

“Music and the Soul” - Chakras, Colors and Musical Elements

Lisa Ann Childress wrote: “Have you ever had a revelation or come upon an illuminating piece of information and said to yourself: “Oh yes! That resonates!” You feel as though a perfect *chord* was struck within your being. **Resonation** is like a tonal vibration, and we feel it in the deepest part of ourselves. It is a profound and joyous experience because one senses the **truth of the universe** in the physical body. **Consciousness** is not only contained within the **mind**, but also within the seven energetic **chakras** of the physical body. They serve as a link between the spiritual and physical realm” (*The Michael Game*, Chapter 12: Music & Its Role in the Universe, 1986).

“We all have an innate connection to a style of music or instrument that is influenced by our **essence** (role), **personality** (overleaves), level of **frequency** (essence vibration), and **ratio of male-female energy** (*The Michael Game*, 1986). Based on Michael channeling by Mark Thomas, Childress described two main factors of attraction to music: 1) Frequency - largely governed by role, and 2) Male/Female energy ratio (*The Michael Game*, 1986). For example, someone with an ordinal role, low frequency and high male energy [e.g. Warriors] would tend to be very grounded in their bodies and like music that is “highly structured, fairly simple and easy to follow,” such as “bands, Sousa marches, parades, hymnals, chants, non-complex drums.” In comparison, people with low frequency, but high female energy “would tend to be more introspective” (e.g. some Servers) and gravitate towards more eclectic music “that contains a low base frequency, but also would be able to reach the upper chakras through the music of Rachmaninoff and Chopin (mostly strings, very structured, which appeal to a heart chakra vibration)” (*The Michael Game*, 1986). The **Roles** also influence musical tastes, in that “Artisans, Sages and the more fluid roles can appreciate jazz,” while “Priests like unstructured music within a certain structure” and “would tend to gravitate towards the classical. Choral singing tends to be popular with Warriors and Servers, where the energetic appeal lies in people singing together” (*The Michael Game*, 1986).

Joshua David Stone wrote: “Two of the most powerful methods of transforming energy involve the use of color and sound. Each color relates to one of the chakras. In a wonderful book called *Healing with Music and Color* Mary Bassano has correlated certain pieces of music with the basic color spectrum [listed in Table 1]. This information will allow you to put on red music or green music - music of whatever color suits your mood” (*Hidden Mysteries*, 1995). For a list of healing music, please see page 3.

Kurt Leland (see website: [Kurt Leland's Spiritual Orienteering](#)) is a channel of an entity named “Charles,” a composer and author of five books, including *Music and the Soul: A Listener's Guide to Achieving Transcendent Musical Experiences* (1995). He describes **transcendent musical experiences** or TMEs as the “extraordinary emotional, spiritual, or mystical reactions we can sometimes have when composing, performing, or listening to music.” Here is an excerpt from his website describing his book: [Music and the Soul: Contents](#) & [Music and the Soul: Summary](#)

“Music and the Soul: A Listener’s Guide to Achieving Transcendent Musical Experiences was published in 2004 by Hampton Roads Publishing Company.

In this book, I introduce the idea of **transcendent musical experiences** (TMEs), a term I’ve invented to describe the extraordinary emotional, spiritual, or mystical reactions we can sometimes have when composing, performing, or listening to music.

TMEs run the gamut from chills along the spine to apparent physical paralysis. They often result in tears and feelings of being deeply moved. They can include sudden realizations about how the music is constructed or what the composer was thinking or experiencing at the time it was written. They can also produce spontaneous and ecstatic insights into life, the universe, or God. Some TMEs induce inner visions of odd colors and geometric forms impossible to duplicate in physical reality or scenes with the hyper-reality of lucid dreams.

TMEs appear to be messages from our souls that guide us toward developing a greater awareness of our potentials as human beings in the physical, emotional, intellectual, and spiritual realms. Some TMEs have the power to transform or change the direction of our lives.

What brings about TMEs? Are there particular composers, genres, pieces of music, or recordings that are more likely to produce them? What can listeners, composers, and performers do to increase the likelihood of generating TMEs in themselves or an audience?

Music and the Soul attempts to answer these questions. Not only is it a listener’s guide to achieving transcendent musical experiences, but also a handbook on how the soul guides us, through music, to increase our satisfaction and happiness in life, and become more deeply and truly ourselves. My goal has been to develop a vocabulary for discussing music in terms that anyone can understand, based on intuitions that we all have about the music that moves us, but perhaps have never had the words for--until now.

My focus is on classical music, because that’s what I know best. But interviews with friends whose TMEs have been induced by listening to jazz and rock, from Brubeck to Led Zeppelin, demonstrate that the phenomenon is not limited to classical music. The techniques and principles for achieving TMEs that I reveal here will work just as well in other genres of music. TMEs seem to be more common than other types of mystical experiences, such as out-of-body experiences or near-death experiences. Nearly everyone I’ve spoken to has had at least one TME.

As I describe my TMEs and those of others, providing hints about how listeners, performers, and composers may be able to replicate such experiences themselves, I hope you’ll be reminded of your own TMEs. The internal and external conditions that induced them can be important clues about how to achieve future TMEs.”

Kurt Leland invites us to **“make a soundtrack for changing your life”** by targeting the various centers in specific ways, for example:

“If you want to reawaken your sense of presence in the **body**, then listen to music that targets the physical/sensing centers, chakras one (arousal) and two (desire).

If you're interested in opening yourself up to more **emotional** expression, then listen to music that targets the emotional/feeling centers three (intensity) and four (expression).

If you want to expand your **mental** capacities, listen to music that targets your intellectual/thinking centers five (well-being) and six (command). Leland notes that the fifth center music works on lifestyle issues and the moral sense, while witty music that targets lower 6th center develops the sense of humor. Formal music that targets middle 6 is good for developing analytic abilities, while visionary music that targets upper 6 is helpful for developing the imagination and opening the third eye.

If you're interested in developing your **psychic** abilities, listen to music that targets the spiritual/intuiting centers seven (expanded consciousness) and eight (cosmic consciousness). Music that targets these centers may be less familiar than that which targets many of the others, so his book goes into more examples.

If you're interested in changing your life by creating experiences of **self-transcendence**, then listen to music that brings you closer to your soul, especially that of the seventh (macrorhythmic) and eighth (megarhythmic) centers.

If you want to change your life by **integrating** the continuum of human potential into a working whole, bringing the centers in alignment with each other and harmonizing them, then listen to music that targets as much of the continuum of potential as possible, such as operas of Wagner. In this way, the art of music becomes a mirror, enabling you to see your soul" (*Music and the Soul*, 1995).

Healing Classical Music suggested by J.D. Stone, who said "this music might be thought of as music of the spheres. You cannot help but be healed and uplifted by listening to this kind of music" (*Hidden Mysteries*, 1995):

Schubert - "Ave Maria"
Mozart - The Magic Flute
Verdi - "Aida"
Beethoven - Symphonies
Tchaikovsky - Swan Lake & Sleeping Beauty
Wagner - Parsifal, Lohengrin, Tannhauser
Handel - Messiah
Mendelssohn - A Mid-summer Night's Dream
Bach - St. Matthew's Passion
Pachelbel - Canon

For more information:

Kurt Leland's website: [Kurt Leland's Spiritual Orienteering](#) & [Music and the Soul](#)
The Michael Game by The Michael Digest Group, 1986
Cyril Scott: *Music: Its Secret Influence throughout the Ages*, 1958
Mary Bassano: *Healing with Music and Color*, 1992
Corrine Helene: *Color and Music in the New Age*, 1981

Table 1. Comparison of Chakras By Color, Musical Element & Sample Music Targeting Specific Energy Centers

Chakra (Color) Musical Element	L. Childress (<i>The Michael Game</i>)	J.D. Stone* (<i>Hidden Mysteries</i>)	Kurt Leland** (<i>The Music and the Soul</i>)
<p>1. Root (Red)*</p> <p>Center of Arousal**</p> <p>Rhythm**</p>	Drums (tribal, shamanic, timpani), chants, very early types of blues and some pre-1970 cross-over country songs, gospel music (e.g. chanting Amen and Hallelujah)	Sousa marches; Schubert “March Militaire”; Holst “Mars” from The Planets; Mickey Hart “On the Edge” & “Diga Rhythm”	<p><i>Lower 1 - Immersion:</i> Nonorganized sound; natural soundscapes for meditation; Cage 4’33”</p> <p><i>Middle 1 - Interest:</i> Varese Ionization (beg.)</p> <p><i>Upper 1 - Entrainment:</i> Mahler Third Symphony (1st movt), snare drum solo; African drumming</p> <p><i>Crisis point/Transition to the next chakra occurs after reach - Boredom:</i> Shamanic drumming; Robert Monroe’s Hemi-sync technology</p>
<p>2. Sacral (Orange)</p> <p>Center of Desire</p> <p>Sonority</p>	Woodwinds, including bagpipe, clarinet, alto sax, flute, digitalized music (e.g. Vangelis “Chariots of Fire”), disco, synthesized sound with a heavy systematic beat or bass line	Brahms Hungarian Dance No. 5; Bizet Carmen “Habanera”; Rimski-Korsakov “Capriccio Espagnole”; Holst “Jupiter”; Paul Warner “Winterfall Music”; Bruce Hurnow “Eagle’s Call”	<p><i>Lower 2 - Relaxation:</i> Copland Appalachian Spring (beg.); Wagner Prelude to Das Rheingold (beg.); New Age and ambient music</p> <p><i>Middle 2 - Pleasure:</i> Holst “Venus”; Ravel Bolero (1st half); Wagner Tannhauser; Jazz: Dave Brubeck “Take Five”</p> <p><i>Upper 2 - Intoxication:</i> Ravel Bolero (2nd half); Wagner Das Rheingold (ending); Minimalism</p> <p><i>Crisis point/Transition - Overload:</i> Reich Sextet (1st, last movt); Minimalism</p>
<p>3. Solar plexus (Yellow)</p> <p>Center of Intensity</p> <p>Dissonance & Volume</p>	Brass instruments, e.g. trumpet reveille call, more up-tempo music, such as country and rock and roll	Schumann “Arabeske”; Respighi “Fountains of Rome”; Mozart Piano Concerto No. 26; New Age: Kitaro “Kitaro Ki” and Steven Halpern “Dawn”	<p><i>Lower 3 - Tension:</i> Stravinsky The Rite of Spring “Action rituelle des ancetres”</p> <p><i>Middle 3 - Agitation:</i> Berlioz Symphonie Fantastique (2nd movt); Wagner Prelude to Die Walkure</p> <p><i>Upper 3 - Eruption:</i> Beethoven Moonlight Sonata (3rd movt); some rock, punk, heavy metal, rap</p> <p><i>Crisis point/Transition - Violence:</i> Stravinsky The Rite of Spring “Cortege du Sage”; Jazz: Metheny “The Roots of Coincidence”</p>

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4. Heart (Green or Pink) Center of Expression Melody	Harp, sitar, and classical works by Debussy, Satie, e.g. Beethoven's <i>Pastoral Symphony</i> moves back and forth between 4th & 6th chakras; folk music; some New Age music	Rubinstein Melody in F; Mendelssohn Violin Concerto in E Minor; Debussy "Clair de Lune"; New Age: Za Mir pan flute; Larkin "Ocean"; Mike Rowland "Fairy Ring"	<i>Lower 4 - Pathos:</i> Beethoven Moonlight Sonata (1st movt); Beatles "Yesterday" <i>Middle 4 - Yearning:</i> Beethoven Pathetique sonata (2nd movt); Holst "Jupiter" (middle); Beatles "Michelle" & "Something" <i>Upper 4 - Elation:</i> Rachmaninoff Rhapsody on a Theme by Paganini; Beatles "She Loves You" & "And I Love Her" & "Eight Days A Week" <i>Crisis point/Transition - Delirium:</i> Wagner Tristan and Isolde (Act II, Scene 2); Madonna "Justify My Love"
5. Throat (Blue) Center of Well-being Tempo	Vocal music, such as opera, operettas, acapella singing, some tribal music; Stevie Wonder, Ella Fitzgerald, Leon Redbone using voice as an instrument	Bach "Air on a G String"; Schubert "Ave Maria"; Saint-Saens "The Swan"; New Age: Upper Astral "Divine Gypsy" & "A Crystal Cave"; Rosemary Crow "Be Still"	<i>Lower 5 - Contentment:</i> Beethoven Sixth Symphony (2nd movt); Holst "Jupiter" (2nd theme); Mozart Eine Kleine Nachtmusik (3rd movt); Beatles "A Little Help From My Friends" <i>Middle 5 - Joy:</i> Mozart Eine Kleine Nachtmusik (1st movt); Beatles "Here Comes the Sun" <i>Upper 5 - Exuberance:</i> Holst "Jupiter" (first theme); Tchaikovsky 1812 Overture (end); Beatles "Polythene Pam"; salsa; aerobics music; Dixieland music <i>Crisis point/Transition - Mania:</i> Paganini Caprices 5, 10, 16; Pop/Rock: The Police "No Time This Time"; exhibitionistic improvisation
6. Third eye (Indigo or Gold) Center of Command Form	Piano, harpsi- chord, percus- sive string instruments, classical music, e.g. Mozart piano concertos	Schumann "Traumerei"; Brahms Adagio from Symphony No. 1 in C; Chausson Poeme for Violin and Orchestra; Holst "Venus"; Paul Horn "Inside"; Aeolia "Angel Love"	<i>Lower 6 - Wit:</i> Chopin Minute Waltz; Holst "Mercury"; Scherzos, Paganini Caprices; Beethoven Eighth (2nd movt) & Second (3rd movt) Symphonies; Beatles "Penny Lane" & "Lady Madonna" <i>Middle 6 - Invention:</i> Sonata form, fugue, theme & variations; Bach, the Goldberg Variations; Holst "Uranus"; Beethoven Symph. 1-5, 7, 8; Beatles "Abbey Road" (tracks 7-16) <i>Upper 6 - Fantasy:</i> Beethoven Sixth Symphony; Holst The Planets (whole); Wagner Prelude to Das Rheingold; Beatles "Across the Universe" & "Lucy in the Sky with Diamonds" <i>Crisis point/Transition - Irrationality:</i> Saint-Saens Dance Macabre; Demonic scherzos; Beatles "I Am the Walrus"

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<p>7. Crown (Violet or Rainbow White)</p> <p>Center of Expanded Consciousness</p> <p>Macro-rhythm</p>	<p>String instruments, such as violin, cello, viola, or sweeping string arrangements give a tingling sensation at the top of your head (that's the crown chakra); after a symphony concert a lot of chakras are stimulated and opened; they may close back down as you leave the door, but you have been aroused thru all seven energetic centers</p>	<p>Tchaikovsky Piano Concerto in B Minor; Liszt "Liebestraume"; Gregorian chants; Holst "Neptune"; Paul Horn "The Great Pyramid"; Steven Halpern "Eventide"</p>	<p><i>Lower 7 - Fear of God or Sublimity:</i> Mozart Requiem Introitus, Kyrie, Lacrimosa, Confutatis; Beethoven Ninth Symphony (1st movt); Holst "Neptune" (1st half)</p> <p><i>Middle 7 - Love of God or Nobility:</i> Wagner Prelude to Tristan und Isolde; New Age: Enya "Exile" & "On Your Shore"; Holst "Saturn"& "Neptune" (last half)</p> <p><i>Upper 7 - Praise of God or Divine Ecstasy:</i> Mozart Requiem Hosanna & Overture to Magic Flute; Beethoven Ninth Symphony Finale; Enya "Storms in Africa"</p> <p><i>Crisis point/Transition - Disillusionment:</i> Tchaikovsky Pathetique (last movt); Wagner Prelude to Act I of Parsifal</p>
<p>8. Transpersonal (Emerald green and purple**)</p> <p>Center of Cosmic Consciousness</p> <p>Meta-rhythm (Timelessness)</p>			<p><i>Lower 8 - Compassion:</i> Barber Adagio for Strings (secular); Brahms German Requiem (sacred); Enya "Only Time" (secular)</p> <p><i>Middle 8 - Grace:</i> Wagner Prelude to Lohengrin (secular); Palestrina Missa Pape Marcelli (sacred); Pop/rock: Yes "The Gates of Delirium" (secular)</p> <p><i>Upper 8 - Union:</i> Faure Requiem "In Paradisum" (sacred); Schubert Adagio, String Quintet in C (secular); Messiaen L'Ascension (4th movt) (sacred); Pop/rock: Eno & Fripp "Wind on Water" (secular)</p> <p><i>Crisis point/Transition - Translation:</i> Scriabin Mysterium</p>

* Based on Kurt Leland: *The Music and the Soul: A Listener's Guide to Achieving Transcendent Musical Experiences*, 1995.

** Based on Joshua David Stone: *Hidden Mysteries*, Chapter 42: Healing with Color and Sound, 1995.