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Tones and Being Tuned. Meeting Points between Hypnotherapy and Music Therapy

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Abstract

Man is tuned to environmental stimuli, mainly to human speaking since embryonic period. Attunement is secured by energy zones circling around body, which is considered to be the base of our music capacity. Origin of hypnotic susceptibility is viewed as being in embryonic period as well. Movements, experiences supposed, bonding and communication patterns of both of fetus and hypnotized person are suggested to show similarities. Effects of either hypnotherapy or music therapy are originated from an attunement as supposed by the author. Either to a hypnotherapist's suggestions or to a piece of music someone can be able to be tuned in. On one hand, the hypnotherapist's prosody, which can be called as melodic declamation seen as a musical phenomenon transmitting emotions. On the other hand, music has got emotional and visceral impacts. As a meeting points of these two methods the author emphasizes three possibilities considered as common phenomena both in hypno-and music therapy: 1. visceral senses, 2. paternal and maternal archetypes, 3. copings. The common roots of healing power of these two therapy methods are referred to attractors according to chaos theory.

Keywords: Attunement; Hypnosis; Music; Visceral senses; Archetypes; Copings; Attractors

Introduction

An ancient philosophical principle „panta rhei" meaning everything is continouosly moving has become modified by quantumphysics today so that everything is in resonance forever [1]. On one hand phenomena of chemistry, biology, and social sphere show analogies with physical resonance, e.g. lazer, hologram, and sound harmony. On the other hand mutual attunement among persons can exist from physical to spiritual level in almost all of the psychotherapy processes not only in music- and hypnotherapy as readable in the title [2]. The attunement can also be experienced in such smaller or larger human groups, where motivations, emotional attitudes, and ambitions of members are viewed as mutual in the community. Thus there are people to get to the same wavelength, that is, understand each other [3]. Emergence of this rule can be monitored in an intimate being together in both of couples and families and in communal events ranging from ancient tribal rites till today's political, social, religious, artist, sport, massmedia, and healing happenings. You can imagine a religious

ceremony, a rock-concert or a surgery team's cooperation [4,5]. To be demonstrated these types of attunements the author chose the hypnotherapy and music therapy not an arbitrary way, however, for a purposeful decision in accordance with his therapeutic skills and interests.

Method

Actually, I will describe some analogous phenomena traceable in hypnotherapy and receptive music therapy in order to see deep psychological dynamic in both of them. Personally, I practise both hypnotic and musical experience for such purposes as determined by psychotherapy protocol. Hypnotherapy and music therapy can cooperate with each other in the case of treating very early, namely fetal traumas, and using either of them could start a process, which can lead to psyhological growth. It is a frequent occurance that a therapy session when using either hypnosis or music unblock the client's emotional retardations and resolves his/her feeling of inner dissonance [6,7]. When the client is touched by a co-therapist in the course of tandem hypnotherapy a mutual attunement can develop between them almost illustrating musical consonance [8-10].

I practise receptive music therapy in both individual and group forms. During the sessions I make an effort for my patients to experience emotions attached to traumas. In a group setting-where numbers are about 10-15 persons-first, I review the psychological essence of a given piece of music. I mean that there is a unique, implicit musical language without words but with algorhythms including emotions and copings. After listening to music, which releases traumatic emotions we listen to relaxing ones.

Music is likely to be as old as mankind. That is not only regarded as sounding emotion but fortune compacted into sounds as well [11]. Take for instance Johann Sebastian Bach's Saint John and Saint Matthew Passions. Musical structure and dramaturgy of Jesus' passion serve a special purpose for congregation in church to relive His sufferings not only at an acoustic level but at all sensorial modality levels as well, 'here and now'. When the text tells about Jesus' flogging, the Evangelist's recitative pictures His body as writhen. Bach uses a special dramaturgy analogous to hypnosis induction the conductor realises, who can be considered as a hypnotizer. An opening and a closing choir frames both passions. The opening choir can be concieved of a certain type of hypnotic induction, which facilitates the congregation's narrative and emotional attunement while taking them from present time back to the dawn of the Christian era, that is, an age-regression is induced to the time of an archetypal trauma. The Evangelist, practically speaking, can be a co-therapist, who tells about a story of Jesus' passion, which is interrupted by 'turbas', that is, emotionally stressful choirs. These turbas can vivify the contemporary people's anger felt against Jesus. Putting into hypnotherapeutic algorhytms, during a quasi-hypnotic state the Evangelist recalls vividly the original trauma and mainly that negative emotions regarding to it. Chorals are considered as empathic and suffering feelings congregation reacts to the story of the passion, which can be regarded as the therapist's attitude with moral virtue involved in his cultural environment. You can hear arias and duetts interpreted by solo singers expressing the composer's own subjective attitude, which is analogous to a therapist's empathic feelings embedded in counter-transference. Finally, the closing choir expresses 'the termination of the therapy' with a process of internalization at the end of the passion resolving the destructive emotions due to a cathartic psychological purification. The story of Jesus' passion can be conceived of such therapeutic process in which suffering of each man is exaggerated, sacred to become to an archetype using Jung's term of amplification [12].

Music therapy methods, which are thought of being analogous to hypnotherapy, give several possibilities: 1. restoring mind—body relationship; 2. working with musical motifs as symbols; 3. rising ego-strenght with musical coping patterns.

Results

Visceral senses

Case-Vignette

Andrew is a 42-year-old male borderline patient. He asks help for his either grave alcohol abuses or low self-esteem or being unable to control his impulsivity. A hypnotherapy process is starting. In the course of all hypnotic sessions he is extremely exciting, groaning, and sighing. During one of the hypnotic sessions he sees a green mass of cosmic sized to wreathe in space between Moon and Earth, which wants him to be devoured. He feels cold very much. Some light gushes forth from a pit. Its entry is formed like a shell. He wants to get to the depth, to the source of the light in order to be warmed. He reaches a nice cave, which is dawning bluish. A dark and viscous fluid is fluorescing at the bottom of it. As he reaches in, his hands become coated. The light comes from a burning rose completely filling in the bottom of the pit. At the moment, when he gets out, a tiny geranium is

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also born. During hypnosis his visceral senses are presented in the form of symbols, which can be heard as his productions of groaning and sighing all the time. Obviously, he revives his visceral experiences pictured symbolically, originated from fetal period of his life. A tiny geranium as a symbol refers to his urge to be reborn [13].

It is emphasized that musical presentation of somatic symptoms proves to have a good effect in cases of depressive and psychosomatic patients. Being both physical and spiritual phenomenon at the same time music can assist to restore gradually a break of body—mind relationship. When the anxious patients listen to music including so-called sigh-motifs they may face oneselves and their fate in an unconscious level converted into somatic symptoms. Then these somatic symptoms may be projected into music. So they are not but that piece of music, which are groaning. In this way they can gradually integrate their revised and more bearable concerns via projective identification.

Take an example as Lacrimosa movement from W.A.Mozart's Requiem. Expressing mourning of decedents music starts with a sigh-motif played on the first violins from deep to high accompanying the whole movement. When rising high with sigh, music can resolve sorrow and helplessness weighed into the body due to mirror the rising souls of both the departed and the bereaved persons. This effect is similar to resolving a grave feeling with the help of a hypnotic intervention.

A brilliant example of expressing somatic helplessness or 'mud-hard' emotions is presented by Händel in his Messiah Oratorio, where you can hear prophet Isaiah about that era before advent of Jesus when people erred in darkness like worms on earth. A simple instrumentation gives cellos the motif of imitating to squirm. After that a choir can be heard as to wing the air above planetary existence with ethereal ease and lightness when Redeemer's birth is pronounced. Negative emotion becomes positive, the earlier anxious and dark feeling will be changed to a gladly elevation. All of this can give a psychological coping motif for the anxious and depressive patients.

Previously, I studied implicit coping motifs coded into music showing the positive—negative—positive or negative—positive patterns as formed in time [14]. The pieces of music analysed above show the following patterns: the music with negative pattern is changed to have a positive effect or in the case of Requiem descending and ascending characteristics predominate as a parallel organising principle.

Illustration of Symbols and Archetypes

Paternal Archetype

Case-vignette: Stuart is a 26-year-old paranoid schizophrenic patient. His first psychotic epizode was exploded when he had an emotional failure with a girl. After his psychosis he was depressive, anxious, and lonely, he was not able to make contact with people. He thought of himself as an excessively wretch guy while treating others as worthy to be admired. When he took part in a spritual yoga course, an other psychotic episode was burnt. He had to follow a point of light in order that people be shown by him a way of eternal verities and happiness. He thought of himself to be Redeemer. His father was God, in turn his mother was devil. After his acute psychotic state vanished Stuart saw hypnotherapy. Since he liked adventure novels in his childhood, during the induction phase of hypnosis I asked him to imagine a medieval castle. He notices the castle as I have suggested. He enters a dark hall, and sees an alight torch on the wall. He takes it, and looks around as to my proposal. In the moment he discerns a sword on the wall. I feel anxious. I ask if that sword is rusty or shining. 'Shining'—he says. [During the waking conversation it comes to light, that while observing the sword, he thought of killing the Lord of the castle with no mention]. I ask him if the castle has inhabitants. In this moment he notices the Lord of the castle and his soldiers, and he wants to struggle to them without any reason. For my suggestion he asks for permission to be welcomed as a visitor. Later he sights a lonely male baby. He would like to take him in order that the baby be grown up but he is detected and captured by the soldiers. He wants to kill the Lord of the castle again, however he is helpless in front of overpower. I suggest him rather to ask the Lord of the castle to make a stay for him as a guest to the end that the baby be grown up. Then the Lord of the castle becomes relented, they have a banquet but Stuart does not take from anything.

It can be observed how Stuart's injured inner world is pictured in the hypnotherapeutic situation. As to my suggestion the castle is such symbol, which corresponds to the whole personality. The castle does not refer only to the conscious ego-functioning as illustrated in the public spaces and halls but it refers to the unconscious levels as well. On the one hand, the symbols of abandonment and engulfment are embodied via the cells and torture chamber. On the other hand, the highest security and satisfaction are represented due to the strong towers, the

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big banquets, the tournaments, the beautiful women, and the social gatherings. The castle is an archaic symbol, which is able to condense into one image both experiences of the earliest psychological development and good and bad psychological objects, moreover, not only the objects of consciousness but objects of individual and collective unconsciousness as well. The unconscious part of Stuart's personality is illustrated by the darkness in the castle. The alight torch may be a common symbol of the therapeutic relationship, the recognizing, uncovering, and guiding role qualities of this relationship could be illustrated. The sword is evidently means the symbol of aggression. Whose aggression is pictured in this way? Partly, it is mine since I am guiding Stuart in the obscure and threatening castle with hiding perils, partly, it is Stuart's aggression, who wants to kill the Lord of the castle at the time when he has not seen him yet. It seems that Stuart's aggression is particularly directed to me since I have created the castle—in my fantasy, certainly—that is, I am the Lord of the castle in a symbolic sense. Stuart's unconscious urge to kill me, since the threatening parts of the castle are accurately registered with the overwhelming mental objects of their own, which he is unable to be under control. That is the reason why he wants to be quit of them. While projecting his overwhelming fantasies into me I become to be a rigid and malignant Lord of the castle, that is, a threatening father, who is to be killed. The Lord of the castle is likely to be the aggressive and bad paternal object threatening the good but weak and helpless object of son. Stuart would like to grow up the baby, that is, his weak and good part-object, nevertheless, it is blocked by his inner bad and aggressive part-object, the Lord of the castle in a symbolic sense. As a resolving I suggest him to ask the Lord of the castle in order that he stay there to grow up the baby [15].

When Beethoven was a little child without his mother, the drunken father raised him to call forth frightening. From his youth he was susceptible to depression, and he became a loner and self-contained individual with oscillations in his mood. His personality could impress intensely upon his art as to my opinion. Let's think of his brand-new organising principles in music, as 'motivic work' unprecedented before and that dramaturgic solutions when suffering was suddenly changed to ecstasy in the deepest moment of tragedy. If listening to the compulsatory iterating four-sound motif in 5. Symphony and the heroic mood of several works like Egmont overture, it is obvious that these compositions ended all of a sudden with ecstasy. I used to employ the first movement of Beethoven Op. 57, F Minor ("Appassionata") Piano sonata in order to illustrate paternal archetype in the frame of music therapy. The slow introduction starts with a dark first, downward then upward vaguely groping minor arpeggio, which can be considered as a forbidding omen of aggressive first subject referring to sonata form. This forbidding motif can be heard rhythmically as the same four sounds ti-ti-ti-ta, which from the first beat is dominating the whole 5. Symphony (C Minor) composed later. Once Beethoven supposedly said that fortune knocked the door in this manner. If he really said so he was right. Let's imagine his drunken father just comes home. The little boy, Beethoven is frightened of how his father will manipulate him then. What else this four-sound noise could be considered as a tough knocking of fate or an unrestrained burst of paternal aggression illustrated by beating and racing the first subject? Fast knocking of the second subject reminds listeners chattering teeth like a child's horror to be pictured. With music of hope and victorious struggle the codetta springs from a part of the aggressive first subject, nevertheless, it is deteriorated as a mentally total war to the death in the transition section. Effective coping lingers the end of the movement, when frightening and horror become changed to an aggressive and rhapsodic dancing showing partly, an identification with paternal aggression, partly, an affective bipolar feature of Beethoven's personality. There are lacking transition and continuity between extreme mental states, a balance of bipolar psychobiologic states, moreover, acceptance and love, only a mother could give him. The first movement reminds me to such therapy session, when a therapist lets the patient suffer in the bundle of aggression and separation without giving maternal security and protection.

Maternal Archetype

Case-vignette

A 34-year old woman, named Eve, has been possessed by Evil. She is continouosly tortured by host of visions and cursed by demonic voices. She has a miscarriage and commits suicide several times. I conduct hypnoanalysis based upon Eve's fairy tale experiences come from her childhood. During the first hypnosis she starts form reality to fantasy. At the end of a village she can see a mother dog with seven puppies. She follows them to a dense forest when she quickly notices Fairy Helen in her long white dress, and golden hair. The Fairy feeds the hungry dogs then flying from tree to tree, she is leading Eve to a beautiful fairy castle. Eve wants to be invisible even for Fairy Helen because of her fear for everyone. Fairy Helen's life consists of doing good things, e.g. feeding animals, helping people, and, she needs nobody to live together with. During the second hypnotic session a

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wicked witch is coming to the fairy castle in order to punish her on account of helping people and animals. An enormous fight starts between them while it is seemed as if the wicked witch were winning. At the top moment of the fight Eve, the patient realizes that the fairy must do some bad thing, that is, she must punish the wicked witch. For that reason she becomes a young man, who cuts the wicked witch's iron nose off since she possesses her wickedness in it. The witch is tamed at a moment. Fairy Helen represents the archetype of an omnipotent good mother, who feeds seven puppies, nevertheless, we know that Eve had a miscarriage and she has no chidren. Contrary to that the wicked witch is the totally evil archetype of the mother, who wants the existence of a good mother to be destroyed. The struggle of both of them is pictured in the course of the hypnotic process [16].

Although there are several pieces of music to express maternal archetype my choice is the second movement of Appassionata sonata as an example of it because of having inestimable value during music therapy how to resolve that troubled emotional atmosphere of the first movement mentioned earlier. This movement is composed in a variation form, in which a melody could be heard as glowing security and calmness. You can carefully watch how this melody is gradually enhanced as a sounding symbol of motherhood. These variations are developed in a special way: the music is continously progressed from the depth and darkness, if you like, from a dark mother's lap to the high and brightness, while having more and more motions and glitters. Before our very eyes this music is growing larger in a way that a mother can observe her child. It is truly said to be a relief after the troubled first movement. As a matter of fact, the atmosphere turns to doubtfulness at the end of the movement, and the third movement follows without a pause bringing again an unforgiving struggle against fate with a frantic music.

The similarities between the previous two movements and a hypnotherapy session may be demonstrated as a vain effort by the therapist that every session be composed in a way, that the patient could be got 'something good' from the therapist, for instance, a succesful symptom-solving suggestion during a hypnosis or such comfort feeling the patient is unable to bring to effect for him/herself. All of these are likely to be illusions, which on one hand, can lead the patient to be depended from the omnipotent and good therapist-object, and, on the second hand, this type of illusions contradict the patient's reality, and his/her coping capacities. It may be especially dangerous if the therapist makes a boast of his/her hypnotizer's virtuosity not a deliberately way, which is the case when the patient glorifies him/her as what so 'good' and 'interesting' the hypnotic experience was. That is the reason why I think of interrupting to listen to the music when this kind of doubtfulness is experienced at the end of the 2. movement of Appassionata in order that the patient be aware of the relationship's reality. In other words whatsoever good maternal object the therapist is in a symbolic sense, after all the coping process remains the patient's job.

Coping Codes

Zoltán Kodály's Missa brevis was composed during Budapest's assault in wintertime of 1941-42. While bombs and people's lifes were falling down outside, inside an air-raid shelter Kodály evoked the angelvoiced musician Giovanni Pierluigi da Palestrina's choir art from the 16. century's Italian Renaissance. The movement Sanctus is glowing endless peace and calmness. During Agnus Dei sorrow, helplessness, and ever more desperate invocation is heard in tenor solo, then in choir. The process of music is deepening and elevating with unbearable dissonances, and breakes out as a volcanic eruption, when reaching culmination, and it is resolved in catharsis thereafter. In order that guilt and evil of world be resolved it is needed Palestrina's celestial voices: three sopranos announce peace like a modern Angelus. Desperately traumatized patients oppressed by guilt because of rage they feel towards their relative, listening to that music they can experience in a hypnotic-like state to work through and to be quit of that anger and guilt. This phenomenon seems as a pattern for them, that the negative feelings of their own could be gradually resolved in either with or without psychotherapy.

Another instance of music is a part of Händel's Theodora Oratorio. On the occasion of Caesar's celebration the proconsul in Antiochia orders that all of citizens are obligated to show propitiation in the temple of Jove. As a member of a small christian community Theodora denies to do so since it is inconsistent with her faith. She has imprisoned and threatened by the proconsul, that she still denies to be obedient she, as a 'stupid woman', will be given over to the soldiers of legion. Händel depicts Theodora's state of mind with the help of a heart-rending music. First, an orchestral interlude called to symphony depicts the girl's loneliness and fear in a cold cell where being in captivity. After that in a recitative Theodora makes a confession about how much she is threatened from indignity. A nice and sorrowful aria follows expressing a desire that her humiliation should be hidden from people. After picturing of her helplessness by

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a subsequent orchestral interlude Theodora's state of mind has changed: she believes that her soul will be protected by angels. In the next aria a prayer is heard: „Oh that I on wings could rise, Swiftly sailing, through the skies, As skims the silver dove! That I might rest For ever blest, With harmony and love." In contrast to the previous Minor key of a grey mood this aria pictures to be on the wing, swimming, and overcoming mortal fear.

A lot of female patients suffering from post-traumatic stress disorder experienced brutal aggression committed by males in which violation of female authority means as the most serious trauma. Hypnotherapy conducted with them is reminded to the previous scene of Händel's Theodora since their sufferings begin to be resolved when they are capable to relive overcoming. According to my experience hypnotherapy can help them. There was a young woman, who had been almost knifed to death by a male aggressor. Her state of mind started to be improved, when first, in hypnosis, then, in reality she was capable to tolarate confrontation in police office. In the course of trial she had ego-strength enough to bear the perpetrator's eye. In that moment she became conscious of the fact, that not her but the perpetrator's life had been made perished [17].

Case-Vignette

In the next case hypnotherapy and music therapy became combined to each other. A 42-year-old male narcissistic patient, who continually demonstrated his emotional fragility and hurt, was suffered from chronic insomnia. His individual psychotherapy ended to a deadlock, since his insomnia did not prove, and it was the reason why he began to express more and more dissatisfactions because of his unsuccessful therapy. From his childhood he remembered only at that her mother did not care for him in a way as he would have liked it. When he was ill his father nursed him but the patient was threatened at his father's impulsivity. At the same time he never thought of his actual psychosomatic problems would have been caused by his parents' harmful effect. He respected them as good parents. He was unable to practice relaxation or experience imagery in the frame of psychotherapy due to his strong unconscious resistance. Nevertheless, he is fond of classical music he dare not listen to, since every melody is apprehended in his head leading to an obscessive iterations in a self-tormentory way instead of sleeping at night. I supposed that he had missed the cradling mother as an infant and a cradling music as an adult. At this point of the therapy I changed a method, I discussed with him to listen to relaxing music and to get to hypnosis. In his first hypnosis a childhood memory emerged to his consciousness, when he had fever and diarrhoea, however, his family was on holiday with the relatives, his parents roughly told him not to rabbit, consequently, he was unable to sleep. The next hypnotic session a still earlier memory emerged: he was one-year-old, when his mother went to hospital because of bloody diarrhoea. Then he began to recollect to his mother's disease named colitis ulcerosa, and to her self-nursing behavior, which he had to respect, and he felt his own emotional needs had to be despaired as an infant. He was told that he could have never slept with his mother. Consequently, he could have not felt her bodily and emotional proximity as to my idea. As a matter of fact his mother's behavior seemed as reasonable he did not believe to be taken ill because of her missed nursing. When going into the third hypnosis, there were not images, however, he started to weep, then he felt a warm feeling as if opened something in his chest, which was flowing upwardly flooding fully his body, while he felt a silent gladness and peace. From this point his sleep began to get better, insomnia would be less.

When a mother sleeps with her infant her body is near to him/her in a proximate position, which can regulate the infant's unstable vegetative functions [18-21]. I mean this form of regulation to correspond to the function of energy zones, which encompass both the mother and the infant's body. Thus the patient's insomnia can be originated from a deficit, which evolved as a dysharmony between those energy zones and the person's visceral functions including waking and sleeping cycles from his infancy. According to some hypotheses energy zones encompassing the body are tuned per octave, that is why this form of dysharmony can be treated not only with hypnotic age-regression method but with music therapy as well [22]. Going on his therapy we listened to the second movement of Mozart's E-flat Major Sinfonia concertante (K. 364), in which a dialogue of a solo violin and a solo viola can be heard, while presenting all of the emotional states from sorrow to happiness. When being in hypnosis and listening to this music he imagined himself as a fetus in his mother's womb. First, he felt cold, then gradually intensifying warm. He began to tear because of loneliness first, then due to joy.

Case-vignette

The next client is a 38 year's old woman, who met rarely with her father since he often had used to leave home for some weeks without any report. She was twenty, when she saw him last, her father asked her: 'You never sign anything!' His dead body was found out two years later. The father had no end of his dept, that was the

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reason why she and her mother were hiding from creditors for two years. Finally, they became impoverished. The client were greatly shaken due to the events on account of she was able to rely on nobody. If she had to sign a formal writing she anguished for weeks to be got into a terrible crime, accordingly would be imprisoned and sentenced to death as an international offender. She was unable to perform that job, which would have been corresponded to her mental skills. In the first year of her individual psychodynamic psychotherapy I started hypnotherapy. In hypnosis a steed with wings named 'Hit' turned into her guiding spirit, whom she could rely on. They could reach to spirits' world, when she was able to bid farewell to her father. Here she listened to such wonderful music, which was recalled in waking state. Her unemployment state extended two years, after she managed to find a job. Due to anxiety and mistrust she was first hardly, later good enough able to suit there. Then she felt herself to continue piano studies had been interrupted in adolescence. She was motivated to do so due to that music had been heard during hypnosis. I gave her several tasks to listen to that pieces of music analyzed by me with world renown performers on youtube. She gathered praises from her piano teacher, and she bought a pianino. She became a really fan of classical music. Her grave anxiety states became attenuated, and her reserve, distrust, and rigidity began to be resolved in her relationships.This time we are in this phase of therapy. As far as her improvement is concerned, it has been advanced via either her creativity come from the childhood or starting again to play the piano, which was motivated by her steed named 'Hit' as a symbol in her hypnotic sessions. As a therapist I am regarded as suitable to a symbolic figure of a father filling in her lacking one. At the same time as a symbolic father I motivate her to accomplish such tasks, which can facilitate her mature emotional coping strategies. The second positive state from positive—negative—positive emotional code begins to be built in her coping algorhythm in a way to evolve her musical gift.

Discussion

Tones are viewed as the most important instrument in both of music- and hypnotherapy. It is recommended to take a little double to the field of acoustic information—processing. If observing it from the viewpoint of ontogeny the acoustic—vocal channel is already open to get either extrauterine or intrauterine stimuli in the fetal period. Moreover, amniotic liquid transmits sounds better than air does in acoustic duct after labor, that may be the reason, why a fetus' acoustic experiences contrast strikingly with that of an infant's, supposedly [23]. The archaic feature of acoustic channel is confirmed by other facts. The spreading speed of light is bigger namely, with orders of magnitude than that of the sound's, accordingly, radiating photons from sources of light fill up space immediately with such velocity, which cannot be traceable by eyes. Consequently, visual perception is a continuous function, thus cerebral processing of visual stimuli is accomplished in a simultaneous form. It is considered as one of the important keystones of both psychological present and an experience of permanently being.

Contrary to light the sounds are born, spreading, and dying away treacebly by ears, accordingly, the cerebral information procession of acoustic stimuli is accomplished in a successive way, named algorhythm of discontinuity. This successive processing makes us being capable to experience such archaic types of discontinuous being as neck or nothing, yes and no, love and hatred, being and nothingness, life and death. By using strange words experiencing and creaturing 'the acoustic world' seems as the same as an eternal repetition of creature in order that nothingness should be 'somethingness' so-called a 'mini-procreation' [24]. Creature myths of almost every culture suppose that the world was created by the Creator's word named Logos or Living Word. Contrary to visible world, antecedence of acoustic—vocal world both in myths and ontogeny is indisputable.

Apparently, simultaneous acoustic stimuli are processed by the brain at the same time either. This function leads to two consequences. On one hand, constructing an image of acoustic space is ensured, and our orientation on the grounds of voices is possible, on the other hand, this simultaneous processing makes possible for harmony of accords and consonance, which, like sight also arouses an experience of continuity [25]. When deprived from opportunity of visual control people create evidence of their own existence's continuity by means of acoustic—vocal signs. Their existence have become coalesced with significance since without any significance the real meaning of their existence would be questioned. Consequently, when they are talking about something, their significance is put into a grammatic frame since language carries meaning. A conscious existence and meaning might be threatened to be lost in the sense of discontinuity if acoustic stimuli are lacking e.g. in being silence during extreme emotional states [26].

It may be that neither vocal nor instrumental music does exist without sounds [27]. In order that hypnosis be

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produced the hypnotherapist's manner of speaking as transmitting suggestions is regarded as important [28]. The effect of voices prevails from physical field through biological territory to social sphere and spiritual dimension as a matter of fact, the voice is merely a physical oscillation. The audible spectrum of voice for human ear is between 20—20.000 Hz. Beneath 20 Hz can we speak of infrasound, and of ultrasound above 20.000 Hz. The range of human speaking sound is between 1.000—3.000 Hz. The newborn already possesses a sound recorder device, the skin, which can detect sounds of intrauterine space before cochlea has been developed. Sensations of fluctuating and fondling of amniotic liquid on the skin constitutes a base of authority of being and a mutual attunement with others according to Thomas Blum [29]. Frans Veldman [30] claims the same about fondling of the mother's hand, which is named as haptonomy. Consequently, the touch on the skin is considered both as the mother of sensory organs and as the most important and primary stimulus from aspect of development of central nervous system [31]. As supposed earlier Cochlea has been evolved in the 25. fetal week but according to researches finished recently a 8-day's embryo has already possessed it [32]. The fetus processes 90 percent of stimuli in acoustic modality attained to him/her with regard to astonishing physiological data [33]. In hearing there is a central role that human voice be sensed from the beginning.This proposal is validated by observations that infants can recollect the poems and songs the mother talked or sang during pregnancy [34]. One of the basic effects of attunement via interactional synchrony seems as the infant's behavior by means of being capable to mirror the mother's movements, tones, and facial expressions as originated from fetal period either. To sum up what mentioned above, touching and hearing are viewed as the most important energy processings [35-39] with the help of that an attunement between mother and fetus will be come true [40].

It is not only recognized by ancient eastern tenets but today's western medicine as well, that there are energy zones around the body [41], thus the energy centre of perineum, which ensures survival—corresponding rootchakra in Hindu term—is tuned into infrared color, and infrasound frequency ranges. Summing up there are 7 energy centres belonging to their adaequat endocrine ganglia interconnected via autonomous ganglia of peripherical nervous system. Tuning of energy zones from deep to high frequency ranges Sanskrit Wise Men achieved by iterating mantras stimulating chakras, which run from the lower part of the body to upward, in order that archaic healing powers be liberated regarding as a process of revelation using gradually ascendent frequencies of mantras from C to B tones as u/o, o, a, e, i, and, m soundings [42].

Humans are attuned from embryonic period as a musical instrument. It is confirmed by existing of billions of piezoelectric crystals of nano-scale sized being capable to quantumresonance [43,44]. They are found out in the cells of endocrine ganglia, and in certain cerebral regions as hypophysis, epiphysis, and grey material around the third ventriculus. In addition to physical environment, we are certainly attuned into different frequency resonances of social world, which is our mother at the beginning. It is possible that an anticipatory attunement or priming is come into existence by means of adaptive frequency oscillators [45] and mirror-neurons [46]. Conceivably, this phenomenon might be considered as amodal perception [47], which will be differentiated by specific frequency—characterictics of sensory organs. Produced in some situation of our life experience of attunement by physiological, psychophysiological, psychological, social, and spiritual phenomena is treated as an effect of this anticipatory attunement into principal energy zones or fundamental frequencies, supposedly. Thus, our musical capacity is most likely to be originated from the mutual attunement of energy systems pervading us, of which resource can be the opening place and time of inheritable program: the womb and embrional period of life [48,49].

Hypnosis is an altered state of consciousness induced by a relationship based on an experience of unity. Inside this unity the hypnotized person is able to observe both him/herself and the world in a way mediated by the hypnotizer [50,51]. According to Éva I. Bányai [52,53] if a situation is labelled to hypnosis in a special social context, it will be possible that for a definite, short time, in a defended form, without any risk, two persons come to such intense relationship with each other, which is in their intimate and close relationships. In addition to that in hypnotic state somatic, sensorial experiences, and emotions are more easily accessible, fantasy activity is intensified, it is hard or impossible to put experiences into words, lack of remembering is often, primary process—thinking is predominated, reality testing is lessened, distorted bodily image and vanishing bodily boundaries can develop, sometimes a fusion with the hypnotizer can be observed, finally, distorting sense of place and time are not rarely experienced.

Interestingly, all of these definitions can be fit a fetal's hypothetical experiences accessible an indirect way by means of dreams and psychotherapy including

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hypnotherapy [54-58]. Even if not recalled fetal experiences they can occur in dreams as swimming, fluttering and flying, in child's playing, in tales and also in artistic creativities. Let's take a comparative analysis of movements and sensory experiences of a fetus with the movements and experiences of a hypnotized person. We can see via ultrasound apparatus the swimming, fluttering and whirling movements of the fetus in the amniotic liquid where load of gravity is less, however, friction and ascensional force are bigger, for this every movement might be seen as easier and, even involuntary than that movements in extrauterine space with gravity. In the course of hypnotic induction experiences relating sense of balance and sense of movements might be looked as similar as a fetus'movements but seemingly slower having an extrapyramidal character with a staccato feature due to the hypnotized person's movements are experienced as involuntary [59,60].

The fetal experience of being in uterus is likely to be very important. Senses of security and defence are vitally experienced in it. There are no firm boundaries, the wall of uterus is resilient and is capable to dilate except when the mother is anxious and her womb becomes stiff. It is interesting how a person in hypnosis can revive such strange experience as if (s)he had been united the hypnotizer with the sense as if had vanished bodily boundaries, and, as if (s)he were outside and inside at the same time in the hypnotizer, exactly the same way as a fetus could sense in the body of his/her mother. The next two issues are of fetal consciousness and the way of communication with the mother, that special form can be revived again during hypnosis. It is confirmed by clinical observations how important the mother's positive emotional attitude to her unburn baby. By means of this positive emotional attitude such 'telepathic type' of interactional pattern is built up between them, that the fetus' behavior and actions are influenced beside pronounced words by the mother's inner images including her expectations for the future, and emotions felt for the baby. In this way they mutually influence each other responding sensitively on the other's messages. In order that the fetus' self-identity be possessed, the mother has to mirror her fetus not only as an object but as a subject as well, who is capable to mirror his/her own existence. As in every close and intense relationship this telepathic communication between mother and fetus mentioned above is revived during hypnosis. Then the hypnotized person suspects without pronounced yet what the hypnotizer will say guessing in advance pictorially or emotionally the anticipated information. This is similar to the experience of attunement and synchronization between the mother and fetus [61-66].

Finally, patterns of mother—fetus and hypnotizer—hypnotized relationships can be compared with each other. An embryo is being developed in his/her mother's body and the relationship between them is called to unity bonding, which in both biological and psychological sense can be considered as a state of absolute security, wholeness and inconditional love, a state of Paradise in optimal case. Something can be revived from this state of Paradise lost. The hypnotized person's wonder or fear toward the hypnotizer can be evolved as signs of archaic involvement beside security, calm, and authority for love. The hypnotic capacity of humans might be originated like enough from the fetal period. This capacity means to reliving the practical and adaptive bond-creating dimension, which evolved in the mother—fetus relationship based on a mutually regulating psychobiological symbiosis. This conscious dimension is characterized with sensing special quality of stimuli and reviving early bodily consciousness and image, experiencing boundaries in special way, and reviving both milieu and feature of unity bonding. To be evolved that type of bonding the mother secured both the inner and outer environment with stimuli and rhythms of bodily functions and mirroring behavior [67-70].

Despite of the fact that both musical and hypnotic susceptibility are inherited, it is most probably for them to be unfolded by epigenetic influence of fetal environment [71]. Although hypnosis could be produced without speech as in both Mesmer's magnetic cures [72] and Hellinger's systemic method [73], notwithstanding, to understand the hypnotizer's speech seems as important during hypnosis. It is the same important after all to be prosody of speech including tone and intonation, which carries emotional informations similarly as music does. None of hypnotic and musical capacities are rooted in verbality since they have no such modular centre in the brain as speech has. This fact can be considered as an indirect argument favour of embryonal origin, since that time when touch and sounds were stimulating the skin and viscera in a way mentioned earlier the central nervous system had not been evolved yet [74].

Presumably, neither musical nor hypnotic experience does exist without emotions and attachment. When emotions and unity bonding toward the mother come into exist, it is probably during the second trimester [75]. This statement is confirmed by prenatal audio-somatosensorial stimulatory program executed by moving sources of sound particularly with classical music,

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which not only makes possible for babies to be born with more health but with better mental capacities regarding cognitive, speech developing, emotional and attachment skills as well compared with control group [76]. Nevertheless, hypnotherapy can help to relive regressive fetal experiences to conduce to develop personality became stalled because of trauma. Both hypno- and music therapy strenghten attachment capacity so they can be accomplished either separately or together to call forth an improvement in both healing mental disorders and developing personality [77].

When mutual attunement between therapist and patient occured during hypnosis, phenomena of interactional synchrony can be experienced called as dyadic harmony. Synchrony means either simultaneous or identical or similar physiological, emotional, experiential, and behavioral states and processes both in therapist and patient [78,79]. The therapist's prosody of speech alters to that of waking state conventionally used thus, this form of prosody may call forth to musical experience seemed to approach to recitative. Expressing emotionally accentual message people use so-called 'melodic declamation' according to my term, as a means of effecting sensation in either intimate or mass situations. Similar features effected on central nervous system of hypnosis and music are shown by a recent study, with regard to sound of one's own voice, especially, when singing can induce an altered state of consciousness [80] like both hypnotic induction and melodic declamation. As regarding of sanctified and profane community rites of every hystoric era and culture the community of a tribe or a group of people is mobilized by means of declamation, singing, and dancing for some interest of that community, for instance, demonstating the power of a tribe, practising an initiation, a funeral service, a healing treatment, and so one. This rite has a role in certain important events of our life as during birth, festives, nuptials, and in other ceremonies. In the course of catholic liturgy saint texts as psalms, invocations, prayers, and responsories are sung. The melodic declamation can be heard either as a recitative of a mother cradling her baby or telling a tale or scolding him/her cought out of a prank or talking a poem or an actor's playing or a speaker's accent at a political meeting or as a complaint or prayer.

When attuning in music it results certain change in somatic functions since not only during active mode of making but passive listening to music, it is the whole body including muscles and viscera, which have a part in the experience as well. Music influences on mind functions, nevertheless it has no a centre in brain. At the same time development of sense of self according to Stern's theory [81] the process of self-organization is mirrored and facilitated by music [82]. Take for example the analogies of vitality affects, the sigh-motifs, the effects imitating heartbeating, and such instructions of performance as 'grave', that is grave, which is able to engender or imitate a similar bodily sense [83]. A recent research confirms that listening to and practising music take part in emotion regulation [84]. Either vocal or instrumental music could induce an altered state of consciousness with experiences and feelings formulated with words could hardly be possible, which also refers to be originated before speech development, and, what is more, before birth. Both hypnosis and music can be used to resolve stressful situations and emotional states. It is worth mentioning that psychological traumas and deficits caused by insufficient nurture resulted from the earlier age lead either to form the more dysharmonic relationships or to destruct harmonic relationships or to dissonancy—if using musical terminology. These traumas and deficits could have pathogenicity due to engender a destructive effect on developing personality from the most fundamental level of biological regulation starting with body-mind connection via social and transpersonal dimensions. Dysharmony caused by either traumas or deficits usually leads to stressful feelings, which have a tendency to be resolved. So-called relational or attachment trauma, recurred day after day as a routine, may have an influence to form somebody's fate. They could be built in the personality's psychobiological regulation particularly in order to validate such unconscious motivations—motifs in music—based on self-similitary principle, so to say, a special choreography, which repeats itself. You can see persons, who are always mentally retraumatized inevitable in the same situations. I do not think of this bare tenet of trauma to be sufficient, however, the present paper does not concentrates on this theme, thus I allude to resources covering more informations [85].

If the self-similitary principle was mentioned under the pretext of building traumas and deficits into personality, it is evident that positive effects can form a personality also due to the same principles. As Feingenbaum postulates [86], everywhere, and in every dimensions being either micro- or galactic size of the whole university, organisation of processes is based on the law of universality. Actually, chaos, an incoherency or lack of order is formed in a way to be attracted towards somewhat coherence or organised state. There are such kind of attractive centres or organised patterns called attractors representing self-similarity, that is, a stable pattern in the course of some phenomenon or process.

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Take the example of organisation both of DNS chain and Galaxy. I propose that attractors can be observed during mental processes either. It will be evident when monitoring our thinking and emotional processes, since they are often organised around a stressful idea or emotional state characteristic to an individual. Therefore, I do not consider to be arbitrary to choose the roots of healing features of hypnosis and music as a topic of this paper as I hope that further inquiries will show that all of therapeutic and media effects function in the frame of universality.

As to my effort in this paper I endeavoured to identify the similar or the same means of the two therapy methods as attractors without being exhaustive. Such common attractors can be firstly, the visceral senses, which mirrors emotional states, e.g. sigh-motifs; secondly, the archetypes either experienced during hypnosis or coded into music, e.g. Beethoven's Appassionata Sonata; finally, the coping process expressed in either hypnosis or music, e.g. a detail cited from Händel's Theodora Oratorio.

Conclusion

Certainly, both hypnosis and music can be considered as a means of psychological healing in every era and form of civilization as both of them are able to that harmony and dysharmony pervasive the whole existence to be grabbed and mirrored subjectively in an intersubjective, that is, cultural level. Due to using the conception of attractors, the chaos theory services an adaequat explanatory precept. The paper urges to show the common attractors when practicing music- and hypnotherapy. As relating the role of attractors it is suggested that resources are iniciated either for coping processes or restoring calm and harmony or in the interest that dysharmony be made bearable in this way. A hypnotherapist can be regarded as suitable to be a conductor in a sense that harmony (s) he wants to be lured neither exists in a printout sheet music nor in therapy protocol but it does exist as concealed in the patient's soul. This covert harmony is, what the therapist has to be put into words. Actually, hypnosis seems as an inductive means in the hand of a therapist, inducing the patient's traumatic feelings, resourses and copings; thus its influence is directed from outside to inside. Nevertheless, all kind of traumas and healing methods are coded into music. So as to say from the score written by a composer a patient's traumas and healing powers could be probed in a deductive way. If a patient is able to be attuned into music (s)he could project into that piece of music his/her traumas and could get out algorhytms of salve and copings. Receptive music therapy seems as a deductive psychotherapy method effecting from inside to outside. In spite of obvious differences in methods both hypnotherapy and music therapy seem as subjective means of communication for retuning people's conscious and emotional states rooted in fascinating and gripping, often dramatic common being together. Professionals practicing that kind of therapies are viewed as acting for mentalhygienic and spiritual well-being of members of a community. That is the reason why these media can be proposed to that people, who feels and knows their profession exercised as a salvationist's service of a community. These professionals can afford a fancy to do the job in which being qualified, however, they can also do that job what they like. Certainly, an alloy of the two can be regarded as having the true healing power.

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