, and to enable music, as Beethoven said, to reach "from the heart to the heart."

To the artistically uneducated, musical appreciation is a difficult task; for, though some may like music by grasping the unimportant details, they may never be able to correlate the detailed features of the design and receive the artistic intention to shape their thoughts and emotions sympathetically. One of the first steps needed to determine constructive application of directed listening to music in social work is to observe carefully and repeatedly what the listeners offer as voluntary comment after each music programme. The subjective listener after hearing a piece of music is likely to talk about himself in commenting on how the music affected his feelings and of what it made him think. The objective listener on the contrary, will discuss the music, the qualities of composition and its interpretation. It is essential to an understanding of these subjective and objective responses, whenever they are to be activated for a specific objective, in order that music may become a social experience.

The social worker who applies music in any form as an aid to social welfare has a very complex task. He has to teach not merely the technicalities of form, perspective, colour, prosody, harmony or orchestration, but also to arouse the understanding of what lies behind these technicalities. He has, therefore, first to learn, and then to teach "how it is done" and "why it is done" before music can become a potent and immediate aid to effective welfare. Without

this artistic knowledge and training, as a precursory measure to musical appreciation, little benefit can accrue either to the social worker or to the beneficiary.

Musical Experience and Behaviour Attitudes:—There exists an intimate relationship between musical experience and psychophysiological changes. Sensations produced in rhythmic waves by musical sounds cause organic changes. The awareness of the introductory notes of music leads to a general preparedness into specific adjustments of the sense organs, which implies a state of attention with action attitudes. Since music is not one but a series of notes, woven into well defined patterns (*thata*) of a series of objects, it sets up a series of muscular and other types of motor preparation for a chain of changing situations. This demands a cumulative process of adaptation through a series of action attitudes sustained by changing organic factors, and explains the continuity of attention from one series of objects to another series of objects, from one pattern of associative imagery to another in one slice of time, as between one slice of time and another, as well as in successive slices of time. This psychophysiological analysis of organic changes, instinctive preparations, and action attitude, for evoking required action attitudes, is an aid directing affective life to desired ends.

Much of what we call "irresistible" in music is caused by this sensory-motor reaction. It occurs, for example, when without our being aware of it we move our head or tap our feet or move our fingers to the rhythm of a tune, or when babies at the hearing of musical sounds kick their legs or start a "rocking" motion of the body. Roughly speaking, the sound-vibrations acting upon and through the nervous system give shocks in rhythmical sequence to the

muscles, which cause them to contract and to set our hands and legs or feet in motion. On account of this automatic muscular reaction many people make some movement when hearing music; for them to remain motionless would require conscious muscular self-restraint.

The possibilities of this sensory-motor reaction in physical exercise and group therapeutic procedures are indeed very great. It has been found that when attention to music is poor, because of fatigue or other reasons, music that is strongly rhythmical may set up a sensory-motor reaction, thus helping many to overcome their inertia and to become active in spite of their fatigue. Thus, when factory workers are tired after a full shift of duty, the strains of a snappy band will release new energies and prepare them for overtime work in times of stress or when soldiers get tired during long marches, a spirited song keeps them going with renewed spirit. Other physiological reactions, that may be observed in response to musical stimuli, such as those occurring in the respiratory and cardio-vascular system, probably belong to the same type of involuntary bodily reaction, and are utilized in physio-therapy *qua* music in hospital social work.

When the sound waves of musical stimuli received by our auditory organ cause not only the involuntary sensory-motor reaction described above, but produce awareness of the musical impressions, this constitutes a sensory response. It is characterized by sensations, that is, feelings of pleasure or displeasure caused by the sounds, and represents the most widespread and least complex kind of mental response to music. One particular type of sensory response to music is the kinetic response. It occurs when the listener becomes aware of a bodily response to music and feels an impetus to

express it in bodily action. Here music incites to marching, dancing, playing or working, which increases the satisfaction obtained from the musical experience. The kinesthetic response engenders a feeling of invigorating. Music which arouses that feeling and thereby the impulse to get into motion has, therefore, special significance in such fields of social work where stimulation of persons is deemed desirable for planned action.

Besides being a sensory experience, the hearing of music is for many of us a stimulus of perceptual or intellectual activity. We perceive form and design and other structural and dynamic qualities inherent in the content of the music, deriving satisfaction from the contemplation of these qualities. This faculty of the mind is essential for an objective interest in music and for the full enjoyment of it as an expression of thoughts and ideals of an aesthetic and otherwise philosophical nature. Intellectual experiences affect the feelings; and a perceptual response usually indicates that the thought associations stimulated by the experience are consciously directed by him. While it is true that increased skill in intellectual discrimination of musical values tends to make a person more critical and, therefore, less easily satisfied, nevertheless, growth in musical knowledge broadens our opportunities for intensive and extensive musical satisfaction.

Music affects other mental functions besides thinking, particularly the emotional life and what are known as unconscious mental processes. These are processes of connecting or associating ideas and their emotional components that are not directed and controlled by our will, intelligence, or conscious moods, but "freely" associated. They are not really free but directed by emotional impulses and physiological con-

ditions of which we are not aware. This type of mental response to musical stimuli is called associational response; its content is highly subjective and often emotional rather than intellectual. Because sensations and emotions are closely related to each other we are likely to respond to music emotionally; our subjective associations indicate where our emotional life is most vulnerable to musical influence. In this lies much of the dynamic and cultural as well as educational and therapeutic significance of the art.

When hearing music is felt mainly as an emotional experience, it results in an intensification of the mood in which the person was before hearing the music, or it may cause a completely different mood. To many people, therefore, a musical composition means a message from the composer, possessing definite moods, and that the hearing of this piece will evoke certain moods in the listener. Because of the prevalence and intensity of emotional responses, it is often assumed that it is the music which instills these moods, and that, therefore, music can be used as a mood builder. Hence the Greek philosophers considered music as a means for the expression of the emotions and an appeal to the emotions, and had some theory or other with regard to the effect of different modes, that is, scales or keys, upon the human passions. The Dorian mode, for example, was considered to inspire respect for the law, obedience, courage, self-esteem, and independence. The Lydian mode, Plato wished to prohibit entirely, as he thought that it, and the melodies founded upon it, had a voluptuous, sensual and enervating tendency; but Aristotle, a little later, considered this scale to have the power of awakening the love of modesty and purity. To the Phrygian mode are attributed the qualities of repose and dignity. Pythagoras also had suggested

the use of certain melodies as antidotes to special passions; it is even related that on one occasion by using a certain melody he brought back the reason of a youth deranged by love and jealousy. The stories of Arion, whose music caused the dolphins to save him from drowning, and of Orpheus who charmed all things with his lute, are based upon such theories.

The grammar of Indian music suggests that the ancient Indians evolved *ragas* which could stimulate characteristic emotional responses as aids to social well-being. The *Bhairivi*, for instance, is suggestive of peace (Shanti) pathos, but it also inspires the feeling of reverence and devotion. Likewise the *Bhairav*, *Todi*, *Kalingra* and *Yaman Kalyan*, are found to evoke socially approved emotional associations and are widely employed in religious and educational programmes. Where the marshalling spirit is emphasized, the *Marwa* and *Malkaus ragas* are successfully employed. *Des* and *Swarat* are soothing ragas, *Tilak-Kamod* and *Pilu* are suggestive of rest and repose, *Kafi* and *Khamaj* are suggestive of cheerfulness—all these varieties can be employed for the entertainment of working classes who are broken with fatigue. Folk songs, which narrate mythology and social history, are generally represented by *Kafi*, *Pilu*, *Khamaj*, *Barua*, *Swarat*, *Sarag* and *Malhar*, and have been the media of mass education in rural areas all over the country. Indian ragas are essentially mood builders, and effective means for the expression of the emotions.

To give music a chance of becoming a helpful influence in the lives of others, one must take into account how it affects the persons to be served and what can be done to make it actually a beneficial factor in a given situation. Indian classical works of musical art are in themselves masterpieces of integrated intellectual and emotional

function and expression. They may lead the performers, as well as, the audience through perfect cycles of emotional and intellectual anticipation and realization. The more fully their aesthetic and dynamic values are given expression in performance, the more such works will inspire and grip us, control our behaviour and direct our action. If we differentiate carefully as to the source of the associated feeling a given piece of music evokes, we may say that many will respond to music having a definite social meaning that is generally predictable. This predictability is based on a theory as to the causes for the effect of the stimulus and the subsequent testing of that theory in order to prove whether it is correct and under what conditions. The next step is of the development of a procedure, which again must be tested, to insure that the desired effect from the stimulus will occur. These are the conditions to which the use of music has to be subjected before musical experience of the individual or the group can be exploited for welfare direction.

Music in Public Instruction:—Music is not merely a means of education, i.e., the manner in which it may be employed to help in the teaching of the facts of knowledge, but is also a force in education. It is the power itself, not merely a medium through which to set that power in motion. Education today is not merely a matter of teaching certain rules and formulae; it is a development of our mental and spiritual powers for which tuition is only one of the means, though possibly, the principal and the most direct one. Education comes not only from things we do learn, but from things we never consciously know, and even the strongest opponents of the systems of such reformers as Dr. Maria Montessori seem to be agreed on this point. It is in this respect that the potency of music as an educational factor or influence is most real and effective.

Music frequently is most educative when intellectually we know least about it, and always when we are least conscious of the manner of its influence. When it produces an immediate and obvious sentimentality, whether its sentiments be virile or effeminate, morose or cheerful, it is least educational. When its influence is more subtle, it is always deeper and more lasting, leaving as it does an ineffaceable mark on the pupil's character. For that reason it is as dangerous when misapplied as it is helpful when applied rightly.

The inherent qualities of music seek for response in the soul, in the character, rather than in the mind. This is why the Greek philosophers condemned certain modes and commended others for the education of the youth. This is also the reason why the continuing melodies of the centuries in India are best adapted for teaching purposes, and why the restless melodies of today (known as popular or film music) serve so ill for these purposes. It is so difficult to tell which of those of today contain the everlasting and always beneficial force of great art-work that it is usually better we should not employ them at all.

Experiments have shown that the purposive Indian classical music encourages feelings of a moral tendency; whilst the popular music encourages the indulgence of the sensual appetites and has, therefore, immoral tendencies. Since the latter induces merely the indulgence of feelings, its effect is always provocative, never restrictive; but the former acts also as the controlling medium of the feelings, and enables a person to employ reason in his action. With classical Indian music of a more emotional but less sensuous type, the effect is psychological. It leaves in the sub-consciousness of the listener the sensation of regular rhythm which forms a criterion not

only of other sounds but of sights and physical sensations of all kinds. Its direct force on the emotions is to encourage action, and as such it can be employed with some certainty of result; and the task of education of the feelings can easily be completed. Therefore, when we say that the influence of music as an educational force depends upon the appraisal of its effects (intellectual, moral, sensuous), we imply also the choice of music and the time and manner of its employment.

To understand the psycho-social function of music as an educational force like oratory, it is necessary first to examine the relation between music and language. Both music and language employ sound as their medium; both communicate some idea; both are the result of some desire for expression; and both are identical with the deepest emotions that lie within the heart of the social man. But music is something more than language. It is not simply sound, but an idea, an urge and an emotional expression. Music is also the expression of those innate impulses which take shape only through special stimuli and within specific social milieu, and impress on that part of the personality which is so very real but is yet undefined and un---table in the soul. Since music and oratory, when presented in their most forceful and striking manner, have a greater effect on a large body of hearers than on a small one, a harmonious blending of sound and language should evince greater appeal, more sustained attention, ready response, and lasting moral effect on the modern system of education.

For music to function as a force in education, the study of music should be made from four main standpoints: *aesthetic, i.e.*, a knowledge of art and appreciation; *mechanical, i.e.*, its production and reproduction; *formal, i.e.*, affecting the would-be

musician; and *historical, i.e.*, as an aid to other studies. Whether in schools or social welfare institutions the education of adults and children *qua* music should be fundamentally scientific, because music is bound up with the life of the peoples and its types and manner of presentation ultimately determine the pattern of society. Education in music implies not merely the appreciation of the message conveyed by the musician, but also the appraisal of the spirit of the peoples in space as well as in time. Intimate, therefore, is the reaction between music and history and geography. No other subject appeals so much to what we may call the imaginative aspect of history, as does music, because it implies a deeper insight into the facts which dates and events represent, a knowledge of the real life of the people which makes history itself. Likewise music reflects the environment, physical and cultural, and is a clue to the character of the people as largely moulded by the geographical conditions which surround them. Then too, an analogy between music and other subjects, e.g., literature, painting, sculpture, architecture, and utilitarian arts, may be employed in the teaching of either, or in combination, because a pupil with taste and talent in music will learn certain subjects more easily by comparing and contrasting the function of senses involved in each. A young mathematician, for example, will more quickly grasp the full meaning of his lessons by learning not only the mensuration of music and its precise formal construction, but its emotional qualities which contrast with these. Comparison and contrast are the most powerful weapons in the hands of the teacher, and music affords many and varied opportunities for the employment of both.

Apart from its force as education of and through the emotions, music as a study should have a place in every liberal educa-

tion. Because music in its essence is an emotional art, its relation with the purely intellectual, scientific or technical pursuits is sometimes difficult to see. The study of music as an aid to utilitarian instruction seems to have been sadly overlooked by educationists, especially by those in India. For physical drill and other physical and sensuous purposes, the uses of music are many and acknowledged by all social scientists. How far the art itself and its study may be made use of in scientific and technical education is a matter of careful investigation. In the kindergarten and primary schools in India, where music is the chief medium of basic instruction, there is an unfortunate assemblage of untrained-in-music instructors, who are unconscious of the psychological problems presented to them by those whom they have to teach. Under these instructors, therefore, children can never blossom into colourful personalities. Even the specialized study of music necessary for those who wish to become musicians is generally ignored, and not unoften it is so highly mechanized and commercialized that seldom intelligent musicians are produced to become educationists themselves.

Music for Relaxation and Recreation:—The place of music in relaxation and recreation has now been widely recognized, and it is this aspect of education in musical appreciation which should be of interest to social workers. Since music as an art, is a process of selection and construction, which discovers whatever is most beautiful and most edifying in nature, it places before social workers the manner and the forms by means of which it has its most forceful and beneficial effects on the building of personality.

Relaxation is the state of relief from attention or effort; recreation is the re-adjustment and rebuilding of the powers

of the mind and the body, which have become vitiated or useless. The recreation of the body or the mind begins with relaxation, and music is the best means to achieve this end.

Primarily music is a sensuous art, though not a sensual one; its appeal is never merely to the senses, though it is always made by means of the senses. The first thing that music expresses, and therefore the first emotion which it arouses, is pleasure. Now pleasure is in itself a relaxation, and the reason why we are able to pursue certain studies, to do certain kinds of work so much better and with so much less effort than others, is that they have within themselves the means of relaxation, or, colloquially speaking, they give us pleasure. We see the general recognition of this in the association of the various factors of life. We couple, for instance, art and past-time, or music and entertainment, or sport and amusement. These activities, when charged with music, become a source of relaxation and recreation, i.e., a loosening of some strain in order that the faculties may be freshly and more freely braced and built up for their work.

Both Plato and Aristotle regarded music as the means which give to the soul strength and vigour similar to that which gymnastics give to the body. But also, like exhilarating wine or refreshing sleep, they thought it should afford enjoyment and recreation. Since music performs the functions of eliminating the deleterious effects of economic toils of infusing the invigorating traits of enjoyment and amusement, and of rebuilding the faculties of mind and body vitiated by fatigue, it at once becomes a potent means of relaxation and recreation.

In our machine civilization, the struggle for existence has become so severe that we have to spend much of our time and

energy on the acquirement of material welfare, and little leisure is made available for the development of higher social values which determine our extra-economic welfare. The popularity of cinema houses and music halls in our industrial towns is not due to growing appreciation of music, but to the exigency of relaxation and recreation. People live to day grim, gloomy, and rigidly regulated, and an hour or two at the music hall releases their inhibitions and rejuvenates them. After a day's work in the factory, behind the counter, or at the desk, it is pleasant to be able to sit down and listen to agreeable sounds which require no thoughts and imagination, in a mild degree and a restful manner. Since fatigue and lethargy are looked upon merely as states of consciousness with a bearing on the physique, a psycho-physiological approach to relaxation and recreation, *qua* music becomes at once necessary. Music programmes should, therefore, be so planned as to refresh workers after toil, to provide amusement and delight, and to divert their interests and energies into aesthetic and recreative activities.

It is hardly necessary to point out that what at one time and in certain circumstances may be a relaxation, at another time and in other circumstances may be a great strain; moreover, that what causes a relaxation of one set of faculties may cause a strain upon others. Therefore, in considering the practical aspect of musical aid to social welfare no definite rules can be laid down as to the class of music which may be employed or the manner of its employment. For one group of people, light music may be a means of relaxation, but classical music may irritate and put a strain upon both mind and body. For another class of audience, difficult intellectual music may cause a greater relaxation because to them a certain degree of mental or emotional

satisfaction is necessary before either mind or body can be entirely at ease. There is, however, a large quantity of music that is both classical and light, that is, which may be taken as a standard model, and which requires little strain on the part of the listener. It is generally cheerful and requires no effort to appreciate, and yet causes no unnecessary or unhealthy excitement. The employment of classical music for social work amongst uneducated working classes and slum children is, therefore, worthy of experiment.

Certain general characteristics which make all music a relaxation should be noted. The most obvious of these characteristics is a sound and regular rhythmic construction. Strongly marked rhythm is easily understood and grasped. It is also by its nature associated with physical recreation. For this reason, it is useful for providing mental relaxation by means of physical exercise. It may be, however, that some do not realize how greatly vocal music may aid physical work by the relief it gives to the feelings. For centuries work and music went hand in hand, because one helped the other, music providing constant relief to the mind and thus preventing undue fatigue; whilst work provided a basis of rhythm for the music. Nevertheless, soothing music must be rhythmical to a high degree; though its rhythm must be more or less subtle. Its pulsations must not be broken up or disjointed, but must flow smoothly on from point to point so that the whole is a complete entity, and any mental effort to connect its parts is entirely unnecessary. Other qualities which help are melodiousness, smoothness of harmony, and most of all a psychological or subjective calmness. Thought may enter as it does into games and light conversation, provided it is not strenuous.

It is high time that participation of music programmes in industrial welfare centres was

initiated in India. Planned opportunities for listening and active participation are the best media of relaxation. And with relaxation comes the possibility of recreation and creative social education.

6. *Music in Hospital Service*.—Music is an important clinical aid in the treatment of selected diseases and pathological conditions. A scientific employment of the power inherent in musical modes has in recent past proved a valuable adjunct to therapeutic procedures, such as physio-therapy, psycho-therapy, occupational therapy, and group therapy.

Physio-therapeutic procedures, also called physical therapy, include among other techniques, muscular training, therapeutic exercise, gymnasium therapy, hydro-therapy, and musical therapy. The results of the therapeutic procedures are seen most markedly in orthopaedic and fracture surgery. By the use of physical therapy, muscle function is maintained until its return to normal; during enforced periods of rest, joints are prevented from stiffening and muscles and tendons from contracting. Continued or permanent disability is thereby avoided. [Music is used in physio-therapy as a stimulus of the patient's impetus to exercise his muscles according to specific treatment needs. In this treatment, music is applied as a muscular as well as a psychological stimulus.

(Dr. Ida Hyde discovered that cardio-vascular functions are reflexly stimulated concomitantly with psychological effects of music and through the use of the Euthoven-string-galvanometer and sensitive Sphygmomanometers, the physiological reactions that have been excited by different sorts of music can be measured and compared. She observed that the effect of the National Emblem March showed an increase in the velocity of the blood flow and systolic and diastolic blood pressure, and it removed fatigue and depressed feeling by arousing

muscular activity. A lullaby played on the violin is a sedative to sensitive individuals and exerts the activities of the heart, inhibiting auricular flutter in a patient, and increases the cardio-vascular tonics in general. Thus vocal and instrumental selections of music that exert a favourable reflex action on the cardio-vascular system, have also a favourable influence upon the muscular tone, working power, secretions, digestion, and other functions of the body.

Experiments of Dent on the muscular output of energy in Manhattan State Hospital revealed the most amazing results achieved by means of music. One of his patients lost the use of his fingers. So different kinds of music were played to him daily. Slow, sad melodies increased fatigue. Livelier ones not only dispelled it, but made his fingers move of their own free will. Ginett and Courtier also found that lively major chords, without relation to melody quickened the breathing, single notes increased the action of the heart, whilst rousing melodies affected the nervous system. With deeper and quicker breathing more oxygen flows into the lungs, there is an increased supply of blood, and the lungs get rid of carbonic acid and waste matter. Hence, in some cases, music may be substituted for physical exercise.

In order that music should become a dynamic accessory to corrective exercises to increase the muscular and emotional tonicity, and energetic impetus of patients recuperating from operations, injuries and other physical infirmities, a constant medical check-up is necessary. There are many such cases in which medically uncontrolled muscular and emotional stimulation and excitement caused by unplanned music will set up tensions and incite the emotions that prove injurious to the patient. The kinetic part of the music programme must therefore be well planned and executed by trained and

experienced musicians. To be kinetically stimulative, music need not be loud, but soft and rhythmic; to be attractive, it must be rich and swinging; and to be effective, it must be always well performed. In physio-therapy, since prescribed physical exercises, repeated day after day, are sometimes painful and always monotonous, a great deal of co-operative attitude, endurance and perseverance are demanded alike from the patient, the therapist, and the musician. Stirring rhythms and gracefully swinging tunes will not only set many patients going but will keep them on the move and even enjoying what, without this sonorous support, might be an annoying ordeal.

The interaction of the physical and mental functions causes physio-therapeutic measures to have besides physical effects mental effects, and psycho-therapeutic measures to have both physical and mental effects. Certain treatments involve, therefore, not only the physical but also mental co-operation of the patient, and musical therapy correlates the application of both types of therapeutic procedures.

The term psycho-therapy is commonly applied to measures that are associated with the amelioration or removal of abnormal constituents of the mind. (Psychiatric Dictionary). (The psycho-therapeutic value of the use of music in mental treatment is conditioned by the measure in which this application helps to normalize in specific instance the functioning of a disordered or diseased mind. In psycho-therapy, music programme should strive at not merely releasing emotional tensions and providing immediate satisfactions, but also arousing and strengthening interest and participation of the patient in pleasurable aesthetic activity associated with normal life, thereby reducing his opportunity and inclination to surrender to the depressing influences of idleness, boredom, and preoccupation with abnormal

and harmful thoughts. The music activities are an essential first step toward the elimination of unhealthy modes of thinking and abnormal conduct, and the resumption of a normal thought production and socially desirable ways of behaviour which may eventually lead to intellectual self-control.

The use of music in psycho-therapy depends much on plumbing the aesthetic tastes and social background of the cases before treatment. The famous pianist, M. Boguslawski was induced to co-operate in experiments at a Chicago Hospital for the insane. An Italian woman who was so mentally deranged that she refused to look at her baby and wanted to be treated like an animal, was brought into a room where he had just begun to play an aria from "II Trovatore". Long before the piece was finished, she was weeping and begging for her infant. Another woman who suffered from periodic spasms of epilepsy discovered to her amazement that the attacks failed to develop if a friend started to play the piano. Yet another woman suffering from chronic mania, who had become violent and abusive, was successfully treated by Dr. E. C. Dent of Manhattan State Hospital. A Chopin nocturne was played. Soon her profanity ceased and she was normal again. When a Beethoven adagio was played, her pulse became full and strong. Finally, after listening to 'Home Sweet Home', her skin showed a healthy reaction and grew warm, her nervousness evaporated and she walked back to her room without struggling. Her sleep that night was sound, and in a few weeks she was normal.

The dynamic influence of music on the nervous system opens new vistas of experimental research in musical therapy. Many emotional diseases may be relieved or cured by the application of the right kind of music. And William Van de Wall has records of thousands of cases where music has calmed

rebellious prisoners and dangerous maniacs. Once he faced a violent lunatic, armed only with a portable organ. He induced the man to listen, then to sing and finally, after weekly and then daily doses of music, completely restored him to sanity. During the world wars the medical profession has not failed to make use of music to assist in the cure of nervous complaints brought on by shell shock and strain.

The use of music in hospitals as an aid to Occupational therapy is any activity prescribed by the physician on the basis of physical, mental and emotional factors, controlling the selection of occupations which are a valuable adjunct in contributing to and hastening the recovery from disease or injury. Simple occupations may be prescribed as diversional measures in which the processes occupy the fingers and divert the mind of the patient from his world of fantasy into contact with his surroundings. Well planned music programmes are included in the curricula of theoretical and clinical training with practical orientation in the recreation uses of music activities. Mental hospitals have always utilized patients in their utilitarian activities, preferably such occupations in which the patient was engaged before the onset of his illness and hospitalization. This implies not merely an occupational therapeutic measure, but it contributes also to the economic upkeep of the institution and to the welfare of the hospital population of which he is a member.

Recently, Group Therapy has been tried as a psycho-therapeutic treatment to solve mental conflicts amongst individuals and to strengthen the elements of the population. This is a procedure in which the physician and the musician act as the psychological leaders of a group of mental patients, with the aim of causing the activity to normalize the psycho-social functioning of each mem-

ber of the group and of the group as a social unit. Patient participation in such musical group activities as folk-songs, choruses, rounds, musical games, group dances, etc., is now considered an adaptive technique in social cohesion. These activities tend to stimulate, through the medium of work, sound and action, common modes of thinking and feeling and provide incentives for social organization.

With powers so varied and potential as to uplift or to soothe or to irritate, to heal or to sicken, music should be effectively harnessed for the purpose of reducing or eliminating pathological (illness-producing) biological process. A co-ordinated therapy of music-cum-medicine will not only bring to the sick and the convalescent an experience of joy and encouragement but effectively contribute to the recovery and recoupment of the patient. Today the use of music is being gradually integrated into the hospital service as a means of treatment, but not yet on a large scale. This is due largely to administrative and technical difficulties. If music is to have a beneficial function in therapeutic procedures, a hospital music programme needs purpose, organization and control. These should be the result of a definite guiding policy, expressed through capable leadership of medical men and expert musicians. But, before any music programme is organized and carried out under the control of the hospital administration, the musician should be given a full practical understanding of the unfamiliar forms of medical treatment and hospital procedures. Without such orientation it will be difficult for him to collaborate with the various efforts of the hospital staff in improving the condition of the patient with his own physical and mental powers for definite constructive purposes. The objectives should evolve out of a blending of needs and experience.

Abba - Thank You For The Music (Official Video). ABBA. 3:49. SOCIAL WORK IS - DVD - IFSW Europe e.V. Joana Domingues. 2:49. 4:16. "I Wanna Be a Social Worker". Joy. 5:48. One Voice in the Crowd - Judy Small. 3salamanders. 3:08. Music is also a crucial tool for social bonding among adults, for making a tribe feel like a tribe. We use music to modulate our own emotions and those of others. There are ecstatic chants and dances for spiritual purposes, or for just relaxing and relieving stress. There are work songs to make tedious tasks more bearable. There are marches and fight songs to prepare for battle, and there are lullabies to soothe each other to sleep. 2. Children who study a musical instrument are more likely to excel in all of their studies, work better in teams, have enhanced critical thinking skills, stay in school, and pursue further education. 3. Increased coordination: Students who practice with musical instruments can improve their hand-eye coordination. Top music social networks on the Web, including niche social communities as well as those organized by language, nationality or specialty interest. This list contains social networks and online communities relating specifically to musicians, music collaboration, mixing, beats, songwriting, demos, and song sharing. A social network is defined as an online service, platform or website which is focused largely around uniting individuals and allowing them to communicate and interact. Facebook currently is the world's largest and most popular social networking platform, having supplanted previ Music and social media. LearnEnglish Subscription: self-access courses for professionals. Listen to Jordan talking about music and how social media has changed the way we discover new bands. Do the preparation task first. Then listen to the audio and do the exercises. Jordan: Today I was going to talk about music and, erm, how it's changed in terms of distribution and influence on social media in today's generation. Interviewer: Great. Jordan: Erm, so, I'm a big fan of music. I grew up listening to it on the radio and my mum's old CDs in the car. And, erm, it's funny how growing up you see how in today's digital age and generation, how music is distributed and shared. See more ideas about Music therapy, Social work and Social skills. Chart: How Inside Out's 5 emotions work together to make more feelings. Inside Out emotions | That got us wondering what the many blends of Riley's five core emotions might look like. What happens when fear is combined with disgust? Or when anger is combined with joy? Here's our best guess, in graphic form from Christophe Haubursin. K-Rae Knowles. Ck Bh Alphabet Kindergarten Kids Coping Skills Social Skills For Kids Coping Skills Activities Family Therapy Activities Anxiety Coping Skills Teaching Social Skills Coping Skills For Depression.