

A BOOK BY
GABRIEL BRANDT

MUSIC
FLOW &
MUSIC
SAVORING &
MUSIC
MINDFULNESS

A decorative musical staff with notes and a treble clef, rendered in white, curves across the lower half of the cover.

HOW TO INCREASE
WELL-BEING AND HAPPINESS
THROUGH MUSIC.

SEVEN

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PRODUÇÃO EDITORIAL

Seven Publicações Ltda

EDIÇÃO DE ARTE

Evellyn Thais de Souza

EDIÇÃO DE TEXTO

Stephanie Caroline Meyer de Quadros

BIBLIOTECÁRIA

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IMAGENS DE CAPA

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Dados Internacionais de Catalogação na Publicação (CIP)
(Câmara Brasileira do Livro, SP, Brasil)

B821m Brandt, Gabriel.

Music Flow & Music Savoring & Music
Mindfulness [recurso eletrônico] : How to
Increase Well-Being and Happiness Through
Music / Gabriel Brandt. – São José dos Pinhais,
PR: Seven Editora, 2026.

Dados eletrônicos (1 PDF).

ISBN 978-65-6109-360-6

1. Music. 2. Happiness. 3. Emotions. I. Título.

CDU 159.9:78

Bruna Heller - Bibliotecária - CRB10/2348

Índices para catálogo

sistemático:

1 Psicologia 159.9

2 Música 78

DOI: 10.56238/livrosindi202665-001

Seven Publications Company

CNPJ: 43.789.355/0001-14

editora@sevenevents.com.br

São José dos Pinhais/PR

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I'm Gabriel Brandt, author, composer, speaker and creator of the Positive interventions ***MUSIC FLOW***, ***MUSIC MINDFULNESS*** and ***MUSIC SAVORING*** (2025), creator of the positive intervention ***MUSIC FLOW METHOD (MFM)*** (2021) scientifically valid during my Master's research, I am Co-Founder of Positive Mastery and *Chief Happiness Officer* (CHO) of the Verso in Verso Institute, I am a dreamer, entrepreneur, Christian, son, father and appreciator of good music.

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PRESENTATION

Which songs have the power to boost your well-being, energy, and happiness levels?
Which songs make up the true SOUNDTRACK of your LIFE?

We've long known that music has the power to touch the soul, emotions, and our intellect. What if it is the instrument to modulate emotions, increase energy, vibration, frequency and result in lasting well-being?

In this book you will dive into the most current understandings of happiness and well-being, based on Positive Psychology, definitions of positive mental states, what music is and its power, what are the invisible influences that directly impact vibration, energy, frequencies.

In essence, they propose to contribute to the positive interventions ***Music Flow, Music Mindfulness and Music Savoring***, bringing their concepts, benefits, differences and practices. To present the surprising results of the author's Master's research, with the application and validation of the "***Music Flow Method, (MFM)***, an awakening through music" that was submitted to academic rigor and had a solid scientific basis.

The main mission of this book is to encourage the practice of ***Music Flow, Music Mindfulness and Music Savoring***, as a positive habit to raise well-being and happiness levels; to train the way of listening to music generating the main transformation that will be to educate the human being to use music consciously, realizing how much music can impact and influence our lives in a positive or negative way.

Get ready to transform your relationship between music and well-being. You will learn that the practices of ***Music Flow, Music Mindfulness and Music Savoring*** can benefit millions of people to improve their lives by contributing to human flourishing.

DEDICATION

This book is dedicated to all people who wish to use music as a "tool" Positive intervention, to increase well-being and levels of individual or collective happiness.

I dedicate this book to people who want to know, learn and live more the states of ***Flow***, ***Savoring and Mindfulness***, benefiting from music and ***Music Flow***, ***Music Mindfulness*** and ***Music Savoring***.

I dedicate this book to everyone, children, young people, adults and long-lived, musicians or not, people who, based on this reading, reflections and practices, can AWAKEN to a life with more FLOURISHING, poetry, melody and positive messages.

It was for you that I wrote it and it was also for you that I composed the songs that make it up, with the mission of contributing to the construction of a better and happier world.

ACKNOWLEDGMENTS

I thank God for being so good and merciful in my life. Thank you for protecting me, for enlightening and blessing each day of my life. To me, you are the great conductor and composer of the universe.

To my wife Tanísia and my children Nathan, Hayan and my daughter Sky, for being my most precious goods, my legacy and the main reason for my happiness giving the rhythm and melody of my life.

To my mother Dora, to my sister Carol (nieces Lara and Alice) and, in memory, to my father Gaspar, for loving me, always supporting me on stage and backstage and for being my main and special fans.

To my friends, professionals, to everyone who participated in my path and who was part of this book. To my cycle of mentors: starting with the Master and pioneer of **Flow** Helder Kamei (President of APPAL), who I am an eternal learner, follower, student, friend and now mission partner. Edilaine V. Lopes, special thanks for all the dedication and contribution to all my writing projects. Rafael Bronzoni and Katy Leal for our love for Music, Mauro Harff.

PREFACE

My name is Helder Kamei and, with great pride, I preface this extraordinary work by a great friend. I've known Gabriel for many years. He initially did my training in Positive Psychology and, later, all the other training, with emphasis on the Certification in Character Strengths (CSI), Advanced Certification in Positive Psychology (CAPP) and even the Study Program in Positive Psychology and Spirituality (PEPPER). Adding to all the other diplomas he has (including the Master's degree) we clearly perceive one of his signature strengths, which is the Love of Learning.

Explaining to those who do not know the CSI, there is a classification of 24 character forces and 6 great virtues, namely, Wisdom, Courage, Humanity, Justice, Temperance and Transcendence. Through an online test, we can know what our greatest and smallest strengths are. The highest are called signature forces.

Among his 6 highest forces, Gabriel has two that belong to Wisdom – Curiosity and Love of Learning, which explains his huge interest in studying and learning.

Interestingly, its other 4 forces all belong to the same virtue, which is Transcendence: Spirituality, Hope, Humor, and Gratitude. Transcendence takes us beyond our physical and material selves, and lifts us up to something greater than ourselves. And this is where I believe the power of music lies.

In addition to being a scholar, Gabriel is a composer and musician, and for him, music certainly takes him to transcendental states of flow. And now, with his Music Flow method, Gabriel will help others achieve those same states.

Flow is a state of high concentration, absorption, and engagement. In Brazil, I defended a pioneering master's thesis at USP on the subject and then published my book Flow and Positive Psychology, based on 4 years of scientific research. In my master's degree, I researched flow through dance. And now, Gabriel Brandt teaches us how to achieve flow through music.

I thank Gabriel for our friendship and for so much respect and affection with which he has always treated me. And despite all his titles, Gabriel still has a beautiful family - sister, wife and children, to which he dedicates himself beautifully.

Dear reader, you have a magnificent work in your hands. Enjoy every word, because if dance and music can lead us to flow, the written word can too!

A good read and a lot of flow!

Helder Kamei

President of the Positive Psychology Association of Latin America (APPAL) and founder of the FLOW Institute and LiderFLOW. @helderkamei

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INTRODUCTION

Which songs have the power to boost your well-being, energy, and happiness levels? Which songs make up the SOUNDTRACK of your day and your LIFE? What is the meaning of music for you?

This book aims to present the main and most current understandings of happiness and well-being based succinctly on Positive Psychology, definitions of positive mental states, what music is, what are the invisible influences that directly impact our vibration, energy, frequencies and especially contribute by presenting the positive interventions *Music Flow*, *Music Mindfulness* and *Music Savoring* bringing its concepts, benefits, differences and practices.

To demonstrate the amazing results of my Master's research, with the application and validation of the *Music Flow Method*, (MFM), an awakening through music that was subjected to academic rigor and had a solid scientific foundation. Born from the purpose of using music as an "instrument", tool, intervention, method, to modulate emotions, increase well-being, stimulate reflections on the meaning and purpose of life and promote happiness.

I hope this book gives you the proper conceptual foundation so that you can understand why it makes so much sense to engage body, mind, soul, and spirit in something as powerful as music. Many people will understand the universe of possibilities of *Music Flow*, *Music Mindfulness* and *Music Savoring* practices to improve their lives.

These positive practices and interventions provide numerous opportunities for you to create greater intimacy with your own essence. Thus, it will be possible to get in touch with your inner resources and develop them. You will be able to create the soundtracks of your daily life and your life, you will learn to listen with **mindfulness**, grow and perform using music to enter

the state of ***Flow***, enjoy, taste, prolong the pleasure of listening to music using the practice of ***Savoring*** and maybe even transcend, heal yourself and transform your understanding of who you are and how to live more wisely, well-being, flourishing, meaning and happiness.

The influence of music on our lives has been going on since the beginnings of humanity, sounds have played a transcendental role, touching our emotions, changing our memories, and uniting our experiences. Get ready to discover how this universal art intertwines with every aspect of our journey. Leaving a lasting mark on our hearts and minds.

The main mission of this book is to encourage the practice of ***Music Flow, Music Mindfulness and Music Savoring***, as a positive habit to raise well-being and happiness levels; to train the way of listening to music. Educate the soul using music consciously, realizing how much music can impact and influence our lives in a positive or negative way and not simply stimulate people just to listen to music and sounds.

I hope that the practices of ***Music Flow, Music Mindfulness*** and ***Music Savoring*** can benefit millions of people, contributing to human flourishing, to the state of ***Flow, Mindfulness*** and ***Savoring*** through music.

CHAPTER 1:

CONCEPTS OF WELL-BEING, HAPPINESS AND FLOURISHING

1.1 WHAT IS HAPPINESS?

Happiness does not have a single, agreed-upon definition. In fact, it is likely that there are as many meanings of happiness as the number of human beings, for its also subjective issues. However, it is important to define happiness in order to understand it, seek it, and achieve it.

"A socially constructed psychological state, in time and space, stable and perennial, characterized by thoughts, emotions and feelings, predominantly positive, arising from pleasurable experiences, coated with purpose and meaning" (Silva; Ribeiro; Budde & Damo, 2022; Csikszentmihalyi, 2020; Dalai Lama & Cutler, 2000).

In this chapter, I will bring summaries of well-being theories such as: Subjective Well-Being Theory (Ed Diener, 1984), Happiness Theory, Flourishing Theory (Martin Seligman, 1998 and 2002) and the Wholebeing Theory (Tal Ben-Shahar, 2004), which will contribute to thinking about what happiness is for you and how the positive interventions of *Music Flow* , *Music Mindfulness* and *Music Savoring* can help to achieve it.

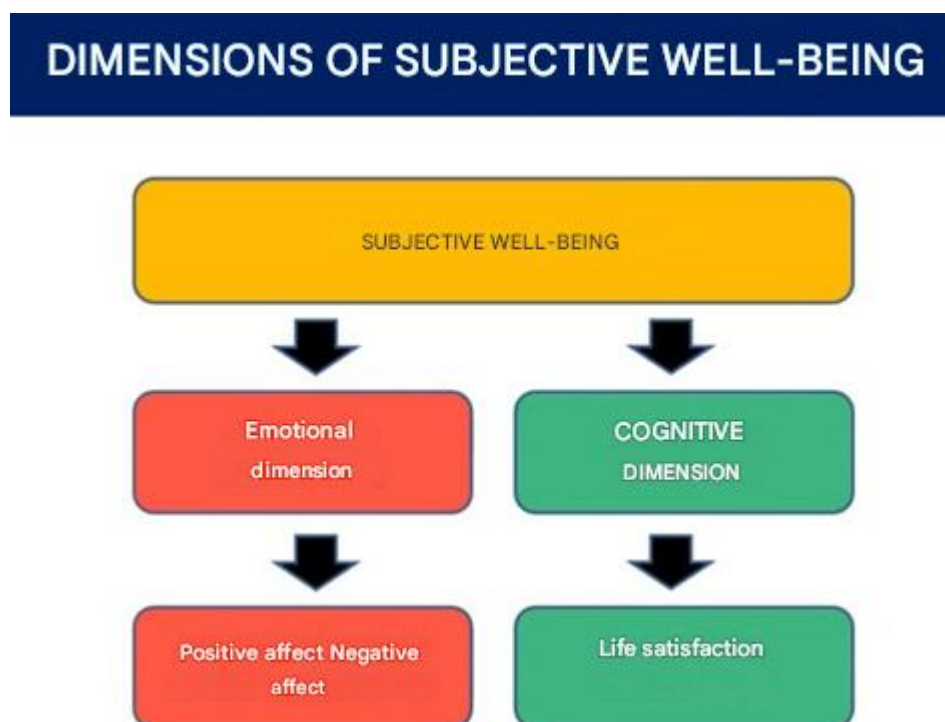
1.2 SUBJECTIVE WELL-BEING THEORY (ED DIENER)

The concept of **Subjective Well-Being (SWB)**, defined by Ed Diener (psychologist, researcher), who studied happiness for more than 20 years in the 70s. Objective well-being is that which can get indicators that can be measured. For example, the social well-being of a country or a state can be measured by the level of income, level of education (literate, or having high school, college), health

(infant mortality, or in hospitals), longevity, that is, there are many objective indicators of well-being. But are these people happy?

It was then identified, which cannot be said, that **objective well-being** indicators translate into **subjective well-being** or happiness. So, if the person is happier or not, Ed Diener believed that he would have an effective way of knowing, asking the person, applying a questionnaire for him to answer, and only he is the one who can say if he is happy or not, no external, social indicator could say that. It was then that he created subjective well-being, and the way to measure it is through self-report questionnaires, and it was he who created the first Satisfaction with Life scale, which was one of the first measures of well-being.

Diener joined Daniel Kanemann (Nobel Prize in Economics) together they wrote the book *Well-being, the foundations of hedonic psychology* (1998) then built the construct of subjective well-being, which has two dimensions: cognitive and emotional.



In the emotional aspect, it is measured through the emotional balance between positive emotions (or positive affects) and negative emotions (or negative affects). The most famous and oldest scale that measures is the PANAS (*Positive Affects, Negative Affects*), where 10 positive emotions and 10 negative emotions are evaluated, there are 20 questions, you score a scale for each emotion and finally make a calculation that gives you a result of emotional well-being. The goal is to have more positive emotions or affects than negative ones.

In the cognitive dimension, the evaluation is rational and is operationalized with the Satisfaction with Life scale, which consists of 5 questions. What is the difference between the two: the first measures "**feeling happy**", the other measures "**being happy**".

Emotion is a state, so it is fleeting, it changes, (like a roller coaster) and for that it is important to evaluate by the frequency in everyday life. The PANAS questionnaire assesses the time when the person responds in the last 24 hours. The evaluation of satisfaction with life is different, because it does not change all the time, it is more stable and lasting and when it changes, it is gradually over time.

Is it possible to have a good evaluation in the emotional dimension and not be satisfied with life? The answer is yes, and I'll share an example to make the understanding clearer. Imagine that you are a superfan of an international band, which has just come to your city, and you have the opportunity, perhaps unique, to experience and watch the live show. Your emotional state as a fan will be one of joy, excitement, euphoria, but it doesn't mean that you have such a good evaluation in terms of life satisfaction. The opposite is also true, you can be happy, grateful and satisfied with the life you have conquered with what you have, but perhaps some situation may have momentarily affected the emotional generating frustration, anger, sadness, without changing satisfaction. I can feel happy, without being happy at that moment, or I can be happy without feeling happy. The goal then is to seek whenever possible, to be happy and to feel happy.

1.3 AUTHENTIC HAPPINESS THEORY (MARTIN SELIGMAN)

The origin of Positive Psychology is linked to the American psychologist Martin Seligman, who, in 1998, at the University of Pennsylvania, was already known for his publications on the need to change the focus of Psychology, starting from human motivations, capacities and potentials, instead of just focusing on mental illnesses.

According to Seligman (2002), the **3 pillars** that guide the investigations of Positive Psychology are:

- 1) **The study of positive emotions**, considered as subjective variables, defined by what the subjects think or feel;
- 2) **The study of positive traits**, which can be considered as human strengths and virtues;
- 3) **The study of positive institutions** and the context in which community life is observed, through collective values that can be promoted.

In his theory of "Authentic Happiness", Martin Seligman proposed in the 2000s three forms of happy life. His goal was to scientifically study human well-being and go beyond the absence of mental illness; his main intention was to investigate and research what makes life worth living.

He described three paths to happiness: The **pleasurable life**, linked to positive emotions and sensory pleasures, which are experienced daily, is considered the most superficial form of well-being and happiness, because pleasures are fleeting. The **engaged life**, as a second step, is related to the experience of *Flow* and belonging, it occurs when the person uses their character strengths, skills, talents in activities that challenge and absorb them deeply, generating engagement and satisfaction. The **meaningful life**, linked to purpose and meaning, that arises when we use our personal strengths in the service of

something greater than ourselves, such as family, community, social causes, spirituality or life mission and this is the most lasting. This triad of Happiness will be presented briefly below:

The pleasurable life, **the first path** of the theory of happiness¹, would be linked to pleasurable happiness, which, by itself, does not remain.

A pleasurable life is not everything we should seek in existence, as it is only one of the pillars that support our well-being. Other factors that should be sought, according to him, are gratifications and ***Flow*** that lead to engagement and the search to find a purpose or meaning in life, this added triad would further enhance the achievement of full satisfaction and sustain happiness.

Thus, as a prescription, it is understood that pleasurable life is linked to people who cultivate positive emotions in their own life and in the lives of those around them, but not just because it makes them feel good in the moment. This action transforms people for the better and puts them on paths towards flourishing and healthy longevity, due to the abundance of positive emotions, which allow subjects to be generators of life, creative, resilient and full of possibilities to move more engagement around, elevating their well-being and that of those around them.

Positive emotions are part of a sensory system that alerts us to the presence of a potential win-win situation. In addition, they open up a repertoire of actions and install a state of mind that develops and expands permanent intellectual and social resources (SELIGMAN, 2002). Positive emotions, in short, are "psychological fuel" for resilience, as they "build important personal resources. In addition, they trigger upward spirals towards greater well-being in the future and sow human flourishing" (FREDRICKSON, 2004, p. 1375).

¹ According to the author, "Authentic Happiness" involves 3 paths, in the following order: pleasurable life, engaged life and meaningful life, according to the work Authentic Happiness (2019).

The engaged life that is the second path of the triad of happiness goes in another direction, which is not by the presence of pleasure, but by the **gratifications** that are produced by the state of *Flow*, yet they require effort and skill.

This distinction is the difference between an engaged life and a pleasurable life. To speak of the "pleasure" of contemplation in the engaged life is to say that the advantage of contemplation lies in itself; it is not referring to any emotion that accompanies contemplation (SELIGMAN, 2019).

Psychological components of gratification in sharply similar ways occur when the task is challenging and requires skill; there is concentration; goals are clear; feedback is immediate; engagement is intense and natural; there is a sense of control; awareness of self disappears; and time stops, indicating the *flow* of self as a possible state that marks psychological growth. Following this analogy, pleasure marks the point of biological satiety, while gratification marks the point of psychological growth. The criterion that defines gratification is the absence of feeling, the loss of self-awareness and dedication. Gratification decreases self-concern, and the more *Flow*, the greater the gratification and the less depressed the person is.

So, it is necessary to seek more gratification and less pleasure, because pleasures come easily, but gratifications, which result from the exercise of personal strength, are more difficult to conquer. The determination to identify and develop these forces is therefore a great remedy against depression.

When a lifetime is dedicated to the pursuit of positive emotions, authenticity and meaning are lost. As a second step of the triad, the engaged life is more related to the experience of *Flow*, when the notion of time is lost or when the human being enters a state of high performance. Engagement also arises from belonging to a group, generating happiness.

Alongside Martin Seligman, Mihaly Csikszentmihalyi is considered a co-founder of Positive Psychology and creator of the theory of *Flow*. Flow is common to children, who spend a lot of their lives playing, or to adults who play cards, chess, play sports, play guitar, read books, go to parties, go out dancing, all for no better reason, except that these activities are pleasurable or satisfying to them. The term *Flow* arose because it is a word mentioned by the interviewees when describing their feelings and because its meaning is more intuitive.

The development of the Flow theory occurred between 1975 and 1990 and its expansion in the academic and non-academic environment took place after 1990. *Flow* has been more used and discussed nowadays in areas involving art and human and psychological issues, especially in music. Flow would therefore be a kind of psychology of the "optimal experience".

There are, however, some conditions for the Flow state, which depend on the anatomy of consciousness and the content of experience, considering that *Flow* models are based on reason and challenges or skills. This favored both the development of human strengths and virtues that acted as protectors against diseases, and the search for the things that make life worthwhile.

The third path of the theory of authentic happiness is the meaningful life, because it links happiness to purpose, to the meaning of life. "Can the life of the human being have a noble purpose? Can life have a meaning that transcends the one we create for ourselves? Was it natural selection that set us on this path? What does science tell us about the presence or absence of a divine purpose?"

In his book "Authentic Happiness", he says that a meaningful life is one that unites us with something greater – and the bigger, the more meaningful. It brings out a deeper, more frank and original vision for the eternal questions: "Why are we here?" and "Where are we going?".

It also suggests that each one receives the right to choose the course they will follow in life. You can choose a life structured around more knowledge:

teaching, learning, child-rearing, science, literature, journalism, and many others. Or you can also opt for a more powerful life through technology, engineering, construction, industry, or health care. Or you can opt for a life structured around more kindness through law, religion, ethics, politics, charity, or public service.

Good life consists in obtaining happiness by using your personal strengths daily in the main sectors of life. To meet the second pillar of positive psychology, an imposing scientific study of strengths and virtues was made, where a large map was created, a magnificent manual for the classification of virtues. This project lasted more than 3 years, led by Martin Seligman, Chris Peterson, and a team of 55 well-known scientists. It involved an extensive historical review and analysis of the best thinking on the topic of character in philosophy, virtue ethics, moral education, psychology, and theology of the last 2500 years (NIEMIEC, 2019, p. 33). The result was a classification of **6 virtues** (wisdom, courage, humanity, justice, temperance, and transcendence) found universally in human beings, across all religions, cultures, nations, and belief systems.

After applying various criteria of strength, **24** emerged that strongly represent the paths to each of the six virtues. **Character strengths** are positive traits/capabilities that are personally enriching, do not diminish others, are universal and valued across cultures, and are aligned with diverse positive outcomes for oneself and others. The use of these 6 great virtues leads us to a pleasurable, engaged, meaningful life, to full happiness, and even helps to bring happiness to other people.

These great qualities within us are called virtues. Virtues are good, because they give us the strength and power to achieve what we want, that is, success, happiness, love, health, etc. They give us the strength we need, without harming anyone. This is a subtle but important difference between talents and virtues. Talent is neither good nor bad; it all depends on use.

For each virtue, there is a ratio of some forces, adding up to 24-character forces. Creativity, curiosity, criteria, love for learning, and perspective are related to wisdom. Courage, bravery, perseverance, integrity and vitality are linked. Related to humanity are love, generosity, and social intelligence. Linked to justice are citizenship/teamwork, impartiality and leadership. Temperance is united with forgiveness, humility, prudence, and self-control. As for transcendence, it is related to the appreciation of beauty and excellence, gratitude, hope, good humor, and spirituality.

Thus, authentic happiness for Martin Seligman is not only in immediate pleasure, but in the balance between the three paths of life: the pleasurable, the engaged and the meaningful. A good summary of this theory is in the phrase of the author and founder himself, who says "HAPPINESS begins in the fields of pleasurable life, climbs to the plateau of engaged life and reaches its summit in meaningful life".

1.4 FLOURISHING THEORY (MARTIN SELIGMAN)

The Authentic Happiness Theory expanded into the **Flourishing Theory** which further details the elements of well-being. Written in the work "Flourish", by Martin Seligman (2011), she explained that the objective of Positive Psychology is plural and significantly different from the theory of happiness presented in the book Authentic Happiness. He realized that happiness was not the only goal of a good life, so he proposed that the new mission would be to increase the amount of flourishing in people's lives and on the planet.

The **flourishing** of Positive Psychology is a metaphor that has been widely used. The term makes an analogy to people who are like plants. We just need to have the right conditions and there will be flourishing. Flourishing would be a condition that allows the full, healthy and positive development of the psychological, biological and social aspects of human beings. In this state, life

and people, families, institutions, organizations, and societies flourish. According to Martin Seligman, the flourishing is the result of paying close attention to building and maintaining the five aspects of the **PERMA model**.

In the flourishing theory, Martin Seligman brought the idea that happiness is part of the construct of five essential elements that sustain our well-being. They are positive emotions, engagement, relationships, meaning and achievements. He also recognized vitality or health later, resulting in the acronym PERMA-V, a consequence of the combination of the acronyms **P** (*positive emotion*), **E** (*engagement*), **R** (*relationship*), **M** (*meaning*), **A** (*accomplishment*) and **V** (*vitality*).

The Theory of Authentic Happiness paved the way, showing that happiness goes beyond pleasure and focused on three forms of life: pleasurable, engaged, and meaningful. The Flourishing Theory has expanded this view, including positive relationships, achievements, and health, offering a more comprehensive model of sustainable well-being and consolidating that human flourishing depends on multiple integrated factors.

1.5 THEORY OF WHOLEBEING (TAL BEN-SHAHAR)

By researching the intellectual history of the world and gathering ideas from poets to philosophers, theologians to scientists, economists to psychologists, on a path to happiness, Tal Ben-Shahar and her colleagues identified five core elements: spiritual, physical, intellectual, relational, and emotional well-being. Each of these elements contributes to a person's overall well-being and is the secret to achieving more happiness.

- **SPIRITUAL WELL-BEING:** Are we living with mindfulness and purpose? Spiritual well-being is about finding a sense of meaning and purpose. He may or may not be religious. A musician who considers his work a vocation may experience greater spiritual well-being than a monk

who considers his work to be meaningless. We also experience spiritual well-being when we are present here and now, when we are mindful, ordinary experiences turn into extraordinary experiences.

- **PHYSICAL WELL-BEING:** it is about the care of the body and mind and the impact that one has on the other. It can be through physical activities such as exercise and inactivity in the form of rest and recovery time. We stimulate our physiological and psychological well-being when we eat healthily and maintain affectionate contact. How are we taking care of our physical well-being?
- **INTELLECTUAL WELL-BEING:** We need to exercise our mind and learn new things. Creating opportunities to devote oneself to intellectual development, studies, knowledge, and growth contributes to the strength of character called love of learning and is a path to the virtue of wisdom. Research shows that people who constantly ask questions and are eager to learn are not only happier, but also healthier. Curiosity contributes to longevity. Are we curious and do we feel challenged?
- **RELATIONAL WELL-BEING:** one of the biggest indicators of happiness is the quality time we spend with people we like and who like us. We are social and we need to connect, to experience a sense of belonging. But it's not just about our relationship with others, it's also about our relationship with ourselves. Distance does not mean loneliness, we can cultivate healthier and happier relationships, even when we are away from those we love. How are your relationships?
- **EMOTIONAL WELL-BEING:** Learning to observe the emotions we are experiencing is an important element in giving ourselves permission to be human and consequently the key to emotional healing. Through observation, we learn to separate ourselves from what we are feeling, whatever it is, and we stop believing in "I am the emotion" to believe in "I

am having an emotion." How to cultivate more pleasurable and positive emotions? Are our feelings respected and balanced? What to do with negative or painful valence emotions when they arise?

In addition to outlining these five dimensions, Ben-Shahar proposes principles that guide how to cultivate wholebeing. Some of these principles are:

- 1) Each dimension matters—though at different times we may focus more on some than others.
- 2) Interconnectivity: dimensions influence each other. Example: if the physical is fragile (poor health, little sleep), this impacts emotional, intellectual, etc.
- 3) Conscious presence and purpose: Living in a way that has meaning and a sense of presence (being in the present moment) is central.

It is worth noting how Tal Ben-Shahar's SPIRE model relates/complements **Martin Seligman's PERMA-V model**:

PERMA-V (*Positive Emotions, Engagement, Relationships, Meaning, Accomplishment*) covers several similar dimensions: relationship, positive emotion, meaning. But SPIRE explicitly adds the **physical** and **intellectual side** as separate dimensions, which places more emphasis on body health and mental development. It also emphasizes not only feeling good (positive emotions) but integrating practices of presence, purpose, continuous learning that are more eudaimonic than hedonic, although both are present

To conclude this chapter, I share some more reflections and quotes on happiness from Positive Psychology researchers, according to *Mihaly Csikszentmihaly*, happiness is not something that happens in our lives, but it is

something that we make happen. That is, you are the one who creates, you are the one who generates positive emotions in life, happiness comes much more from our actions, which *Sonia Lyuburmski* will call intentional activities than from circumstances, and for that we need to become an agent of happiness. Well-being is also related to quality of life, and for *Mihaly* the true quality of life will be determined by our thoughts and emotions; by the interpretations we give to chemical, biological and social processes, what we do and how we feel about it.

Another contribution is from the researcher, professor and one of the greatest experts in the connection between happiness and success, *Shawn Achor*, author of the book "The Happiness Advantage", which in summary talks about how happiness comes before success, and in the book "Behind Happiness", presents what comes before happiness and success. He reveals that if you want to create positive changes in your life, you first need to change your reality. Some people live in a reality in which happiness and success seem possible, despite obstacles. Others live in a "reality" in which this was unfeasible. The big question is, how can one expect to attain happiness or success if they are stuck in the mindset that none of this is doable? Therefore, before we can be happy and successful, we need to create a positive reality that allows us to see that happiness and success are possible. *Shawn* understood that to create concrete, lasting and sustainable change, it is necessary to show people how to change the essence of their reality or, in other words, the lenses they use to see the world.

Comparison Table Between Wellness Theories

Theory	Author/Origin	Main focus	Dimensions/Pillars	Limitations
Subjective Well-Being	Ed Diener (80s)	Happiness as satisfaction + emotional balance	- Life satisfaction - Positive affects - Negative affects	Very pleasure-centered; does not address purpose, virtues, relationships, or health,
Authentic Happiness	Martin Seligman (2002)	Use of character strengths for a happy life, balances pleasure, engagement and meaning	Pleasurable Life (emotions) Engaged Life (<i>Flow</i>) Meaningful Life (purpose)	Centered on "Happiness as a central concept; reductionist; social and fulfillment dimensions are lacking
Flourish (PERMA)	Martin Seligman (2011)	Multidimensional and lasting well-being, included social dimensions and achievements	P: Positive emotions E: Engagement R: Relationships M: Meaning A: achievements	It does not explicitly contemplate physical health and spirituality
Wholebeing	Tal Ben-Shahar (2010)	Well-being as a balance of human dimensions (holistic)	S: Spiritual Well-Being (purpose, transcendence) P: Physical Well-Being (health, body) I: Intellectual Well-Being (learning, creativity) R: Relational Well-Being (Healthy relationships/connections) E: Emotional Well-Being (Emotions, mind)	Broad and integrative model, but difficult to measure scientifically in a standardized way on a large scale

I presented the most current concepts and theories in summary of well-being, happiness and flourishing, which are based on the science mainly of Positive Psychology so that we can, from this understanding and clarity, relate positive mental states, well-being and happiness with music and the positive interventions of *Music Flow*, *Music Mindfulness* and *Music Savoring*.

CHAPTER 2:

CONCEPTS OF POSITIVE MENTAL STATES

2.1 WHAT ARE POSITIVE MENTAL STATES?

In Positive Psychology, positive mental states are **internal experiences of well-being, constructive emotions, and healthy thought patterns** that promote resilience, personal growth, and more satisfying relationships. They are studied as **psychological, emotional, and spiritual resources** that amplify the human capacity to deal with challenges and flourish.

These mental states are **trainable**. They can be strengthened through practices such as:

- **Meditative state** (through exercises and meditation practices)
- *Mindfulness*
- *Savoring*
- *Flow*
- **Objective of the Music *Flow, Music Mindfulness and Music Savoring* positive interventions.**

In the following pages, each of the positive mental states mentioned above, their benefits and their differences will be conceptualized and explained. He also brought the concepts of **Attention** and **Concentration**, their characteristics and differences that will contribute to greater clarity and understanding of what will be presented.

Concept of Attention: It is the **ability of the mind to select relevant stimuli from the environment or internal** (thoughts, sensations, emotions) among multiple information. It works as a "mental filter".

Characteristics: It is broad and flexible; it can be **voluntary** (decisive, example: focus on a lecture) or **involuntary** (attracted by a loud noise); it allows you to switch between stimuli (divided or alternating attention).

Example: noticing that someone is calling you while you are reading.

Concept of Concentration: It is the **deliberate and prolonged maintenance of attention on a single stimulus, activity or task**, blocking distractions.

Characteristics: More intense and focused; requires mental effort and cognitive energy; is linked to performance in complex tasks or that require precision.

Example: solving a difficult mathematical calculation by ignoring surrounding noises.

Relationship between them

- **Attention** is the **prerequisite**: first we choose the relevant stimulus.
- Concentration is **deepening**: we sustain the focus on this stimulus for longer.
- In practical terms: **attention is opening the lens, concentration is zooming**

Main Differences

Aspect	Attention/Warning	Concentration
Nature	Ability to select stimuli	Maintaining focus on a stimulus
Scope	Wide and flexible (can switch)	Restricted and continuous (sustained)
Cognitive energy	Less effort (can be automatic)	Greater effort and conscious control
Time	It can be brief and scattered	Requires longer duration
Example	Notice that a cell phone vibrated	Ignore the cell phone and continue writing a text

2.2 CONCEPT OF MEDITATION AND MEDITATIVE STATE

Meditation is a **mental and body practice** that involves focusing attention and regulating consciousness, with the aim of achieving states of clarity, calm, self-knowledge and well-being.

Etymologically, the word meditation comes from the Latin, "*meditare*", which means to turn to the center, in the sense of disconnecting from the outside world and turning one's attention inward. In general, **meditation** is a **training of the mind** that promotes presence, calm, and clarity, seeking to be more present and aware, helping to increase psychological, emotional, and physical well-being. Its essential function is to cultivate **emotional awareness and regulation**, allowing the practitioner to disidentify from automatic thoughts and develop a positive mental state.

As a definition, **Meditation** is a set of mental and spiritual practices, originating mainly in the East (Hinduism, Buddhism, Taoism). Its main objectives are: To calm the mind, expand consciousness and, in some traditions, reach states of transcendence.

It may involve concentration on an object (breath, mantra, candle flame), visualizations, repetition of sacred words (mantras), or contemplation. Often practiced in sessions of 10, 20 or even 60 minutes in duration where the focus can be on self-knowledge, spirituality, deep relaxation or expansion of consciousness.

Meditation is the structured, intentional, and repeated practice of directing the mind to a specific focus (breath, mantra, imagery, compassion, silence, etc.). Characteristics: Requires technique and discipline; it can have different types (*Mindfulness*, transcendental, loving-kindness, Zen, etc.); It is a path/methodology that leads to states of calm, clarity and expansion of consciousness. Meditation is therefore the process or exercise. For **Positive Psychology**, meditation is considered a **positive intervention** that favors the increase of positive emotions; reduction of stress and anxiety; strengthening of psychological resilience; improves the connection with oneself and others, generates the meditative state, which is the fruit of the practice (it can arise naturally as well).

The Meditative State: It is the **result or mental and bodily condition achieved** during or after the practice of meditation (or even spontaneously, in moments of great presence and serenity). It has the following characteristics: Feeling of deep calm and expanded awareness; reduction of scattered mental activity ("internal noise"); It can emerge **without formal practice**, such as when contemplating nature, listening to music, or being in *Flow*; it is described as a state of **balance, connection, and transcendence**.

For example:

Meditation = **middle/path** (intentional practice).

Meditative State = **end/result** (condition achieved).

Meditation is an **intentional intervention** (e.g., loving-kindness meditation, which is often used to cultivate compassion and positive emotions). The **meditative state** is a **positive state of mind** that connects to *Mindfulness* and *Savoring* (we'll learn below), contributing to well-being, emotional regulation, and even experiences of transcendence and purpose.

2.2 CONCEPT OF *MINDFULNESS*

Many cultural traditions have spoken for centuries of the importance of being fully present in the here and now. Today, we have evidence of what mindfulness has long known: *mindfulness* has many benefits for well-being. Most of our dark moments are a result of our inability to be present. The more present we are, the more moments of enlightenment we live. Those who practice **mindfulness** regularly report that they feel calmer and more content.

The practice of *Mindfulness* became part of behavioral medicine from Kabat-Zinn's (1982) stress reduction programs. The Concept whose origin is in Eastern meditation practices (Hanh, 1976), was defined by Kabat-Zinn (1990) as a specific form of mindfulness, conceptualizing *Mindfulness* as a perspective that consists of **paying attention, intentionally, to the present moment, without**

judging moment by moment. It could be conscious breathing, another physical sensation, an object, an activity, or anything else. **We can train to be present in the moment, without distractions.** That is, simply put, *Mindfulness* is awareness of the present moment, ideally without judgment.

Paying attention, focusing on the present moment, means being in touch with the present and not being involved with memories or thoughts about the future. Considering that people work a lot in an "autopilot" mode, the intention of the practice of *Mindfulness* would be exactly to bring mindfulness to the action in the current moment.

Intentional means that the mindfulness practitioner *makes* the choice to be mindful and strives to achieve this goal. It is in contradiction to the general tendency of people to be inattentive, or to lose themselves in judgments and reflections that alienate them from the world around them. In order to be focused on the present moment, the contents of thoughts and feelings are experienced in the way they are presented.

Without judging, it means that the practitioner accepts all feelings, thoughts, and sensations as legitimate. They are not categorized as positive or negative. The attitude of not judging is in contrast to the automatic tendency of people to invest in the fight against aversive experiences, failing to live the rest of their reality. The rationalizations by which people usually cut their perceptions of unsettling events to fit them into their preconceived opinions are suspended.

In our modern urban life, we often act without being emotionally involved in our actions, or we do several things at the same time, sometimes without realizing that different activities have different goals, and if we are not aware we will not truly enjoy any of them. Buddhist monk "Thich Nhat Hanh" says, "If we live in the past, we are open to depression, in the future, we are open to anxiety; only in the present are we only open."

What's more, there is neuroscientific evidence that meditation has a visible impact on the structure of the brain itself. Until the end of the twentieth century, most psychologists and neurologists believed that the brain was essentially fixed, that its neural composition and structure were predetermined by genes and early childhood experiences. But more recently, with the help of modern technology: electroencephalography (EEG), functional magnetic resonance imaging (fMRI) and other imaging technologies, along with groundbreaking research on neuroplasticity and neurogenesis have clearly demonstrated that our brains can change and that they do. In fact, our brain keeps changing throughout our lives, from the time we are born to the day we die.

It has been found that one of the most effective ways to shape our brain, to alter our neural circuitry to promote overall well-being, is mindfulness meditation. We know that the brain of a person who is dedicated to meditation – regularly and over the long term – looks radically different from that of a person who does not meditate. It's a happier brain.

Levels of *Mindfulness*: The literature of Positive Psychology and Neuroscience shows that *Mindfulness* can be understood at **different levels of depth and practice**, ranging from simple perception to states of expanded consciousness.

1. Basic Level – Focused Attention

Being aware of the present stimulus (e.g., breathing, sound, body sensation). It is the **first step**: to notice when the mind is distracted and bring it back. It trains the "muscle" of attention. Example: consciously perceiving the taste of food while eating.

2. Intermediate Level – Open Consciousness

The mind does not fixate on a single stimulus but observes in a **broad and receptive way** everything that arises (thoughts, emotions, sounds, body). Cultivate **acceptance without judgment**. Here we begin to develop greater

emotional regulation. Example: noticing that you are anxious, but not fighting it, just observing.

3. Advanced Level – Experiential Integration

Mindfulness is no longer just formal practice and becomes a **way of living**. The practitioner sustains mindfulness even in challenging situations. A sense of **clarity, calm, and continuous presence arises**. Example: responding to a conflict calmly and consciously, without reacting automatically.

4. Transcendental Level (or "awakened state")

Described in contemplative traditions and studied in Positive Psychology as **peaks of Mindfulness**. There is a sense of **oneness, deep compassion, and expansion of consciousness**. It is not permanent but can be cultivated with practice. Example: feeling totally connected to nature or to all people, with full inner peace.

Summary of levels

1. **Focus** → Directed attention.
2. **Openness** → Broad and non-judgmental Awareness.
3. **Integration** → *Mindfulness* as a lifestyle.
4. **Transcendence** → States of unity and expanded consciousness.

Each level brings **progressive benefits**: The focus is on stress reduction, emotional balance, self-regulation, and greater presence in everyday activities. At the **basic level**, the benefits are focus and reduction of distractions, at the **intermediate**: more emotional balance, at the **advanced**: greater resilience and healthy relationships, and at the **transcendental**: meaning, purpose, and existential connection.

Mindful is not a single technique, but a **trainable state of mind and heart**, cultivated through different **forms of practice**: formal, informal, therapeutic, bodily, compassionate, or contemplative. In essence, all types seek the same

purpose: **to be fully present, aware and at peace with the moment in which they live.** The term *Mindfulness* manifests itself in **different ways**, depending on the **focus of the practice, the therapeutic objective** or the **context of application** (health, education, leadership, food, etc.).

Currently there are several types of *mindful*, as shown in the table below:

Type	Context / Origin	Purpose
MBSR – Mindfulness-Based Stress Reduction	Jon Kabat-Zinn (University of Massachusetts)	Reduction of stress, pain and anxiety.
MBCT – Mindfulness-Based Cognitive Therapy	Mark Williams, Teasdale and Segal	Prevention of depressive relapses and emotional self-regulation.
MSC – Mindful Self-Compassion	Kristin Neff and Christopher Germer	Cultivation of self-compassion and emotional balance.
MB-EAT – Mindfulness-Based Eating Awareness Training	Jean Kristeller	Mindful eating.
MiCBT – Mindfulness-integrated Cognitive Behavioral Therapy	Bruno Cayoun	Integrates <i>Mindfulness</i> with cognitive-behavioral therapy.
MPE – <i>Mindfulness</i> in Positive Education	School Programs (AUS, USA)	Increased attention, emotional regulation, and empathy in students.
Workplace <i>Mindfulness</i> / Mindful Leadership	Applied to companies and leaders.	Increase focus, resilience and positive emotional climate.

I brought the various examples of *Mindful* that can be applied in different areas, such as: at work and in leadership, in education, in therapies or psychotherapies, but the intention is not to delve into each one, however two in particular I will detail a little more, which is *Mindful Eating* and *Mindful Listening* because they will contribute to the understanding and construction of the concept of *Music Mindfulness*.

In *Mindful Eating*, which is the practice of **eating with mindfulness**, that is, **being fully present during the eating experience**, perceiving **flavors, smells, textures, colors, body sensations and emotions**, without judgments or automatisms. It is eating **with awareness, curiosity and gratitude**, and not just on impulse, habit or distraction. (Jean Kristeller).

Fundamental Principles of *Mindful Eating*

1. **Mindfulness of the present moment** → perceive the act of eating as a complete experience.
2. **Awareness of the body's signals** → hunger, satiety, pleasure and discomfort.
3. **Sensory appreciation** → savor each bite, observing texture, color, smell and temperature.
4. **Nonjudgmental acceptance** → observing thoughts and emotions (e.g., guilt, haste, anxiety) without criticizing yourself.
5. **Gratitude and connection** → recognize the path of food: who produced it, nature and the body that receives it.

Proven Benefits

- Automatic or emotional eating reduction;
- Improved digestion and satiety;
- Increased pleasure and satisfaction when eating;
- Reduction of stress and compulsions;
- Greater connection with the body and senses;
- Development of self-care and gratitude.

Example of *Mindful Eating Practice*

Duration: 5 minutes

Goal: to reconnect body, mind and food.

1. Choose a simple food (e.g., a raisin, a piece of fruit).
2. Observe it curiously: color, shape, texture.
3. Smell the aroma and notice what awakens in you.
4. Bring to mouth slowly, without chewing yet.
5. Explore the texture and flavor that emerges.
6. Chew slowly, noticing every movement and sensation.

7. Swallow consciously, noticing the body receiving the food.
8. Breathe and notice what you feel (physical and emotional).

Mindful Eating is the act of eating with all the senses awake and the heart grateful, an exercise in presence, gratitude and love for one's own body.

Mindful ***Listening*** is the concept of the practice of **listening with mindfulness, presence, and compassion**, without judgment, interruptions, or haste to respond. It is a way of applying *mindfulness* to human communication and relationships. Instead of just "listening to words," the person connects **to what is being said, what is not said, and the emotional energy of the other**.

Key Elements of Mindful Listening

1. **Total presence** – being 100% in the moment, without distractions (cell phone, thoughts, judgments).
2. **Attention to content and feeling** – listening not only to the words, but to the tone, rhythm and emotion.
3. **Suspension of judgment** – not evaluating, correcting or anticipating answers.
4. **Empathy and genuine curiosity** – seeking to understand the other and not just waiting for your turn to speak.
5. **Conscious silence** – allowing pauses and space for the other to express themselves fully.

Benefits of Mindful Listening

- Improved **empathy and interpersonal relationships**;
- Reduction of conflicts and misunderstandings;
- Increased **emotional clarity** and confidence;
- Strengthening of therapeutic, mentoring and leadership bonds;
- Development of **compassionate and conscious communication**.

- Promotes **shared positive emotions** (PERMA: R – *Positive Relationships*);
- Increase **engagement and meaning** in human interactions;

Mindful Listening in Practice

During a conversation:

- Take a deep breath and **anchor yourself in the present**.
- Look into the eyes and **listen actively**, without thinking about the next answer.
- Observe **emotions, gestures, and words** with curiosity and kindness.
- When the other person finishes, **reflect on what you understood** ("Did you mean that...").

This attitude transforms dialogue into a space of **connection, security, and authenticity**. *Mindful Listening* is listening with a silent mind and an open heart, being present, welcoming and understanding the other with attention and kindness.

To conclude, we have seen that **Meditation** encompasses several techniques to train the mind. *Mindfulness* is a **specific form** of meditation, focused on the present and without judgment. Every practice of *Mindfulness* is a form of meditation, but not all meditation is *Mindfulness*.

2.3 SAVORING CONCEPT

In Positive Psychology, the term **Savoring** refers to the ability to notice, appreciate, and intensify positive experiences, prolonging the pleasant emotions associated with them. (Bryant & Veroff, 2007).

It is the conscious use of thoughts and attitudes that prolong, generate or intensify the pleasure of the moment. Sharpening the senses. By positive experience we increase our sense of happiness. These are behaviors focused on a positive emotional interpretation of an experience.

It happens in "simple" moments when reading a book, when we receive a kindness (compliment/recognition), when listening to our favorite music, when tasting a sparkling drink, a good wine, or your favorite drink, when we receive hugs from loved ones, when we hear laughter from those we love, or when we take the first taste of the meal we like the most, even when we take a coffee break, If they are lived with our full presence, and with repetition, **Savoring** can become a positive habit.

People who practice **Savoring** are more optimistic, self-confident and extroverted and less likely to experience depression, guilt, shame and stress. This is because we start to see, even in bad moments, the positive side of each situation, which results in pleasure and positive emotions.

Savoring can happen in 4 ways: through gratitude, admiration, enthusiasm and enchantment. It is a mental habit that strengthens us and increases resilience, making us able to adopt more balanced and positive perspectives throughout the day.

In life, sorrows and trials can come strong and joys unnoticed, so it is interesting to develop this positive habit of valuing more often and in the presence of small successes and good moments. Appreciating means recognizing the value of something and increasing that value.

Savoring can happen before, during and after a positive event.

The three types of Savoring are:

- 1) **Savor the present** (mindfulness): Being fully present and aware during a pleasant experience, intensifying the pleasure of the moment. The difference between this **savoring** (savoring the present) and **Mindfulness** is that mindfulness is neutral of emotion, while **savoring** the experience needs to be pleasant, pleasurable, something you like. Examples of Savor the present: contemplating nature, sky, sun, moon, vegetation, tasting and enjoying food, bathing, or good music.

2) **Savor the past** (reminiscence): relive happy memories to re-experience positive emotions, through photos, music, journaling, or sharing with others. What is it like to savor a memory of the past in practice? Bring a moment in your life that has already happened, and that brought you a lot of joy, that was very pleasurable, very pleasant, very happy. It can be a near or distant past, any moment. So, remembering, bringing the positive memory to the present, reliving and feeling the emotions of that memory, will make you savor the past, a technique of reminiscence.

Example: photos of trips, parties, songs that marked an event, or experience. Reminiscing, sharing, or telling a positive memory, also brings joy in that moment to you and others who are listening as well.

3) **Savor the future** (anticipation): anticipate, although imagine positive future events, generating pleasant emotions even before they occur, planning and visualizing.

Tips on how to practice *Savoring*:

- 1) Take a moment a day to "savor" some experience. It can be tasting the food, watching the sunset, enjoying the scenery, listening to music, etc.
- 2) Choose one of the senses (sight, hearing, taste, smell and touch) and focus your attention on this stimulus. Enjoy the feeling.
- 3) Alternate with the other senses. Cherish and enjoy the feeling of pleasure.
- 4) Practice ***Savoring*** 10 minutes a day for a week.

This ***Savoring experience*** is a positive intervention that generates and greatly increases well-being on a daily basis. Another wonderful point is that to practice ***Savoring***, you don't need to go to an extraordinary place, you can enjoy and practice it anywhere and anytime. It can be on the way to work, or coming back from it, to notice the stars, the sun, the moon, the landscape, the details. An important precaution is to be careful not to fall into habituation, the effect of

adaptation, of getting used to; for in that case the positive effect of *Savoring* loses its effectiveness.

Appreciation is the deliberate and conscious attention to the experience of pleasure. (Fred B. Bryant and Joseph Veroff). The speed of modern life, and our extreme concern for the future, distract and impoverish our present. When there are too many demands competing for our time and attention, the ability to be present is diminished, and with it, the ability to appreciate and enjoy experiences as well. Fortunately, doing less doesn't necessarily mean compromising our success.

We are always waiting for something good to happen in order to make us feel happy, but the positive perception of events depends solely on our interpretation. Understand that our moments of small joys are little noticed and stored, because our mind tends to ignore them. This allows us to do something about it: increase our attention to these moments and savor them. I conclude by sharing five techniques to promote *Savoring*:

- 1) Sharing: You can look for other people to share the experience with and tell them how much you value that moment.
- 2) Memory formation: Take mental photographs or take a concrete memory, to remember later with other people.
- 3) Self-congratulation: be proud of yourself, feel deserving, capable
- 4) Enhancement of perceptions: Focusing on certain elements obscures others.
Try closing your eyes when listening to classical music.
- 5) Absorption: Let yourself be fully involved and try not to think, just feel!!

2.4 CONCEPT OF *FLOW*

The Flow State: when life finds its rhythm

What would it be like if, instead of spending the day in a state of worry, anxiety, boredom or apathy, we experience the day more focused on the tasks we do, more motivated and engaged to study and work, more involved with our

family, children and colleagues, obtaining greater gratification in our daily activities and feeling more pleasure and satisfaction with life? We will certainly improve our well-being, increase our quality of life, and reach very satisfying levels of happiness.

In the field of Positive Psychology, studies and research on *Flow* aim to contribute to the promotion or increase of happiness and well-being, not only in their leisure activities, but mainly at school, at work, in relationships, and in family life.

Imagine a violinist at a concert. His eyes closed, his fingers gliding with precision across the strings, as if each note flowed naturally through him. The audience disappears. Time dissolves. There is no effort, only presence. He's not just playing, he's the music. This is the state that Mihaly Csikszentmihalyi called *Flow*.

Flow is one of the most fascinating discoveries in modern psychology. Unlike momentary pleasure or fleeting happiness, it represents an experience of deep and full involvement. It is a state of consciousness in which the attention is entirely absorbed in the task at hand, so intensely that nothing else seems to matter. And, paradoxically, it is precisely in this forgetfulness of oneself that we find one of the purest forms of human satisfaction.

The experience of *Flow* is an autotelic experience, that is intrinsically rewarding. Extrinsic factors exist and may be present, but what fundamentally motivates people to engage in *the Flow activity* is intrinsic motivation, that is, how much they enjoy and feel satisfaction and positive emotions when practicing this activity. These emotions can be of greater or lesser intensity.

All attention is focused on the activity at hand and there are no thoughts about negative, unpleasant things or worries, problems or anything that is external to the activity. During *Flow*, there is a balance between skills and challenges, and the level of concentration is high.

In his master's thesis, my friend and master Helder Kamei (2010), carried out a survey of research, publications and theses related to the concept of *Flow* by Csikszentmihalyi, addressing the gestation of the concept (from 1963 to 1975). With his research, Csikszentmihalyi realized that *Flow* is common to children, who spend a lot of their lives playing, or to adults who play cards, chess, play sports, play guitar, read books, go to parties, go out dancing, all for no better reason, except that these activities are pleasurable or satisfying to them.

The term *Flow* arose because it is a word mentioned by the interviewees when describing their feelings and because its meaning is more intuitive. The development of the Flow theory occurred between 1975 and 1990 and its expansion in the academic and non-academic environment took place after 1990. *Flow* has been more used and discussed nowadays in areas involving art and human and psychological issues, especially in music.

Every day, interdisciplinarity provides new projects and new partnerships that go beyond the fields of knowledge, according to the assertion of the third millennium. Flow would therefore be a kind of psychology of the "optimal experience".

According to Kamei (2010, p. 65), "Csikszentmihalyi (1988, 1992, 1993, 1999 and 2004) in his pioneering research, when he observed artists, athletes, scientists and ordinary people in moments of extraordinary achievement. He found that, despite the diversity of contexts, there were clear patterns that characterized these experiences. Identified eight (8) dimensions of what he called *Flow*. In 1993, he added the autotelic experience and joined the first two into a single dimension (clear goals and immediate feedback), keeping the 8". As for the 3 conditions for *Flow*, they can be mentioned:

- 1) Clear goals to get immediate feedback; those who enter *Flow* know exactly what they need to do and instantly perceive the results of their actions. Clear

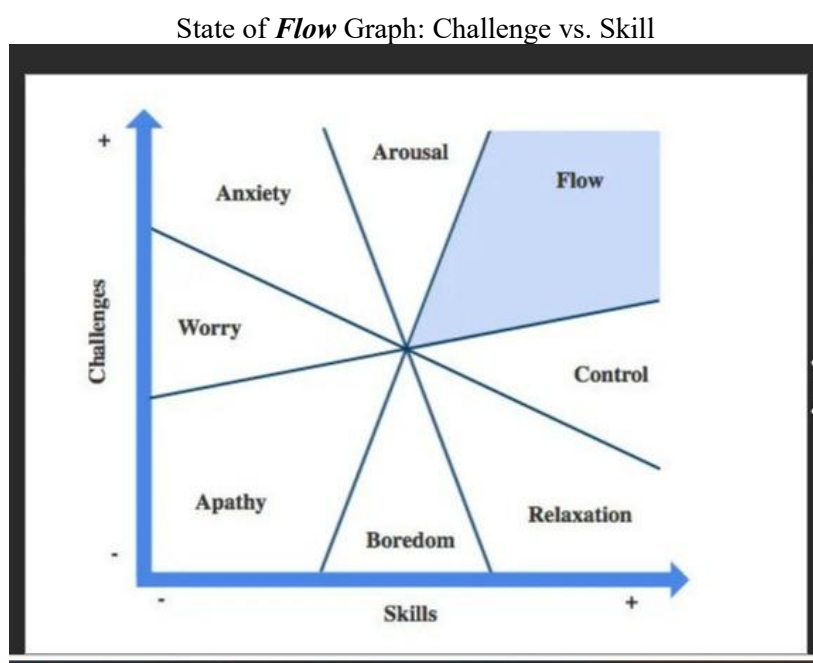
goals focus attention and direct mental energy. This immediate feedback fuels motivation and keeps the mind engaged.

- 2) Balance between challenge and skill; **Flow** arises when the demands of the activity are at the limit of our capabilities. The challenge of the activity must be at the right level: not too easy (it generates boredom), nor too difficult (to generate anxiety). **Flow** comes when challenge and competence are balanced. We are challenged to expand our forces, but not to the point of paralyzing us.
- 3) Sense of control; you feel like you have control over your actions, even if the challenge is high. There is confidence and emotional stability.

The following dimensions, still based on Kamei (2010, p. 70), are classified by Csikszentmihalyi (1988, 1992, 1993, 1999, 2004) as being the characteristics of the **Flow experience**:

- 4) deep concentration; In the flow state, attention is fully absorbed by the activity, the surrounding world "disappears," there is complete immersion.
- 5) temporal focus on the present; distractions lose strength. Attention is funneled toward the current experience. It's a deep dive into the *here and now*,
- 6) distortion of temporal experience; Minutes can feel like hours, and hours can feel like minutes. Psychological time is molded to the intensity of the experience.
- 7) loss of reflective self-awareness and transcendence of the boundaries of the self; There is no room for internal criticism or social comparisons. The "I" dissolves, allowing the experience to happen in its fullness.
- 8) The autotelic experience; unlike activities motivated by external rewards, in **Flow** the action itself is already the reward. We do it because we love to do it.

In addition to these, Kamei (2010, p. 80) cites two other dimensions that are not considered characteristics of *Flow*, but immediate consequences of the experience, such as 1: personal growth, of the *self* towards greater levels of complexity; and 2: the strengthening of self-esteem (KAMEI, 2010, p. 80).



Source: adapted from Massimini & Carli (1988) and Csikszentmihalyi (2004)

To better understand, this table that presents the scale of the feeling that arises according to difficulty, and challenge is related to the mastery of the skill to perform such activity.

Starting with "Apathy", it occurs when the activity generates low stimulus and at the same time it is when we do not have the minimum mastery to execute. It is a combination that can most likely lead to a state of sadness or depressed. After all, it is when it does not have, or we do not have the slightest connection with what it needs to do and it is interesting to identify that it is in the opposite of *Flow*, that is, *Flow* is totally the contrast of apathy.

In "Boredom" in this context, one may have an average ability to perform a challenge, but what needs to be done is something not very engaging. Your level of knowledge and skill, you can even achieve some satisfaction by completing

that task, but the execution process tends to be tedious. That task that you know can handle but tends to be boring (feelings of depressed and satisfied).

Opposite to the feeling of boredom, we have the "Worry", in this quadrant, you are even stimulated by the challenge and feel that it is instigating, however, as it is close to lack of sufficient skill, it can generate stress during the process, or frustrated for not being able to complete well. It's like having the feeling of not being able to cope, as if the skills were less than the task itself (feelings: sad and stressed).

In "Anxiety", it is an aggravating factor of the previous situation of worry. This is when the degree of difficulty increases a lot, in a way that even exceeds the stimulus, or your desire to do it. The challenge is very great and your ability, your skills to execute them are very low, and this ends up generating the feeling of fear and anxiety resulting in a state of alertness and stress. Unfortunately, these situations end up being more common than in other states, at work, in studies, in sports and even in personal relationships when we decide to do things that we were not very well prepared for, or when we are caught by surprise.

On the opposite, we have "Relaxation", it's the zone that we have ease, as if we thought, what do I have to stimulate myself so much now if I just need to relax (feelings of trust and satisfaction). The challenge will not make you tense, worried, uncomfortable, because the skill is high for the task.

Close to the *Flow* zone, we have two areas of feelings, "Arousal and Control", we can see that they have some situations in common. Excitement occurs when you have a difficult and stimulating challenge, but that you have a good foundation to develop, it makes you alert and at the same time focused, because you know it is possible. Control is the opposite, that is, you have more skill than the difficulty load, it is as if it were a routine demand of your work that you have been doing for many years (feelings of happiness and confidence).

The "***Flow***" state will appear at the maximum moment of this table, where the stimulus and difficulty for that challenge is high. As something you really want to do, and at the same time your mastery and ability to perform that task is also high, this state is intrinsically rewarding, *Mihaly* called autotelic (feeling of focus and happiness).

We often associate ***Flow*** with artistic or sporting moments, but it can come up in the most common situations. A programmer solving a complex problem, a cook experimenting with new combinations of spices, a child playing with building blocks: everyone can immerse themselves in the flow. The key is less in the type of activity and more **in the way we relate to it.**

It is necessary to have discipline, perseverance and a certain amount of self-knowledge. Thus, the strengthening of self-esteem arises, since, after a ***Flow experience***, the person feels higher than in the moments outside the ***Flow*** and reports being more successful, feeling better about themselves, as if they lived above their own expectations and the expectations of others, because, "during ***the Flow***, thoughts, feelings, intentions and all senses are concentrated in the same goal, that is, the experiences are all in harmony" (KAMEI, 2010, p. 83). When the information that reaches consciousness is in accordance with the goals, psychic energy flows effortlessly.

The experience becomes satisfying and rewarding in itself, which increases intrinsic motivation. Thus, cognitive efficiency, emotional state and intrinsic motivation reinforce each other, generating an optimal state of functioning and raising the quality of the subjective experience and music can be the bridge to ***Flow*** and the focus of attention.

Why is ***Flow*** so important? Because it transforms life into something more than survival. Csikszentmihalyi quotes in one of his sentences: "If you are interested in something, you will concentrate on it and if you concentrate attention on anything, you are likely to become interested in it. Many of the things we find

interesting are not interesting by nature, but because we have taken the trouble to pay attention to them." It has shown that people who report frequent flow experiences have greater life satisfaction, resilience, and well-being. Flow is the space where growth and pleasure meet. It teaches us that happiness is not just about relaxing or receiving rewards, but about **engaging deeply with life**.

More than a psychological state, **Flow** is a lesson in wisdom: to live fully is to find activities that challenge our strengths, that demand the best from us, and that make us forget about ourselves – to, paradoxically, become more whole.

Main Differences Between Mental States:

Difference Between Savoring and Mindfulness

Mindfulness is an active meditation. You pay attention, you perceive, but it does not have the purpose of pleasure, it is not an activity with a hedonic purpose, it is simply to silence the mind, open your perception, pay attention without judgment, without thoughts, a moment to quiet the mind. And **Savoring** is all about having a moment of pleasure. The intentions are different.

Pleasant life = **Savoring**

Engaged Life = **Mindfulness** and **Flow**

Difference of Savoring and Flow

Example to make it easier: In a show, whoever is singing or playing or performing is in a state of **Flow**, because they were the ones who rehearsed, trained for countless hours, sang, dance, play, etc., using their skills, talents and being challenged, and because they are active. Those who are watching are in **Savoring**, because they are passive, they are having a pleasurable sensory experience, of contemplation, appreciative of enjoying the moment. On **Flow** needs to be in action.

Difference between *Mindfulness* and *Flow*

Mindfulness is necessary to get into *Flow*, but *Flow* is much more than that. For you to enter *Flow*, Mindfulness *is not enough*; there are other necessary conditions to be able to enter *Flow*.

It is much simpler for you to enter *Mindfulness* than *Flow*. Because *mindfulness* is entering the state of pay attention in the present, using your senses and being attentive, turning off thoughts, not judging. *Flow*, on the other hand, requires this and in addition, some skills to handle a certain challenge.

In the book *Flow*, Csikszentmihalyi writes about how the cycles of rest, production, consumption, and interaction account for the way we experience life as well as our senses – sight, hearing, etc. Because the nervous system is so constituted that it can only process a small amount of information at a time, most of what we are able to experience can only be experienced serially. one event after another. We can only take one bite at a time, listen to a song, read a newspaper, have one conversation at a time. Hence the limitations of attention, which determine the amount of psychic energy we have to experience the world.

Below is a table for analysis and comparison of positive mental states:

Mental State	Main focus	Nature	Key benefits	Key Difference
<i>Mindfulness</i>	Mindfulness in the present	Attitude/continuous state	Emotional regulation, mental clarity	Open acceptance (not just positive)
<i>Flow</i>	Full engagement in challenging activity	Active state	High performance, intrinsic motivation	Requires challenge and skill in balance
<i>Savoring</i>	Intensify positive experiences	Intentional strategy	Increased happiness and gratitude	Only deals with what is good/pleasurable
Meditation	Structured mental training	Formal practice	Stress reduction, compassion, physical health	It requires time, technique and repetition

Knowing and understanding each of these concepts of positive mental states such as the **meditative** state, *Flow state*, *Minfulness* and *Savoring*, helps us to

practice them in order to meet what was identified in the first chapter that brings us the theories of subjective well-being, theory of happiness and flourishing, wholebeing or our well-being and satisfaction with life. It is also the fundamental concept for the practices that will be presented in chapter 5.

Then we will enter the world of Music, sounds, invisible influences and then unite all this knowledge and expertise generating new resources, potentialities and practices for a happier life.

CHAPTER 3:

MUSIC CONCEPT

INTRODUCTION

According to the paths we follow in our lives, we experience moments marked by sounds, noises and music. What would a party be without music? Or a movie without the soundtrack? There would be no festivals, no concerts, the dance would not make sense. What would this world be without music?

Since before birth, we have a deep connection with sounds. Hearing is the first of the senses to fully develop. The twenty-first gestational week marks the beginning of the baby's sound adventure; the timbre of his mother's voice is recognized by the newborn baby who is comforted by hearing the sound so familiar.

Nowadays, the abundance of musical stimuli is an inevitable reality, at all times we are overloaded with different sound engineering. After all, what are we listening to and where is the music taking us?

Music is both science (mathematical organization of sound) and art (creative expression), and, above all, it is one of the most potent forms of communication and transformation. **Music is an expression of the human soul.** It is known that it can be used in moments of joy, in parties and celebrations, in moments of sadness, in religious rituals and even in treatments of various pathologies. With the evolution of neurosciences, today it is already possible to map how music acts on the nervous system and the physical and psychological reactions produced in this process.

In philosophy, here are some classic definitions of Music: According to Plato, music was an educational and moral force, he argued that the soul should first be educated through music, believing that it would reach places inaccessible

by other means. It is known that it is not the artist that matters, but his art, because God manifests himself there. For him, the search for happiness continues, even if it has already gone through all the eras. Everyone wants and deserves to be happy. For Aristotle, it was catharsis, emotional purification. For Arthur Schopenhauer, music expresses the highest philosophy in a language that reason does not understand and that was the purest of the arts, as it directly expressed the essence of life.

In the 1983 Theory of Multiple Intelligences, Howard Gardner revolutionized the understanding of human cognition by breaking with the traditional model of single and measurable intelligence, by proposing with the publication of *"Frames of Mind"*, Gardner presents that human beings have different forms of processing and intellectual expression. Among these modalities (8 types of intelligence), **Musical Intelligence** stands out as one of the oldest, most universal and deeply rooted in human experience. The concept of Musical Intelligence is described as the ability to **perceive, discriminate, transform and express musical forms**, including sensitivity to rhythm, melody, harmony, timbre and the structure of music. This intelligence encompasses both the ability to create or perform music and the ability to **understand and appreciate its sound organization**. Human musicality is an autonomous form of cognition. Just as verbal language has rules and structures, music composes a nomenclature (a symbolic system of its own) that allows communication, expression and interpretation.

As a human phenomenon, music has universality, as all cultures, since ancient times, have musical forms, whether tribal chants, drums, mantras, or symphonies. Music has social functions as well: through connecting people into rituals, celebrations, Olympic games, religious practices, moments of intimacy and even in wars. It is considered a "language of emotions", **capable of communicating what words do not reach**.

Imagine the same scene from a movie with different soundtracks, in one version, with sounds of suspense and terror, and in the other, with fun and funnier songs. Does it change, or does it not change the perception of the scene? The same scene with different songs and soundtracks; Perception certainly changes. Such is the importance of music in the world and in cinema, that there is the category of "best soundtrack in movies". in the most famous and coveted award in the world, the "Oscar trophy".

Now think about the effect of music on your mental health. Have you ever thought that some songs may not be very good for you? Music plays a huge role in our lives, it can improve our mood, motivate us, can help us relax, however, not all music is good for our health (mental, physical or spiritual).

The lyrics, the rhythms, the melodies, can affect us in ways that we can't even imagine. When we listen to a song, it's not just listening; Music can influence the way we think, how we feel, even resulting in what we believe and the way we behave.

3.1 MUSIC CONCEPT

It is really challenging to define scientifically what music is, just like it is with love, where we all know what love is, but no one would dare to define it. Music is the art of combining sounds (which is matter) and silences in time, in an organized and expressive way. It has aesthetic, emotional, communicative or ritualistic intentions (to express ideas, feelings, stories) and its nature is cultural, aesthetic and structural. It involves three fundamental elements:

- 1) **Melody** – the sequence of sounds that forms the main identity of a work. It is what we popularly call "**the part that is sung**".
- 2) **Harmony** – the combination of different simultaneous sounds, creating depth and texture. This combination serves to express various states of the soul.

3) Rhythm – the organization of musical time into pulses, accents and durations.

In some cultures, **timbre** (the "color" of the sound) and **dynamics** (variations in intensity) are also added as central aspects.

The distinction between "**sound**" and "**music**" often involves the concept of **noise**. Noise **is** a type of sound with irregular vibrations and frequencies that mix in a complex and disorganized way, and is generally perceived as unpleasant (e.g., the sound of footsteps walking on the street, a dog barking, the sound of the wind, a branch falling on the street, etc.). **Music** uses sounds with more regular vibrations (defined tones), but it can also incorporate noise in a controlled and intentional way (for example, in certain styles of electronic or experimental music) for aesthetic purposes. In summary, sound is the **universal raw material**, while music is the **creative and structured process** that gives meaning, emotion, and form to this raw material.

What is music capable of doing for us? What is its influence? Can it affect our well-being?

Observe the importance of rhythm in a song: When the rhythm is fast, it usually has the tendency and ability to cheer up, to motivate, or depending on the melody, volume or lyrics, it can make the stress level rise causing irritation, anxiety, anger. The slower, rhythm may be able to relax, calm down, however, by changing the tone, melody or harmony, the music may be able to lead to sadness, apathy, discouragement. That is, the type of rhythm combined with harmony, added to the impact of the lyrics can intensify their influence on our well-being, both positive and negative.

We must talk about the lyrics of the songs. How many times, lulled by melody, do we sing songs without truly being aware of the message or the meaning of the words, phrases or intentions that the composer or artist had. Have

you ever been surprised when you thought that the lyrics of a certain song seemed to be romantic directed to the loved one, but when you went to know the real story or intention of the composer was to write a song for God (e.g., song "Esperando na Janela (waiting at the window)" by the band Cogumelo Pluto).

The lyrics are so important that the words, the choruses of a song can keep resonating in our heads. Have you ever heard of "chicle music"? Catchy songs? Earworm? The music seems to stick in the mind; it doesn't leave the head. Usually they are the songs that go viral fast, or they are the ones that are making the "success" at the moment (goal and objective of every rhythm maker / lyricist / producer / band / singer (When we sing along to the lyrics, the words, the meanings, they are even more engraved in our brain. Because music with lyrics also activates memories, feelings, triggers emotions.

Music with a negative theme, hurtful words, or evil messages is likely to do harm. The lyrics that are talking about violence, bad (toxic) relationships, addictions, betrayals, tragedies, sadness, suffering, vulgarities, child adultization, are very likely to influence the way we think, feel and act. Listening to this type of music constantly makes the negative intention of the messages, energy, vibration and this type of frequency directly impact values, our identity, the way we see and feel the world. That's why it's so important to pay attention to the musical style, lyrics, bands, and the type of music we listen to. Music has this power to modulate our emotions, change our thoughts and actions, and is often used for the purpose of social control.

This care applies not only to songs with lyrics in our Brazilian Portuguese language, but also to the lyrics of international songs. How many times when translating "that song" of your favorite band, or the songs that are in the top 10 of *Billboard*, (make no mistake, there is a record industry, political and ideological views, agendas and interests behind it, which often impose what the great masses

will consume), you can be shocked by the message or the story that the lyrics bring.

I'll give you an example that happened to me, the song "*Last Kiss*" by the band Pearl Jam, which I used to sing and listen to as if it were a song with a quiet rhythm, soft lyrics, I even loved to sing along, turning up the sound in the car, when in a certain English class I attended, the teacher brought the translation for us to learn in class. I was impressed by the story that the song told, there were details of a tragedy, a car accident, which had death, giving meaning to the name of the song being "the last kiss", I confess that the translation of this song, completely changed my entire perception and my relationship with it until then.

Now imagine how many direct or subliminal, sometimes obscure messages, with ideological and even demonic intentions, can be inserted, recorded in our conscious or unconscious mind and in our lives. Believe me, there are in albums of famous artists with small excerpts in the music that were recorded with hidden messages. Since the time of the vinyl record, where they recorded the messages or words then inserted excerpts in an inverted way, backwards, that only by listening to that piece in the opposite way is it possible to understand what was said. Had you heard about it? What do you think? It's scary, isn't it?

One of the purposes of this book is precisely to alert, to awaken, to bring to consciousness the care in what we hear and feed our soul, to take control and choose the sounds, the music, the lyrics or the silence that will affect our life.

Music is often used to persuade as well. One of the great authorities on the subject is Robert Cialdini, author of the book "*The Weapons of Persuasion*", he did several research on influence, persuasion and identified that repeating the message makes this message more powerful. For example, the repetition of a chorus of a song makes that message engraved in our mind and can even change perceptions and beliefs.

If it is a very negative message, by listening repeatedly and frequently to this music, our mind (which can sometimes confuse or not distinguish what is real and what is imagination) can believe in the negative messages, become a truth for that person, bringing serious damage and consequences.

Some song lyrics are intended to damage our perception of what is normal. Which is something very serious and worrying, especially when we talk about the influence of music on children, where adultization, promiscuity and vulgarity are presented as "normal", often being trivialized in everyday life, without due importance. Many lyrics sing about the satisfaction of immediate desires, the search for fame, material wealth and addictions, directly impacting the way listeners think.

Listening to appropriate music, with positive messages, on the other hand, can protect our mental, emotional, physical and spiritual health, consequently, increase and promote our well-being. Music can and should be used for the positive side, to benefit and to collaborate. There are songs that make us reason better (cognitive), feel better (emotional) and act better (behavioral). There are songs with messages of hope, gratitude, motivation that influence us to feel more capable, stronger, that make us believe, not give up and overcome challenges. I invite you to have a good taste in music.

Songs that talk about love, being kind, being a good person, forgiving, appreciating nature, beauty, calm, peace, spiritualized music that transcends our reason and understanding. Listening to these songs encourages us to reflect and feed our life in search of the sublime. Music also has the power to unite people, nations, fans and brings us the sense of being part of something bigger.

For example: when we propose to do physical activities such as running, the ideal is to choose and select lively music, with a faster pace, with an energizing beat, with lyrics of overcoming, motivation, that contribute to the most difficult moments of physical effort of the exercise. It also works very well, for those who

practice and train in the gym, to listen to content that is interested in learning (lectures, courses, podcast) exercising the physical body and mind at the same time.

In the context of work, or study, the suggestion is to listen to instrumental music,² without lyrics, because in general songs with lyrics end, most likely increasing distraction. Instrumental music, or classical music listened to in the background (at an appropriate volume), can help increase concentration and focus, benefiting productivity and performance.

3.2 MUSIC AND THE BRAIN

It is possible to see that music affects the brain as a whole. It affects the functioning of the brain and physiological alterations, such as heart, respiratory and cerebral electrical rhythms, have been proven (Alves *et. Al*, 2018).

Neuroimaging technologies have brought advances in the understanding of neural functioning and have been a tool for studying brain reactions caused by music, as it is possible to assess which regions are activated when listening to or performing a musical activity. When listening to music, there is a release of the neurotransmitter dopamine, which is responsible for the sensation of pleasure and activates the reward system in the brain (ARAÚJO; SEQUEIRA, 2014).

Magnetic resonance imaging (MRI) scans show that neural activity increases significantly in the brain's pleasure centers, regardless of the musical genre, as long as the listener likes the music (LEVITIN, 2025 p. 310).

According to Muszkat (2012), the right cerebral hemisphere is responsible for the emotional content of music, as well as for the discrimination of melodic contours and timbres. The left hemisphere would process rhythms, metrics, and tonalities, along with areas of language. The left hemisphere would also be

² Article published in the *Journal of Cognition* (2023) entitled (Should We Turn off the Music? Music with Lyrics Interferes with Cognitive Tasks)" ²by the authors: Alessandra S. Souza & Luís C. L. Barbosa.

responsible for analyzing rhythmic parameters and pitches. There is communication between the two hemispheres. This communication takes place through the corpus callosum.

The article "The musical illusion", by neuroscientist and musician Daniel Levitin, to explain that musical activity involves almost all regions of the brain and neural subsystems. When a song is emotional, structures are activated that are in the instinctive regions of the cerebellar worm (a structure of the cerebellum that modulates the production and release by the brainstem of the neurotransmitters dopamine and noradrenaline), and the amygdala, the main area of emotional processing in the cortex (OCTAVIANO, 2000, p. 4).

Music affects the brain as much as it is affected by it, since musical compositions and interpretations are the result of planning, creativity, feelings and intelligence, functions performed by the cerebral lobes, especially the frontal and prefrontal lobes. Therefore, knowing this, successful speakers and lecturers use these resources and knowledge around the world, aiming at greater transformation, as well as better results for their audience.

So, it is possible to approach music as a fundamental expression of human culture, as the art of combining sounds pleasing to the human ear and as a socially shared emotional experience. It is undeniable that music causes reactions in the human body, both emotional and biological. "Neuroscience has been pointed out as a field that has made it possible to investigate the effect that music produces on the brain" (ARAÚJO; SEQUEIRA, 2014, p. 2).

Music begins with three atomic elements – frequency, duration, and amplitude – which are then interpreted and remapped by the brain into attributes such as tonality, pitch, melody, harmony, timbre, rhythm, and meter, and these attributes, in turn, are combined and interpreted as qualities that move us. This last step of combining and interpreting depends on several factors, such as our state of mind, culture, previous experience or exposure, surroundings

(environment), short-term and long-term memories, as well as some random factors.

Music that is so engaging in mental, physical and spiritual terms stimulates this higher dimensional thinking, modeled by six orthogonal dimensions, this suggests that music may be the only thing in our world that allows us to visit these higher dimensional spaces and, furthermore, make it intuitive and visceral for us.

3.3 MUSIC AND LEARNING

Professor, physician and psychiatrist Dr. Georgi Lozanov (1926-2012) discovered the key to accelerated learning, which he called "relaxed wakefulness", an "optimal state of learning". In the case of Lozanov's Sugestopedia, music is a tool for stimulation, but mainly for relaxation, it is a guiding element of the subject until the optimal state of learning. The intention is to reach the optimal state of learning, opening the channel of our super memory, the long-term memory (LOZANOV, 2006).

Sounds and the frequency at which they are tuned act deeply on our entire system, from the physical to our mind. In events, lectures, immersions and trainings, human development professionals use specific songs, which are chosen and selected to play at unique and specific moments intentionally, in order to impact each participant to their innermost self, mark their memories, enhance their experiences, connect to their essence, and record learning, lessons, answers, *insights* and revelations.

The message, the words, the rhythm and the tonalities are understood by our rational mind, the sounds, the music, the melody, the intention, the volume and the vibration are received by the emotional function of our mind. Adding all this, it is possible to enhance the experience and learning, remembering that learning through music or musical stimuli is an act that refers to *Flow* and, therefore, to quality of life and well-being (MUSZKAT, 2012).

Music helps you relax. With the mind in a state of relaxation, it is more conducive for the individual to absorb information, create and produce knowledge. Concentration enhances learning, unlike the passive state and fear, euphoria or negative psychological states. Therefore, one can and should continue to benefit from techniques that refer to this, as well as breathing exercises to slow down the heart rate, reaching a stage of optimal relaxation (LOZANOV, 2006).

In the article published in the *Journal of Cognition* (2023) entitled: "Should We Turn off the Music? Music with Lyrics Interferes with Cognitive Tasks"³ by the authors: Alessandra S. Souza & Luís C. L. Barbosa, presents that university students did memory, reading and arithmetic tasks in three conditions: silence, instrumental music, music with lyrics and that as results they found that music with lyrics impaired verbal/visual memory and reading comprehension of the participants of that research sample, while instrumental music had no credible effect of improvement or worsening.

This study shows that not all music is beneficial for learning, the form matters. It helps to think more nuanced when integrating music into the learning process. Quite common in university courses, teachers who create melodies, songs, parodies to better record math formulas, physics, or Portuguese rules. In elementary school, the beginning of literacy, children who learn the letters and the alphabet through music. The importance of encouraging musicalization from childhood to stimulate, develop and exercise motor coordination (along with rhythm), memories, socialization, attentive listening, attention, creativity, singing and playing.

3.4 MUSIC AND BEHAVIOR

The most referenced study of 1982 entitled "**Using Background Music to Affect the Behavior of Supermarket Shoppers**", published in the *Journal of*

³ Link: <https://journalofcognition.org/articles/10.5334/joc.273/>

Marketing, Vol. 46 (Summer 1982), pp. 86–91, where author *Ronald E. Milliman*, conducted a field experiment in a supermarket to test the impact of different musical tempos.

The study is considered a classic on behavior in the area of store atmosphere, in retail. It used manipulated variables such as: **Slow Music** (below beats per minute), **Fast Music** (above beats per minute). The experiment compared sales and the movement rate of customers under the two musical conditions.

The main conclusions were:

- 1) The **Effect on Customer Flow (Velocity): Slow-tempo** music caused customers to move around the grocery store **significantly slower**. **Fast-tempo** music made customers move faster.
- 2) **Effect on Sales Volume: Slow-tempo music** resulted in an **increase in sales volume in dollars** compared to fast-tempo music.

Milliman's main explanation for this result is that by slowing down in-store traffic, customers spent more time in the shopping environment. The **longer dwell time** increased the likelihood of **unplanned** (impulse) purchases or the opportunity to review more products, resulting in a higher average ticket. In other words, music as a mechanism of Influence.

Another 1999 research, published by the *Journal of Applied Psychology*, by authors Adrian C. North, David J. Hargreaves, and Jennifer Ckendrick. A field study that was conducted in a supermarket in the United Kingdom investigated the extent to which stereotypically French and German music could influence customers' choices between French and German wines. Over a two-week period, stereotypically French and German music was played alternately in a section of the supermarket that displayed French and German wines.

Main findings of **the National Music Experiment:**

On the days when **French music** was played, French wines outsold German wines (about 5 bottles of French wine for every 1 bottle of German wine). On the days when **German music** was played, German wines surpassed the sales of French wines (about 2 bottles of German wine for every 1 bottle of French wine), that is, it had the opposite result.

Priming and Awareness Effect

The follow-up survey of customers showed that most were **unaware** of the effect of music on their purchase decision. Only one respondent specifically mentioned music as a reason for choosing wine. The researchers argued that music with strong national associations activated **the consumer's** related knowledge (*priming effect*), subconsciously influencing their choice of product. In other words, most of the customers interviewed did not realize that music had influenced their choice.

The study was a milestone in the research of **Music in retail** and in the **Consumer behavior**, demonstrating that elements of the store environment, such as background music, can have a predictable and powerful influence on purchasing decisions, even if consumers are not aware of it.

In the book *Noise: The Political Economy of Music* (in French, *Bruit*), originally published in 1977 by the French economist and social theorist **Jacques Attali**, he became one of the most influential works on the sociology and economics of music. Attali's central thesis is audacious: **music not only reflects society, but it also precedes it**. For him, the song is a "herald" or a "prophecy" of the economic and social changes to come.

For Attali, **noise** is synonymous with violence, chaos and disorder. Music, on the other hand, is the **organization of noise**. By arranging the noise, the music creates order. Who controls noise (who decides what "music" is and what is "noise"), **controls the social order**. According to Jacques Attali, the change in musical styles anticipates changes in the power structure of society.

The Four Eras of Music, he divides the history of the political economy of music into four distinct stages:

- 1. Sacrifice (Ritual):** In the early days, music was linked to ritual and religion. Its function was to channel violence and the noise of chaos to maintain order in the community. **Function:** To create a social bond and silence the "noise" of real violence through a symbolic sacrifice (sound).
- 2. Representation (Spectacle):** With the rise of the bourgeoisie and concert halls, music becomes an elite commodity. **The Age of the Performer:** The musician becomes a professional. The audience pays to see the physical "representation" of the song in a specific location (theater/concert). **Logic:** Exchange value. Music is a unique and physical spectacle.
- 3. Repetition (Mass):** With the invention of recording (record, radio, streaming), music enters the era of **mass reproduction**. **The Age of Object:** Music is no longer a living event, but a stored object (the record). **Muting:** Music becomes a constant "background noise" that serves to silence the angst of modern life and isolate the individual. **Logic:** Accumulation. The value is in the possession of the object and in the infinite repetition of the same sound (the hit).
- 4. Composition (Autonomy):** This is the **prophetic** phase of Attali. He envisions a time when people will no longer passively consume music but will create it for themselves. **The Age of Pleasure:** Music is no longer a product of the market and is once again an act of pleasure and self-expression. **Prediction:** Attali predicted the emergence of technologies that would allow anyone to produce and distribute music (such as what we see today with home production software, independent platforms, and Artificial Intelligence).

Jacques Attali's great contribution is the idea that **Listening to music is listening to the future**. It reflects the current structure of power (who gets paid, who gets heard), but it also sends signals about how the economy will reorganize (**Music as a Mirror and Radar**). The state and corporations try to control music because in doing so, they control the minds and time of individuals. Mass music is a form of "sound surveillance" (**Power and Control**). "Composition" is the only way out. When the individual regains control over the production of sound, he regains control over his own life and consciousness (Liberation).

I contribute by mentioning that companies such as *Spotify*, *Apple Music*, *YouTube* and *Pandora* hope to create effective *playlists*, which not only help regulate mood or change mood, but also aim to know the individual tastes of listeners/customers. These music services are already adaptable and learn which songs the person skips and which they actually listen to. In the coming years, they will do an even better job. With data mining, the companies' software knows each user's age, gender, income, geographic location (usually within a few meters) and political views, the time they listen to music, their search history, etc.

With the use of a *smartwatch*, they record heart rate and skin conductance. The algorithms record that you left by car on a Sunday at four in the afternoon, the GPS knows that you are going to your parents' house and, based on data from previous months, knows that your blood pressure usually rises when you get there. These algorithms track which song you usually select on that route. And they also know from scanning your emails that your last lab test showed you have high blood pressure. Soon, personalized *playlists* will be automatically selected in the background, becoming essentially invisible to you – your car or smartphone will offer to play what it thinks you need to hear at a specific time, based on your individual taste. With the speed of the Artificial Intelligence era, do you believe that this will be the future or is it already a reality?

Another example, how music impacts behavior, including the economy and inflation of a country was the tour of the **Beyonce** in Sweden, which was such a fascinating event that it entered the economics textbooks as a case study on the "Passion Economy". Although it seems unusual that a single artist can move the clocks of an entire country's economy, the case of Sweden in May 2023 has become a classic example of how major musical events can impact macroeconomic indicators in medium-sized nations.

Beyoncé's case in Stockholm has opened up a serious debate among economists about how the Passion Economy (post-pandemic spending focused on experiences and concerts) can make it difficult for Central Banks to control inflation, as fans are willing to pay high prices regardless of interest rates.

During the start of the world tour, fans from all over the world attended the concerts, which resulted in an increase in hotel room prices. This fact may be an explanation for the Swedish inflation being higher than expected in the month. According to the country's statistics agency, *Statistics Sweden*, consumer prices in Sweden increased compared to the previous year. Michael Grahn, chief economist at *Danske Bank* in Sweden, described the event as "extremely rare," comparing it only to major sports tournaments such as the World Cup but concentrated in just two nights and a single person, and estimated that the "*Renaissance World Tour*" contributed to the rise in inflation that May. The reasons were:

Mass tourism: Fans from all over the world (especially from the US, taking advantage of the strong dollar) traveled to Stockholm because tickets and life there were relatively cheaper than in other capitals. **Hotel and Restaurant Industry:** With the city crowded, the prices of hotels and inns have skyrocketed. Demand outstripped supply so much that the impact was officially recorded on consumer price indices (CPI).

The effect generated economic waves in several sectors and regions, not only in hotels and restaurants. There was an explosion in the **transportation**

industry, with price spikes in airline tickets and transportation apps (Uber/Lyft) on the dates and surroundings of the stadiums; in the fashion and small business sector, in the demand for silver and metallic items, following the "*dress code*" of the tour, clothing stores had difficulties to keep stocks of shiny pieces, in crafts, there was an increase in sales of materials for custom cowboy hats and glitter accessories on *Etsy* and local stores was notable.

The impact was so great that some economists joked that Beyoncé had become a "macroeconomic variable" that needed to be monitored. The phenomenon became known globally as "*Beyflation*" (a combination of Beyoncé and inflation).

Here are the technical details, numbers, and fun facts that explain why "*Beyflation*" was able to shake up the finances of a Nordic country. The national statistics agency (*Statistics Sweden*) and *Danske Bank* confirmed that the Renaissance tour was one of the main factors for May 2023 inflation to have stood at 9.7% (when analysts' forecast was 9.4%). Impact on the CPI: It is estimated that the singer added between 0.2 and 0.3 percentage points to national inflation. Hotel Sector: Hotel and restaurant prices rose 3.3% in that month alone. About 46,000 people attended each of the two nights at the Friends Arena stadium in Stockholm. The impact was greater because many fans were Americans. Because of the value of the dollar at the time and the fixed price of tickets in Europe, it was cheaper for an American to fly to Stockholm, pay for a hotel, and see the show there than to buy a resale ticket in cities like New York or Los Angeles.

Usually, a single event does not change a country's inflation. However, Sweden has a medium-sized economy and the concentration of tourists in Stockholm was so massive that it sold out of hotel capacity within a radius of 50 km from the capital.

3.5 MUSIC THOSE HARMS, NEGATIVE, TOXIC

Negative music, toxic music, are songs that cause **harmful psychological, emotional, physical, and spiritual effects** on the listener. The most common factor is the content of the lyrics. Songs are considered "toxic" when their lyrics promote or glorify:

- **Violence and Aggression:** Content that incites physical or verbal violence, or that glorifies the use of weapons.
- **Misogyny, Racism and Prejudice:** Lyrics that denigrate social groups or minorities.
- **Risky Behaviors:** Content that romanticizes or encourages substance abuse (drugs, alcohol) or self-harm.
- **Obsessive/Depressive Themes:** Lyrics focused incessantly on pain, sadness, betrayal, resentment, or rumination (repetitive, negative thinking about a problem).

The brain processes letters as language, and therefore the content is internalized. Continuous exposure to negative messages can **reinforce dysfunctional thought patterns** and limiting beliefs.

The toxicity of a song is often subjective and depends on how it affects the listener's emotional state (**Emotional and Psychological Effect (Personal Context)**):

- **Memory Triggers:** A song can be "toxic" if it is linked to a **traumatic experience** or an abusive relationship, serving as a trigger to relive the pain.
- **Rumination:** Repeatedly listening to music that mirrors a depressive or angry state can lead to the individual **getting stuck in that emotional state** instead of seeking resolution (in contrast to the therapeutic use of music, which helps to process and then release emotion).

- **Anxiety and Tension:** Certain songs (due to their high intensity, fast beats, or excessive use of **dissonance** in a context that the listener perceives as threatening) can increase stress and anxiety levels instead of promoting relaxation.

Although less common, toxicity can also be related to purely musical elements such as: **Excessive Volume and Hearing Damage:** Songs played at too high a volume are physically toxic, as they can cause **permanent hearing damage** (such as tinnitus or hearing loss). **Strange Frequencies:** Some research explores how frequencies that are too low (infrasound) or too high (ultrasound) can cause physical or psychological discomfort.

The "negativity" of a song is highly contextual. In a therapeutic setting, sad music can be used to **process** sadness (cathartic function), leading to healing. Outside of this context, the same music can be used to **reinforce** and **prolong** sadness, becoming "toxic." So, context is very important and fundamental.

The idea of a musical style being "negative" is usually subjective and depends heavily on the **cultural context, lyrics, and sound** of the genre. However, when talking about "negative" or "extreme", usually the reference is to genres that have:

1. **Dark or Shocking Lyrical Themes:** Death, violence, horror, nihilism, occultism, misanthropy, extreme social criticism, or psychopathological themes.
2. **Aggressive or Abrasive Sound:** Use of noise, guttural vocals, extreme distortion, too fast (or too slow) tempo, or atonality.

Extremely Dark or Aggressive Musical Styles

These are the genres focused mainly on the subgenre of Metal and Industrial Music/Noise:

The Death Metal genre/subgenre has the following common thematic focus: Death, horror, violence, occultism, dark philosophical criticism. And as sound characteristics: Guttural vocals (hoarse and low / growls), very distorted and low-pitched guitars, *blast beats* on the drums (fast and intense beats), sudden tempo changes.

Black Metal has a common thematic focus: Satanism, paganism, misanthropy, dark nature, anti-Christianity. And as key sound characteristics: High vocals (screams), fast *tremolo picking on the* guitars, intentional low-fidelity production (*lo-fi*), use of makeup techniques used by the members (*corpse paint*).

Doom Metal has as its thematic focus: Despair, grief, slowness, end-of-the-world themes, melancholy. And as key sound characteristics: Extremely slow and heavy tempo, very low guitars, dragged and atmospheric rhythm.

Grindcore has as its thematic focus: Radical political themes, anti-capitalism, social issues, body horror themes (gore). And as sound characteristics: Very short, extremely fast and intense music, noise, screaming vocals or grunts.

Industrial Music has as its thematic focus: Mechanical themes, dystopia, criticism of the consumer society, transgression, fascination with mechanical sounds and noises. And as sound characteristics: Use of noises, machine sounds, sound collages, rough textures, repetitive and cold rhythms.

Noise Music has the following thematic focus: Exploration of noise itself as a musical element. And as sound characteristics: Absence of traditional melody and harmony, focus on feedback and extreme distortion, abrasive and chaotic sounds.

Styles with Social Criticism and Controversial Themes

Other genres are perceived as "negative" because of explicit lyrical content or association with controversial lifestyles, and not necessarily because of a dark sound:

- **Rap/Trap:** Some strands are criticized for lyrics that glorify violence, drug use, misogyny, or excessive ostentation (although Rap itself is a very diverse genre and often used for social criticism and awareness).
- **Brazilian Funk:** Many lyrics of the subgenre "proibidão (prohibition)" or "funk ostentação (Ostentation)" are criticized for themes of explicit sexuality, apology for crime or objectification.
- **Punk Rock/Hardcore:** Although they often use sonic and lyrical aggressiveness for political and social activism, some themes are of revolt and nihilism.

The purpose of this item 3.5 in particular is not to make a value judgment, but to bring to consciousness which songs, musical styles, are more appropriate and beneficial and which tend to be harmful, negative and even dangerous.

3.6 MUSIC AND HEALING, MUSIC THERAPY

Music has always been an important element of human experience, since time immemorial, and has found an essential place in society, not merely as a form of entertainment or artistic performance, but as a fundamental nutrient for physical well-being, mental development, and the release of stress or emotional expression.

It is present in our daily lives, in doctors' offices, on the street, on public transport, at home, in the café, in short, it accompanies us everywhere, including in illness. Good music is easily related to quality of life, as it influences physical, mental, emotional and spiritual health. It is proposed that a good musical experience can be associated with happiness and allows for the generation of balance in the midst of the fusions of action and consciousness, activating concentration on tasks and enabling spatial and temporal transformation.

The ability it has to fully and completely involve us is one of the reasons why it can be such a potent therapeutic agent. For it is from the loss of the sense of identity that we can achieve true healing and reintegration.

Music is already used in the treatment of *Parkinson's*, *Alzheimer's*, memory loss, **dementia**, **stroke and trauma**. It helps in the management and self-control of **anxiety**, to reduce intense craving for substances (**addictions/drugs**), helps patients to deal with **eating disorders**. It alters the mood, in a continuum from **depression** to hope. These research are more detailed in the book "Healing through Music" by Daniel J. Levitin, I suggest reading it for those who want to go deeper.

A new study by *Prasad Shirvalkar* at the University of California, San Francisco campus, found that people who felt especially high levels of **pain** had a spike in low-frequency signal activity in the orbitofrontal cortex, including *Brodmann's area 47*. Area 47 is among the regions most impacted by music, and it is the area that *Vinod Menon* and Daniel Levitin have found responds to musical structure. This opens the door to pain-relieving music therapies, in which specific structural elements of music can release pain sensations.

Although **acute** (short-term) and **chronic** (long-term) pain respond to medications differently, music is effective in equal measure for both. Listening to music after surgeries reduces postoperative pain as well as the amount of anesthesia needed during recovery, even in the case of spine surgery. Sound baths, dancing, and musical performances are known as balms for chronic pain.

You can currently find several articles that evaluate the effectiveness of music therapy and music-based interventions in **reducing pain**, such as medical procedures, cancer care, labor, hemodialysis, and postpartum pain. Studies on the ability of digital music to modulate pain and potentially decrease the use of opioid analgesics.

Engaging with music activates the parasympathetic nervous system, causing relaxation and lowering heart rate, blood pressure, and cortisol levels – hormones related to **stress**. The effects of self-administered music are immediate, and we can change the dose, quantify it at will. Music can also serve as a distraction and engage cognitive processes. Whether someone sings, plays an instrument, or actively listens, music diverts attention from negative thoughts and rumination, offering relief from symptoms.

For decades, music therapies have been used to treat ***schizophrenia***. The evidence, including that from meta-analyses, tells us that any form of music therapy is likely to have some beneficial effect, and that any method – individual or group, passive listening or active participation – produces equivalent results. The strongest evidence shows that music can improve mood and increase motivation and, to a lesser extent, can reduce the duration and intensity of hallucinations.

Many musicians find relief from mental health issues by making their own music. Listening to or creating music can have a calming effect on the mind and body, helping to relieve tension and encourage relaxation. Follow the reports:

Quincy Jones expressed how music helped in his early battles with depression. "Music was the only thing I could control. It was the only world that offered me freedom. When I played, my nightmares ended. My family problems disappeared. I didn't have to look for answers. The answers were not beyond the bell of my trumpet or my scores scribbled in pencil. Music made me complete, strong, popular, self-confident and cool.

Bruce Springsteen has spoken candidly about his battles with mental health and the stabilizing and centralizing ability of music. "I think that's why you get into it. You're looking for a certain kind of peace that's very, very, very hard to find. I realized that the only times I felt complete and at peace were while playing or right after. Music was my first medication, so I always came back to it."

Neil Young suffers from "involuntary musical imagery" – those snippets of songs or melodies that keep repeating themselves in the mind without conscious control, running in circles in the person's brain until they almost drive him mad. Unlike the "bubblegum songs" that stick in most of our heads, Neil Young's are songs that no one has written yet. He writes them down and records them to help get them out of his head.

In May 2023, Guns N' Roses bassist **Duff McKagan** released "*This Is the Song*" to mark "mental health awareness month." In an open letter to fans, McKagan shared that he has suffered from panic disorders since he was sixteen, and during the coronavirus pandemic, the condition has "morphed and distorted and brought out a darkness that seems to come out of nowhere." He wrote the song during a panic attack. "Fortunately, I found my guitar as a refuge. I just need to hold that guitar, play chords and hum melodies, and I can start climbing my way out of this hole."

Several recent epidemiological studies have confirmed an overlap between general psychiatric disorders and creativity. Aristotle said, "There was no great ingenuity without a mixture of insanity." Genius is nothing more than "controlled madness". For what we consider genius requires, by definition and common understanding, a break with convention – an ability to see things that no one else has seen.

Music can generate existential awakenings through experiences that, even subjective, consider the benefits and positive emotions. It impacts the emotional, physiological, and spiritual state and consequently on people's life satisfaction. It is the deepest non-chemical medicine.

For Côrte and Neto (2009), music therapy⁴ is the most essential of the therapeutic processes, because it makes the individual put himself in the position of "**conductor**" of his own life and the lives of many other people.

Music therapy is a field of knowledge that studies the effects of music and the use of musical experiences, resulting from the encounter between the music therapist and the people assisted. The practice of Music Therapy aims to favor the increase of the possibilities of existing and acting, whether in individual work, with groups, in communities, organizations, health institutions and society, in the areas of promotion, prevention, health rehabilitation and transformation of social and community contexts; thus avoiding damage or reduction in the processes of development of the potential of people and/or communities. (**Kenneth E. Bruscia**)

Research investigating music therapy as a potential strategy to **reduce anxiety and depression** in adults with mental disorders, systematic reviews on the **neuroscience of music** and the actions of music therapy in mental disorders, highlighting its potential to induce psychophysiological and cognitive-behavioral changes, articles that deal with the impact of music and art on mental health and the role of music therapy in psychiatry are available and accessible for consultation on the various websites, newspapers and scientific journals. Get ready, I explain the unprecedented positive interventions of ***Music Flow***, ***Music Mindfulness*** and ***Music Savoring*** in item 5.4.2 on page 98, chapter 5, but first I will present the invisible influences that make music so powerful and incredible and that we often do not notice because we cannot see, nor hear, just feel. Find out below what these influences are.

⁴ Music therapy is a systematic process of intervention, in which the therapist helps the client to promote health, using musical experiences and the relationships that develop through them, as dynamic forces of change." Kenneth E. Bruscia (1998). *Defining Music Therapy – 3rd Edition*. Barcelona Publishers.

When you listen to music, are you actually hearing everything that is happening?

CHAPTER 4:

INVISIBLE INFLUENCES

What does the phenomenon and the invisible influences that make up nature consist of and have so much to do with life and music?

A wave is energy transport. Imagine a packet of energy that is transported. For example: when a stone falls into the lake, it causes concentric circles and waves; these waves are pure transport of energy. A rope, when you cause a "disturbance", the pulse, in the rope energy will be propagated, this propagation is what causes a wave in the material substrate.

String instruments, acoustic guitars, violins, piano, percussion instruments, drums or wind instruments that use air, such as flutes, saxophones, trumpets, etc. or the voice (choir) are capable of producing all the concepts that I will present below.

For this reason, after sharing the latest theories on well-being, happiness, flourishing, positive mental states and music, I dare in this next chapter to add and complement some more concepts of influences or forces that are invisible to our eyes and that we often do not perceive with our ears or other senses, but that affect our emotional state and our daily lives. I'm talking about: **vibration, energy, resonance, and frequency.**

4.1 CONCEPT OF VIBRATION

The **concept of vibration**. This term can be understood in different contexts (physical, psychological, spiritual, and musical). Vibration **in physics** is the **oscillatory motion** of a body around a position of equilibrium. Example: the strings of a guitar vibrate when they are played, producing sound. Here, vibration is measured in **frequency (Hz)**. The **vibration with the look of Positive**

Psychology and Well-being is used **metaphorically**, related to the **emotional and mental state that we radiate**.

- Positive emotions (joy, gratitude, love) → increase the "vibratory frequency" of the mind and body.
- Negative emotions (fear, anger, apathy) → reduce this "frequency".

In this sense, vibration is the **energetic quality of our internal states**, it is a language of personal growth, which influences both ourselves and our relationships.

Vibration in spiritual and holistic traditions is seen as the **vital energy** that permeates the human being and connects him to the universe. Practices such as **meditation, mindfulness, music, breathing, and gratitude** are considered ways to raise the vibration. It is linked to the idea of resonance: we "attract" that which vibrates in tune with our internal state.

Vibration in Music is the **oscillatory movement of a sound body (string, air column, membrane, etc.) that generates sound waves** perceived by the human ear as sound. When something vibrates, **it sets the surrounding air in motion**, creating **sound waves**. The speed of these vibrations defines the **frequency** (Hz), which corresponds to the pitch of the sound (low or high). The intensity of the vibration defines the **volume** (stronger or weaker). The vibration pattern influences the **timbre**, giving identity to the sound of each instrument or voice.

Practical examples

- **Guitar** strings: vibrate when played, generating certain sounds, producing musical notes.
- **Snare drum**: the skin vibrates with the impact of the drumstick, generating percussion, undetermined sounds.

- **Wind instruments:** the column of air vibrates inside the tube, creating different sound pitches.
- **Human voice:** the vocal folds vibrate as the air passes, generating sounds that we modulate with words and melodies.

In music, vibration is the movement that gives rise to **various sounds**. Without vibration, there is no sound wave, and without sound wave, there is no music.

4.1.2 Concept of Consonance and Dissonance

The concepts of Consonance and Dissonance are fundamental in music theory and refer to the sound quality of the combinations of notes played simultaneously. They describe how sounds are perceived by the human ear.

Consonance refers to the combination of sounds perceived as pleasant, stable, relaxing, and harmonic. It is the feeling of rest or musical resolution (distension). Consonant intervals have simple frequency ratios (such as 2:1 for the octave, 3:2 for the perfect fifth) as sonic characteristics. It occurs when sound waves have a high degree of alignment and the frequency differences between them are smooth, resulting in a perception of fusion of sounds. It offers a sense of completion, calm, and rest. It is the point where music usually heads to "resolve" a tension. Examples of Consonant Intervals: Octave, unison, perfect fourth, perfect fifth, thirds and sixths (major and minor).

Dissonance refers to the combination of sounds perceived as unstable, harsh, tense, and unpleasant to the ear. It is the feeling of musical conflict or tension that demands a resolution. They involve more complex frequency ratios and greater interference between sound waves, resulting in a phenomenon called beating (audible fluctuations in the intensity of sound). It occurs when sound

waves clash more noticeably, resulting in a feeling of harshness or friction. It creates tension, movement and expectation. Dissonance is essential to give momentum to music, bringing it to a point of consonance (resolution). Examples of Dissonant Intervals: Minor second, major seventh, tritone (augmented fourth/diminished fifth).

The concepts of **consonance** and **dissonance** are influenced both by Acoustic Physics and by cultural and historical factors:

Acoustics: The physical distinction lies in the clarity and simplicity of the frequency relationship. Intervals with frequencies that line up perfectly are perceived as consonants.

Culture: What is considered pleasant (consonant) has evolved throughout the history of Western music, and the use of dissonance varies dramatically across styles and cultures. Modern or jazz music, for example, uses dissonances much more liberally than classical music, and the listener's perception is shaped by cultural familiarity

4.1.3 Concept of Resonance and Harmonic Resonance

Resonance concept. This term has also gained meanings in psychology, communication, spirituality and music beyond physics: **Resonance in Physics** is the phenomenon that occurs when a system responds with maximum amplitude to a frequency that coincides with its natural frequency. Example: a glass that vibrates when it hears a specific sound, or a bridge that sways when the wind reaches a certain frequency. Here, **resonance is vibratory synchrony**.

Resonance in the view of **Psychology and Communication** is the deep connection between people, ideas or emotions, when something "makes sense" or "resonates" within. It occurs when a message or presence touches our beliefs, values, or feelings. A concept close to empathy and *rapport*. Example: listening to a song that describes exactly what you feel and getting emotional. In Positive

Psychology and Leadership, Richard Boyatzis (Emotional Intelligence and Resonant Leadership) describes resonance as the ability of a leader to generate a positive emotional climate, awakening engagement, hope, and confidence in the team. It arises when there is harmony between positive emotions, purpose and authentic relationships. **Resonance in spiritual/holistic contexts** is understood as the energetic attunement between people, environments or thoughts. The idea is that "we attract what vibrates at the same frequency as us". It relates to concepts such as high vibration, energy field, and universal connection.

Resonance in Music is a fascinating phenomenon, both from a physical-acoustic point of view and from an artistic and emotional point of view.

Resonance in Music – Physical/Acoustic Sense, is the phenomenon in which a body or sound system starts to vibrate intensely when exposed to a frequency equal to or close to its natural frequency. In music, this means that certain sounds find "reinforcing places" that amplify their intensity. Example: The strings of a guitar make the wooden box vibrate, amplifying the sound. On a piano or acoustic guitar, unplayed strings can resonate on their own when another string vibrates at a nearby frequency. In the human voice, the body (chest cavity, throat, mouth, sinuses) functions as a sounding board. Without resonance, the sound would be weak and dull. Resonance in music, in the physical sense, is the natural amplification of sound when it encounters its own frequency in another body.

Resonance in Music – Interpretive/Aesthetic Sense, in addition to the physical aspect, resonance is used to describe when music "resonates" within us, creating emotional connection. It is the feeling that the music "hits" deep, generates identification, empathy and internal echo. Example: a melody that awakens memories or a chord that causes goosebumps. Resonance in Musical in the emotional sense is the ability of music to generate inner echo, awakening emotions and deep connections. In music, resonance is both the loudspeaker that

amplifies the sound and the "emotional echo" that the music provokes in the listener.

Harmonic Resonance

The concept of Harmonic Resonance disseminated by Professor Hélio Couto is a philosophy of personal growth and expansion of consciousness that is based on a metaphysical and applied interpretation of Quantum Mechanics and the physical concept of resonance. It is important to note that this application transcends the strict concept of harmonic resonance of Acoustics (which deals with sound frequencies).

The core concept of Harmonic Resonance is defined as a tool of Engineering Human In-Formation that allows the transfer of information to the consciousness of an individual, aiming to eliminate limiting beliefs and manifest a desired reality. The concept is based on three main pillars that unite Physics and Metaphysics:

1. Everything is Wave and Information

Quantum Reality: Based on the idea that, at the quantum level, everything that exists in the Universe (objects, emotions, thoughts, diseases, prosperity) is fundamentally energy and information wave.

The Quantum Vacuum: The Universe is seen as an "ocean of infinite potential energy" or a scalar field, where all realities and possibilities exist as waves of information. The word itself is written as "in-formation" to give the idea that everything has a "registered file" that gives it form.

2. The Collapse of the Wave Function (Observer Creates Reality)

The Observer: The concept uses the principle of Quantum Mechanics (the Collapse of the Wave Function) to argue that it is the consciousness of the observer (the individual) that, by interacting with the field of infinite possibilities, collapses (or manifests) a specific wave into a particle (an experience in physical reality).

Limiting Beliefs: If an individual believes in scarcity, they resonate with this "scarcity wave" and collapse scarcity events.

3. The Principle of Applied Resonance

Vibrational Alignment: Harmonic Resonance acts as a mechanism to align the individual's vibrational frequency with the frequency of the desired reality (prosperity, health, love, etc.).

Information Transfer: The technique consists of providing the individual with a high-frequency "pure and archetypal information wave" (usually through personalized audios) that is emitted by a team or higher consciousness (the Quantum Double). This wave: Clears negative patterns and limits beliefs (catharsis). It inserts new information, facilitating the collapse of a higher and desired reality.

In short, Hélio Couto's Harmonic Resonance is a method of self-transformation that seeks the expansion of consciousness and the change of reality through the intentional and directed manipulation of "in-formation" at the quantum level. Imagine relating this philosophical concept of Harmonic Resonance with everything I've presented so far about music! It opens our minds, doesn't it?

4.2 ENERGY CONCEPT

Energy in the concept of Physics is the ability to perform work or produce transformation. It can come in various forms: Kinetic (motion), potential (stored), Thermal, Electrical, Chemical, Nuclear, etc. Governed by the Law of Conservation of Energy: it is neither created nor destroyed, it is only transformed. Example: electrical energy is transformed into light in a light bulb.

Energy in the view of Positive Psychology and Well-being is understood as the vital, emotional and mental availability we have to act and live in an engaged way. Physical energy: level of vitality, rest, and body health. Emotional

energy: the quality of the emotions we cultivate (gratitude, hope, joy strengthen; chronic anger and pessimism drain). Mental energy: focus, attention, and cognitive clarity. Spiritual/existential energy: sense of purpose, values, and meaning. Having energy means being whole, engaged, and connected, ready to take action toward what matters.

When we think of **Energy in spiritual/holistic traditions**, it is understood as the universal life force (God, the Divine, Supreme Power, Architect of the Universe, Celestial Force, Brahma), which flows through the body and connects to the whole. Practices such as meditation, yoga, tai chi, mantras, breathwork, and prayer are used to balance this energy. It is related to states of consciousness, integral health and inner expansion.

The concept of **Energy in music** has both a technical (physical-musical) and an expressive (interpretive and emotional) sense. Let's explore:

Energy in Music – Physical sense, music is born from vibratory energy: when strings, columns of air, membranes or vocal folds vibrate, they produce sound waves. The intensity of the energy applied (blowing force, hand pressure, drumstick impact) defines the volume and dynamics of the sound. In musical acoustics, energy is the amount of physical work transmitted in the form of sound. Example: a pianist who plays a key softly applies little energy, piano sound; You play harder, stronger sound. Musical energy in the physical sense is sound vibration.

Energy in Music – Expressive Sense, refers to the feeling of vitality, movement and emotional intensity conveyed by performance, interpretation. It is linked to factors such as: Rhythm (a fast tempo transmits more energy); Dynamic (growing generates energy accumulation, descending generates low energy); Articulation (staccato sounds create energy tension different from legato); Interpretation (a singer can transmit energy even in a soft melody, through emotion). Example: a rock drum kit transmits pulsating energy; A soft song can

convey emotional energy of tenderness. In the sense of expressive musical energy, energy is musical intensity and movement.

Energy in Music – Psychological Sense, is the listener's internal response: music moves our emotions, activates memories and even influences the body (heartbeat, breathing, disposition). In Positive Psychology, we can say that musical energy helps regulate emotions and elevate positive mental states. Example: agitated music increases motivation for movement (exercise); Calm music reduces anxiety by lowering the heart rate at the same rate. Energy is the emotional and vital impact that music generates on us. In music, energy is both the physical force that generates sound and the emotional force that music transmits and awakens in those who listen to it.

4.3 CONCEPT OF FREQUENCY

This term has a scientific basis **in physics** and will also be presented and/or re-signified in contexts of psychology, well-being, spirituality and music. Frequency **in Physics** is the **number of times a phenomenon repeats itself in a time interval**. It is measured in **Hertz (Hz)**, which corresponds to "cycles per second". Example: if a string vibrates 440 times per second, its frequency is 440 Hz (musical note "A"). Here, frequency is **periodic repetition**.

Frequency in Neuroscience and Psychology the brain works through **electrical waves**, which also have frequency:

Delta (0.5 – 4 Hz) → deep sleep;

Theta (4 – 8 Hz) → relaxation, creativity;

Alpha (8 – 12 Hz) → calm, *Mindfulness*;

Beta (12 – 30 Hz) → focus, attention, problem solving;

Gamma (30+ Hz) → insight, cognitive integration.

In this context, frequency refers to **mental states associated with neural activity**.

In **Positive Psychology and Well-being**, this term is used metaphorically to describe the **quality and intensity of the emotions and thoughts** we cultivate. Positive emotions such as love, gratitude, and hope are described as "high frequencies." Negative emotions such as fear, apathy, and chronic anger are seen as "low frequencies." Here, frequency is a **predominant emotional state**.

Frequency in Spiritual Traditions is understood as the **energetic vibration that each being emits**. Spiritual practice (meditation, prayer, chanting, breathing) would be a way to **raise personal frequency**, approaching states of peace, love and universal connection. Here, frequency is **the vibrational state of consciousness**.

In **Music**, **frequency** is the number of vibrations or oscillations per second of a sound body. It is measured in Hertz (Hz) → 1 Hz = 1 cycle per second. It is one of the pillars of musical acoustics, responsible for transforming vibrations into notes that we perceive as low and high sounds. In music, frequency determines the pitch of the sound:

Low frequencies = bass sounds;

High frequencies = high sounds.

Example: The middle "A" note (A4, middle sound) on the piano vibrates at 440 Hz (i.e., 440 times per second). A double bass produces notes at much lower frequencies (e.g., 60 Hz bass sounds). A violin can reach very high frequencies (above 3,000 Hz high sounds).

Musical Frequency and Scale

Each musical note corresponds to a specific frequency. The scale is built on frequency relationships (ranges). The temperate system divides the octave into 12 semitones, each with a frequency ratio of approximately 1.0595 to the previous one. Thus, if A4 = 440 Hz, A5 (one octave higher) will be 880 Hz.

Frequency and Timbre

Although two notes can have the same fundamental frequency, the timbre varies because each instrument produces harmonics (other frequencies that are multiple of the main one). That's what makes the same A 440 Hz sound different on a piano, guitar, or voice.

In music, frequency is the measure that defines the pitch of the sound, allowing us to transform vibrations into melodies and harmonies. Without constant frequency, we wouldn't have the distinction between bass and treble — just noise.

4.4 MASARU EMOTO'S RESEARCH – THE MESSAGE OF WATER

Mr. Masaru Emoto was a Japanese researcher (1943–2014), photographer and writer who developed experiments and theories regarding water. His motivation was to understand the influence of thoughts, intentions, or words on water molecules, and how **water could reflect human consciousness**, its symbolic importance as a vital and universal element.

The results surprised people from all over the world, observing that the molecular structures of water change when exposed to words, feelings, music and even images. Ever heard that saying "Words have power"? Well, this saying can be applied to Mr. Emoto's theory. In his book and in his lectures, he shows photographs of water crystals that have been modified after a simple "thank you" or by rude words, such as "I hate you". It also shows the shape of water crystals depending on the purity of the water and its location on the planet.

When the crystal comes from polluted waters or when it is subjected to negative words and feelings, its crystalline form is totally distorted, without those beautiful geometric patterns. His experiments were also publicized in the documentary film "Who Are We⁵". His experiences teach valuable lessons and

⁵ Documentary "Who are we?" <https://www.youtube.com/watch?v=ac0hIP4VIFQ>

bring reflections when he says that 70% of our body is made up of water and that because of this, our health can be affected when we are surrounded by negative vibrations. That is, every action generates a reaction in our body and for this reason it is necessary to be careful especially when it comes to children: We must talk and take care of them with a lot of love, instead of treating them with offense, indifference or contempt.

The research methodology was the collection of water samples from different sources (lakes, rivers, taps, drinking water), exposure of water to different **stimuli** such as: Words (written and spoken); **Music** (classical, rock, mantras, heavy metal); **Human prayers and intentions**; **Images and symbols**. The next step was the freezing of the water and photographing the crystals formed under a microscope.

The results were as follows: With **positive words and intentions** (love, gratitude, peace): the water crystals had beautiful, symmetrical and harmonious shapes. With **negative words and intentions** (hatred, anger, insults): the water crystals became deformed and chaotic. By using **Erudite, classical and spiritual music** (example Sebastian Bach's "4th String Area") as a result was delicate and balanced crystalline forms and when used **aggressive or noisy music**, the crystals became fragmented and without harmony.

The reflections of the study and the conclusions of Masaru Emoto were, in a philosophical and spiritual interpretation, that water is like a **mirror of human consciousness**. Another conclusion is the notion that **emotions and intentions have transformative power**, as well as how much it has implications for health, spirituality and quality of life, since the human body is mostly made up of water and our emotions could directly influence our well-being. What is it like to think that water "memorizes" and or energizes the vibration received? It is important to be aware, alert and awake to what is happening around us and what can affect us.

Masaru Emoto's research has opened space for discussions about the relationship between **consciousness, energy and matter**. Although his experiments and studies have not been recognized as traditional science, they have brought symbolic contributions that inspire practices of **gratitude, mindfulness and care with language**. Some criticisms of the studies were the lack of **methodological rigor** (absence of adequate experimental control), difficulty in **independent replication** of the results, and criticism from the scientific community, considering the studies closer to inspiring metaphors than to empirical evidence.

Emoto's legacy is to remember that our words and intentions matter and can transform lives. Our words and intentions shape the reality around us, and positive emotions (love, gratitude) strengthen both people and environments. The human being, as "living water", reflects the quality of the energy he receives. In addition, Dr. Emoto had a relevant social impact by publishing his books such as "*Messages from Water*⁶", participation and dissemination in films and documentaries, such as "*Who Are We?*" and influenced movements of **spirituality, self-knowledge and integrative therapies**.

The type of music you listen to, the type of reading you do, the people you live with, or as in Dr. Emoto's research, the intentions, all of this generates consequences in your body, in your life. When you feed habits of good music, music with vibration, energy, appropriate frequencies, positive messages, in fact you will generate harmony in that vibratory pattern, remember Resonance?

Music is vibration (according to Plato), this vibration pulls consciousness into tune with this vibration. The influence that music and sounds can cause are numerous, for example: A person who likes and listens to vulgar music, at some point he has a great chance of being vulgar, the person who likes violent music, at some point he can express violence, because his consciousness has made it

⁶ Book "Message of water" website lecture <https://www.youtube.com/watch?v=wqVaTkLW3bs&t=3s>

compatible with that type of vibration. At some point she will express similar things.

Our essence is the pattern in which our consciousness vibrates (according to Caibalian, the Egyptian tradition). In philosophy throughout history, there has been talk of purifying taste, because taste is not unpunished, that is, what you read, what you listen to, the company you hang out, everything is vibration and resonance. When you tune into a very high vibration, your consciousness tends to go back there. Energies, vibrations or frequencies that lead downwards automatically pull consciousness downwards. Seeking things that vibrate in the attunements I desire +help harmonize frequencies and consciousness.

That's why my invitation is to choose music in an active and responsible way, mainly focusing on the positive, for the good and for good music. And precisely in the next chapter, the positive interventions of ***Music Flow***, ***Music Mindfulness*** and ***Music Savoring will*** be presented, which will be a means, a facilitator to be able to access the desired vibrations, energies and frequencies.

CHAPTER 5:

CONCEPT OF *MUSIC FLOW*, *MUSIC MINDFULNESS* AND *MUSIC SAVORING*

5.1.1 Concept of *MUSIC FLOW*

During his studies and research, *Mihalyi Csikszentmihalyi* identified the state he named **Flow**, dedicating years of his life to investigating and improving the theory of **Flow**. Initially, he noticed what happened in chess players and artists (painters), as well as musicians, citing the example of a pianist.

Currently, the state of **Flow**, of excellence, and excellent subjective state, of high performance, is found in several areas, which go beyond sports and the arts, but also in the corporate world, in leadership, in education and in health in the professional environment in general.

However, the proposal of **Music Flow** goes beyond musicians and instrumentalists, that is, it is not limited only to those who know how to sing or like to play an instrument to be able to access their Flow state, but to use music in order to help, facilitate and stimulate this state, according to the activity and the defined objective.

Directly CSIKSZENTMIHALYI (2019) defines **FLOW** as a mental state where the body and mind flow in perfect harmony. A state of excellence, characterized by high motivation, high concentration, high energy and high performance, which is why it is also called the maximum or optimal experience. **FLOW** experiences are often remembered as the happiest moments of a person's life, the moments where they felt at their best.

The concept of **Music Flow** is the positive use of music to access the state of excellence, high motivation, high concentration, high energy, and high performance (BRANDT, 2022).

Generally, the person enters the Flow State when they are doing what they like most. Music can help, facilitate, stimulate, accelerate and access this state, uniting the appropriate soundtrack with the proposed activity.

When you do what you love most, using the right music for the moment, you have more motivation, you concentrate more easily, and you are so deeply involved and absorbed in the activity that you don't even notice the time passing. At that moment, he doesn't think about anything else, neither about the problems that happened before, nor about what he will have to do next. You are entirely focused on the present, the here and now. Thus, one can experience a self-sufficient activity, rewarding in itself, what *Mihalyi Csikszentmihalyi* called the autotelic experience (the eighth identified characteristic of **Flow**).

Three conditions are mandatory for **Flow**, they are: having clear goals to get immediate feedback; achieving the balance between challenge and skill above the comfort zone and having a sense of control.

5.1.2 Benefits of *Music Flow*

In general, it is assumed that the benefits presented through the studies and research carried out of **Flow** practices are similar to those that **Music Flow** can provide. Thus, the following can be cited:

- Increased concentration, focus and attention;
- Increased productivity, performance and engagement;
- The acceleration of access to the state of high potential, using music;
- Modulation of emotions and mood;
- Increased self-esteem;
- The reduction of distractions;
- The feeling of control;
- Increased life satisfaction.

5.1.3 Practical examples of *Music Flow*

The following are some examples of the use of *Music Flow* related to these conditions:

- a) When running on the street or treadmill, the first step is to set clear goals, such as how many miles or kilometers will be covered, what the target time per miles or KMs (pace) is, or the total time. Then, just select an appropriate *playlist* for each moment of the race, so that when you change songs you have immediate feedback on your performance. Remember to balance the challenge and your goals with your physical condition, including preparation and managing the feeling of control. This example is for various physical activities and sports that can use music.
- b) In daily domestic activities, such as washing the dishes or tidying up the house, for example, it is worth defining a lively and motivational playlist, according to the tasks to be carried out and setting goals. Often, the skill level for these tasks is not very high, so it is important to challenge yourself and balance the focus on the music, the action, and the goal. Just allow the songs to bring energy, fun and performance. The best thing is often the feeling of not noticing the time passing when performing these often repetitive or unpleasant tasks, when we have the help of music we like.
- c) In learning, according to the studies of Lozanov (2009), it was found that the use of music and certain frequencies, with 60 to 70 beats per minute, stimulates alpha brain waves, being ideal for harmonizing and calming the body and mind. In this way, music is effective in enhancing the ability to memorize information, being the basis of the learning process. Reconciling learning with relaxation techniques is the assumption of this method, called Suggestopedia, which sought to optimize learning and, in this way, accelerate it. For many people, using instrumental, erudite or relaxing

music, according to the evidence of Lozanov's research, is an act that improved students' grades and performance.

- d) There are examples of surgeons who use music in their operations, creating the right environment to enter this state of high concentration, precision and immersion in what is being done. In order to achieve a successful result, it is suggested to realize the degree of challenge and skills involved.
- e) A personal testimony that I experienced together with my pop rock band was when we participated in a figure skating show, where in one of the presentations, playing live music for the execution and performance of the skaters. My instrument in particular is the drums, which dictates the rhythm, added to all the members of the band who were concentrated, focused so that everything was in tune, each sound, each note, each word sung, synchronized with lightness and movements of the skaters. We were immersed in that moment, with the feeling that music, instruments, dance, skating, show were one thing. Many of the audience were amazed by the execution of the song thinking it was *playback* (reproduction of recorded audio) so similar and real with the original version of the song. The experience was very rewarding, and we were certainly in tune and in total sync, immersed in the state of **Flow**.

5.1.4 Music Flow Preparation Tips

The Flow State is not a simple state of pleasure and satisfaction. It often includes effort and hard work to overcome a challenge by completing a meaningful task. Therefore, music can contribute and help in this process. Therefore, it is suggested:

- Empty the mind. For this, it is necessary to have concentration;
- Get rid of distractions. To enter **Flow**, it is recommended to eliminate, as much as possible and noise.

- Plan and organize playlists and songs, according to the objectives (*study playlist, playlist* for physical activities, *playlist* for productivity, *playlist* for repetitive and everyday tasks);
- Use quality headphones or sound devices;
- Warn colleagues or close people that they will not be able to talk for a few minutes or hours;
- Prepare the Brain, the ears and the spirit, to dedicate itself, at that moment, to a single task, so that everything else can wait;
- Start by satisfying basic needs, such as water or food intake, avoiding breaks;
- Allow yourself, surrender to living and experience;
- Repeat until it becomes a positive habit for your life;

5.2.1 Concept of *MUSIC MINDFULNESS*

Music Mindfulness has as its essential concept listening to music or sounds with full attention, intentionally, voluntarily, without judgment, without interruptions and without haste, moment by moment. Paying attention to music is not exactly about "the music", but music helps to be present in a more stable way. Thus, we realize that the really important thing is the very act of being present. Music and presence come together in a continuous and dynamic whole in consciousness. The concept was born from the idea of applying and uniting *Mindfulness*, *Mindful listening* and **Music** (BRANDT, 2025).

Music Mindfulness, "listening to music", actively and with exclusive dedication (music in the foreground), suspending any type of judgment, seeking a state of presence in which the person connects **to music, sounds, lyrics, melody, rhythm, harmony, vibration and energy**. (BRANDT, 2025).

The creation of *Music Mindfulness* was based on the concepts of *Mindfulness* on the concept of *Mindful Listening*, which is **listening with**

mindfulness, presence and compassion, without judgment, interruptions or haste, instead of just "listening to words". He also considered the concept of "*Mindful Eating*", which shows how the proposal of *Mindfulness* can be applied to food, that is, full attention to food in order to enjoy a meal in a healthier and tastier way. Thus, as in *Mindful Eating*, *Music Mindfulness* is mindfulness of music and listening.

5.2.2 Levels of Music Mindfulness

As with *Mindfulness*, *Music Mindfulness* has different levels of depth and practice, ranging from simple perception to states of expanded consciousness with music.

1. Basic Level – Attention focused on music or sounds.

Be aware of the musical auditory stimulus or sounds. It's the **first step**: noticing when the mind gets distracted and bringing it back to the music or sounds. It trains the "muscle" of attention. Example: consciously perceiving every detail of the music, be it rhythm, melody, volume, tone, lyrics while listening, when the mind wanders, gently bring it back.

2. Intermediate Level – Open Consciousness

The mind does not fixate on a single stimulus, it encompasses and observes in a **broad and receptive way** everything that arises (thoughts, feelings, emotions, physiological reactions). Cultivate **acceptance without judgment**. Here we begin to develop greater emotional regulation using *Music Mindfulness*.

3. Advanced Level – Experiential Integration/Positive Habit

Music Mindfulness is no longer just a formal practice and becomes a **way of living**. The practitioner makes mindfulness of music and sounds a positive habit, even in everyday situations. The feeling arises of using the positive intervention of *Music Mindfulness* as a healthy musical routine, bringing **clarity**,

calm and continuous presence. Example: when waking up in the morning using music with good vibes and energy, or during breaks in tasks.

4. Transcendental Level (or "awakened state")

At this level, music assists in attaining a state that transcends cognition, reason, and passes into a spiritual state of the soul. There is a sense of **oneness, deep compassion, and expansion of consciousness.** It is not permanent but can be attained or cultivated with practice. It contributes to the sense of purpose, meaning and existential awakening. Example: feeling totally connected to nature or to all people, with full inner peace, or with a supreme, divine, transcendent power.

Summary of *Music Mindfulness levels*:

- 1. Focus** → Directed attention to musical and sound listening
- 2. Openness** → Broad Awareness in all senses, beyond hearing, without judgment.
- 3. Integration** → *Music Mindfulness* as a lifestyle, positive habit.
- 4. Transcendence** → use of *Music Mindfulness* to achieve and cultivate transcendent states of oneness and expanded consciousness.

Each level brings **progressive benefits**: The focus is on stress reduction, emotional balance, self-regulation, greater well-being, increased levels of happiness, flourishing, and greater presence in everyday activities.

Basic: focus and reduction of distractions.

Intermediate: more emotional balance.

Advanced: Greater resilience and healthy music routines.

Transcendental: meaning, purpose and existential connection.

5.2.3 Benefits of *Music Mindfulness*

Because it is an initial proposal, it is assumed that the benefits presented through the studies and research carried out of the practices of *Mindfulness*, *mindful eating* and *mindful listening* are similar and compatible with those that *Music Mindfulness* can provide. Thus, the following can be cited:

- Train a new way of listening to music and sounds;
- Be more aware and careful when choosing the genre, style, type or lyrics of songs, reducing the stimuli that negatively influence;
- Increased cognitive control, emotional awareness, well-being and quality of life;
- Improvement in deep attention in listening (attentive listening, full listening)
- Greater deep attention to feeling music and sounds;
- Decreased anxiety, stress, depression, addictions, and pain;
- Reduction of ruminations and resentments;
- Management of body energy, physical health and healing using music and sounds
- Increased tolerance and decreased reactivity;
- Improvement in perspective taking, in the perception of meaning and significance;
- Clarity in the vibration, frequency, energy and harmony of the music heard or experienced;
- Greater connection with the body and senses;
- Development of self-care **and gratitude**.
- Increased **emotional clarity** and confidence;

5.2.4 Independent or complementary intervention

Music Mindfulness can be considered an independent or complementary intervention, contributing, aggregating and enhancing existing *Mindfulness* interventions by using music. *Mindfulness-Based Interventions* (MBIs) are:

- Mindfulness-Based Stress Reduction (MBSR);
- Mindfulness-Based Cognitive Therapy (MBCT);
- Mindfulness-Based Relapse Prevention (MBRP);
- Mindfulness-Based Based Eating Awareness Training (MB-EST);
- *Mindful Self-Compassion* (MSC);
- *Mindfulness* Based Health Promotion (MBHP);
- *Mind in body* Training;
- *Mindfulness* Training for Primary Care/Living Well.

5.2.5 Tips for practicing mindful music

- **Duration:** 3 to 5 minutes at least
- **Goal:** to reconnect body, mind, spirit with music and sounds.
- Choose a song or sounds;
- Take a deep breath and **anchor yourself in the present**;
- Listen to the music in the foreground, attentively, without distractions. Perceive the act of listening as a complete experience; Listen not only to the words, but to the tone, the rhythm, the melody, the harmony, the vibration, energy, etc.
- Select the appropriate music for the intention and the proposed objective;
- Allow yourself to reduce noise, distractions and put yourself in a comfortable position;
- Closing your eyes, in order to increase focus, concentration and attention;
- Control breathing;
- Perceive sensations, emotions and feelings;

- Exploring all the senses to the fullest;
- Acceptance without Judgment – observing thoughts and emotions while listening to music and sounds without criticizing; without evaluating, wanting to suggest, correct or make any judgment;
- Be fully present in the act of listening to sounds or music,
- Use the Mindfulness Mechanism – attentional self-regulation, in possible moments when the mind wanders (cycle 1: the mind is distracted/wanders; 2: recognize, become aware; 3: remember what and why you are listening to the music; 4: focus on the resumption of concentration).

5.2.6 Practical examples of *Music Mindfulness*

In *Music Mindfulness*, the person does not need to have pleasure when listening to music, or to be pleasurable music, for example: a classical music lover who proposes to listen to another musical style such as *heavy metal*, *Punk rock*, *Rap*, *funk* etc... (styles that are not his favorite, or that he may not even like) will certainly not have pleasure in the experience, it is as if he turned off the "pleasure" to be aware of the stimuli, to only pay attention (attentive listening, full listening) to the music. It is being able to enter a state of presence, focus on the present by listening to the music with curiosity, attention, awareness and without judgment.

To conclude, once we know that one of the most effective ways to shape our brain, to alter our neural circuitry to promote overall well-being, is mindfulness meditation / *Mindfulness* imagine adding to the power of music! This is *Music Mindfulness*.

5.3.1 Concept of *MUSIC SAVORING*

The essence of this positive intervention is to listen, taste, contemplate, admire, appreciate, be dazzled, have pleasure, intensify and prolong the sensations and preferably positive experiences with music and sounds, being able to use self-

compassion and contribute to relax, motivate, inspire, celebrate, energize or spiritualize. It has the purpose (the intention) of stimulating actions, attitudes and behaviors in order to increase well-being, flourishing and happiness rates. ***Music Savoring*** can happen in four 4 ways: By using music and sounds to thank, admire, delight and excite. (BRANDT, 2025).

Music Savoring is to become intimate with the ways of the body (biology/reactions), the mind (psychological/thoughts), the heart (emotions/feelings) and the soul (spirit/transcendence), using music. It is the conscious use of music, influencing thoughts, emotions and attitudes so that they generate, intensify and or prolong pleasure. Sharpening the senses. One can practice ***Music Savoring*** to savor songs that will recall happy memories of the **past** (reminiscence) and re-experience pleasant or positive emotions related to it. **In the present**, during the moment of the song, using full listening and mindfulness, consciously and suspending any kind of judgment. Or by using music to generate pleasant emotions even before future events or circumstances occur, for example using music to plan, imagine or visualize desired achievements.

Music Savoring is the deliberate and conscious attention to the experience of appreciating, savoring, and feeling pleasure with music and sounds, an act of self-care, self-congratulation, self-compassion, as it develops a relationship of kindness with oneself, the improvement of perceptions by allowing one to feel positive emotions, savor and amplify, intensify or prolong this pleasure, using music at certain times of the day. (BRANDT, 2025).

5.3.2 Benefits of ***Music Savoring***

People who practice ***Music Savoring*** are more optimistic, self-confident, extroverted and less likely to experience depression, guilt, shame and stress. This is because they start to perceive and hear, even in different and unusual songs, the

positive side of each one of them, which results in pleasure and positive emotions. It is a mental habit that strengthens us and increases satisfaction in the appreciation of music, increases resilience, making us able to adopt more balanced and positive perspectives throughout the day. It contributes to increasing well-being, flourishing and happiness.

5.3.3 Tips for practicing *Music Savoring*

- 1) Do all the steps of *Music Mindfulness* described in item 5.2.4, as the state of presence is one of the requirements for *Music Savoring*.
- 2) Take a moment, or several, in your day to practice the positive intervention of "*Music Savoring*."
- 3) Select a song that you loved in the past, relive the positive memories, feel and savor every memory, every feeling, every thought, and allow you to prolong those experiences that were from the past now into the present (reminiscence). Or choose a song for the pleasure you want or need to live in the now (present tense). You can also choose a song that will "inspire" you, "motivate" you, imagine achievements or accomplishments in the future (anticipation);
- 4) Choose primarily to focus attention on hearing, also on the other senses (sight, taste, smell, and touch) to explore and increase appreciation.
- 5) Appreciate and enjoy the feeling of pleasure;
- 6) Practice *Music Savoring* for 5 to 10 minutes at least once a day.

5.3.4 Examples of Music Savoring Practitioners

You can put on a headset, or turn up the sound of the device, maybe even close your eyes for the duration of the music (3,4,5 minutes, depending on the time of the music), stop everything you are doing, increase your focus and concentration and all you have to do is enjoy, taste and feel the music. Put

mindfulness during the enjoyable experience of music. At ***Savoring***, music is the protagonist, it is the stage, it is not the backstage. It's not background, so it's recommended to give it 100% attention to listen to the music.

Different from listening to music, running on the treadmill, driving the car, or doing household activities or gardening. In these examples, the music is in the background, to what you were doing. The most important thing is running, driving, or doing things, then listening to music with mindfulness.

You can practice ***Music Savoring*** to relax, calm down, and even savor a meditation. Just as you may be practicing when attending a concert or music festival, going to an orchestra performance, receiving or serenading you, or even enjoying live music in a pub or restaurant.

You can relive ***Music Savoring*** by recalling or sharing a positive memory or recollection with a specific song from a party, an event, a trip, or an experience, because it also brings joy to you and others who are listening to you tell it.

5.4.1 Similarities and differences between ***MUSIC FLOW***, ***MUSIC MINDFULNESS*** and ***MUSIC SAVORING***

The similarities between ***Music Flow***, ***Music Mindfulness*** and ***Music Savoring*** are mainly in the fact that they use the benefits of sounds and music to modulate and self-regulate emotional states, with the aim of increasing satisfaction, well-being, flourishing and happiness. All practices or interventions aim to increase focus and attention, bringing awareness to the present.

The main differences are in the type of practice and the objectives. ***Music Mindfulness*** has as its essence full attention to music, attentive listening, full listening, perceiving, without judgment, intentionally, actively, in the moment to moment using intention, attention and attitude (Mindfulness triad), without the purpose of pleasure, because it is not an activity with hedonic purposes, it is

simply opening the perception and being present and conscious to the music and sounds.

And in *Music Savoring* the purpose is to have moments of pleasure, it is an active action at first and passive most of the time. The intentions are different. To enter the state of *Music Savoring*, one of the important criteria is that first you need to enter *Music Mindfulness*, full (active) attention on music so that you can feel pleasure, taste, increase and prolong these sensations (passive). In short, to enter the state or practice the positive intervention of *Music Mindfulness* you do not need to be in a state of *Music Savoring*, but to enter a state of *Music Savoring* you need to be in *Music Mindfulness*.

Music Flow, on the other hand, uses music to elicit and accelerate the state of *Flow*, of high performance, high engagement and excellence. It is mandatory to go through the 3 conditions of *Flow*, which are clear goals and feedback, balance between skill and challenge, having a sense of control.

It is still possible to include five other dimensions, based on Kamei (2010, p. 70), classified by Csikszentmihalyi (1988, 1992, 1993, 1999, 2004) as the characteristics of the *Flow experience*: 4) deep concentration; 5) temporal focus on the present; 6) distortion of temporal experience; 7) loss of reflective self-awareness and transcendence of the boundaries of the *self*; 8) the autotelic experience.

In Martin Seligman's theory of Happiness, *Music Savoring* would fit into the Pleasurable Life and *Music Flow* and *Music Mindfulness* into the Engaged and Meaningful Life.

Example of the difference between *Savoring* and *Flow* using music

Example to make it easier: In a show, whoever is singing or playing or performing is in a state of *Flow*, because they were the ones who rehearsed, trained for countless hours, sang dance, etc., using their skills, talents and being challenged, and because they are active. Those who are watching are in *Savoring*,

because they are passive, they are having a pleasurable sensory experience, of contemplation, appreciative of enjoying the moment. In the *Flow* needs to be in action.

Difference between Music Mindfulness and Music Flow

Music Mindfulness as with *Music Savoring* is required to enter *Music Flow*, but *Music Flow* is much more than that. For you to enter *Music Flow*, *Music Mindfulness* is not enough, there are other conditions necessary to be able to enter *Music Flow* explained in item 5.1.1.

5.4.2 Difference and similarities between MUSIC THERAPY and the positive interventions of MUSIC FLOW, MUSIC MINDFULNESS and MUSIC SAVORING.

I will bring the explanations to better clarify the fundamental differences, also the possible intersections between **Music Therapy** and **the Music Flow, Music Mindfulness and Music Savoring** Positive Interventions.

Music Therapy is a recognized practice in the health area that uses **structured musical experiences**: such as listening, singing, improvising, composing or moving the body to sound; with the aim of promoting therapeutic changes. In other words, it is a type of therapy

⁷ based on theories of music, neuroscience and psychotherapy. Music therapy understands that music accesses deep regions of emotion, memory, and physiological regulation. Therefore, it is used to: reduce anxiety and stress, stimulate cognition, improve social skills, facilitate emotional expression, promote physical and emotional rehabilitation.

⁷ **Therapy** is a structured care process, guided by a trained professional, which aims to promote **relief from suffering, emotional improvement, reorganization of thoughts and behaviors, and strengthening of the person's internal resources.**

Music Therapy is applied by **trained music therapists**, in contexts such as hospitals, schools, clinics, rehabilitation institutions and mental health programs. More than working on "well-being", music therapy aims to **treat, integrate, regulate** and **rehabilitate**; always with a clinical focus. For Côté and Neto (2009), it is the most profound non-chemical medicine. Music therapy is the most essential of the therapeutic processes, because it makes the individual put himself in the position of conductor of his own life and the lives of many other people.

The Positive Interventions *Music Flow, Music Mindfulness and Music Savoring*, its main objectives are to prevent, promote and **increase well-being**, strengthen **positive emotions** and expand the perception of meaning and engagement in life through the positive states of ***Flow, Mindfulness and Savoring***.

While music therapy focuses on music as a therapeutic tool, the **positive interventions *Music Flow, Music Mindfulness and Music Savoring*** constitute a set of practices elaborated from the interventions of **Positive Psychology**. These practices can be widely used in training, wellness programs, education, organizations, mentoring, psychotherapy, and coaching.

Comparing the Approaches

Aspect	Music Therapy	Positive Interventions: <i>Music Flow, Music Mindfulness and Music Savoring</i>
Origin	Music therapies and neuroscience	Positive Psychology and music
Main purpose	Treatment and emotional regulation	Promotion of well-being and flourishing through music
Professional	Trained music therapist	Positive psychologist, mentor, coach, educator
Main tool	Music and sound experiences	Music, <i>Flow State, Mindfulness State and Savoring State</i>
Field of action	Clinical, hospital, educational	Personal life, coaching, sport, education, leadership, organizations
Nature	Therapeutic or rehabilitative	Preventive, developmental and promoter of well-being, flourishing and happiness

Although both promote well-being, their differences are striking. The table below summarizes these distinctions:

Where Do the Approaches Meet?

Music Therapy and the Positive Interventions *Music Flow*, *Music Mindfulness* and *Music Savoring* walk on different but complementary paths: The first offers a **clinical and sensory path**, guided by music as a therapeutic agent. The second offers a **path of psychological growth**, promoting well-being, increased engagement, *Flow* state, mindfulness, *Savoring*, optimism, stimulates positive emotions and strengthens social connections. Both contribute to human flourishing, each in its own way.

5.4.3 Incorrect use of the Music Flow, Music Mindfulness and Music Savoring Positive interventions

Here are some examples that may be harmful or contraindicated, related to the misuse of *Music Flow*, *Music Mindfulness* and *Music Savoring*:

- Using inadequate volumes, which can harm the auditory system (too loud, above 70 decibels), or not audible (too low volume), compromising experience and practice;
- Choose songs that do not match the "intention" and the proposed objective to practice it.
- Have interference from noise that take away attention and generate distractions (internal or external);
- There are songs with toxic or destructive lyrics and messages (directly or indirectly);
- Having disharmony, out of tune or dissonance that hinders the practice are contraindicated;

- There are songs with negative hallucinogenic frequencies and rhythms, which worsen the emotional, physical and spiritual state;
- Have excesses, that is, the time of practice of *Music Flow*, *Music Mindfulness* or *Music Savoring* must be moderate, adequate and balanced without exaggeration.

To conclude this chapter, it is important to emphasize that these three positive interventions, *Music Flow*, *Music Mindfulness* or *Music Savoring*, are simple, trainable practices that require little effort, and are accessible to all audiences and ages, and even offer lasting and relevant benefits and effects. Raising the level is waking up, being present and training the way you listen to music and sounds. This can become a healthy and positive habit. *Music Flow*, *Music Mindfulness* or *Music Savoring* is not just a musical experience, but a wellness experience.

In the next chapter I will share the amazing results of my Master's research in applying and validating the *Music Flow Method* (MFM) scientifically.

CHAPTER 6:

POSITIVE INTERVENTION *MUSIC FLOW METHOD* (MFM)

6.1 THE BEGINNING

Even before the Covid-19 pandemic, global data regarding states of depression, anxiety, panic syndromes, and *burnout*⁸ (at work) indicated an immediate need to seek solutions to reverse this scenario. Then, due to the pandemic, the urgency arose to intensify the work to foster and promote well-being and prevent these emotional and mental illnesses.

It was in 2020 based on this context, the study and consequently the creation of the *Music Flow Method* (MFM), an awakening through music, emerged. This research validated with academic rigor during the author's master's degree, was born from the purpose of using music, with a solid scientific basis and spirituality, to stimulate well-being; promote happiness through positive emotions, characteristic of the *Flow state*; also generate existential, spiritual, purposeful and meaning of life reflections to contribute to flourishing and a more meaningful life. The research was based on Positive Psychology. The MFM was created with music from authorial compositions, structured narratives, special effects, sound design, soundtracks produced and edited with the monitoring and participation of the researcher/author at each stage.

It sought to answer "to what extent the application of MFM can stimulate well-being and positive emotions." To answer the research question and meet the proposed objectives, a literature review was developed, an applied, exploratory research, with a case study, with a quantitative and qualitative approach and data analysis. The overall objective was to examine the effectiveness of MFM to promote well-being and generate positive emotions. This objective was broken

⁸ Burnout Syndrome is characterized by a state of excessive physical, emotional and psychic exhaustion in professionals who have to deal with pressure and responsibility.

down into three specific objectives; a) to verify whether *or not MFM* can promote positive emotions; b) at least one characteristic of the **Flow** state; and c) to generate, at least, a self-reflection to promote positive awakenings for consciousness through music, bringing a life with more meaning and flourishing.

6.2 THE RESULTS

The analysis of the collected data revealed that, for 97% of the participants (29/30 people), the **Music Flow Method**, has been shown to have stimulated and generated positive emotions, even more than one. The most recurrent emotions were: gratitude, joy, hope, love, relief, enthusiasm, forgiveness. The *MFM* also stimulated an increase of approximately 17% in the general happiness scale and approximately 13% in the gratitude scale. The result of the data showed, in this sample, that the Method *MFM* can promote well-being through **Flow**, since the average relaxation and concentration increased by approximately 25% after application. For 15% of the participants, it also increased involvement, focus, attention and engagement in what they were doing; for 87%, it promoted focus on the present and the feeling of temporal distortion, in addition, 90% of the participants stated that the *MFM* It was a self-gratifying experience. In addition, the *MFM* contributed to 87% of the participants finding more meaning in life, this was verified in both the qualitative and quantitative analyses. The method also stimulated reflection on spirituality, generated new ideas, re-signified, awakened and for 90% of the participants, helped them think about their mission and their purpose in life.

It can be said that the **Music Flow Method** met each of the objectives. This was evidenced through the analysis of the qualitative results also through the *t-test*, which indicated significant and highly significant effects, and in the *Cohens'd tests* they showed low and medium effectiveness in practice in favor of *MFM*. Therefore, are indications that *MFM* can be effective and can be classified as a

positive intervention, which can be used as an ally to promote positive emotions and well-being.

6.3 WHAT IS POSITIVE INTERVENTION?

Positive intervention **concept** is a structured, intentional, and evidence-based activity of **Positive Psychology**, created to **increase well-being, positive emotions, engagement, relationships, meaning of life, and accomplishments (PERMA)**. Unlike therapies that focus on reducing symptoms of suffering, positive interventions seek to **promote human flourishing** by expanding internal and external resources. Its main characteristics are: **Intentionality**: it does not happen by chance; it is planned; **scientific basis**: developed and validated by studies in Positive Psychology; focus on the positive; strengthens strengths, virtues and emotions of positive valence; **measurable results**; improved well-being, resilience and satisfaction with life.

Psychological intervention is any form of intervention, that is, an attempt to influence human behavior in a transitory or definitive way through the use of psychological means - that is, the influence occurs through new forms of behavior and of experiencing the world (PERREZ; BAUMANN, 2005).

For Kauffman, Boniwell, and Sibermann (2014), positive interventions are described as independent exercises to be completed, without professional help, in part, because that is how they have been tested in large studies. They can be applied individually or collectively. Their interventions are not limited to "one-by-one" practice, but can be successfully developed in groups, organizations, communities, teams, and societies (JOSEPH, 2014).

The *Music Flow Method* is a construct, a combo of positive interventions⁹ in a single method. *Music Flow* is a sensorial affective experience through music, induced through narratives and soundtracks totally authorial and unique.

6.4 WHAT IS THE MUSIC FLOW METHOD

The *Music Flow Method (MFM)* was developed with 7 original songs, which are presented at different frequencies (*Hertz*), and personalized narratives between each track, conducting a totally new protocol.

For Martin Seligman (2019), two distinct perspectives should always be kept in mind when trying to understand well-being. The hedonic or 'feel good' perspective describes a person's joy, pleasure, or focus on happiness and the absence of adverse influences. The eudaimonic perspective, the 'functioning well', focuses on living life in a deeply satisfying way. Current research on the concept of *eudaimonia* focuses on the search for meaning in life, the realization of an individual's potential, the pursuit and achievement of meaningful goals, personal growth, making a difference, and flourishing. 'Working well' also embodies flourishing even in difficult times.

Based on these reflections and intending to measure the modulation of emotions produced by the *Music Flow experience*, it was decided to adopt the word "Method", in allusion to the scientific method, to accompany the words "**Music**" and "**Flow**".

Music plays a role in understanding life as a means of experiencing well-being." , *All the author's training, studies and experiences* were used for the creation and improvement of the MFM, explaining the occurrences through science and a set of techniques or tools that meet the objectives of the research,

⁹ According to Sin and Lyubomirsky (2009) they are: treatment methods or intentional activities that aim to cultivate positive thoughts, behaviors and cognitions".

especially those related to well-being, with the aim of contributing to a life with more meaning and flourishing.

The *MFM* consists of a brief introduction with information about the experience and the studies that supported it and an induction of light relaxation (without the intention of inducing sleep), to increase **focus** and **concentration**. It begins with an invitation for the person or participant to connect with their own essence, with their safe place, access their good memories, childhood memories, as a child, with the light of each one, stimulates joy, fun and invites to play coloring and paint a world full of love with the song "Vida em cores (Life in Colors)",¹⁰ evidencing the virtue of wisdom.

Next, the *MFM* brings "Love", which is one of the character forces that leads to the virtue of humanity. First and foremost, love is also an emotion, a momentary state that arises and flows through the mind and body. Love is much more ubiquitous than one imagines to be possible, for the simple fact that love is connection (FREDRICKSON, 2015).

In scientific experiments and research, it has been found that love is the most powerful feeling and emotion to increase well-being and happiness, which is why the supremacy of love is mentioned. When a practice of positive emotions (positive interventions) is applied, there is usually an increase in the degrees of well-being and happiness, however, practice with love has a much greater impact. Love impacts not only happiness, but also each of the positive emotions individually, that is, love has the power to leverage gratitude, joy, hope, serenity, inspiration, among others.

Love is a universal feeling; it is a way of showing our affection to the people for whom we have great affection. It is the ability to love and be loved, to share, protect the other and take care of their happiness and physical and emotional

¹⁰ Links to the song "Life in colors":

<https://open.spotify.com/intl-pt/track/1J23rVwcMBv4eEXptYpm2y?si=c8e23688c76f4042>
https://www.youtube.com/watch?v=Rjw-2ujC9oI&list=RDRjw-2ujC9oI&start_radio=1

integrity. The *Music Flow Method* also emphasizes the importance of loving yourself. Self-love is the art of recognizing oneself as a being as deserving as anyone else. It is to love yourself unconditionally. Its natural effect is to recognize even defects in order to overcome them and continue to develop as part of a natural process. The song that was composed for this specific moment of the method is called "Amor pra sempre (Love forever)"¹¹.

In the third moment of the *MFM*, an intervention with the force of love and forgiveness is used, because those who use the force of love overcome any guilt, pain or suffering. Those who love themselves are capable of forgiving themselves, forgiving others and asking for forgiveness. Forgiveness is one of the strengths of the virtue of temperance. Fighting against negative emotions allows us to favor positive emotions – liberating, constructive and lasting, but much more fragile, promoting a change in ideas, rewriting the past: forgiving, forgetting or erasing bad memories (SELIGMAN, 2019).

Forgiveness transforms sadness into neutrality, or even into more positive "color-dyed" memories, making it possible to feel a much more intense satisfaction in relation to life. Forgiveness is not an eraser that erases the past, it is a change that memories bring with them. Greater gratitude for the good things of the past intensifies positive memories and learning to forgive old offenses dissipates the sadness that makes it impossible to achieve satisfaction (SELIGMAN, 2019). The *MFM* proposed, at the moment of forgiveness, also to forgive oneself, with the song "Autoperdão (Self-forgiveness)"¹², stimulating people and leading them to free themselves, to absolve themselves of guilt, suffering or pain.

¹¹ Song Links "Amor pra sempre"

<https://open.spotify.com/intl-pt/track/27FJJavXPFM3zHI04m6UsM?si=1d1c3c41f1fb4eef>

https://www.youtube.com/watch?v=tlxndIzgFTo&list=RDtlxndIzgFTo&start_radio=1

¹² Song Links "Self Forgiveness"

<https://open.spotify.com/intl-pt/track/75bjWSOVID8IkGaYW4CnQm?si=b592d18ce3c84128>

https://www.youtube.com/watch?v=_YE1r3qjbDc&list=RD_YE1r3qjbDc&start_radio=1

In the fourth stage of the method, there is reflection and music about gratitude. In positive psychology, we learn that **gratitude** is one of the most powerful and instantaneous ways to get into a positive emotional state. Some studies reveal that when people manifest or practice gratitude, they are healthier, more optimistic, kinder, live longer, have greater satisfaction with life, and feel younger. Robert Emons, a Research Psychologist from California, who pioneered the scientific study of Gratitude, in an experiment, came to the following conclusion: the practice of gratitude increased happiness levels by 25%, comparing the questionnaires already scientifically validated before and after the practice. It can also be said that happier people become more grateful. In this stage of the *Music Flow Method*, we sought to provide 3 ways to manifest and express gratitude.

The **first** of these is the rational way, which consists of the cognitive, conscious, rational recognition of the good things that are happening in life. MFM invites you to train and practice, create the habit of remembering, recognizing and paying attention to what happened well, what worked. Give importance to positive things. The **second** level is the emotional, it has to leave the mind and go to the heart. It is to go beyond the rational, cognitive, it is to feel gratitude for the blessings that happen in our lives. For the people who helped us. The important thing is to feel this gratitude. And the **third** way to express gratitude is behavioral, which takes place through action, an act. The action can be expressed verbally, in writing, with gestures, attitudes, retributions or through music, as in MFM, which brought the authorial song "Hoje é o seu dia" (Today is your day).¹³

In the fifth moment, *MFM* exposes the strength of hope with the song "A corrida" (The Race)¹⁴, which represents expecting the best from the future and

¹³ Song Links "Today is your day"

<https://open.spotify.com/intl-pt/track/79vcq2KV4U0JMVmXmQnuTQ?si=e88636b30bfe4f2f>

https://www.youtube.com/watch?v=EZ0ojXDgTDo&list=RDEZ0ojXDgTDo&start_radio=1

¹⁴ Song Links "The Race"

<https://open.spotify.com/intl-pt/track/3ox4JV35aE537nVtc1AuGF?si=a978bfc4cca64db0>

actively acting to achieve it. This force guides us to have a vision of the future and a cognitive, emotional and motivational posture based on optimism, an element that stimulates positivity and encouragement to direct efforts to achieve our goals. People with a high level of hope and optimism nurture their positive expectations about everyday matters and are more optimistic about general matters. Hopefuls have their feet in the present, but connected to the future, always establishing goals, planning, and strategies to achieve their goals. Positive emotions about the future include faith, trust, hope, and optimism (NIEMIEC, 2019).

The sixth moment of the *Music Flow Method* presents in the narrative and in the song "Protagonista" (Protagonist)¹⁵ reflections on purpose, mission and reason for living. The meaning or purpose of life deals with the individual's connection with "something greater than ourselves." A meaningful life is one that unites us to something greater – and the bigger, the more meaning (NIEMIEC, 2019). A meaningful life implies a deeper sense of fulfillment, which arises when we employ our strengths and virtues to achieve a higher purpose. It is linked to altruism, to contribution, to leaving our mark on our passage through the world. All of this refers to our personal mission, which must express our purposes and direct our goals, so that we live a life with more meaning and fulfillment.

Personal mission, like mission in organizations, gives a sense of direction and helps you stay focused on what really matters. Mission is the statement of how to live your values, considering your main talents, your strengths and your capabilities, knowing how to use them and for what purpose (NIEMIEC, 2019). In this way, the *MF*M brings several forces and virtues that can be stimulated, such as, for example, the virtue of wisdom, the forces of discernment and critical

https://www.youtube.com/watch?v=8rsY4j1nB9w&list=RD8rsY4j1nB9w&start_radio=1

¹⁵ Links to the song "Protagonist"

<https://open.spotify.com/intl-pt/track/3ThY18W7iojEWc9Hxs7OhZ?si=8cbc62f6ed4842f6>

https://www.youtube.com/watch?v=nRFYN7ORXmg&list=RDnRFYN7ORXmg&start_radio=1

sense; the virtue of temperance, the forces of prudence and self-control; the virtue of humanity, the forces of kindness, social intelligence or emotional intelligence; the character forces of bravery, perseverance, honesty, enthusiasm; of the virtue of courage to carry out our mission, purpose and teamwork, with impartiality and leadership, of the virtue of justice. The purpose of this song and its content is to think about a purpose in life and also to take control and responsibility for one's own destiny, using virtues and strengths to achieve them. To paraphrase Carl Jung (2011), "the last of the things with meaning is worth more in life than the greatest of things without it".

The *MMF* in the seventh moment presents reflections on spirituality and the virtue of transcendence, with the song "Despertar" (To wake up)¹⁶, an awakening to life, being attentive to inner miracles, performing. Albert Einstein believed that there are only two ways to live life: the first is to live it as if miracles did not exist; the second is as if everything were a miracle. Spiritual well-being has been considered another dimension of the state of health, along with the bodily, psychic and social dimensions. Spirituality may or may not be linked to a religious experience. The World Health Organization (WHO) defined, on January 22, 1998, that "health is a dynamic state of complete physical, mental, spiritual and social well-being, and not merely the absence of disease or infirmity".

Spirituality can be defined as the possession of beliefs about the meaning of life through concepts that transcend the tangible, in search of a meaning, of connection with something greater than oneself (NIEMIEC, 2019).

¹⁶ "Awakening" Song Links

<https://open.spotify.com/intl-pt/track/4vcqMp26Uu8iIuUXqv6xGM?si=a26be82bc9a64249>

https://www.youtube.com/watch?v=GwvZxTMnKPU&list=RDGwvZxTMnKPU&start_radio=1

The *Music Flow Method* ends by making a brief synthesis of all the experiences, raising energy, enthusiasm, motivation to act and perform the "Awakenings" through sounds and music.

6.5 UPGRADE POINTS

With the research, however, points of improvement were identified in the case of a new application of the method, both in the forms and questionnaires and in the way of application. The biodemographic form, soon after the application of the entire sample, was included in *google forms*, allowing it to be previously filled out by the next participants. The reformulation of questions from the pre- and post-MFM questionnaires should be done as well.

For some participants, the experience, although positive, was considered long and somewhat tiring, the *MFM* intervention tested in the sample lasted one hour and thirty-four minutes (94 minutes). There is, for the future, the possibility of seeking to reduce this intervention to 60 minutes, which will require a more updated version, without compromising the essence and quality of the experience/method.

It was suggested by the participants to also use moments of pauses and instrumental music after moments of reflection to enhance the contemplative state. After submission to scientific rigor and analysis of the results, the intervention of the *MFM* can be requested from the researcher. So that this method can be fully experienced with other subjects, allowing others to use the intervention at the frequency they feel necessary, as positive interventions are described as independent exercises to be completed, even without professional help.

Creating an advanced *MFM option*, so that the user can choose which step within the intervention he specifically wants to use as an intervention to meet his objective(s), that is, being able to individually select each of the 7 moments, is

another possible advance. The *MFM* brings as a possibility more advanced and in-depth studies in relation to going beyond one "application/intervention" per participant, that is, the research can be extended, having weekly, biweekly or monthly applications, analyzing and monitoring its effects and results in a sample group. This was one of the limitations of this study, because the 2-year period of the master's research made such a profound or advance unfeasible, for this, doctoral research is appropriate. Therefore, the researcher is committed to improving the method and evolving even more based on the contributions, ideas and suggestions of all those involved

6.6 FINAL CONSIDERATIONS

Finally, the researcher considered himself satisfied with the Music *Flow Method* stage, because even though it was the first version, the participants expressed recognition in relation to the MFM, praise for the quality of the auditory productions, the researcher's narrative conduction and also the equipment (the *shure*¹⁷ in-ear headphone). Thus, he feels very happy with the results obtained, with the relevant impacts, which the applications generated, helping in an autotelic experience, in the strengthening of positive memories, in the appreciation of life, in the improvement and absorption of perceptions, because an engaged and good life includes *mindfulness*, *Savoring* and *Flow*, towards a life with meaning and purpose.

In this perspective, the creation of the *Music Flow Method (MFM)* was intended to contribute to the promotion of a life with more meaning and flourishing through experience with the application of music, which is based on the *Extended Player (EP)*, created from authorial lyrics and melodies, considering different sound frequencies, in order to seek the benefits and positive emotions

¹⁷ These are headphones that are inserted into the ear and provide a seal. Therefore, external noises are blocked and the user has better and more efficient sound insulation.

through music. The application of *MF**M* requires specific techniques to help improve people's life satisfaction and is based on the theoretical approaches mentioned, such as the Triad of Happiness, the Theory of Well-being, the Theory of *Flow* and studies on virtues and strengths.

Therefore propose to contribute to the improvement of the emotional, physiological and spiritual state, promoting the connection of the participant with their own essence and divinity, aiming at flourishing. The *MF**M* seeks, as an intervention that provides focus, optimism, faith, self-motivation, resilience, determination, self-love, awakenings or revelations through the connection with music and the connection with happiness.

“The songs I compose are not intended to be a success on the radio or go viral on streaming, but to touch and be a success in each heart”.

CHAPTER 7:

CHOOSE THE SOUNDTRACK OF YOUR LIFE

Being aware, realizing, being conscious that different types of music impact your life, will help you choose and select the soundtrack for each moment of your day. You will experiment with different styles, composers, until you find what identifies and makes sense to you, in the routine or at certain specific moments. Identify which songs help you focus, be more attentive, relaxed or motivated, which songs add, elevate and contribute, those that are great at helping you put you in the ideal state for the activity or goal you set out to do or achieve.

Music has incredible power, it influences how we see the world, how we live, how we feel about ourselves. By choosing the right music (the right soundtrack), whether instrumental or with positive messages, we can improve our lives. Do you know what is best? you, me and everyone have the FREEDOM to choose, create and decide the SOUNDTRACK OF OUR LIFE. Music can be a great source of strength, learning, and connection. As we have seen, the melodies or words in the songs can change how we feel, what we believe, so it is very important to be careful with what we hear. Choose whenever you can, music that makes you feel good, useful, positive way, this is fundamental for mental health, well-being, flourishing and happiness. I believe not only because there are scientific studies and research, but because I have experience and feel it.

Most scientific productions focus their studies on the relationship of music sometimes with emotions and sometimes with cognition, but these processes are inseparable. I participated in numerous trainings, immersions, seminars and events that used some type of soundtrack, sounds or music, and I observed how acoustic information contributes to people's brain and emotional performance.

Music, songs, sounds that have the purpose of increasing the feeling of satisfaction, motivation, energy, instigating the solution of problems, overcoming challenges, elevation of the soul, which create a more positive and lighter state of mind, increase the ability to think of more creative solutions, unlike what happens when we are nervous or anxious, once the focus decreases and we tend to find obvious options to solve important issues.

Brain waves synchronize the frequency with the rhythm of the music we listen to, that is, if we are listening to music with a faster time, we will be more agitated; The reverse is also true, with a quieter and lighter sound, the tendency is to stay in a relaxed state, the body follows what we hear. Songs activate emotional regions of the mind responsible for concentration and focus. This physical relationship also exists between the different notes, sounds, and our body. Harmonic sounds enter and resonate with us and cause well-being, while dissonant sounds cause disturbance and distress. More and more modern life is filled with noise and hustle and bustle. Decibel excesses make us stressed, aggressive, violent, and depressed. Remember, beware of noises, negative music, which spoils our energy and vibration, which was described in item 3.7 of chapter 4.

The practices of *Music Flow*, *Music Mindfulness* and *Music Savoring* arise to contribute to a higher quality of life, prevent mental, emotional, psychic, physical and spiritual health diseases, such as anxiety, depression and *burnout*, through the use of positive interventions, meeting the demands in this context of a volatile, uncertain, complex and ambiguous world (VUCA), fragile, anxious, non-linear and incomprehensible (BANI) in that we live. These positive interventions, in addition to prevention, aim to promote well-being, pleasure, positive emotions, state of presence, consciousness, flourishing and happiness.

By practicing the positive interventions of *Music Flow*, *Music Mindfulness* and *Music Savoring*, it is expected to correspond effectively with

subjective well-being both in the **emotional** dimension, stimulating positive emotions (being and feeling happy), and in the **cognitive** dimension influencing perception for an improvement in the evaluation of Satisfaction with life (being happy). In other words, subjective well-being involves the experience of pleasure and our appreciation of life's rewards (DIENER, 1984). For Snyder and Lopez (2009), subjective well-being is composed of: positive affects (cheerful, calm, happy...), negative affects (nervous, sad, confused...) and satisfaction with life (cognitive component of global judgment or by domains of satisfaction with life).

In the theory of Happiness, each of the positive interventions can meet the 3 pillars, for example: In the Pleasurable Life the practice of **Music Savoring**, in the Engaged Life the practice of **Music Flow** and for the Meaningful Life, the three interventions can be used, **Music Mindfulness**, **Music Savoring** and **Music Flow**. Because at their deepest level they help for a life with purpose and that makes sense.

The new interventions presented (**Music Flow**, **Music Savoring** and **Music Mindfulness**) also contribute to human flourishing, since music as a resource, instrument and intervention encompass the 6 dimensions of **PERMA-V** (positive emotions, engagement, positive relationships, meaning, fulfillment and vitality) and the 5 dimensions of **SPIRE**, a model of the wholebeing (Integral well-being) serving physical well-being (health, body), emotional well-being (emotions, mind, psychological), intellectual well-being (learning, creativity), relational well-being (healthy connections) and spiritual well-being (transcendence, purpose, meaning, existential).

Music can be an instrument to access positive mental states as described in chapter 4, **meditative** state, **Flow** state, assist and contribute to **Mindfulness** (focus and attention) and **Savoring** (enjoyment, pleasure, taste) practices. It can generate and accelerate the modulation of internal states, focusing on what is positive, through experiences that, even subjective, consider the benefits and

positive emotions that are originated by different sound frequencies, rhythms, messages. This contributes to the improvement of people's emotional, physiological or spiritual state and life satisfaction, due to the connection with their own essence and with the sacred. Music is the most profound non-chemical medicine. It affects and impacts our energy, vibration and frequency as we saw in the chapter "invisible influences". They can contribute to self-reflection and self-understanding, not only limiting themselves to the individual, but also expanding to the collective.

This book presents the construction of the concepts of *Music Flow*, *Music Mindfulness* and *Music Savoring*, based on the research and studies of Positive Psychology on *Flow*, *Mindfulness* and *Savoring* and experiences that I have lived, both on stage and behind the scenes, being in the role of musician/artist and also as a speaker, trainer and coach. In chapter 5 where I present the unprecedented positive interventions, also demonstrating the benefits, practice tips, main similarities and differences between the practices. For this reason, it is encouraged to improve and add collaborations in future considerations and editions.

Also, the online course called "Positive Mastery" was born in parallel¹⁸, with two tracks (paths) instructed in the various modules of the program, the first of which is the "Journey of living" teaching cognitive, emotional and behavioral skills based on Positive Psychology and the second path the "Entrepreneurial Trail", focusing on Business, innovation, Leadership, Coaching. Also, part of this project is the *Music Flow of Positive Mastery*, where soundtracks, authorial and unpublished songs were also used to reflect on a certain theme, stimulating and enhancing positive emotions at each level of the course. For those who want to know more and are interested, I left the link to the site in the footer.

¹⁸ Get to know the Positive Mastery online course on the website <https://maestriapositiva.orbitpages.online/>

When we have a well-defined purpose, more than one project arises that seeks the same purpose or objective, once they are aligned with the purpose everything flows and conspires in favor. The Positive Mastery online course, the Master's research project, the *Music Flow Method (MFM)*, the positive interventions, *Music Flow*, *Music Mindfulness* and *Music Savoring*, this book, the eBook's, the next autobiography in which I share how I turned it into a book and songs, the main moments I lived, allowing myself to choose and create the soundtrack of my story, of the happiest and most challenging days, is in the new book entitled "**Eternal** existential awakenings". All these projects, actions have the same essence and complement each other. This is my legacy.

In this sense, it is hoped that the Positive interventions of *Music Flow*, *Music Mindfulness*, and *Music Savoring* can provide more focus, optimism, faith, self-motivation, resilience, determination, self-compassion, enjoyment, well-being, and positive awakenings to existence. Because music and these positive interventions using music, such as *Music Flow*, *Music Mindfulness*, and *Music Savoring* are instruments of social and cultural transformation, a positive movement that, if it becomes a habit and recurrent practice, will trigger a positive sound and musical revolution, bringing consequences of elevation in well-being.

I like this thought from Don Campbell: "Music allows the child to play within us; May the monk within us pray, may the young man within us dance, and may the hero within us overcome all obstacles or almost all!"

The music we listen to regularly will have an impact on our perception of reality and our attitudes. Music is a powerful "tool", an excellent "instrument". Each person is different, so the important thing is that you identify the songs that work for you. Choose consciously!

You may be wondering...,

So Gabriel, recommend some songs to me!

I answer... why not multiple *playlists*?

In this final chapter, I will share several *playlists* that you can use according to desired occasions. There is *a playlist* composed of songs with the theme: hope, joy, gratitude, love, *playlist* to relax, meditate and motivate.

Be the MAESTRO, the COMPOSER, the PROTAGONIST of this beautiful melody called life. And remember, you are capable, you have the power to choose and build the repertoire, a beautiful soundtrack or playlists for your present, your past, your new cycles, new chapters and new shows. Shine, rock, to crush, live!

PLAYLIST SUGGESTION AND SELECTION

Playlist Positive Mastery #Esperança

<https://open.spotify.com/playlist/0GODZPqJ1toKhRS0v4J5qr?si=565eda69fbb14713>

Positive Mastery Playlist #Alegria

<https://open.spotify.com/playlist/51fFKdeZqlZellIqnb08GYz?si=349624a414144c2a>

Playlist Positive Mastery #Gratidão

<https://open.spotify.com/playlist/1MplwYmkVebvvr8Z0s5z6l?si=56b2cc450d254016>

Positive Mastery Playlist #Amor

<https://open.spotify.com/playlist/3LkQu37jt691bgHvYzVgNx?si=fc1ced3003634a7b>

Positive Mastery Playlist #meditar

<https://open.spotify.com/playlist/4NAY3GaiKWFuezCIE7wHEc?si=01cecc00930841df>

Positive Mastery Playlist #relaxar

<https://open.spotify.com/playlist/1PYbO8xdAHVpvUR969yfTI?si=c66546996329416a>

Positive Mastery Playlist #motivar

<https://open.spotify.com/playlist/2IXiiT5upeRl3ZebjLhE9m?si=dccfa4203f0f4e17>

My PodCast

<https://open.spotify.com/show/6aHJhmadInV9r1WZh8av3S?si=9936b69b74704775>

My albums on Spotify and Youtube**Album Link Eternal**

<https://open.spotify.com/intl-pt/album/51gcZUdtSktqZ42db2PFou?si=2LOs7PBbSc6rDAb3Jsstig>
https://youtube.com/playlist?list=OLAK5uy_kWFYVI7dDkwVLJ8s7Jz-kqSr8UEqKg6_E&si=kTowloJqrhoi-n5q

Link album Verso in Verso

<https://open.spotify.com/intl-pt/album/2x0k4TeNeDcpAZDyboJKUM?si=2aK65HoaTmiKWFqUa5HAFw>
https://youtube.com/playlist?list=OLAK5uy_neZaWK07MvMzAHmSpzHbcmQjbgHHKLuC8&si=Zj7RI6gKDFQ-UGK4

Link album Verso in Verso unreleased

<https://open.spotify.com/intl->

[pt/album/5kEi9nMRugUspXGEuqZFhR?si=ORM9qS2BQbS2_SclDRBvCQ](https://open.spotify.com/intl-pt/album/5kEi9nMRugUspXGEuqZFhR?si=ORM9qS2BQbS2_SclDRBvCQ)

https://youtube.com/playlist?list=OLAK5uy_lL3cTwNMPKRRKzBjgZyBJgBX13E7r4r0k8&si=PdxVOMxITNgQu6Qv

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ANNEXES

To conclude the analysis, and to be able to elucidate, below, Table 1 presents how the questions of the *pre-MFM* and *post-MFM* forms were structured, in which questions about positive emotions, characteristics of the **Flow state** and questions about the meaning of life were randomly mixed. The table also shows the averages before and after the application, the percentage of increase and the overall percentage.

HAPPINESS TRIAD		QUESTIONS	average before	average after	Increase	% general	NOTE
PLEASANT LIFE	POSITIVE EMOTIONS	Question 1 Happiness Scale	5,13	6	17%		40% 12 people 7 1 a 7
		Question 3 Positive emotions felt				97%	40% 12 people 6
		Question 7 Recognizing the good things	4,17	4,63	11%		97% 29 people 5 1 a 5
		Question 12 Gratitude Scale	5,67	6,37	13%		76,70% 23 people 7 1 a 7
		Question 14 Overall satisfaction with MFM				86,70%	60% 18 people 10 1 a 10
ENGAGED LIFE	FLOW CHARACTERISTICS	Question 2 Relaxation and concentration	3,57	4,47	25%		56,70% 17 people 5 1 a 5
		Question 6 Focus on the present / temporal distortion				87%	20% 6 people 9
		Question 8 Involved, engaged, focused	3,9	4,5	15%		10% 3 people 8
		Question 10 Autotelic / self-gratifying				97%	63,30% 19 people 5 1 a 5
MEANINGFUL LIFE	MEANING AND PURPOSE OF LIFE	Question 5 Attributed Meaning and Purpose in Their Life			Yes	87%	23,30% 7 people 4 1 a 5
		Question 9 Contributed to reflect on Purpose and Life Mission			Yes	90%	87% 26 people 5 1 a 5
		Question 11 Stimulated reflection on Spirituality			Yes	87%	70% 21 people 5 1 a 5
		Question 13 Contributed to a new idea / reframing / response			Yes	87%	16,7% 5 people 4 1 a 5

Source: Prepared by the author (2022).

In the first pillar of the happiness triad, the pleasurable life, in which positive emotions are the focus, question number 1 of the Happiness Scale presents the increase in the average from 5.13 to 6 people, representing approximately 17%. In Question number 3, MFM stimulated positive emotions for 97% of participants. In question 7, about recognizing the good things that happen in life, the average of 4.17 increased to 4.63, representing 11%. In question 12, Gratitude Scale, the mean of 5.67 increased by 13% after the *MFM*, reaching 6.37. In question 14 of General Satisfaction, 86.70% of the participants gave maximum scores of 8, 9 and 10.

In the second pillar of the triad, the Engaged Life, in which the characteristics of the **Flow state** are the focus, in question number 2, the *MFM*

increased the average relaxation and concentration from 3.57 to 4.47, representing 25%. In question 6, for 87% of the participants, the *MFM* provided a focus on the present and temporal distortion. In question number 8, the *MFM* increased the average involvement, engagement and concentration from 3.9 to 4.5, representing 15%, and, in question number 10, for 97% of the participants, the experience was self-gratifying.

The third pillar of the triad is Meaningful Life. The focus of this pillar is the meaning and significance of life. In question number 5, for 87% of the participants, the *MFM* experience contributed to finding more meaning and meaning in life. In question number 9, for 90% of the participants, the *MFM* contributed to reflect on the purpose and mission of life. In question 11, for 87% of the participants, the *MFM* generated reflection on spirituality and, in question 13, for 87% of the participants, it contributed to a new idea, insight, answer or resignification.

Table 2 shows the percentage of participants, the number of people who felt stimulated by the *MFM* and who felt one or more positive emotions, one or more characteristics of the *Flow state*, and one or more reflections, new ideas, insights, responses, or resignifications. The scores assigned to the scales are also presented.

Table 2 – General Table of Analysis 2

HAPPINESS TRIAD		GENERAL TABLE OF ANALYSES 2				
		QUESTIONS				
			%	People	NOTE	SCALE
PLEASANT LIFE	POSITIVE EMOTIONS	Question 1 Happiness Scale	40%	12 people	7	1 a 7
			40%	12 people	6	
		Question 3 Positive emotions felt	97%	29 people		
		Question 7 Recognizing the good things	76,70%	23 people	5	1 a 5
		Question 12 Gratitude Scale	60%	18 people	7	1 a 7
ENGAGED LIFE	FLOW CHARACTERISTICS	Question 14 Overall satisfaction with MFM	56,70%	17 people	10	
			20%	6 people	9	1 a 10
			10%	3 people	8	
		Question 2 Relaxation and concentration	63,30%	19 people	5	1 a 5
			23,30%	7 people	4	1 a 5
MEANINGFUL LIFE	MEANING AND PURPOSE OF LIFE	Question 6 Focus on the present / temporal distortion	87%	26 people		
		Question 8 Involved, engaged, focused	70%	21 people	5	1 a 5
			16,7%	5 people	4	1 a 5
		Question 10 Autotelic / self-gratifying	97,0%	29 people		
		Question 5 Attributed Meaning and Purpose in Their Life	87%	Yes	26 people	
		Question 9 Contributed to reflect on Purpose and Life Mission	90%	Yes	28 people	
		Question 11 Stimulated reflection on Spirituality	87%	Yes	26 people	
		Question 13 Contributed to a new idea / reframing / response	87%	Yes	26 people	

Source: Prepared by the author (2022).

In the first pillar of the Happiness triad, in yellow, are positive emotions. In question number 1, on the Happiness scale, 40% of the participants (12/30 people) gave a score of 7 and another 40% (12/30 people) gave a score of 6. In question number 3, 97% of the participants, that is, 29 of the 30 people felt one or more positive emotions when going through the *MF*M. In question number 7, recognizing the good things, after the *MF*M, 76.7% of the participants (23/30 people) gave the maximum score of 5. Question number 12, the Gratitude Scale, 60% of the participants (18/30 people) evaluated with the maximum score (7). In Question 14, which assessed satisfaction with the *MF*M, 56.7% of the participants (17/30 people) rated it as a grade of 10, 20% of the participants (6/30 people) rated it a 9 and 10% (3/30 people) rated it an 8.

In the second pillar, Engaged Life, the characteristics of ***Flow***, to question number 2, related to relaxation and concentration, 63.3% of the participants (19/30 people) gave a maximum score of 5 and 23.3% (7/30 people) gave a score of 4. In question 6, for 87% of the participants (26/30 people), the *MF*M provided a focus on the present and temporal distortion. In question number 8, 70% of the participants (21/30 people) gave maximum score 5 for involvement, engagement and concentration and 16.7% (5/30 of people) gave a score of 4. In question number 10, for 97% of the participants (29/30 of the people), the experience was self-gratifying.

The Third Pillar of the triad is Meaningful Life. This pillar focuses on the meaning and meaning of life. In question number 5, for 87% of the participants, that is, for 26 people out of a total of 30, the *MF*M experience contributed to finding more meaning and meaning in life. In question number 9, for 90% of the participants, that is, for 28 people out of a total of 30, the *MF*M contributed to reflect on the purpose and mission of life. In question 11, for 87% of the participants (26/30 people), the *MF*M generated reflection on spirituality and, in

question 13, for 87% of the participants (26/30 people), it contributed to a new idea, insight, response or resignification.

PRE AND POST T TEST AND COHEN'S D COMPARISONS

In this section, the results obtained for the statistical analysis of the data using the Test are presented. *t* of *Student* (paired with measurements) and the test *Cohen's D* to identify the effectiveness in practice of the questions of the pre- and post-questionnaires *MF*M number 01 (General Happiness Scale), question number 02 (Relaxation and concentration), question 07 (Recognize the good things), question 08 (Engagement and Involvement) and question 12 (Gratitude Scale).

Table 3 – Paired t-test of pre- and post-measurements

Pre Measure		Post Measure	<i>T</i>	<i>DF</i>	<i>P</i>	<i>Cohen's d</i>
General Happiness Scale	-	General Happiness Scale	-3.710	29	<.001	-0.677
Relaxation and Concentration	-	Relaxation and Concentration	-3.885	29	<.001	-0.709
Recognizing the good things	-	Recognizing the good things	-2.626	29	0.014	-0.480
Engagement and Involvement	-	Engagement and Involvement	-2.523	29	0.017	-0.461
Gratitude Scale	-	Gratitude Scale	-4.372	29	<.001	-0.798

Note. Student's t-test.

P < 0.05 significant

P < 0.01 highly significant

Source: Prepared by the author (2022).

In questions number 1 (General Happiness Scale), 2 (relaxation and concentration) and 12 (gratitude scale), the paired t-test of the pre- and post-measures, performed with a probability of 95% (or a chance of error of 5%), which can be seen in Table 3, presents "**highly significant**" differences. This is because the "*Ps*" are less than 0.01, always favorable to the measures of the post-*MF*M questionnaires, indicating a statistical improvement in the result with the application of the Positive *Music Flow Method* intervention. The size of the practical effect can be small, medium and high in *Cohen's d.*, was, respectively,

0.0677, 0.709 and 0.798, for the three questions mentioned. Thus, the result of practical utility was average.

In questions number 7 (recognizing the good things) and 8 (engagement and involvement), the test t paired of the measures of the pre- and post-questionnaires *MFM*, carried out with a probability of 95% (or a chance of error of 5%), as shown in Table 3, presents differences "**significant**", since the P s are less than 0.05, always favorable when comparing the measures of the post- *MFM*, indicating a statistical improvement in the outcome with the application of the Positive intervention *Music Flow Method*. The size of the practical effect, which can be small, medium or high in the tests *Cohen's d*, was, respectively, 0.48 and 0.461, for the two questions mentioned. Thus, the result of practical utility was small.

The *T-tests* of the 5 questions evidenced what was presented in the data analysis and in the discussion of results, which showed improvement, increase, both "significant" and "highly significant" of the means, always in favor of the effectiveness of the *MFM* objectives. Regarding the practical effects, the Cohen's d tests also showed efficacy in the "small" and "medium" measures in favor of *MFM*.

This shows that the statistical analysis confirmed what was presented in the data analysis and discussion of qualitative and quantitative results, that is, it can be said that the *Music Flow Method* met each of the general and specific objectives proposed in this research, with relevance and significance, contributing to raise well-being, generate reflections or insights and be a self-rewarding experience (Positive Intervention).

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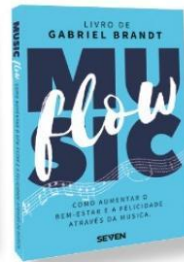
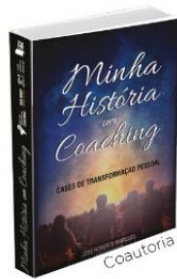
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