**Music and Mind**

**The Significance of Music for Human Health, Skills, and Social Competence**

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**Background**: An international group of doctors, neurorehabilitation specialists, therapists, musicians, neuroscientists and philosophers has taken the initiative to form a new society, the CNM, dedicated only to advance the study on the impact of music to the brains higher cortical and subcortical functioning, Brain research in music over the last 50 years has produced exciting new insights and understandings of how the brain works in music and how body and mind interact to it. Polygraphed recording of the cortical EEG and vital vegetative parameters together with neurophysiological tests and fMRI studies demonstrate the role of music within the brain and so for neurologic music therapy.

**Methods**: Music is a language and an art form characterized by its sound and silence, by its pitch (governs melody and harmony) and tones, structured by distinct rhythm (and its associated concepts tempo, meter, and articulation), dynamics, and sonic qualities of timbre and texture. Archaeological and historical views on the topic of music and mind attest the special role of music on human social neurobehavioral interaction, health, and skills already from the very ancient times when human communal life started. It was only around 35.000 years BP (before present) when Homo sapiens sapiens developed his cognitive system of observation, abstraction and documentation of the inner and outer world The oldest instrument we know about is a bony flute of 21,8 cm length dates back. It took another 20.000 years when human civilization started, and nomads settled down in small communities.

**Results:** The early finds of instruments can be seen the light of human neuro-behaviour, dealing with someone’s mood and emotions in the social community.The word music derives from Greek μουσική (mousike; "art of the Muses").With respect to mystery and medicine the cult of Asclepius has become known as the God of Medicine and Healing in ancient Greek religion. *Dyonisa, the frolic dance festivals*, are named after Dionysus and his mysteries. This Greek god of the, winemaking and wine*, stands for happiness, joy, ritual madness, out-of-body experiences, and religious ecstasy.* So music has become known as *to enjoy social contacts and folksiness and for religious purposes ceremonies*. Since rhythm helps structuring motor activities more than the melody, *military marches and battle songs* appeared to help organizing and motivating soldiers and combat troops in military campaigns. *Hiking songs belong to this kind of physical motivation*. In contrary, *love, folk and drinking songs stand for lust of life*. *Emotionally, lover’s music, known as amorous songs, ranks first*, whilst the artful minnesong represents the classical art form of amorous adoration in many civilizations. *Lullabies and nursery rhythms become part of our childhood* and so of our remote memory. We can try to bring them back to one’s mind, when playing for awaking from coma or MCS. Only recently the ubiquitous emotive effect of music was shown in the sense of an inborn behavior, when aborigines in the northern Congo were put either in high spirits or in sadly mood just by listening to special pieces of artificial music composed in different timbre and texture of major key or minor as to our understanding. Already King Saul (1012–1004 BP), known for his redoubtable emotional outbursts, was successfully calmed down by *David when playing his harp* *and singing psalms* (1. Samuel 16.14). This might be taken,although not evidence based, as the first case report of neurologic music therapy. **Conclusion:** We might interpret the significant role of music on human mind and mood in the light of human behavior dealing with someone’s emotions, health and skills within his/her social community.