

## การศึกษาเบื้องต้นเกี่ยวกับขามคลิ่นเสียงดนตรีบำบัดจากมุมมอง

ของสหสาขาวิชาชีพ

### A Preliminary Study on Singing Bowl Healing from the Perspective of Multidisciplinary

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#### บทคัดย่อ

ขามคลิ่นเสียงดนตรีบำบัดเป็นการศึกษาทางชาติพันธุ์วิทยาการรักษาด้วยดนตรีอะคูสติคโดยนำขามมาใช้เป็นเครื่องดนตรี ในฐานะที่เป็นแนวคิดภายใต้อิทธิพลของชาติพันธุ์วิทยาทางการแพทย์ดนตรีบำบัดและวิทยาศาสตร์ภูมิทัศน์จึงดึงดูดความสนใจของสหวิชาการ มุมมองที่แตกต่างกันแสดงให้เห็นถึงความสามารถในการปรับตัวและความสามารถในการขยายของคลิ่นเสียงดนตรีบำบัดและยังสามารถเสริมสร้างการผสมผสานกันและกันของสาขาวิชาต่าง ๆ

วัตถุประสงค์การวิจัยนี้คือเพื่อศึกษามุมมองของกิจกรรมการปฏิบัติที่ดำเนินงานในการบำบัดด้วย ขามคลิ่นเสียงดนตรีบำบัดและอิทธิพลข้ามของหลายสาขาวิชา เช่น ชาติพันธุ์วิทยาทางการแพทย์ดนตรีบำบัดการวิเคราะห์ และสร้างระบบบำบัด

ขามคลื่นเสียงดนตรีทางวิทยาศาสตร์ที่สมเหตุสมผล เพื่อตรวจสอบและศึกษากิจกรรมการรักษาคลื่นเสียงดนตรีบำบัดที่ดำเนินงานโดยการลงพื้นที่วัฒนธรรมและศูนย์บำบัดด้วยเสียงดนตรี เพื่อสร้างแนวโน้มให้มีการใช้คลื่นเสียงดนตรีบำบัดมากขึ้น

การวิจัยนี้เป็นวิธีการวิจัยเชิงคุณภาพโดยการรวบรวมข้อมูลของโดยลงพื้นที่ภาคสนามที่ศูนย์บำบัดเก็บรวบรวมข้อมูลของวัฒนธรรมขามคลื่นเสียงดนตรีบำบัดและการรักษาขาม

ผลการวิจัยเป็นมุมมองแรกเกี่ยวกับชาติพันธุ์วิทยาการแพทย์, มุมมองที่สองเกี่ยวกับดนตรีบำบัดและมุมมองที่สามเสียงและองค์ประกอบ

**คำสำคัญ :** การรักษาด้วยขามคลื่นเสียงดนตรีบำบัด, ชาติพันธุ์วิทยาทางการแพทย์, ดนตรีบำบัด, ทศนิยมภาพของเสียง

## Abstract

Singing bowl healing covers the study of ethnomusicology, acoustics and music healing guided by the Singing bowl. As a concept under the cross influence of medical ethnomusicology, music therapy and harmony landscape science, it has attracted the attention of the academic community. Different perspectives show the adaptability and extensibility of the Singing bowl healing, and can also strengthen the mutual penetration of various disciplines.

This Research Objective is to study in view of the practice activities carried out in Singing Bowl therapy and the cross-influence of multiple disciplines such as medical ethnomusicology, music therapy and soundscape, an attempt is made to analyze and construct a scientific, reasonable and malleable Singing Bowl therapy system, and to examine and study the music

therapy activities carried out by cultural areas and music therapy centers. To create a trend for the use of more singing bowl healing.

This research was a qualitative Method by collecting data of bowl culture and Singing bowl healing, Field trips and fieldwork at healing centers.

The results of research showed that The First Perspective – Medical Ethnomusicology, The second Perspective --Music Therapy and The Third Perspective – Soundscape.

**Keywords:** Singing Bowl Healing, Medical Ethnomusicology, Music Therapy, Soundscape

## Introduction

The Singing Bowl, derived from the bowl -- used by Indian Buddhist monks, has been used in the ancient tradition of begging for food with the bowls. With the development of history, the Himalaya Singing Bowl in the Qinghai-Tibet Plateau bordering Nepal, along with the expansion and spread of Buddhist culture, has gradually attracted more and more people's attention.



**Figure 1** The healing bowl used by the author is made in Kathmandu, Nepal. It weighs 10.75 kg and has a diameter of 55.7 cm.

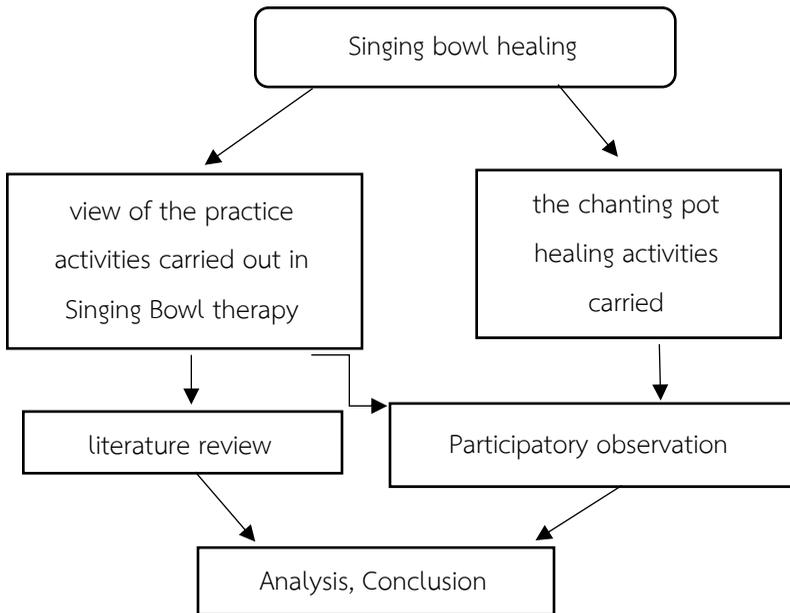
The so-called Himalayan Singing Bowls is made of a combination of copper, tin, silver, nickel and other metals and natural minerals. It is forged by hand with hammer and chisel. Each Singing bowl has its own unique keynote and overtones, forming a unique sound resonance effect. By knocking and rubbing, the bowl breaks away from the identity of a food vessel or even a ritual instrument, transmitting sound and vibration to the depths of people's minds and bodies, achieving the magical effect of purification and balance. Since the second half of the 20th century, the Singing bowl healing has been widely recognized by all circles, and a variety of research institutions and music healing centers at different levels have been formed around the world.

## Objectives

1. To study in view of the practice activities carried out in Singing Bowl therapy and the cross-influence of multiple disciplines such as medical ethnomusicology, music therapy and soundscape, an attempt is made to analyze and construct a scientific, reasonable and malleable Singing Bowl therapy system.

2. To investigate and study the chanting pot healing activities carried out by "Mu-qi" tea cultural space, "Fragrance Valley" healing center and "He Zhong" Cultural Communication Co., LTD., so as to create a more promising singing bowl healing space.

## Conceptual framework



## Research Methodology

This research is a qualitative study. To achieve this study, researcher uses the literature review and participatory observation to collect the data. Researcher investigates the literature review on Singing bowl healing. For participatory observation, of the practice activities carried out in Singing Bowl therapy, and the chanting pot healing activities carried.

### Scope of Research

1. The singing bowl healing designed in this study is based on Himalayan hand-made bowls, and the manufacturer and workshop are all from Kathmandu. As for crystal bowl healing, which is also popular, this study only briefly mentions it, not as the main research object.

2. In China, the activities are mainly carried out in Shenyang, Liaoning Province and Shenzhen, Guangdong Province, and the sample population is mainly yoga and tea culture lovers.

## Result

### The First Perspective –Medical Ethnomusicology

Since 1970s, with the development of medical anthropology, the singing bowls culture has exerted a certain influence on the field of ethnomusicology and folk research. Scholars have gradually begun to pay attention to the related issues between music, medicine and culture. As a new and ancient research field, Medical Ethnomusicology has gradually gained recognition and attention.

Singing bowl is an instrument from religion, but also an artistic symbol that has been gradually developed and refined under different cultural backgrounds. Ethnomusicology has always stressed the relationship between music and culture observed by field work and various investigation methods through different perspectives. Therefore, the study of physical attributes of the Singing bowl has attracted the attention of many folk music scholars.

At present, in most music healing institutions, the use of the Singing bowl healing is often combined with Kundalini or Hatha yoga theory, especially in connection with the sound effects of singing bowl and other healing instruments (including various types of "white noise") and the theory of "The seven chakras". From the effect of the research, it has achieved certain results and has a certain audience. But, starting from the physical properties of singing bowls, because the blacksmithing metal bowl itself has numerous hammer

"planes" and "points", in the actual tap or friction of bowl, because of the different strength, location, may produce harmonic or low pitch count, ode to frequency is used to determine whether a bowl of a "pitch", is unable to determine the specific effect of praise port sounds. Therefore, the so-called vibration frequency caused by a part of the body or organ resonance is actually difficult to achieve. Even if it can be achieved, it will vary from person to person and not be generalized.



Figure 1 The seven chakras and their meanings.

According to the observation of medical ethnomusicology, the singing bowl healing is based on the study of cultural attributes, and the essence of bowl healing seems to be more closely related to music Therapy. From the perspective of music therapy, the purpose of the singing bowl therapy is to combine psychological therapy based on "rehabilitation" with physical therapy, and to achieve the purpose of healing for the client with the instrumentalized bowl sound. In the field of music therapy, it has been proved that there are

a variety of treatment methods, in different categories, the system of rehabilitation music therapy has formed a large number of schools, in the field of rehabilitation music therapy, in different periods, different levels, achieved different effects (Cardinal and Avasilichioaei, 2020: 40).

### **The second Perspective –Music Therapy**

As the basis of singing bowl therapy, the western music therapy system has been equipped with a relatively complete case analysis and theoretical basis. Throughout the system of rehabilitation Music Therapy, the most representative one is Creative Music Therapy, which was founded by Paul Rudolph in the UK and Clive Robbins in the US. This system focuses on therapeutic activities for the person seeking help by means of improvisation. Its core concept is to evoke and mobilize the internal strength of the supplicant by means of improvising Musical Instruments, rather than through external intervention to achieve the purpose of treatment or rehabilitation.

This method is not only use in children but can be more widely applied to adults and the elderly. In addition to creative Music therapy, the Guided Imagery and Music (GIM) established by the famous American music therapy expert Bonny is more famous (William, 2021: 30). This system holds that guided imagery and music can be guided through muscle relax, the supplicant enters into the "Altered State" of consciousness. According to the emotional state, the supplicant guides the object to have various imaginations through dialogue and other ways, including the free association of visual, auditory, olfactory, and tactile senses. In addition to the theory of creative music therapy, there are also many music therapy theories related to improvisation,

which may become the technical support of psychological therapy for singing bowl therapy. Some of the most representative examples include: Free Improvisation Therapy and Analytical Music Therapy based on psychoanalysis theory advocated by British music therapists Julie Alvin and M•Priestley. Music therapists P•Simpkins and McDonnel advocate Integrative Improvisation Therapy and Paralanguage Therapy based on psychoanalytic theories Model) Experimental Improvisation Therapy initiated by K•Bruscia and Riordan based on existentialism theory (Alvin, 1991: 180).

Orff Improvisation Model proposed by the famous German music educator and composer Orff and music therapist Kaler. Music therapists S•Katsh according to the theory of "gestalt" and "psychological dynamic analysis and the development of psychology" theory advocated by the "figurative Improvisation treatment" system (Metaphoric Improvisation Therapy). G•Stephens proposed "Adult Improvisation Therapy" based on the Gestalt theory.



**Figure 2** The author's Singing Bowl healing experiment was conducted in Mu-qj Tea Space in 2021, with visitors from Shenyang

### **The Third Perspective -- Soundscape**

The concept of "Soundscape" by Gao (2007: 245) was put forward by Finnish geographer Grange in 1929. Its main research field is the sounds that humans want to hear and do not want to hear and the surrounding environment. In this environment or field, sound is no longer studied as a pure "physical quantity".

No matter in the field of medical ethnomusicology or music therapy, an important prerequisite for the singing bowl healing is the environment, especially in the environment with specific requirements, so the effect of bowl healing can be reflected. Therefore, the requirement for environment makes the concept of "soundscape" show its unique importance (Lionel and Jeanpierre, 2021: 70).

After the concept of soundscape was put forward, it was quickly accepted widely. He famous Canadian composer R. Murray Schafer elaborated on soundscapes in his book "The Music of The Environment" He believes that soundscape is "a sound worthy of appreciation and memory from aesthetic and cultural perspectives in natural and social environments". In this concept, we have begun to pay attention to the humanistic concept contained in the sound, and this concept has a profound impact on the healing of the bowl.

Before the concept of soundscape, the study of singing bowl was mainly focused on its physical properties, according to many practitioners of bowl healing. When the concept of soundscape was proposed, the study of sound shifted from "physical" sounds to "meaningful" sounds. This has a strong convergence with the existence of the carrier of singing bowl. Along with the development of the ode bowls healing around the world, more and more

institutions and healing division began to focus on using the voices, instruments, sound natural, electronic sound create sound scene, for the praise of bowl healing increased the broad space of extension, to make the praise bowl because of its unique sound and artistic conception far-reaching cultural attribute, become the sound view of an important part of learning.

## Discussion

### Insiders and Outsiders – Malposition

Start from the theory of ethnomusicology, in view of the relationship between music and ethnomusicology of medical studies, and different ways of exploring "music therapy" field, different nerve medicine or simply focus on laboratory of scientific research in developmental psychology, but to expand into the category of the ethnic and cultural phenomenon.

Long before the concept of medical ethnomusicology emerged, many ethnomusicologists set their sights on the study of music medicine (although it was not explicitly stated). Especially in the study of traditional folk music cultures in Asia, Africa and Latin America, many questions cover tribal culture, sacrificial music, ritual sound and other propositions, most of which are mainly oriented to the medical attribute of religious belief. In addition, researchers mainly focused on the process of the ceremony, the translation and morphological analysis of the songs used in the ceremony, the results obtained from the whole ceremony such as the state of the patients before and after the ceremony (Nettl, 2015: 56-59), and the details of the cultural and social role of the ceremony in the society. In the healing research of singing bowl music, the thematic and guest perspectives of this kind of research are also continued.

In the singing bowl healing area, the healer seems to be a kind of insider and the visitor is a kind of outsider. But if viewed from the perspective of folk musicology, this relationship is easily broken. Through observation, the insider is not the main body that completely occupies the initiative in the healing of the bowl, because the sound obtained by each stroke of the bowl is not exactly the same. This is a sound quality that is fundamentally different from any other kind of traditional or ethnomusicological study.

### **Crystal bowl – Meditation in the industrial Age**

In addition to handcrafted bowls, crystal bowls (or glass bowls) are also a common vehicle for music therapy and are often used in meditation fields. Due to its mechanized mass production and precise material ratio, the vibration frequency and timbre effect can be well fixed. Moreover, the crystal bowl has unique conditions in friction and sound, which is very easy to use and control, so it is also sought after at present. However, the sound effect determined in this way deviates from the original cultural attributes of Himalayan singing bowls in a certain sense. Therefore, from the perspective of ethnomusicology and soundscape, it is controversial whether handmade bowls and crystal bowls can be used in general.

At present, the author has visited many music healing centers and yoga studios, and many practitioners are using crystal bowls, which are mainly used as a accompaniment to guide language in meditation or as background sound when performing some yoga asanas. However, these are not the real meaning of singing bowl healing, but as decoration and auxiliary, is an extension of the development of bowl culture.

## Conclusion

Through a series of practice of the Singing bowl healing, the multi-disciplinary intersection of this system has been summarized as follows:

Firstly, under the influence of multi-disciplines, the academic connotation of the singing bowl healing is very integrated, which can't be fully covered by a certain discipline. With the development of multi-culture and network information in the 21st century, the new music therapy system has been widely intercommunicated with a variety of academic systems, and the extension of the content has been constantly enriched. In the author's practice activities, try to apply the activity of singing bowl healing to different groups of supplicants and visitors for many times, and found that different groups showed different acceptance of the adaptability of bowl healing. In addition, it is necessary to fully integrate the knowledge of medical ethnomusicology, music therapy and soundscape science reasonably, so as to give full play to the real efficacy of singing pot healing.

Secondly, in the eyes of most people, it is more reasonable to include singing bowl healing in music therapy. However, the author believes that the research horizon should be expanded to explore more possibilities for bowl healing. Singing bowl healing has a strong adaptability, just like the characteristics of Himalayan singing bowl itself, although seemingly simple, it can really cover everything. The bowl used in healing can't simply be called a musical instrument, nor is it a "ritual instrument" or "eating instrument", but a kind of "instrument" full of metaphysical meaning. With the improvement of material and cultural level, the psychological and physical problems of contemporary people are becoming more and more diverse and complicated.

With the explosion and rapid transmission of consultation, we are lost in a flood of information. In this context, how to find a way or channel to empty their mind and body has become a concern of contemporary people. It seems that the appearance of singing bowl has given contemporary people a channel to open their hearts to content. People from different cultural backgrounds can find their own spiritual habitat in this artifact. Therefore, there is a great space for the development of research on singing bowl and its healing. This kind of space is very open, which needs rich academic connotation support.

Thirdly, on the premise of de-religiosity, the prayer bowl healing should be developed more in line with the needs of today's society, rather than being endowed with more religious culture. At the very beginning, many of the healers accepted the mantra healing with the concept of this religion, but in the process and the result, they were attracted by the multi-disciplinary cultural content and gradually entered different cultural fields. In particular, the contemporary singing bowl healing integrates with soundscape, sound walking, installation art and space design. In music therapy, it may also be integrated with aromatherapy and yoga. In the medical ethnomusicology, it has corresponded with various ethnic music cultures. Thus, it broke the fixed thinking of the traditional religious and cultural color.

To sum up, singing bowl healing is a carrier of multi-disciplinary communication and development and joint research, and academic research on it can have the meaning of multi-disciplinary intersection. Wherever the sound touches, the reverberations of its larger tones are felt. Criticality is not only the academic world, but also the sound barrier that can be broken down.

I hope more people can pay attention to the bowl culture and pay attention to the healing of the singing bowl.

## Recommendation

Singing Bowls have been used worldwide for healing, meditation purpose and deep breathing. Healing using the power of sound and vibration is one of the oldest and oldest remedies in the world. There are different types of sound therapy, but one of the most effective practices is Singing Bowl Therapy. Singing Bowl is a round and round therapy.

Therefore, in the future, there should be research and support for research in the field of music, or there may be joint research between the fields of music and sciences about Singing Bowl.

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