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# Self and Communal Healing by Vocalizing Chakra Toning Sounds While Dancing in Raves and Parties

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**W**hile dancing in raves and parties people tend to spontaneously vocalize vowels which accurately resemble what is commonly known as Chakra Toning Sounds. This sonic observation raises the hypothesis that people instinctively and intuitively heal themselves by balancing and activating their own chakras with their voice. To test and verify this hypothesis a survey was conducted in which 96 participants were asked to share their experience about the voices they produce and hear in raves and parties while dancing. The majority of participants reported to use their voice and hear others use their voice with Chakra Toning Sounds. An interesting observation suggests that a communal effect is created by this action, in which self healing informs and encourages communal (group) healing, possibly underlying collaborative and collective healing.

Key Words: #vibratory medicine #chakra toning sounds #dance #rave #self healing #group healing #sound healing

## Introduction:

Raves of electronic music, festivals, popular music concerts and parties draw large groups of people who listen and dance to music together. The music usually contains repetitive rhythms and beats and is typically introduced using powerful sound systems. This study explores a hypothesis suggesting such events hold a strong relation to self healing by the use of voice and Chakra Toning Sounds (CTS), which inform and encourage communal (group) healing.

Scientific evidence from ancient cultures demonstrates that from the beginning of humankind people have gathered to listen to music, dance and sing together (1, 2, 3, 4). The use of voice in this context is traditionally referred to as primordial and tribal, with emphasis on singing. This study provides evidence that the use of voice in musical gatherings could in fact be considered as a form of sound healing, also known as vibratory medicine.

Vibratory medicine is an ancient practice used in different cultures around the world(5,6,7) to relieve physical pain and emotional turmoil through the use of sound and rhythm(8,9). Vibratory medicine incorporates the use of various instruments, including gongs, singing bowls, tuning forks, drums and the human voice. The natural mechanisms on which

vibratory medicine relies upon are entrainment and coherence of frequencies and rhythms. These are used to ignite physiological responses such as enhanced hormone release, for example Oxytocin(10), adjustment and entrainment of brain waves according to vibrational intervals, also known as binaural beats(11,12) and induction of stress and pain relief mechanisms(13,14,15). There are various traditions and practices for using voice in vibratory medicine from breathing to humming, mantras and chanting, all of which incorporate the vagus nerve, the tenth cranial nerve and the longest nerve of the autonomic nervous system, via a well defined neurological tract.

Within vibrational medicine there are a few practices to activate one's chakras with sound and voice, for example the Bija mantras, the chakras related notes and CTS (Figure 1). The seven CTS are different vowels, each connected to a different chakra. Elizabeth Keyes(16), one of the earliest pioneers in vocal toning and CTS, refers to toning as vocalising sounds and allowing them to emerge, as a freeing and releasing practice. According to D'Angelo(17) *"The vowels are the primary sounds as they provide a richness of harmonics or overtones that render the voice as an organic healing instrument"* (D'Angelo 2012). Hausauer(18) relates to CTS as *"Using the voice specifically as a healing*

CHAKRA	CTS	BIJA MANTRA	NOTE	COLOR
Crown	EEE	OUM (or SILENCE)	B	Purple or White
Third Eye	AYE	OUM (OHM)	A	Indigo
Throat	EY	HAM	G	Blue
Heart	AH	YAN	F	Green
Solar Plexus	OH	RAM	E	Yellow
Sacral	OOH / OOO	VAM	D	Orange
Root	HUH / UH	LAM	C	Red

**Figure 1:** Chakras related Chakra Toning Sound (CTS), Bija Mantras, Notes and Colours

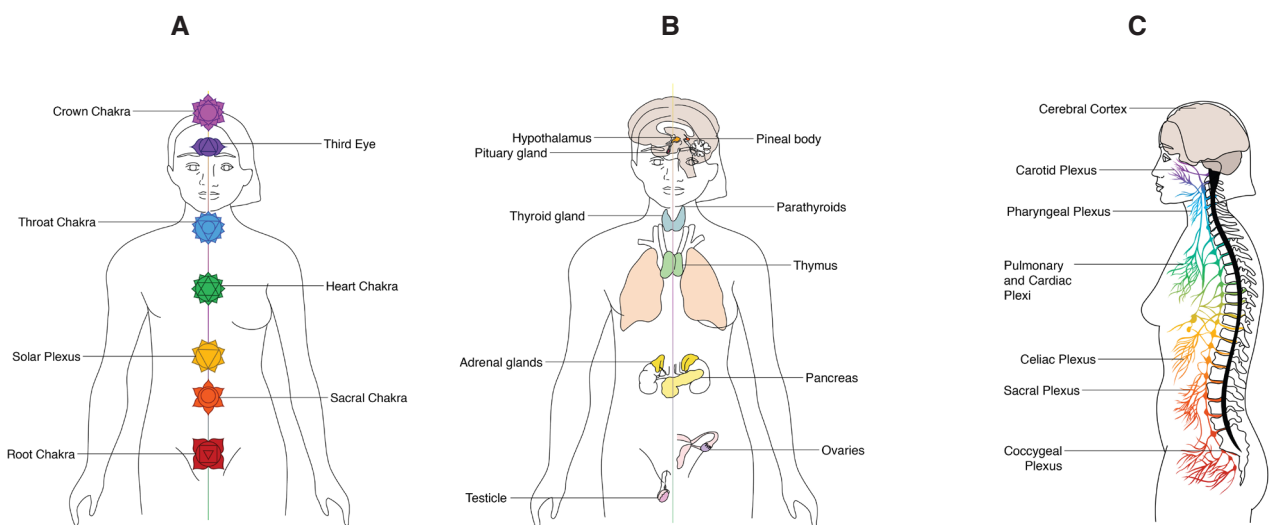
*instrument. In toning you create a drawn-out vowel sound or syllable... Using your voice to sound the chakra tones can help to restore balance and flow to the chakra system.” (Hausauer, 2008)*

Chakra is a Sanskrit term which means “wheel” or “disk”. Today it is common to relate to seven chakras (Root, Sacral, Solar Plexus, Heart, Throat, Third Eye, Crown), though different practices suggest there are 4, 5, 6, 8 or more chakras. Chakras are considered to be energy centres of the body by many eastern medicine practices. In many integrative medicine practices chakras are considered to be highly influential and significant for spiritual, emotional and physical balance and coherency. The physical location of most chakras coincides with the endocrine system and major nervous plexi, and thus could be related to hormonal activity in our bodies and its related nervous system activity (Figure 2). Anodea points out the

similarity between the positions of the chakras and the endocrine system as well as their related function and purpose<sup>(19)</sup>.

This study demonstrates that the spontaneous act of self vocalising while dancing in raves and parties directly correlates to vowels and sounds that accurately resemble CTS in a way that seems to be instinctive and intuitive self healing. Therefore, this study suggests raves and parties hold a strong relation to self healing and deep inner vibratory mechanisms. An interesting observation of this study suggests a communal effect created by this action, where self healing by the use of voice and CTS informs and encourages communal healing, possibly underlying collaborative and collective healing.

It should be noted that while people also tend to use their voice loudly at live performances, the current



**Figure 2:** (A) The 7 chakra system positioning (B) Endocrine glands positioning (C) Illustrative sketch of the nervous plexi positioning

study investigated spontaneous vocalization without the mediation of a performer, a different case in which sounds are produced in the realms of encouragement and affirmation, rather than pure self expression. This study shows that the type of sounds people use spontaneously are in line with the seven CTS system.

## Methods:

An overall 96 study participants were asked to fill in a questionnaire regarding their experience in audible vocalised sound during raves and mass dance parties. First, a group of 48 participants at O.Z.O.R.A. festival (summer 2019) was approached during the festival to fill in the questionnaire, with technical assistance of the researcher (Q1). Next, the questionnaire was mildly adjusted and uploaded online for a period of two months, in which additional 48 participants filled in the questionnaire (Q2). Participants were asked to describe the sounds they produce with their own voice, as well as sounds they hear other people produce with their voice while dancing in raves and parties (for the full questionnaires please see Appendix 1 & 2). Responses to the two questionnaires were analyzed separately. The average and overall results of responses to both questionnaires were also computed. In addition, interviews were conducted with specialists in the fields of vibratory medicine, singing and voice research.

## Results:

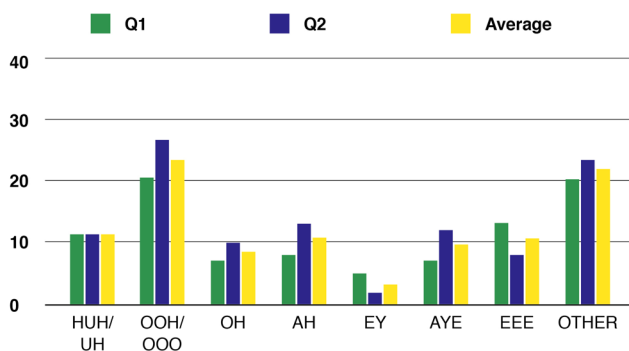
This research includes 96 participants, all under 70 years old. Most participants were in the age groups 20-40 (36.5% are 20-30, 35.4% are 30-40). It is interesting to note that though ravers and party goers are usually considered to be in their twenties or even younger, approximately 60% of participants are over 30 years old, and 25% are over 40 years old.

A computed average over both questionnaires showed

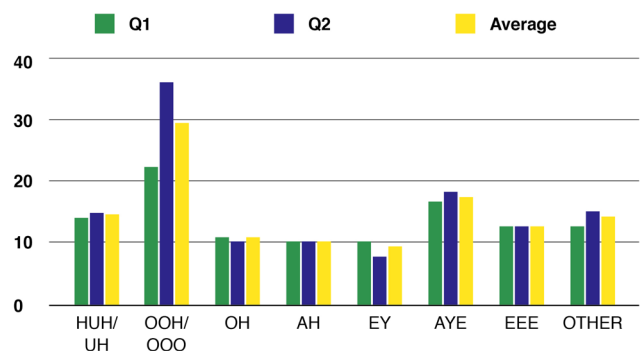
that 92.7% (Q1:93.8%, Q2:91.6%) reported to use their voice and 93.8% (Q1:93.8%, Q2:93.8) reported hearing others use their voice while dancing. This demonstrates that the absolute majority of participants report experiencing either using their own voice or hearing others use their voice while dancing in raves and parties.

In both produced and heard sounds, participants were asked which are most prominent on the dance floor. Participants were given multiple choice selection (options as described in image 1: HUH / UH, OOH / OOO, OH, AH, EY, AYE, EEE and OTHER). CTS were largely more referred to in both produced and heard sounds on the dancefloor. Among 89 participants who reported to use their voice while dancing (Q1:45, Q2:44) and given the multiple choice mentioned above, a total of 196 responses (Q1:91, Q2:105) were collected to the question “Describe the type of sounds you make while dancing”. 153 of responses (Q1:71, Q2:82) reported using CTS and 43 of responses (Q1:20, Q2:23) reported using other sounds (Figure 3A). This result indicates that 78% of responses actually report using CTS while dancing.

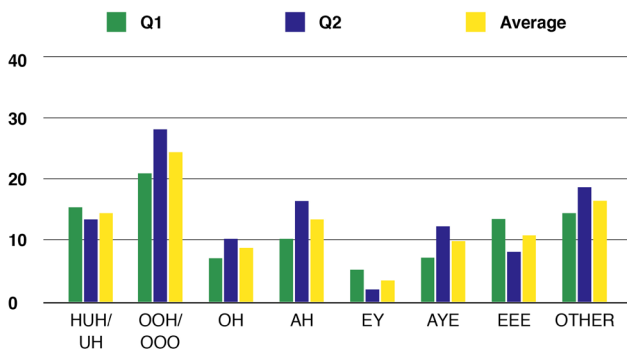
A total of 230 responses (Q1:107, Q2:123) were collected to the question “Describe the type of sounds you hear other people make while dancing”. 203 of responses (Q1:95, Q2:108) reported hearing CTS, and 27 of responses (Q1:12, Q2:15) reported hearing other sounds (Figure 3B). This result indicates that 88.2% of responses report hearing other people using CTS while dancing. A closer observation of responses reveals that in fact some of the sounds participants describe as “other” actually resemble CTS. For example, howling can be related to HUH, Root chakra sound; or WHA-WHA can be related to AH, Heart chakra sound. In this case a new computation was calculated in which 165 of responses (Q1:77, Q2:88) reported



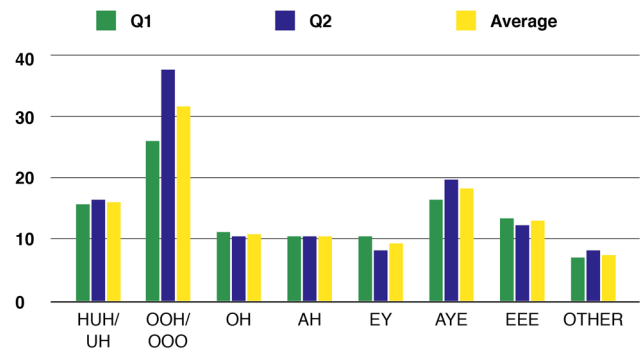
**Figure 3A:** The type of sounds people report to produce on the dancefloor (Question in Questionnaire: Describe the type of sound/s you make while dancing)



**Figure 3B:** The type of sounds people report to hear on the dancefloor (Question in Questionnaire: Describe the type of sound/s you hear other people make while dancing)



**Figure 4A:**  
The type of sounds people report to produce on the dancefloor including relevant “other” sounds



**Figure 4B:**  
The type of sounds people report to hear on the dancefloor including relevant “other” sounds

using sounds related to CTS and 32 of responses (Q1:14, Q2:18) reported using other sounds (Figure 4A). 211 of responses (Q1:100, Q2:111) reported hearing sounds related to CTS and 15 of responses (Q1:7, Q2:8) reported hearing other sounds (Figure 4B). From now on the latter computation, including the related “other” sounds, will be further addressed. According to this computation 84.1% of responses report using CTS and 91.7% of responses report hearing CTS on the dancefloor. Between all types of computations, responses referring to CTS are largely more prominent, ranging from approximately 3 to 14 times more than using and hearing other sounds. It is interesting to note that while people report using “other” sounds relatively often, they also report hearing these sounds at the lowest likelihood on the dancefloor (Figure 4 A,B).

It should be emphasized that even though participants had an option to choose multiple answers it was evident that in both questionnaires the most prominent sound people report to produce (47 of all responses, 23.9%. Q1:20, Q2:27. Figure 4A), and hear (61 of all responses, 26.5%. Q1:25, Q2:36. Figure 4B) on the dancefloor is OOH/OOO which is the Sacral CTS. Additionally, both questionnaires reveal that the EY sound (Throat chakra) is reported to be the least in use while dancing (Q1:5, Q2:2. Figure 4A). However, reports relating what sounds people hear show similar numbers among both questionnaires between the sounds OH, AH and EY CTS accordingly (Solar Plexus: Q1:11, Q2:10; Heart: Q1:10, Q2:10; Throat Q1:10, Q2:8. Figure 4B).

When people were asked what makes them use their voice the way they do, three typical response types came up:

1. Music Related - A rhythmic, melodic or harmonic event (or any combination of the three) was driving them for a more enhanced expression other than dancing. Responses tend to address bass and rhythm

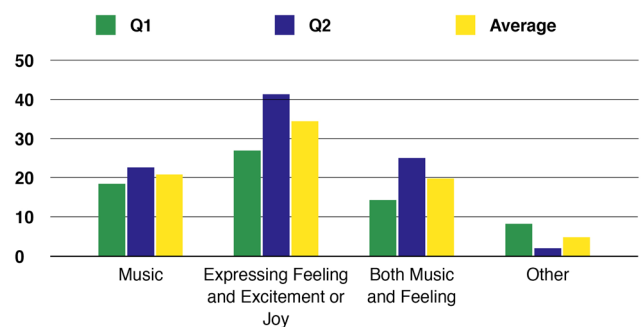
in particular.

2. Expressing Euphoric Feeling - Inner feeling was so euphoric or intense they no longer could express it only by dancing.

3. Answers that relate to both these elements as one were also common.

(Figure 5)

Here are a few quotes from participants to the question “What makes you use your voice in this way while you dance?”. This question was not mandatory and was answered by 79 (Q1:37, Q2:42) people. Examples for music related responses include “The more powerful the beat gets.”, “A certain note, drop, hit in the music that makes me feel like it”. Examples for euphoric feeling responses include “To express loudly my energy and my happiness.”, “Energy from within that can’t express itself only through dance & motion & smiles & hugs, so I need to scream :)”. Examples for both music and euphoric feeling responses include: “I’m connected with the music in a different kind of way, just feels like there are different channels for the music to come out of me again as it goes in my body and moves my soul and everything.”, “The music which is creating a very high energy in me and I need to take this energy out.” (For a full list of all quotes please see Appendix 3).



**Figure 5:**  
The reasons why people are using their voice in this way while dancing (Question in Questionnaire: What makes you use your voice while you dance?)



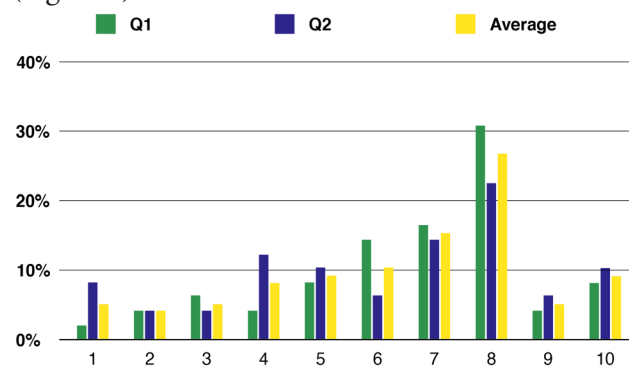
When trying to break down the patterns, reasons and sources for the use of each sound, responses were also not mandatory. This section tends to be more personal and under the conditions this research was conducted, an effort was made to minimize any relation to judgment or obligatory personal self exposure. Subsequently, 59 of the 96 participants (Q1:23, Q2:36) answered the question relating consistency in oral expression on the dancefloor throughout the years. 32 of them (54.2%) reported that the sounds they produce while they dance have been consistent throughout the years. An interesting observation of the participants who reported the sounds they produce while they dance have changed over the years and some of the quotes from people who reported a consistent form of oral expression, is the relation they make with how comfortable they feel. It implies that the more comfortable people feel with themselves and others the more they allow themselves to self express in various and more instinctive and uncommon ways. *“I’m using) More sounds as I’m getting older. Probably because I feel more comfortable.”*, *“I used to be too shy and anxious about how I sounded so I would just hum sometimes to the music.”* (For full list of quotes please see Appendix 4).

The relation between the type of sound people produce and what they are dealing with - physically or emotionally was also addressed. This question was not mandatory as well, and many participants chose to keep this confidential. Nevertheless, some interesting insight can be raised from the people who did answer (an overall of 64 people, Q1:28, Q2:36). Responses suggest an indication between the type of sound used and the type of issue people are dealing with. For example, of the 28 people who reported to use the sound AH (Heart Chakra) 16 answered this question. 75% of them reported to deal with either upper body physical issues, emotional issues or both.

Another example shows only 10 people reported to deal with lower body (waist down) physical issues, 80% of them reported to use OOO and/or HUH sounds (Root and Sacral chakras - the lower chakras). These examples show correlation between the type of CTS used and the physical and emotional issues people are dealing with. However, as this question was not mandatory there is not sufficient data to compare absolute percentages and conclude a definite connection. This aspect of the research should be further explored in future studies.

Another interesting key observation is the communal

aspect created by this action of self vocalisation in a group. Evidently people are encouraged to use their voice more when they hear others do the same. On average 67.8% of participants reported they are more than moderately encouraged to use their own voice when they hear others do so on the dancefloor (Figure 6).



**Figure 6:** Communal effect created by self vocalising while dancing (Question in Questionnaire: Between 1 to 10 - To what extent do you feel encouraged in your own vocalization by the vocalization of the people around you?)

## Discussion:

The findings of this study suggest that people who listen to music and dance together in raves and parties, intuitively use their voice with CTS to heal themselves by balancing and activating their chakras, an action which seems to create an effect of group healing among participants. Being a social species, such integration of self with its community and their immediate influence underlies the importance of human interaction and its tangelment to wellbeing.

Raves of electronic music, festivals and parties draw large groups of people who listen and dance to music together. Schamis<sup>(20)</sup> denotes 8 mechanisms taking place while engaging in group dance therapy, which she relates to as healing processes: Synchrony, Expression, Rhythm, Vitalization, Integration, Cohesion, Education and Symbolism. These processes refer both to individual and group healing mechanisms while one is involved in group dance therapy, hence, dancing in a group. In the context of dance the use of voice is usually referred to as primordial and tribal with emphasis on singing. The findings of this study suggest it also holds a strong relation to self healing and deep inner vibratory mechanisms, much like cats heal themselves by purring<sup>(21)</sup>. These processes are attributable to both individual healing, as well as to group healing mechanisms which one is involved in while dancing in a group. It is well known that music has the power to relieve stress and Anxiety<sup>(22,</sup>

<sup>23</sup>) and affect our mood<sup>(24, 25)</sup>, energy and physical state<sup>(26, 27)</sup>. *“Music is a powerfully multi-sensory, and particularly kinaesthetic phenomenon whose embodied character draws people into fluid and powerful social groups at a range of scales and degrees of (im)permanence, and in doing so helps to enact a kind of empathy”*<sup>(3)</sup> (Clarke, 2015). Coherence and synchronization taking place while collectively engaging in physical activity, specifically of a rhythmic order, is known to boost performance, release endorphins, forge friendships and strengthen relations within participants<sup>(28)</sup>. This nicely resonates with theories supporting the notion that synchronised physical activity in a group such as dancing<sup>(29)</sup>, exercising<sup>(30)</sup> or praying<sup>(31)</sup>, creates a euphoric feeling among participants, also referred to as collective effervescence<sup>(32)</sup>.

Absolute majority of participants reported either using their voice or hearing others use their voice while dancing in raves. Within this group the vast majority reported using or hearing sounds comparable to CTS. The sound most participants reported to both produce and hear on the dancefloor is OOH/OOO which is the Sacral CTS. Among other, Sacral Chakra is emotionally related to creativity, sexual drive and exploration. Physically it is related to the reproductive system, lymphatic fluids and the pelvis. It's reasonable to assume that while dancing, which greatly involves the pelvis, this area will be strongly expressed.

Within both questionnaires people significantly reported to use the EY sound (Throat chakra) the least. While traditionally the Throat chakra is related to self expression, it is interesting to note that people report they express themselves as an individual less when engaged in a communal activity. However, reports relating what sounds people hear on the dancefloor show similar numbers among both questionnaires between the sounds OH, AH and EY (Solar Plexus, Heart and Throat CTS accordingly), thus meaning there is no correlation between the sound people report to produce the least and the sound people report to hear the least. Furthermore, while people report to use “other” sounds relatively often, they also report to hear “other” sounds at the lowest likelihood on the dancefloor (Figure 4A, 4B). This may be related to people's need to express themselves as individuals in an environment where they feel they are being tested, like this questionnaire and study. Another possible explanation is that some of the “other” sounds people describe to use are by definition less audible (for example sounds like mmm or hmmm) in comparison to shouting vowels. These sounds will

be heard by fewer people on the dancefloor, if at all, due to the loud music.

In response to what makes participants use their voice while dancing responses varied mostly between three topics: 1. Music 2. Euphoric Feeling 3. Music and Euphoric Feeling. Responses relating music tend to address bass and rhythm in particular. Low frequencies and rhythm are very present in dance and rave music which might explain this phenomenon and effect on participants. It implies that the vibratory pulsating component in the music (the bass or kick-drum) generates a mirroring inner response among participants. This mirroring effect could be related to our physicality and its dependence on its own vibratory and pulsating organ - the heart. A recent research by Reid et al<sup>(33)</sup> monitoring the effect of different types of music on in-vitro blood cells demonstrates results showing low frequencies and rhythm have substantial effect on blood cells longevity, possibly due to their similarity to heart function. Interestingly, a recent culinary experiment on cheese fermentation produced similar results relating the positive effect of low frequencies and rhythm<sup>(34)</sup>. These studies and their results suggest the cellular component in living systems is excited and ignited in these sonic environments.

One key observation of this research shows the communal aspect created by self-vocalisation while dancing. Evidently people are encouraged to use their voice more when they hear others do the same. Most participants report they are more than moderately encouraged to use their voice when they hear others do the same on the dancefloor. These effects could be related to mirror neurons processes<sup>(35)</sup> and support current findings showing that while visual mirror neurons effect requires both visual and target stimuli to be activated<sup>(36)</sup>, in the case of an audial stimuli a sonic trigger is enough to activate mirror neurons processes<sup>(37,38)</sup>. Other than the physical effect of this action, this observation demonstrates the shared manifold hypothesis<sup>(39)</sup> as a form of empathy, bonding and expressing the individual with its immediate community, while creating a space that is collective and *“does not segregate any subject”* (Gallese, 2003).

This overall body of results of the current study is in accordance with theories and practices of both sociological and biological studies as well as spiritual leaders and traditions in vibratory medicine. Thus suggesting CTS practice is, in fact, a method by which we balance and tone our mechanical natural system as well as our emotions and subtle energy body. Founder

of the Sound Healing Academy and sound healer, Tony Nec<sup>(40)</sup>, refers to classical literature in vibratory medicine in which the vibratory mechanism activated by personal expressions such as crying, laughing or coughing are ways to tone and balance our system<sup>(41)</sup>. *“When we tone we are actually toning the subtle energy body and in doing that we are allowing a release of trauma and a repatterning to take place. Vocal toning has a direct influence on the subtle energy body.”* Voice researcher Aramat Arenheim<sup>(42)</sup> describes the healing mechanisms that take place in our body while we use our voice as *“relieving physical pain, improving mood, physical functions and general wellbeing and self-confidence.”* Arenheim speculates that singing has a positive effect emotionally, probably as a result of releasing specific hormones and that vibrations of tissues are known to release anti-inflammatory enzymes and help body structures renew and maintain themselves. *“The vibration of the vocal folds produces acoustic energy that spreads vibrations throughout the vocal tract and spreads to tissues around it.”*

Another key aspect relating to CTS practice is its reported intuitive use by participants. Most people reported to either produce or hear sounds correlating to the CTS system. According to modern literature CTS as a practice seems to have developed mostly in the west, probably around the late 1970s or early 1980s, while the Bija mantras derive out of the literature in Yogic tradition. According to D'Angelo<sup>(17)</sup> *“Research has shown that there is no eastern tradition of correlating vowels with chakras, rather the choice of which vowels corresponds with what chakras has developed from an intuitive general consensus”* (D'Angelo, 2012). Nec notes that *“In seed syllables in Sanskrit or early forms of music, such as Gregorian chanting there is a big emphasis on the vowel sounds that are used. According to Jonathan Goldman, in Jewish tradition and Kabbalah the name of God ‘Yahawe’ (pronounced Yehova or Youhova in Hebrew) is drawn from the vowels related to CTS. In all these traditions the use of vowels is very prominent. There is an understanding that toning vowels can be very beneficial.”* It is also interesting to note that four of the six Medicinal QiGong Healing Sounds resemble the CTS system. HAAAA (or HAWWWW) for the Heart is the most prominent. CHOOOOO for the kidneys, WHOOO for the liver, HEEEEEE for the Triple Warmer sounds and their related organ functioning and occasionally positioning, highly correlate with the CTS system. CTS's form of use in different healing modalities around the world throughout the centuries, as well as different spiritual cultures, and their effect on the individual which

in turn affects the group may suggest that CTS are known to all human beings intuitively. Much like a smile is a universal sign people from different cultures use intuitively, CTS may be a form of instinctive body language known to all humans and emerging from the connectivity of subtle energy fields. In its turn, intuitive perception may operate in relation to vibratory mechanisms or vibratory fields such as Morphic Resonance connecting our consciousness as a species<sup>(43,44)</sup> where *“Each individual both draws upon and contributes to the collective memory of the species”* (Sheldrake, 2012)<sup>(45)</sup>, implying CTS is a form of behavioural field within morphic fields. This internal understanding of a self-organising system is created, and creates, patterns of efficient energy distribution which are healing both to the individual and influencing its community.

This research is preliminary in the field and further research should be conducted in order to better investigate the findings of the current study.

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#### Author’s Note:

None of the above should deflect from the importance of protecting one’s valuable and precious ears. Necessary precautions to protect your hearing are always important and highly recommended when listening to loud music in raves, festivals and parties. One of the best self-care investments one can make is a pair of high-quality custom made ear plugs which monitor high volumes without affecting the frequency range and your enjoyment of the music. On a more personal note, I’d like to add a shout out to my precious community. Raves of electronic music, tribal gatherings, festivals and popular music concerts and parties are often regarded as an inferior form of entertainment, orchestration and musicality. The overall effect and significance of these events is usually dismissed in comparison to use of softer, more “harmonic” instrumentation. This perception deprives people of a valuable tool for self expressions and self healing - “Last night a DJ saved my life” is more than just a catch phrase. DJ’s, if the party is loud you are doing it right! Ravers, have no shame expressing yourselves on the dancefloor, it is a beautiful act of self healing and communal communication. Our culture is beautiful and meaningful. The joy we experience when we gather and listen to the music we love resonates from our most inner provenance outwards to uplift our spirit, heal our soul, balance our physicality and communicate with our fellow beings on the dancefloor. We are one united in sound. Rave On!