

The Musicians and their Subtler Bodies: The Phylosophical Organism of the Artist.

Okpokwasili, Chinazor Roseline

cr.okpokwasili@unizik.edu.ng

lottycee36@gmail.com

Department of Music

Nnamdi Azikiwe University, Awka.

Abstract

A lot of people are not aware of the subtle bodies. Very few people who take their time to study the human body in its entirety are aware of other aspects other than the physical body, the soul and spirit. But those who specialize in the internal parts of the human body like in yoga, tantric, acupuncture, etc. are aware of supernatural and metaphysical parts of the human body. According to Plato, as quoted by Meads, "We are imprisoned in the body like an oyster in its shell" (49). This implies that they are other aspects and parts to the body than we all know. The mind is a complex and vast ocean filled with endless possibilities. How far a musician goes to come up with an interesting song that speaks to the soul is sometimes questionable, in the sense that it is difficult to comprehend. Gaining knowledge and mastery of the subtler bodies helps the spectator become a participant in the music making journey of the artist. This is because such knowledge intimates the outsider on the psychological wellbeing of the musician, considering their challenges such as performance anxiety, need for fame and wealth, isolation, loneliness, mental breakdown, depression, among others. The study of the artists and their subtler bodies also exposes the intricate processes involved in music-making and how the successful artist is able to manipulate the audience to feel what he (or she) wants them to feel. In exploring the intent of the article, practical instances, with the use of the library and the internet will serve to provide a substantial backing.

Introduction

The thing about subtler (subtle) bodies is that it has to do with the inner being of the musician or the artist. According to several esoteric, occult, and mystical beliefs, a subtle body is a "quasi material" part of the human body, being neither wholly physical nor solely spiritual. This is in opposition to the mind-body dualism that has shaped Western philosophy. The concept of the subtle body is central to both Chinese Taoism and Dharmic faiths including Buddhism, Hinduism, and Jainism. It is particularly significant in the tantric and yogic branches of these traditions, where it is referred to as the Sūkṣma-śarīra (Sanskrit). Though mostly connected to Asian societies, non-dualistic perspectives on the mind and body are present around the globe. The study of the subtle bodies can be identified in Indian mysticism as early as from the 1st to the 4th century BCE when the Panchakoshas, a set of five interconnected body sheaths, were explained in the Taittiriya Upanishad (the Upanishads are ancient text dating as far back as the 6th century rewritten and edited by authors like Kireet Joshi, Swami Sivanada, Mahadeva Sastri, etc). In the book of Patricia Mercier (20), she notes that there are only two types of Upanishads that talk about the chakra (the Brahma Upanishad and the Yogatattva Upanishad); and that the Brahma Upanishad acknowledges four places occupied by the soul and these places are the navel, throat, heart and head. Going further, she describes the claims of the Upanishad which states that each place is characterized by a particular state of consciousness: the navel or the eye is the waking consciousness, the throat is the dreaming, the heart the dreamless sleep, while the head is in the transcendent. "The main message of the Upanishads is that enlightenment (and even immortality) can be achieved by meditating with the awareness that your soul is at one with all creation. The soul is identified with what is real and immortal, and with the life-breath or prana." (20)

The subtle body consist of that part of a person that deals with the subconscious man. It looks at the emotional, psychological, mental parts of a person. It involves the ego, the sub-conscious, the unconscious, the supra-conscious, the memories, and the mind. All afore listed can be collectively called the psyche in western philosophy and psychology. The subtle body is called the body of light in the western tradition. Theories of subtle body or physiology are found in the Yogic, Tantric, and other Hindu systems, in Vajrayana Buddhism, and in Chinese Taoist alchemy. These theories describe subtle breath (prana, vayu, ch'i, ki, lung) as focal points (chakras, acupuncture sites) connected by a network of channels (nadis, meridians). It is known that the properties of the physical form that is visible are determined by these invisible channels and points. One gets control over the material world by understanding or comprehending and mastering or dominating the most delicate layers of reality. For Patricia Mercier, Chakras are the centers of energy in our body that profoundly affect our well-being (19). The practitioner of subtle bodies (widely known as the chakra system (1)) seeks to control and regulate the subtle breath's flow, to develop supernormal abilities (siddhis), and to reach higher levels of consciousness, immortality, or liberation through breathing and other exercises.

Mastery of the subtle body or the chakra system is important for one (in this case, an artist or a musician) to master and take control of more than the physical body to attain a certain level of spirituality. This mastery helps the

musician or the artist become more than just singers producing mere words laced and decorated with fine tunes and melodies. Selina Thielemann, in the preface to her book, writes thus: “while the musicologist runs after music in its material presence, directing his full endeavor at capturing the sounding reality and imprisoning it in his tape recorder, the musician keeps himself smilingly apart, knowing that all the eager scholar can obtain is the outer body, the physical phenomenon, while the soul of the musician is uncapturable, recorded in his heart”. The assertion proves that a musician is more than a mere singer or a musicologist as they go behind the mere words or sound of the music. A musician or an artist who has attained a mastery of the subtle bodies develops the effectiveness to connect with their audiences soul’s in the cause of their singing.

There are seven chakra points that once mattered gives the practitioner superb control over his (or her) being. These chakra points or subtle bodies represent different aspects of the body of a person. From the base, the first focal point or chakra system or the subtle body is the root chakra which is concerned with survival. Then the sacral chakra in charge of a person’s sexuality or sex life; then the solar plexus which is responsible for power; the heart chakra responsible for love; the throat chakra responsible for expression; the third eye chakra responsible for perception and the crown chakra responsible for the spiritual life of the individual.

Modern science is slowly unraveling the mysteries of the human mind-body, asking if there is more to artistic talents than meets the eye. Good music is more than mere words carefully arranged in fine tunes and laced with melodies. Same way a good musician or artist is more than just a person with a microphone and in front of an audience leading a chorus. Good music transport us, stir our emotions, transport us to something more than, and larger than, ourselves. Music is more than what it seems to be. Good music springs up from varied sources beyond the understanding of physical. Understanding the subtler bodies helps to understand the unseen and intricate wellspring of musical geniuses, venturing into the spiritual and its influence on the artistic creation.

It has been earlier stated that music is beyond physical. It is more than mere strings of words. It can be viewed as one of the many bridges between the physical and the spiritual. Ever wondered why incantations sounds like a musical note? Why children sometimes ask that their caregiver sings them a lullaby before they could sleep? Why in churches, music and adoration is given more time than other things? Or why in every agenda of life, one kind of music or the other finds its way inside? This is because music and spirituality are interconnected. There are hidden forces that shape our sonic experience. This is why understanding the artists and their subtler bodies becomes paramount. The musician or the artist, in order to produce a kind of music that speaks to the soul of the listener, must go beyond merely singing the words, to actually communicating those words to the listener’s inner man. This is why when some people listen to certain music they sometimes, shed tears, reminisce on a past experience, dream of a future one, laugh, etc.

Understanding the Psychological Aspects of the Musicians and the Artists

The mind is a complex and vast ocean filled with endless possibilities. How far a musician goes to come up with an interesting song that speaks to the soul is sometimes questionable, in the sense that it is difficult to comprehend. This goes back to the question regarding the muse and what it actually is. The brain is involved in a lot of processes involved in music making. The motivation behind the artist comes from his heart as much as it comes from his brain. The artist’s personality traits and mental and thought processes is also considered here. The afore mentioned play important roles in determining how far a musician or an artist is willing to delve to tap from that wellspring of good music. If one is not motivated, or lacks the right motivation, it becomes impossible to attain that level of spirituality or produce a music that is in itself a medicine that brings healing to the soul of the listener.

The following are considered when trying to understand the psychological processes of the artist or the musician:
Openness to experience: the artist and the musician, in order to attain mastery of their subtler bodies needs to first be open to experience. A good musician evolves with the trend. He or she tends to experiment new things and show appreciation for beauty and aesthetics. This openness makes them eager for heightened creative exploration.

Neuroticism: some studies believe that musicians tend to tilt towards negative emotions like anxiety, depression, sadness, anger, betrayal, etc. Although, this can also transcend into emotions in general. A person who might find it difficult to communicate their emotions and thoughts by merely saying them, might find all the words to communicate that emotion once he delves into music.

Conscientiousness: this involves discipline, practice and the ability to focus for a long period of time... the ability for an artist to be planful and organized. Music is not noise. Music is an organized tune filled with sweet melodies. It is not disorganized or haphazard. It follows and sticks to a certain musical beat, unlike noise which is

Self-expression: An artist should be able to be expressive in words and tune. Not all music require words as merely good tune can be music; in the same way. A good artist should be able to express his thought and communicate his ideas in the music he makes. He should be able to connect with the audience on a deeper

emotional level via his music. E. O Wilson as quoted by Anthony Storr says that music... serves to... direct the emotions of the people, and prepare them for joint action (20).

Mastery: The pursuit of excellence and the constant striving to improve their craft is another strong motivator. This can involve a dedication to technical skills, exploring new styles, and pushing creative boundaries sing better, pitch better, play better, command audience better.

Fame and Recognition: While not the sole driver, some artists and musicians are motivated by the desire for recognition, validation, and a successful career. This can fuel their ambition and drive them to achieve wider recognition.

Performance anxiety: The pressure to perform and the fear of failure can be a significant challenge for both musicians and artists, particularly in high-stakes situations. This can transcend to stage fright, panic attack, etc. In order to overcome the pressure and fear, the artist strives to be better even though this self-awareness might hinder the production of a supposed better music or song.

Creative flow: Artists and musicians often describe entering a state of "flow" when creating. This is a state of complete absorption and focus where time seems to lose its meaning and they become one with their work. Some artist tend to attribute this flow to the muse. And this muse can be anything at all that is a source of artistic inspiration to an artist.

Visualization: Both visualization and spatial reasoning skills are important for artists. They use their mind's eye to create and manipulate images before translating them onto canvas or other mediums. Musicians may also use visualization to imagine complex musical structures or improvise solos. Also, the eyes is important (both the physical eyes and the mind's eyes) in appreciating a scenery which can transcend into words or something that the artist wants to sing or write about.

Kinesthetic Sense: Being in tune with their bodies is crucial for musicians who rely on precise motor skills and coordination to play their instruments. Dancers and some visual artists also utilize a strong kinesthetic sense.

Mental Health: Studies suggest a higher prevalence of mental health struggles like depression and anxiety among artists and musicians. The demanding nature of their careers, the constant pressure to create, and the uncertain financial security can all contribute to these challenges. This does not necessarily spell motivation for the artist. But this can result from one or a combination of some of the motivation listed above which could pressurize them to want to strive harder than they might be able to bear.

All the above are largely classified into personality traits, mental processes, motivation and challenges.

The ears are crucial to the artist or musicians. Storr (26) says that there is a certain level of emotional connection and appeal that is aroused when a person hears something more than when they see it. He then connects this to how it is possible that a newly born baby hears and knows what a sound is before they see anything. He relates this to how the mother's heartbeat and breathing are among the first things babies come to learn about the world outside of their own skin. Furthermore, he is of the view that the blind are better off than the deaf because in his words "deafness, more than blindness is apt to provoke paranoid delusions of being disparaged, deceived and cheated" (26). Ever heard someone say "follow the sound of my voice? This is because hearing that sound directs your movement (even though unconsciously) towards where we conditioned our minds that we need to be. A person in a tunnel also finds their way out by listening for any kind of sound be it a water fall, a stampede, grasses or trees swirling with the wind, etc. A dark world can evoke feelings of fear, isolation, and uncertainty but a silent world can evoke feelings of loneliness, alienation, and a sense of being unheard. It could also evoke a feeling of a loss of connection or touch with the world. In comparison, Storr believes that "a silent world is... more terrifying" than a dark one. He further posits that a silent world is a dead world (27).

Exploration of the Psychological Wellbeing

Music is spiritual. It serves a means to communicate with deities in cultures that believe in them. Having conversed with a few amateur singers, their response is recorded below:

*"I have never actually been someone who cared about prayers and stuff like that. I will not say that I am an atheist. But praying does not come easily to me. Considering how ardent my family are in the Christian ways, I knew I had to pray sometime to avoid talks from people who cannot know me. But I couldn't try. That's how bad it was for me. When people pray, I just stare at them like they were acting. But I noticed that I was doing that thing that I couldn't do only whenever I held the microphone and took the stage. Unbeknownst to me, when I sing (worship especially) I find myself making requests to the heavens. I find that I could connect to the heaven and also take my audience with me. That was when I knew that music is more than mere words. For me, music is a bridge to the other world. It is a spiritual link.
Susan A. C, 2nd March, 2024.*

I grew up in a family that I can't really call a family. Everyone was on their own. I didn't know my extended family so well but I knew what they did. Whenever we go home to them, I always stay away like they were some kind of disease. And as much as it isn't contactable in a house where everyone is in for a short time, I tried my best. Meeting up with them was always causing an emotional rollercoaster for me. I always muffled my silent screams to not appear weak in their presence, but when I left them, I would put on my headphone, select a couple of songs on my phone and loop them. For as long as those songs play in my head, I rarely remembered where I was or with whom. It was a fantastic world it took me to, it was an escape from the suffocating reality of that moment.

Josh Bamidele, 31st April, 2024.

Freud, as quoted by Storr (91) says “an artist is originally a man who turns away from reality because he cannot come to terms with the renunciation of instinctual satisfaction which it at first demands, and who allows his erotic and ambitious wishes full play in the life of phantasy”. This idea is influenced by the use of music or the art to escape (even though temporarily) from the reality surrounding one. This assertion further substantiates Josh's confession above. An artist more often than not delves into music to say those things that he (or she) would not normally say. It is no surprise that an artist has a dual lifestyle – the man who he really is and the man that music sees him to be. Someone might not be loquacious in reality but suddenly becomes that when music appears. One who wishes to make out with a lovely lady but cannot approach her delves into music to state his wish. One who wishes for a better life which seems impossible, delves into music to tell of what he so desires. Consider the lyrics of Not Over You by Conor Maynard:

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*I heard you've been sleeping with someone new
I hope he leaves you, hope he cheats on you
'Cause I'll be right there to hold you when you cry
I hope you lose your job and every cent
So you ain't got enough to pay your rent
But if you need to, you can stay at mine...*

Even though the lyrics seems toxic, the point is that Maynard may never have the courage to say these things to his ladylove, but because it is music, he lets go of every restrictions, sense of right or wrong, honour and goes ahead to say the things he feels just as he feels them. That is the power of music. Music and life is inseparable. However, “the reaction music evokes are not feelings, but they are the images, memories of feelings (Hindemith, as quoted by Storr, 76). Music tends to evoke a reminiscence of something felt in the past, even though it was felt subtly. It does not create new feelings or strange ones, but rather brings to life that which was ignored, denied or buried.

Factors Influencing the Psychological Organism of the Artist

Music is an important aspect of culture. Just like language, music is an identity to a certain group of people. The culture of an artist can, to an extent, influence the kind of music and lyrics that he will make do with. For Ukpogon (97) “music is an important element of culture that defines the social status of people in any society”. Although, in the words of William Blake, ‘the world is too much with us’, and urbanization is threatening to erase that identity that is one's culture, this cultural milieu is responsible for the psychological organism developed by the artist.

The factors that influence an artist's psychological organism can be grouped into internal or intrinsic factors and external factors.

The internal factors include:

- A. Personality:** an artist's personality like openness to experience, conscientiousness, neuroticism, the ability to accept change and not be strict on conventional ways or methods play crucial role in determining his response to and treatment of his inner man or his psychological organism. This can also be linked with the kind of attitude such artist or musician possess as he or she advances down in his musical journey.
- B. Motivation:** When an artist is motivated, he (or she) tends to break barriers in order to achieve surprising feats in terms of their music. Being able to answer the questions ‘why’ and ‘for whom’ one does music can go a long way in determining how far that person is willing to go to succeed in the art.
- C. Emotional State/ Status:** an artist's emotional state can also play a role in developing and influencing his psychological organism. Emotions like joy, anger, frustration, sadness, etc. can be powerful motivators and can be channeled into the artwork of creating music (the reverse can also be the case when the artist's muse chooses which emotion to work better with).

- D. **Cognitive Process:** the ability to view the world in a certain way and retain the knowledge of that view is another influencing factor. Cognition is connected with the conscious intellectual or mental process of knowing, learning, and understanding things. The level of cognition of an artist can be very helpful in defining such artist's ear for music.
- E. **Mental Health:** Anxiety, depression, manic syndromes, etc. can be a huge influencing factor for an artist's psychological organism. This mental state can influence the creative output and overall wellbeing of the musician. Some of these can adversely influence the ability of the artist to coordinate their words properly and they might end up creating wordless music to speak for them.
- F. **Spiritual Belief:** for many artists, their spiritual beliefs are a source of inspiration and meaning-making in their work.

The external factors include:

- A. **Upbringing and Personal History:** one's upbringing, family values, positive and negative personal history or experiences, etc. can shape an artist's perspective and provide the raw material for his art. Understanding one's upbringing and personal history can invariably relate to the motivation surrounding such artist' works. A knowledge of this can also help to shape and determine the artist' niche.
- B. **Social and Cultural Context:** this is not so far off from number one above. The socio-cultural context in which the artist finds himself can also, to a great extent, influence the kind of music that he produces. This socio-cultural context can also include the trend of the moment. What is the public listening to right now? What are the new inventions in the music industry?
- C. **Relationship with Others:** an artist' relationship with other artist, his receptiveness or otherwise of criticism, the support system, the fan base, and what they do with it and with whom, can also play vital role in their psychological organism.
- D. **The Art Form:** the chosen art has its own limitations and possibilities that can influence the creative process. What kind of music is the artist into? Jazz, R & B, Rock, Country, Pop, Highlife, Metal etc.

The Role of Emotion in Music Creation and Performance

Artists and musicians often draw inspiration from their own emotional experiences. Emotions play a huge role in the creation of music just as it does in poems and anything that one is intentional and diligent about. The emotion an artist is dealing with at a particular time will decide if he creates an upbeat music, a melancholic one, a sensual one and so many other varieties. Also, emotions like anxiety, fright, anger, etc., being negative emotions can hinder performance as one who is experiencing stage fright will find it difficult to tap into that creative wellspring and produce good art. If such a person is able to defeat the fright and produce good art, performing it becomes another tedious task which they might never surpass.

Emotions, either positive or negative, have a way of influencing music creation and performance.

(It is important to note that some artists who have gained mastery of their art and their subtler bodies can manipulate their emotions the way they deem fit. And as such, they might not actually be feeling the level of pain or love or hate that they exude in their music.)

Funeral songs performed at a burial ceremony have the power to compel tears from the mourner, not essentially because they are affiliated with the deceased, but because the words and tune have touched a string of reflection and perhaps memories in them. Hence, they try to ruminate on the essence and vanity of life, bringing them to that shared humanity and empathy. Same way joyful and upbeat rhythmic songs bring joy to children and peaks their interest in the learning process.

Ever wondered why most victims of heartbreaks delve into music to find solace? This is because of the strong emotional connection or bridge between the words and tune to what the person is feeling at the moment. The connection becomes so strong and relatable that the person is broken all over again but as time goes on, the feeling changes from that of hurt to acceptance and resignation depending on the preaching of the song.

However, Storr (75) quotes Stravinsky thus; 'music is powerless to express anything at all'. This is because, to Stravinsky, music does not express emotion neither does it elucidate it, but because the prolific artist has gained mastery of his art and his subtler bodies, he is able to manipulate his audience to feel and express the emotions he wants them to express through his music. Hindemith, as quoted by Storr (75), further agrees with Stravinsky in his assertion thus;

Music cannot express the composer's feelings... Here is what he really does: he knows by experience that certain patterns of tone setting correspond with certain emotional reactions on the listener's part. Writing the patterns frequently and finding his observations confirmed, in anticipating the listener's reaction, he believes himself to be in the same mental situation.

An artist's work is an embodiment of his emotions or feelings as it is largely of what he feels that he sings. This is why some scholars define music as an expression of feelings and emotions. However, a good artist is also a good manipulator. It is the cleverness of the artist which helps him to identify with the feelings of his audience and also find a way to bring them to feel what he wants them to feel.

"Music is a therapeutic outlet for human beings" (Omotoso and Ibidun, 129). The therapeutic applications of music further underscore the mind-music connection. Music therapy has become a recognized treatment for various conditions, from anxiety and depression to pain management and cognitive decline. This, however, is not all that music achieves through therapy. Considering Lathom's definition of music therapy as "music to improve verbal and non-verbal communication and social, emotional, academic, and motor behavior", the use of music in therapy can be viewed to be wider than expected (quoted by Hanser, 4).

Psychological Effects of Music Expression on both the Artist and the Audience

Music has a lot of psychological effects on not just the artist but also the audience. Among these psychological effects are:

1. **Music can act as an anti-depressant:** music helps to reduce anxiety, blood pressure, and pain; as well as improving sleep quality, mood, mental alertness and memory. Listening to music helps to regulate blood flow to the part of the brain that generates and controls emotions.
2. **Music is a stimulant for a person's emotions:** the effect of music on the mind is so great that it can cause the release of endorphins and dopamine, both hormones responsible for manipulating a person's emotions. A good artist who has gained mastery of his subtler bodies and chakra points can easily play with his audiences' emotions, making them feel anger, love, joy, hatred, sadness, resignation, hope, etc. just by merely bathing them with music.
3. **Music can build task endurance:** in the Igbo folk tradition, communal farming, hunts and war were accompanied by singing and sometimes, dancing. Singing makes the tasks of farming less tedious and more enjoyable. It boosts morale and creates ginger for hunts, search and war. Songs like "nzogbu nzogbu enyi ba enyi" was used to boost the morale of warriors as they prepared to go into battle.
4. **Music is balance:** Music can produce a strong emotional response which helps artist with their creative process. Harmony, unity, rhythm, movement, balance and emphasis are key to making, living and experiencing music.

Psychological Challenges Faced by Musicians and Artists

Music is mental and can also be taxing but music is not torture. A lot of mental challenges experienced by musicians is because they see music as torture and something that they need to be unrealistically conscious about. They want to be splendid and without error that they put themselves through too much pressure. They stay awake more than their body can handle just to practice and perfect their art. Even at that, they still are not sure they are ready to showcase that art. They become anxious and they tend to fidget and stammer or wriggle their hands in an attempt to put their feelings in check. Still, they are in doubt. At the end, some of them turn to drugs and substances to help them fight that anxiety. Watching a lot of potential musicians turn to addicts poses the question of how difficult music is and if it is something that cannot be conquered. Studies have shown that most of the psychological challenges faced by musicians and artists can be traced to their motivation or the reason why they took the road of music. Most of these challenges include self-doubt which is ever snarling at them when there is the pressure to succeed. When the motivation for choosing the art is solely the need for fame and success or wealth, when the reasons are slow in coming by, the artist begins to experience self-doubt and, might sometimes get the feeling of being a fraud, an imposter or in the wrong profession.

Below is a list of psychological challenges faced by artist and musicians.

1. **Pressure and Self-doubt:** The pressure to succeed is an imposing psychological challenge to artists and musicians. The music industry is a competitive market and one can easily go out of demand if one is slow to follow the trend and produce works that will create a selling brand. This relentless pressure to produce successful work, gain recognition and achieve financial stability can lead to anxiety, self-doubt, and feelings of inadequacy. This further results in the 'imposter syndrome' where the artist feels like a fraud or an imposter who is in the wrong field, and questioning their achievement.
2. **Career Instability and Financial Stress.** Music is like sport. But musicians more often than not do not enjoy the kind of benefits that athletes enjoy like health insurance. They also do not have the liberty to enjoy a steady flow of income except they keep putting in the work. Royalties from one hit song they produced can only go so long in sustaining their lifestyle and standard of living if they don't keep giving the public what it wants. This can put a strain on them to always be on their toes else they become old stock.
3. **Isolation and loneliness.** The creative process is a solitary one. In order to create a good music, the artist needs to find his time and place where he easily connects with his muse. Also, although family members

or love ones can be a musician's muse, tours and concerts can cause them to spend long away from those they care about. This can create a feeling of loneliness and isolation; and those who think it too much of a price to pay, might end up bringing the career to an abrupt end.

4. **Performance anxiety and perfectionism.** Creating the art is one thing, performing it is another; partly why some artists choose to be songwriters while others choose the performance line. Some artists develop performance anxiety, panic attack or stage fright where they are not sure if they are ready for the audience. While some cower away from the stage entirely, some boldly take the stage, but in an attempt to keep the audience on edge and not flop on their own, they end up actually doing that, creating an off-key or off-note minor. This particular challenge is chiefly responsible for the problem of substance and drug abuse among artists and musicians.
5. **Mental health concerns.** Anxiety and depression are two great enemies to artists and musicians. The pressure from the challenges listed above can contribute largely to mental health issues like anxiety, depression, manic symptoms and a whole lot more. Study has shown that artists are prone to mental health challenges than the general population.
6. **Social media and social comparison.** As much as social media helps to promote artists and musicians, it can also undo them as it can be a harbinger of unrealistic and unhealthy social comparisons when artists come across more successful colleagues.
7. **Exploitation in the art world.** The music industry can be rife with exploitation with young artists being taken advantage of by unscrupulous managers, record labels etc. Some of the young artists end up either losing interest in the art or turning to junkies and drug and substance abusers. Some of the unlucky ones end up losing their lives before their art can speak for them.
8. **Work-Life Balance.** Maintaining a healthy work-life balance is sometimes a hectic job. Some artists, especially those struggling to establish themselves, find it difficult to find time for their families.

Coping Mechanisms and Strategies for Maintaining Psychological Well-Being

1. **Social Support Group:** Humans are social beings for a reason. Connecting with other people who understand the challenges that they face can help the artists and the musicians find solace. Such groups can be invaluable.
2. **Time Management and Self-Care Routine:** developing healthy routines and prioritizing self-care can help manage stress and maintain well-being.
3. **Financial Planning:** it has been said that power corrupts. This can be equated with fame and wealth that comes with being an artist or a musician. However, it is important to note that, in the same way, all fingers are not equal. Some artists will succeed faster than the others. Some artists will have more money than the others. Understanding the category one falls into and living within that means can help to plan and manage the finance of such artist, thereby curbing the problem of finance to a great extent.
4. **Building a Strong Support Network:** Surrounding oneself with love ones and positive minded people who will cheer one on regardless of the outcome of a performance is paramount. Having supportive friends, family and colleagues can make a huge difference.

Importance of Self-Care and Support Systems for Artists

1. **Physical and Mental health:** A sane artist invariably produces sane music. Proper sleep, exercise, healthy eating, and relaxation techniques or yoga help musicians maintain the physical and mental stamina needed for a long career. Regular checkup is also important as 'prevention is better than cure'. Detecting a vocal problem or a nerve issue on time can help in preventing a potentially bigger issue.
2. **Enhancing creativity and Focus:** self-care and a good relaxation routine can help revitalize the artist. A burnt-out artist can hardly produce their best art, hence, self-care helps to manage stress and anxiety, prepping the artist to produce better quality songs.
3. **Preventing Performance Anxiety:** Self-care helps to manage stage fright and prepare the artist to face his audience. Self-care does not only involve sleep, yoga and the likes. It also involves healthy practices to better one's art. This then helps to battle stage fright and performance anxiety.
4. **Building Resilience:** The music industry is full of challenges and rejections. Self-care helps to build resilience and the ability to bounce back from setbacks and maintain a positive outlook. This is essential for the artists and the musicians to maneuver the ups and downs of their career.
5. **Preventing injuries:** This is connected with the physical health part mentioned in No. 1 above. A good self-care routine can help detect injuries in other for it to be attended to timely. This can also help to prevent any occurrence of injuries. A good self-care routine helps to intimate the artist or the musician on his or her limits and potentials. For instance, an artist can understand his or her pitch level, key, etc. by undergoing good self-care routine.
6. **Maintaining work-life balance:** A good self-care routine will automatically help the artist to maintain a healthy work-life balance; enabling them to spend quality time with friends, family and love ones.

Understanding and supporting the psychological wellbeing of artists goes far beyond simply ensuring their personal well-being. It has a ripple effect that can positively impact the entire artistic ecosystem and the audiences they connect with.

Conclusion

The subtler bodies represent the inner being of the musician or artist. The subtle body is the part of a person that deals with the subconscious man. It examines the emotional, psychological, and mental aspects of a person. It includes the ego, the subconscious, the unconscious, the supraconscious, the memories, and the mind. Mastery of the subtle body, also known as the chakra system, must be acquired for one (in instance, an artist or musician) to master and control more than just the physical body in order to achieve a degree of spirituality. This skill allows the musician or artist to become more than merely vocalists who produce lyrics filled with beautiful songs and melodies. A musician or artist who has mastered the subtle bodies gains the ability to connect with their audience's souls via their songs. A breathing practice known as pranayama, or yogic breathing exercise, can be used to achieve mastery of the subtle bodies or to open chakra points. However, this is not the only approach or strategy employed. Other methods include medicine, yoga exercises, visualization, sound therapy, and a healthy lifestyle.

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Further reading;

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